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### Volume 57, Number 11 (November 1939)

James Francis Cooke

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November 1939

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*music magazine*



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### Two-Part, Women's Voices

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GAUL, HARVEY S. (Arranger)	12.35 ALLELUIA KYRIE CHRISTE (Old French Carol)	1.0
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MANNY, CHARLES FONTNEY	12.39 SIX TRADITIONAL CAROLS FOR CHRISTMAS	.3
PERLHOU, A.	12.43 A VIRGIN AT THE MANGER	1.2
PRATOBIUS, MICHAEL	12.55 LO, HOW A ROSE	1.1
SCHINDLER, KURT (Arranger)	14.77 ADORATION OF THE SHEPHERDS (Cathedral	

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# Heredity and Music

FOR YEARS we have been looking for the appearing of a popular book upon the all-absorbing subject of heredity, and at last we have found it in the recently published four hundred and thirty-four page "You and Heredity" by Amram Scheinfeld. In our early youth we chanced upon an account of Abbot Gregor Johann Mendel (1822-1884) the Austrian discoverer of the Mendelian law which shows how certain characteristics of one parent in garden peas would show up in the hybrid of the next generation. In these enlightened days, when biology has displaced the legend of the stork, the interest in the mysteries of genetics increases hourly. Scheinfeld's engaging story of "the mystery of you" is incessantly filled with interest to adults who can comprehend it; and any one with the equivalent of a high school training should find that easy. It makes plain how we inherit the color of our hair, our eyes, our skin; and how other physiological characteristics are contributed from one generation to another.

The book is elaborately illustrated with many convincing line drawings, color charts and half-tone plates. There are hundreds of things that the average reader has "always wondered about," that are discussed in this captivating volume. Why do certain people have snub noses, others concave noses, others Roman noses? Why is baldness inherited? How long am I likely to live? What is Albinism? How does it happen that two homey parents may have a handsome child? What is the mystery of personality with which some people seem to be born and which others seem never to acquire? If you have a curious "asking" mind you will want to read this book from cover to cover.

Scheinfeld has assigned forty-four pages of this noteworthy book to music. We hope that all readers of THE EXHIBIT may have a chance to delve into these chapters, although they will not find the statistics as determinative as in the earlier chapters, in which the laws of heredity seem inexorable. It is perhaps not very complimentary to think that we are all genes and chromosomes, marching at the end of a nebulous procession reaching back to an innocent protoplasm in the dawn of the spheres. Perhaps, however, it is reassuring to know that, with human beings at least, talent by no means calls inflexibly for talented parents. For instance, look for a moment at the chart of the Toscanini family. Arturo Toscanini is the only member of his family to be musical. His wife was mildly musical, but not talented. Of his three children, only one has shown any degree of musical talent. One married the very brilliant pianist, Vladimir Horowitz. Their daughter showed obvious talent at three and a half years. His other two grandchildren have shown no indications of this talent. Martinelli was

the only one of fourteen brothers and sisters who gave any manifestation whatsoever of musical talent. Both Alma Gluck and Efrem Zimbalist became world renowned artists. Neither of their children is musical. Neither of the parents of Yehudi Menuhin and his talented pianist sister is a musician, although they are rich in general culture.

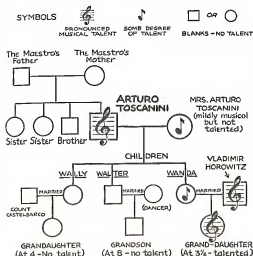
How come, then, the tradition that musical talent is inherited? Scheinfeld gives some very striking figures. For instance, Johann Sebastian Bach, as almost everyone knows, had five distinguished musical sons and many other noted musical descendants. Few people know, however, that "Father Bach's" father had a brother, and that these two were identical twins "so markedly similar not only in the way they looked, but also in their speech, temperaments and physical characteristics (even their deaths came close together)." None of the offspring of the other Bach, brought up in the same household, sired any musicians in any way comparable with Johann Sebastian and his astonishing descendants.

In order to get nearer to this, Scheinfeld hit upon the ingenious plan of analyzing three groups. In group number one are "thirty-six outstanding instrumental musicians of the world, that is, those universally conceded to be leading figures on our present day concert platform." In group number two, are "thirty-six principals of the Metropolitan Opera Company." In group number three, there are included fifty students of the Juilliard Graduate School of Music, comprising a highly selective group of younger musicians and singers, many of whom are already active in the professional field.

Scheinfeld's analysis of these problems is most interesting and should be read in detail. He finds however, that with one hundred and twenty-two entries, the average age at which talent is expressed is six and two-thirds years. Those who had talented mothers or solely musical mothers represent sixty-four per cent. Those with musical fathers or talented fathers represent sixty-eight per cent. Those with talented brothers and sisters represent fifty-two per cent. Those with talent in additional near kin, represent fifty-four per cent. From these figures it would seem that musical talent is more likely to be inherited from musical parents than from non-musical parents. The preponderance of this influence is not, however, as great as most people suppose. One cannot breed musical brains as one breeds Holsteins, Plymouth Rocks, Poland-Chinas, Pomeranians or Percherons.

Of course these are generalities. With Eugene Ormandy, the conductor of the Philadelphia Symphony Orchestra, talent was manifested at one and a half years. Arthur Rubinstein, one of the finest piano virtuosi of the era, was

## THE TOSCANINI FAMILY



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born in a poorhouse where no musical instrument existed or could be heard. As a baby he made up his own little songs to express his desires. He sang long before he could speak. With others such gifts do not manifest themselves until later (Artur Rodzinski was twenty).



MAESTRO AND SIGNORA TOSCANINI

This picture shows two of the grandchildren of the great conductor (see previous page). Two of his grandchildren have manifested no musical talent whatever, while one granddaughter is very musical.

You must, however, read Scheinfeld's remarkable book in order to gain a knowledge of what everyone in this day should know about the vast and stimulating subject of heredity.

### Sing Unto the Lord!

**T**HANKSGIVING Day is the oldest of American holidays. It is also the most American of all festivals. Even the gobbling turkey itself is a native, along with the sweet potato, which migrated from the tropics. The Thanksgiving Day celebration reaches back to our earliest period when our forefathers rejoiced and gave thanks for the possession of a few handfuls of corn and the absence of Indian arrows.

It makes no difference just which Thursday is chosen for its celebration. If we had our way we would have a Thanksgiving Day every Thursday, and even then that would not be enough for the blessing of living in America. Despite politics, floods, dust storms, droughts, grasshoppers, Japanese beetles, jitterbugs, the income tax, and hay fever, we have more benefits for which we should be thankful than the people of almost any other country in the world.

The Thanksgiving festival is just a grand idea for giving us a chance to stop for a moment and realize the good things that have come to us. It is a splendid respite in which to forget annoyances. The only fault we have ever had with the holiday is that it is too gastronomic. Surely we can find some more exalted way of celebrating it than at the table, with its aftermath of bicarbonate of soda.

Let us all be thankful for what we have. Last Thanksgiving we met a miner who had just come with his family from Wales. He said, "This is my first Thanksgiving in America, and the family has found out what it means. Everyone of us had a whole Hamburger, and we all gave thanks to the Lord."

Time was when churches everywhere were filled to the doors on Thanksgiving morning. The fruits of tree and field were symbolically piled in front of the altar, and the whole congregation joined in a song of gratitude to the Lord for his goodness and his mercy. Such a service brings a soul joy that cannot be duplicated on the golf course or in the automobile.

This year our Thanksgiving in America is clouded by the thought of the bitter sufferings of those in other lands. Our sympathies and our love go out to all who are afflicted. We who have been blessed realize more than ever that for

which we have to be thankful. When we meet in the home and the church on Thanksgiving Day, many a prayer will go up for those who are in deep grief.

We have often wondered why more fine music has not been written for Thanksgiving Day. Gratitude and joy are great sources of inspiration. The musician should not let this day pass without rejoicing in appropriate manner. If you cannot go to church, at least read the Ninety-eighth or the One Hundred and Eleventh Psalm. Then pick out from your repertory the brightest, happiest, and most exalted music you know, and feast your soul upon it.

*"Oh, praise the Lord, all ye nations; praise him all ye people, for his merciful kindness is great toward us and the truth of the Lord endureth forever. Praise ye the Lord."*

### A Standard Musical Pitch

**T**HERE is a great need for a world standard in musical pitch. The International Standards Association on musical acoustics, at its last meeting in London, recommended very strongly that the pitch of 440 cycles per second for the A in the second space of the treble staff be adopted.

Representatives of most of the continental countries attended this convention. This would apply as closely as possible to all kinds of music, particularly in orchestras, choirs, recorded music and radio broadcasts.

The 440 cycle pitch has been approved by the American Standards Association, and is therefore the standard pitch Subcommittee on Musical Terminology, and assistant faculty manager of Steinway & Sons, said of this new pitch:

"Confusion more or less dangerous and damaging to musical performance has been the rule in the past rather than the exception.

"Now each manufacturer of a wind instrument can adapt his machines and methods to mechanical standards based upon the musical standard.

"In singing, the adoption of a universal standard is of decisive importance. If the pitch of an orchestra or piano to which a singer is to sing at a concert is different from the pitch of the instrument by which the part or song has been studied, the voice may be strained.

"In the case of the piano, an increase of five cycles per second in the frequency of the standard A, with a corresponding change throughout the entire scale, would throw an additional strain of something like half a ton on the framework of the instrument."

### A New Device to Help Sight Reading

**B**ERNARD L. BONNIWELL, Assistant Instructor of the Department of Psychology, at the University of Pennsylvania, has devised a Six Line Music Staff which he has had copyrighted (1938). The idea is simply to add one line above the conventional five line treble staff and one line below the conventional bass staff thus.



The common five-line music staff may be converted into the six-line staff by the addition of a single line placed above the treble and a single line placed below the bass clef, notes in both staves positions.

Under the existing five-line system staves clearly seem more open on different lines in different clefs, causing the reader confusion.

In this way, the letters read from the first space upwards exactly the same: f, a, c, e, g. He suggests that teachers, by simply first and second grade music in this example, can help the results of their experiments. Laboratory tests have shown that many pupils "catch on" to the notation quicker by means of this simple device.



# Success in Voice Study

By  
**NELSON EDDY**  
Distinguished Concert, Radio and  
Sound Screen Star

With Warnings of  
Mistakes That  
Spell Disaster

An Interview Secured  
Expressly for  
The Etude Music Magazine

By  
**JULIETTE LAINE**

Nelson Eddy and Hana Manay  
in a scene from "Balalaika," the  
new musical moving picture.

**A**LTHOUGH FOREIGN TEACHERS express never ending astonishment at the great number of fine voices to be found among American students of singing, they profess an even greater surprise that, despite their natural endowments, so few succeed in making a worth while career.

Now the reasons for this discouraging condition are many, yet in the majority of cases the truth can be summed up in one simple statement: The average student fails largely because of his own wrong attitude, or approach, to his career.

From a fairly wide observation of students of singing, it would seem that their greatest handicap—assuming that the natural voice and talent are adequate—is a too optimistic attitude in regard to proper preparation. We Americans live at too break a tempo. To rush things has become a national characteristic. We imagine that the ancient admonition to "hasten slowly" is old fashioned and not applicable to present day conditions. Unless a thing can be accomplished quickly, we prefer to abandon it for something which can be achieved in less time. Needless to say, when such a viewpoint is applied to music, or to any art enterprise, the student soon finds himself up against a stone wall. "Art is long."

## No Excellence Without Labor

THESE IS NO SUBSTITUTE FOR TRAINING, for that firm foundation and background that come of sound knowledge and a well schooled technique. Personal experience is the backbone of everything to be said here, though it must be admitted that I am myself a shining example of what can be accomplished without this careful preparation of which I preach; and the knowledge distresses me acutely because of its possibly harmful effect upon others. "Look at Nelson Eddy," cry the youngsters, "He didn't waste valuable time singing minor roles in provincial opera houses. He didn't do that, and he didn't do that. He started at the top and stayed there; then why shouldn't I?"

Like most half truths, such stories can do great harm.

NELSON EDDY

I have repeatedly tried to correct these erroneous impressions, but with slight success. Too many persons prefer miracle stories rather than facts. For example, I recall once telling a writer that I had learned a number of songs from phonograph records. By this it was meant that merely the words and music, the phrasing and style of certain songs, had been learned by listening to an artist's recordings. Yet when the interview appeared in print I was stunned by finding that I had been made to say that I never had taken a lesson, but had learned all there was to know about singing merely by listening to the phonograph. One shudders to think of what the intelligent reader must have thought of such an absurd statement, though the lazy would be singing students undoubtedly seized upon it as an excellent excuse for their own lack of effort. It is natural, and usually pleasant, to follow the line of least resistance, but it rarely leads to a high degree of accomplishment.

## And So We Began

MY PROFESSIONAL CAREER BEGAN, it is true, with the singing of a leading role, and it is equally true that I have sang leading roles ever since. It is true also that I did so with a comparatively slight foundation; and it is this very fact which enables me to speak with authority

in describing such procedure. My way was not the easy way, however much it may have seemed so to the casual observer; it was the hardest way of all. Instead of having both voice and repertoire simultaneously, during what should have been my student years, I had to do the greater part of it later, when there was less time. Meanwhile, I was expected to live up to a success which had not been actually earned, but which had merely happened. Consequently many precious hours had to be spent upon other matters which, instead, should have been devoted to language lessons, diction, stage deportment, and other essentials in the technique of a finished artist.

When the average young singer seeks advice, his leading question is almost invariably, "How long will it take me to make some real money with my voice?" not "How long will it take me to learn to sing well?" The old Italian masters respected the adage which says, "Time respects nothing which is made without his aid"; and we are not surprised to learn that the training they gave their pupils

required from five to ten years of intensive study. But this is not so discouraging as it sounds, when we discover that these years were not spent solely in the study of tone production. The correct use of the voice was only one branch of their training. Every pupil was also taught sight reading and a thorough knowledge of the rudiments of music. There was, in those days, no such thing as a singer who could not read music or count time. Furthermore, everyone was taught choral as well as solo work; and he learned the standard operatic repertoire, memorizing all of the roles he was likely to sing, instead of just a few favorite arias. Naturally such training took years; but consider the results. As singers they became the world's greatest in the annals of music.

What modern teachers would dare to insist upon such thorough training? If he did so, most of his pupils would quickly desert him for some other teacher whose ideals were less exacting. Granted that many modern singers achieve considerable success with but a year or two of training, the fact remains that such careers are short lived, unless the singer takes off sufficient time to return repeatedly to the studio to pick up what he had let go. No one can skip the essentials and do only that which pleases himself. One has to decide, at the outset, whether he wants to sing for fun or for fame; and whether he





**R**ADIO PROGRAMS offer the piano teacher an opportunity to publicize himself in a dignified and efficient manner. Local talent is looked to when the community sponsors some civic event and heralds it over the radio. If the teacher is not up to his opportunities, he will usually have small difficulty in securing a place for himself on the program at no cost.

A *State Music Association* should be joined. When members meet from different communities, competition is forgotten and only friendly cooperation is borne in mind. These organizations provide the surest method of distributing fair play to everyone. Dues are required, of course, and certain professional requirements must be fulfilled. These may be learned by writing to the district president of the organization.

A small community association of music teachers may be undertaken. Friendly letters may be sent to other teachers in town, telling them of the views one has in mind; or the idea may be first discussed with some other enterprising teacher of the community. Perhaps the beginning teacher will not care to engineer such a project, in which case he may suggest it to one of the outstanding teachers of the community, asking him to call an open meeting for purposes of organization.

If such an association is formed, fees for lessons may be standardized, and plans for spring music festivals may be discussed. Parents may be asked to attend the meetings when out of town artists are being scheduled.

This is one of the best ways of gaining the friendship of other teachers; and each member of the association benefits by its activities. There are times when individual means may have to be used for small expenditures of time or money; but this is to be expected, in view of the benefits derived. Careless methods of competition cannot possibly win friends, but cooperation and a open opportunity for the teacher where none might have been expected.

### Locating Ability

**MUSIC TESTS.** At almost any time the teacher may be consulted concerning the musical aptitude of some child. To test piano aptitudes, tests may be prepared for the purpose from leading music publishers. A standard test will do much toward removing the barrier of censure from the teacher's shoulders in the event of a student failing. The subjects tested include rhythm, pitch, and melodic recognition.

The tests may likewise find application in the public schools; principals are often willing to allow the piano teacher to give musical tests to pupils after school. As many schoolrooms have a piano available, the tests may be given with little difficulty. It may be suggested to the music director that if there are any pupils who need assistance in their daily music routine, they should be allowed to undertake the tests after school or on Saturdays. This is a gesture, again, which contributes to a spirit of good will.

One may even attempt a new item offering free music tests to returning children.

Similar tests are now provided on records, in a more intricate form; and for this reason they doubtless find less application in testing young children. They had their own field of application, and tests create, in general, a curiosity on the part of parents and children, which adds interest to the entire subject of musical instruction. Written tests can be completed in twenty-five to thirty minutes.

### The Teacher's Confederate

**MUSIC DEALERS** ARE ADDRESS OF prospective pupils. Store proprietors frequently will make suggestion and also will keep the teacher's name in mind when a recommendation is required. In such a case it is well to select one reliable firm and to patronize it consistently when material is required. In return one may expect assistance from the dealer in going through various music catalogs, which will help in the selection of good teaching compositions.

After having acquired a few pupils, one may cooperate with the local dealer in selling piano. A little effort on the teacher's part will often turn a sale for a new piano, in its turn to the dealer, will certainly do all he can to send pupils to this teacher. Like everyone else, the dealer has a circle of friends with whom he usually carries on his trade. In just instances the dealer will also pay the teacher a commission for his efforts.

The same policy may be carried out in dealing with the local piano tuner; help him and he will help you. One should make sure that he selects a good tuner. There

are agencies who visit a town merely to pick up a few dollars on a one way trip. They are the racketeers of the tuning profession, who do a hurried and incomplete job and occasionally damage the piano. One should select a tuner with credentials in recommending him, and then patronize him consistently.

A friendly dealer can be useful to the teacher in obtaining specific selections in a hurry, or in searching among various jobbers' stocks for music which is difficult to obtain. Friendship will often obtain what money cannot buy; and it will save a crucial situation by supplying what may be necessary in the face of special attention.

are and the best avenue of approach to secure them.

### The Mutual Help Spirit

**MANY OF THE MUSIC TEACHERS** in the community will teach some instrument other than the piano, and in the event a student is suited to another instrument, recommendation of these competing teachers will foster a spirit of cooperation within the profession. The piano teacher may reasonably expect to have some pupils sent to him in return.

After all, the teaching profession can be made as interesting for the teacher as for the student; and when the teacher does encounter musical pupils, it is best that both be relieved of the situation. Not every child can become a master pianist, or even a good amateur. It may be that his interest lies with another instrument, or even in a field other than musical.

*Music Clubs* may be formed after the manner of a class of four or more pupils. The teacher may recommend to parents the advantages of a music appreciation hour for the pupils, which may be held on Saturday afternoon or some other time which is most convenient for the majority of the children to attend regularly. A class should be organized by charging each student a small fee to cover the cost of material used in the class and to reimburse the teacher for his time.

It will be found that such organizations make it easier to enlist support for community music enterprises. Once the teacher starts such a project, he must not allow himself to become discouraged. Giving up in the middle of a project is a premature end to the teacher's morale and does not help his reputation as a teacher in the community.

The group may be informally titled the Berthouin Club, or the Music Study Club, or some other appropriate name. One can make up four or five clubs, and have the children to vote on their choice.

The lone teacher may approach the other instrumental instructors concerning a joint music appreciation project, if he prefers. In any event, achievement in music appreciation must be sought with effort, both on the part of teacher and pupils. These classes should be always directed to give as much pleasure as possible to the pupils. The curious newcomer will very likely join the class when he sees what fun there is to be a member of the club.

The club has two reasons for existence: first, to acquire out-of-school pupils who are not especially interested in a musical instrument but who like to listen to and understand good music. Secondly, the club provides a social hour for music for regular students which can do much to maintain and increase interest in the study of music. It usually attracts other children in the community who may be encouraged to undertake formal instruction.

### The "Pupil's Home" Teacher

**TEACHING IN THE HOME** offers opportunities of acquiring students. Parents may be reticent to have their children undergo studio instruction, because of the distance to be traveled, or perhaps for the reason that they prefer to keep in close contact with their children's activities. If this situation should develop during a conversation, the teacher may suggest giving lessons in the home at a slightly increased fee. While transportation, costs and lost time are disadvantages that the teacher must meet, there are also certain advantages. The selective type of student progresses more satisfactorily in familiar surroundings, is less likely to miss his lesson, and collection is usually easier. The teacher may gain quite exercise, he chooses to walk to his home, and he usually has a good thing, as his profession is a confining one. Also, he usually is able to make more acquaintances by meeting visitors at the child's home.

In districts where conditions are severe, the beginning teacher should stress teaching in the home. Other teachers may be neglecting this opportunity entirely.

For promotional purposes, it is well for the teacher to know two or three slightly selections that he can play well. He may expect to play before visitors in the child's

# Practical Aids in Getting Pupils

The Second of a Series of Three Articles Upon "How to Make Money by Teaching the Piano"

By

WALTER ELLIOTT

Prominent Pedagog of the Far West

The teacher living in a rural district may write to some reliable firm, such as listed at the close of this series, requesting music lists of their most popular music editions. All reputable music houses will give prompt replies to help teachers who need lists and will supply them with the latest teaching material. With established credit, one may obtain necessary material on approval. This is known as the "approval method."

Like any new business, returns are often slow in materializing. Any well equipped teacher will meet with average success in his profession, and with exceptional perseverance and patience he will be exceptionally successful. Teaching is not a bed of roses, but good pupils compensate for poor ones, and the teacher should regard his activities from a purely optimistic and altruistic point of view.

Short talks to interested children afford opportunities of procuring students. These are best arranged two or three times a year through the local librarian, who will be glad to have the teacher tell some interesting stories of great musicians to her Story Hour Group. The teacher may discuss how they started their lessons, and relate some of the experiences of her childhood. These stories should be told simply and largely in terms of action. Humor is an important ingredient, as it is an approach to the child's age nature.

Social fetters should afford opportunities for solicitation of pupils, but here the discrimination of the teacher must determine the propriety of the occasion.

Competition should not dampen one's enthusiasm. It can be said that there will be other teachers in your communities who teach their own systems, but that there is always room for young, enthusiastic, and inspired new-comers. Upon occasion, the beginning teacher may outshine his own ideas before a Parent Teacher Association, and other child-conscious groups. Short performances before these audiences are always welcome and will lead to numerous introductions. With few exceptions, every parent wishes his child to study music and with proper enterprise, the teacher may determine who his prospects



# Mastered Eighty Piano Concertos

By HENRIETTA SCHUMANN

Noted Concert Pianist and Guest Artist at the Radio City Music Hall and on the "Music Hall of the Air"



HENRIETTA SCHUMANN

*Mrs. Henrietta Schumann, who is still in her twenties, has mastered one of the greatest repertoires for piano ever acquired by a concert pianist. She was born in Russia, of French and German extraction, and lived there, as a child, through the terrible days of the Revolution. Then she came to America with her father, Ulysses Schumann, her only piano teacher, and they settled in Syracuse, New York, where the elder Schumann became a teacher at the university.—Editor's Note.*

## A Conference Secured Expressly for The Etude Music Magazine

By  
ROSE HEYLBUT

OF THE MANY QUALITIES that go into the making of a good pianist, one of the first essentials is that he or she shall learn how to practice. A towering genius will assert himself, it is to be admitted; but superlative geniuses are few and poor models for the less endowed. For the contest between talent and hard work, however, earnest and persistent application may be trusted to bring the better results. In my childhood days in Russia, a girl came to study with my father. She was one of the most uneducated people I ever had heard play, with a harsh, unlovely tone and almost no innate sense for music. She loved music, however, and was determined to become a professional pianist despite the almost insurmountable handicaps she had to overcome. We watched and commented upon her progress, which was really amazing. She had but one idea in mind, and to this she devoted herself, night and day. It would be impossible to imagine a harder, more faithful worker. All that she lacked naturally, she more than made up by concentrated effort. She sat for hours studying the records of eminent pianists, and spent years developing a lovelier tone. In time, she made herself a splendid pianist. My father arranged for her to play for a number of distinguished artists, and they all commented upon her rare and fine musicianship. Unfortunately, she died before she was twenty; otherwise the world would surely have heard of her. The case of this one girl proves, I think, the seeming miracles that can be achieved by sheer hard work.

If my observations are accurate, this particular kind of all-absorbing hard work is not so developed among American students as among Europeans. The average American piano student takes his advantages for granted; indeed, he seems to feel that he is obliging his parents or his teachers by playing a good lesson. In Europe the student realizes that he is fortunate to have paid lessons at all, and he sets out to derive the maximum of advantage from them. Instead of having to be coaxed to practice, he must be reminded to eat his meals, and if he has missed a lesson a week he is better prepared than the American student is for one, regardless of the fact that he has twice as much to learn and half the time in which to learn it. Just why this should be so, I cannot say, unless the greater affluence in America and the generally higher standard of living leads our children to believe that advantages are their taken for granted right. Because of this the best advice I can give to young music students is to adjust their mental attitude to appreciate the advantages they have in taking lessons at all. A wholesome attitude towards work is the first step towards progress. Do not let the good things of life make you soft. Let your working method be something as Mozart once said, "When a person has genius, he can discount each gift at one percent, which leaves ninety-nine percent for hard work; if a person has merely talent, he needs one hundred percent of work."

### A Plan of Attack

Now, THEN, RECALL YOUR PIANIST SET ABOUT WORKING in the proper way? Most people go to work in the wrong way; that is to say, they do not practice what they need. Let me suppose that an advanced student is learning a concerto. As a general thing he will play the entire work

through, and then play it through again. If it is a half hour piece, two playings will occupy an hour of his time and leave the performer tired before he has had a chance to improve his interpretation to any appreciable degree. A much better way to attack such a problem is to read the concerto through once, in order to find out which parts of it he easily under the fingers, as well as which offer difficulties, and then to take out the difficult parts and work on each alone. By following such a method, an hour of work will bring notable results. The easy parts will fall in line by themselves. Knowing the parts that need study is the first step in intelligent practice.

The second mistake the average pianist makes is to neglect sight reading. The tendency is to work exclusively upon what must be learned, leaving the important aspects of reading to take care of itself. It is astonishing how some of our most noted pianists get into difficulties when they are asked to read the second piano part of a concerto with which they are unfamiliar. Reading is not a special gift any more than reading poetry requires special talents; indeed, the ability to read anything, music or sentences, is merely a matter of quick eye-teach. Note reading can be acquired by assiduous

practice. Pick up all the new music you can, and read it through. The inside pages of *The Etude* offer splendid opportunities for practice in reading. Try to read new music in its proper tempo. Naturally, many mistakes will be made at first, but the longer one keeps at it, the fewer mistakes there will be. Furthermore, notes should be read as one reads words. The child does not stop to read one letter at a time, once its seventh birthday is in the past. It reads complete words, and complete sentences. The trick of sight reading of music is to read complete measures and phrases at a time. Try to train your eyes to select the complete melodic phrase as you go along. There is no better practice for sight reading.

### Some Useful Tools

I HAVE OFTEN BEEN ASKED whether it is necessary to practice scales and exercises, or whether the selected difficult passages of a piece are sufficient technical drill. For the best results, scales and exercises are indispensable. The serious student will make a strict schedule of scales, arpeggios, and finger exercises for every day of practice. There is nothing to equal work of this kind, for developing the fingers. Further, a familiarity with the relations of scales, and their corresponding arpeggios, greatly facilitates an understanding of music. The person, who has all his scales and arpeggios at his fingers' tips, will always make an accurate Mozart and Haydn player. No matter what his interpretative powers may be, he will be able to read these works with great fluency.

Perhaps the most difficult thing to teach is tone. I have a feeling that the pianist's tone is born, exactly like the violinist's vibrato. It is a reflection of the innate musical quality of the performer's nature. This sort of tone cannot be taught. But even the least gifted student can be shown how to improve his tone. It is not best to adhere too strictly to set finger positions, because no two pairs of hands are built exactly alike. According as a person's hands are larger or smaller, wider or narrower, he may hold his knuckles higher or lower; and such minute points of hand position are, after all, not so important. The main thing is that the arm shall be in a natural and relaxed position, with the wrist in an even line with it, neither too high nor too low. After that has been achieved, individuals of knuckle posture may take care of themselves. A good singing tone may be induced by slightly raising the relaxed wrist just above the level of tension. The pianist, who plays with a correctly placed and correctly relaxed arm, never becomes tired. Tirelessness from playing is the first and surest indication of faulty technique.

The pianist early needs to cultivate his memory. The memorizing of music should, after all, be a natural thing. There are really two kinds of memory. One is finger memory, which is mechanical, and not to be relied upon

Little children are often learning to memorize in this way: they simply play their little pieces so often that the fingers learn to fall into their proper places. And, ask the child to tell you the note sequence away from the piano and he will be bewildered. That is why mechanical memory is not too helpful. The only desirable kind of memorizing is the mental or musical variety, whereby the performer knows what he is playing and can outline it, or even write it down away from the keyboard.

The secret of musical memorization is music itself. The student who finds memorization in our native language. We are not merely mouthing words, but are guided by sense and meaning. It would be twice as difficult to memorize a poem in ancient Greek, let us say, when the meaning would be closed and one would have nothing but sound to go by. Exactly the same is true about memorizing music. Once you know where there is a change of keys, and why that change, the sequence will be as easy to memorize as the words of a favorite poem.

One of the greatest demands upon the concert artist is that of repertoire. People often ask how all these eighty concertos have been acquired so that any one of them can be played at a few days' notice. There is no secret to it. Hard, regular work, and the willingness to sacrifice time and to devote labor make up my only method. As in the case of the actor, one's memory seems, with use, to become more inclusive.

### The Speed of These Impacts

In speaking these hints on piano mastery, I have been saving the most important for the last: that is, the projection of the music itself. Without this, the best playing remains nothing more than a series of notes, and notes alone are more too interesting to hear. Excellent playing means the controlled subordination of all musical and technical resources to the making of the music itself. The goal of my study is that degree of musicianship and penetration which enables the performer to speak to the core of the composer's meaning, and to give this back to the world. The passages we practice are merely the means we have of making that supreme significance more clear. We must never for a moment lose sight of the music itself. The first goal of our study should be an enrichment of human life. The student, who never follows a professional career, can nonetheless find in music a means of making his life fuller and more exalted. It is a sad mistake to think that study must lead to "something big." Flair and asper living, surely, is big enough. In those days of keen competition, only the most alert of musicians can hope for a career. Therefore career minded aspirants should convince themselves, beyond a shadow of doubt, that they possess the material from which a career can be fashioned.

My own work, as piano soloist of the great Radio City Music Hall, and of the "Music Hall of the Air," convinces me that the keynotes of success in music, for its own sake, is steadily growing. A program of excellent music is an integral part of every Music Hall show; and so it comes that I see a million pictures, that I find myself listening to symphonies, piano concertos, and operatic arias, as well. The important thing is that they appreciate that the keynotes of success in music, for its own sake, is steadily growing. A program of excellent music is an integral part of every Music Hall show; and so it comes that I see a million pictures, that I find myself listening to symphonies, piano concertos, and operatic arias, as well. The important thing is that they appreciate that the keynotes of success in music, for its own sake, is steadily growing.

"Music Hall of the Air," its programs are broadcast throughout the United States and Canada, to Europe, and to South America. I understand that the University of Colorado, in Boulder, makes the Radio City "Music Hall of the Air" broadcasts a regular and required part of its musical curriculum. It is a wonderful sensation to reach such incalculable numbers of people and to feel that the music one gives them is something to which they look forward. And the very fact that programs of excellent music are sent out to so many proves that the people want them. One experience has been that the average listener prefers good music to the bad or mediocre. People would rather be played "up to" than "down to."

My work is but a very small part of the Music Hall's complete musical schedule, and I have had to acquire a repertoire of seventy concertos, so far, with at least ten more in preparation. The saddest mistake

a beginner can make is to suppose that he must lower his musical standards in order to make himself popular. The more good music we give audiences, the more they will accept. Our fan mail reflects that the preference of the general Music Hall and radio listener inclines more to Beethoven than to Geršwin. This is significant when one reflects that the average listener who comes to the Music Hall is not necessarily a schooled music lover. It is not surprising that the people who go to a Toscanini concert go to hear and enjoy fine music. But when the average motion picture spectator writes in to say that he wants Beethoven, Schumann, and Brahms, we have the heaviest sort of indication that the taste of the nation is quite what it ought to be. When the musical history of our times comes to be written, it will not be at all surprising to find the great motion picture stars listed among the foremost agencies that brought good music before the masses.



FIRST REGULAR SERIOUS MUSICAL PROGRAM TELECAST BY THE NATIONAL BROADCASTING COMPANY

Mrs. Cecile Chaminade's eighty-second birthday was celebrated by a television concert in her honor at Radio City, New York. The pianist was Henrietta Schumann (left). The speaker was Dr. James Francis Cooke, Editor of THE ETUDE, whom tense excitement is due to the great heat representing the French Government.

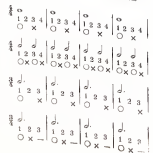
## Helpful Pedal Exercises

By JANET NICHOLS

We so often hear the player put down the pedal just before he strikes the closed of the new harmony, rather than after, and the effect is as if one were "gawping" for breath. If the performer could be trained to hear the defect, of course, he would not do it. The foot action must be just the opposite of that of the fingers, and the reason for this is readily understood when one realizes the action of the dampers upon the strings.

The Damper Pedal (often incorrectly called the loud pedal), when put down, lifts all of the dampers above the strings and when the keys are struck the strings are thereby left free to vibrate or to "sing." If the pedal is changed just before the new harmony chord (rather than immediately after) the performer has permitted the dampers to let out the present harmony before he has started the new harmony, thereby having absolutely nothing for the effect of "gawping."

The following exercises will be found helpful and may be practiced with the pedal, at the piano, or on the floor away from the piano. Use the metronome, set N indicates down; and —, pedal held.



## Who Wrote America?

THE TUNE, to which America is sung is of course, *God Save the King*, but no one seems to know positively who wrote it.

The British *Young Musician* has been endeavoring to get to the facts but without very much success as the following article indicates.

"The first printed copy of our National Anthem (British) was dated about 1742. Here is the tune, not quite like the modern version, 'Inch do you like better?'"

"Who wrote it?" No one knows. Like Topsy, it seems as if it "just grewed." Learned men have searched in ancient records, dug out old manuscripts, combed odd scraps of time and odd scraps of words, but still no one can say definitely that at *such-and-such* a time *So-and-So* wrote the tune which has become our National Anthem.

"Our first record of it comes from the time of the Stuart risings in Scotland. In the famous year of 1745, when news of the battle of Prestonpans came to London, the National Anthem, arranged by Thomas Arne, and by Charles Burney (a pupil of Arne), was sung at the two big theaters, Drury Lane and Covent Garden, for several nights. A year or so after the song had appeared in a book, with the title which is here given—very fine what we sing to-day, though not exactly the same."



"Burney discovered that old Mrs. Arne, his master's mother, remembered hearing the song in 1688, 'when the Prince of Orange was hovering over the coast.' But he could trace it no further."

### A Wild Claim

"No one else seems to have been very much interested in its origins until a man called Carey, hoping to make some money out of it, claimed that his father, Henry Carey, a well-known musician who had died half a century before, had written both words and music. He said he had heard his father sing it at a dinner as one of his own songs, and he found a friend who also thought he remembered the occasion. But memories of dinner-parties are apt grow dim after fifty years, and no one seriously considered Carey's claim."

### A Discovery—and a Disappointment

"SEVERAL YEARS LATER a very exciting discovery was made, but alas it came to nothing. One, Richard Clark, brought a manuscript copy of some music by an unassuming composer, whose name, sadly enough, was John Hill. One of the pieces was based on four notes actually labeled *God Save the King*, but it is quite unlike the tune we know. Then Mr. Clark found another piece in the book which he said was certainly the original of our Anthem about the only which he allowed it his friend to copy. But later on it was found that several alterations had been made in (Continued on Page 74)



"There is no stand or impediment in the act, but may be wrought out by fit studies."  
—BACON

IT IS QUITE POSSIBLE for a piano student to play for years with the muscular equivalent of a car in second gear, simply because he never has learned to make a third motion but shift into fourth. Unfortunately, this touch, which is best adapted to lightness and velocity, and which chiefly relies on the fewest muscles groups, is the most difficult muscular coordination that a pianist has to learn. Yet it may be infallibly promoted by using a certain practice discipline originated by Carl Tausig, famous virtuoso and favorite pupil of Franz Liszt. It was my great good fortune to find this short cut to *leggiero* and to a general mastery of all mechanical problems in a modern book, not readily available. This had been designed to accompany a manuscript which was willed by Tausig to his pupil, Heinrich Ehrlich. The latter here expounded the method used by Tausig in gaining and maintaining his fabulous technique. The letter of the law, the Tausig manuscript, is perpetuated in the Tausig "Daily Exercises," but the spirit, revealed by Ehrlich in his booklet, "How to Practice on the Piano," has been out of print for many years.

The striking feature of the Tausig method is the stress laid on a certain position to be assumed by the elbow when practicing the "Daily Exercises." The extremes of position adopted by the elbow, in practice, are essential to the golden mean of its proper behavior in performance. To find the truth, one must compare opposing viewpoints. Every partial truth casts the shadow of its antithesis. When taking up a matter of unexpected importance in the making or marring of a pianist, we must consider two such partial truths, namely, two conflicting ideas upon how to manage the elbow in practicing. The pianist who can reconcile upon his own person these conflicting ideas will grow richer on the organ and technical mastery. The playing promoted by the Tausig ideas of practice definitely lends toward greatest lateral freedom of the hands and fingers; the elbows are "in."

Ex. 1



the upper arm being vertical as far as is feasible.

This is, of course, a largely involuntary adjustment which follows certain habits formed in practicing after the Tausig fashion. The opposite extreme, or natural antithesis of the Tausig method, is less lateral movement of the fingers and hands with marked accommodation at the elbows and shoulders. This has its rightful place in piano playing and is advocated by Tausig himself, at the beginning of piano instruction. But, after about a year and a half, most training of the pianist should be begun with the elbow held after the manner suggested in "How to Practice on the Piano."

Dr. Pachmann, renowned interpreter of Chopin, having had behind him years of playing with the elbow held "in," suddenly decided at the end of his career that this was all wrong, and went back to holding the elbow after the fashion of a beginner.

Ex. 2



This is the wonderful discovery that I have never, however, had expressed him with results, but he has had the discipline of his former way of playing. The whole truth is that both ways must be practiced, each at the proper time.

Let Dr. Pachmann explain his method: "I never move the hand from left to right. The lateral movement comes at the wrist or at the shoulder and not at the elbow. The hand is on a line with the arm."

—Gust. M. and Frances M. Schmitt, *Journal of the Piano Club*

# Short Cuts In Piano Technique

Valuable Ideas Derived from a Study of the Keyboard Philosophy of Tausig, Deppe, and de Pachmann

By

ELIZABETH WENDELL BARRY



CARL TAUSIG  
Amazing *liveré* post, famed for his "baroque technique." He died at the age of thirty.

Dr. Pachmann believed that a lateral motion of the hand in certain positions promoted nervous strain and fatigue. He insisted that the hand is equally strained, whether it is turned in toward the thumb or out toward the little finger. There is usually a far greater reach obtained, if the elbows hold both movements of the hand as being equally pernicious. Naturally, his idea necessitated elaborate refiguring and rearrangement between the two inside. Dr. Pachmann calmly dropped from his repertoire everything unpalatable from his new viewpoint. But I warrant that when playing in concert, and despite his intentions, he lapsed into free lateral gestures of the hands, judging from the efforts of students who struggle in vain for technical mastery, because they have only practiced with the free upper arm. I believe that the Tausig discipline solves certain mechanical problems that forever choke the fingers that need help from an oscillating elbow with all its aids.

By a strange irony of fate, it appears that Tausig did not bother to teach his own method. Like most artists he had no

design to teach technique; he expected each pupil to find his own. As incapable of the backward student would be forced to listen to comments at a highly disparaging value made for the benefit of his colleagues, as well as his own, while he was performing, "Ach, how terrible!" is a mild example of Tausig's encouragement. He was a perfectionist, who was merciless in exacting the best of both his pupils and of himself. An artist who could survive exposure to the Tausig elements had nothing to fear from the most critical audience. What Tausig knew concerning the prime importance of the role of the elbow seems to have been discussed with Ehrlich alone. It remained for the pupil to reveal the secrets of his master after he had died of a brain fever in his early thirties.

Fortunately for some pianists of that day, there was another teacher, neither spectator nor master, but this kindly little man, whose aims and work are not very well known among piano students of the present day, was nevertheless the wisest piano instructor of that time. Ludwig Deppe was the one who guided to exalted

success some pianists who had failed to obtain the help they needed from the most famous teachers in Europe. Of this master was an American told by the name of Amy Fay, who studied with Tausig until he abandoned his conservatory shortly before his untimely death. She then went for a time to Theodor Kullak, whose "School of Creative Playing, Op. 48" is still deservedly famous. Of him, Amy Fay writes: "In my study with Kullak, when I had any special difficulties he only said, 'Practice always, Fraulien. Time will do it for you some day. Hold your hand any way that is easiest for you. You can do it this way—or in this way—showing me different motions of the hand in playing. I will choose some passage—or you can play it with the back of the hand if that will help you any.' It is this viewpoint that led him to remark to Amy Fay, when he gave her the 'Concerto in E minor' of Chopin, to study and she was struggling over passages in it. 'Ah yes, Fraulien, when I think of the time and labor I spent over that concerto in my youth, I could weep tears of blood.' We cannot be surprised that Amy Fay left such a trial and arduous method. Also that it should still be in use in these supposedly enlightened times. Then and now the pupil is inoculated with a virus composed of various technical irritations found in certain studies and pieces, in hopes that somehow immunity against the several maladies of technique will be conferred.

After leaving Kullak, Amy Fay studied with Franz Liszt himself. She quotes him in a rare comment made on technique, which he never taught: "That is the way Liszt teaches you. He presents an idea to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him that he always has a symbol, naturally, in the visible world to express his ideas. One day, when I was playing a I made too much movement with my hand in a rotary sort of passage where it was difficult to avoid it. 'Keep your hand still, Fraulien,' said Liszt. 'don't make one-lette!'" Amy Fay could not help laughing, it was so much to the point. His remark also applies to many other pianists. I have observed, including myself. Older piano chiefs are those devotees of visible relaxation and those others of soulful noise who flout a recent technique. These sometimes forget that the aim of Art is to conceal Art." An oscillating elbow will inevitably make one-lette in playing the following extract from the "Magic Fire Spell" by Wagner (Brosius transcription).

Ex. 3



When she returned to Germany, after being with Liszt, Amy Fay found the man who gave her the practical help she needed with the mechanical problems of technique. We can readily share her excitement and delight over Ludwig Deppe, who at that time was hardly known outside of Berlin. She tells us, "Deppe never said, 'Oh, you'll make this technique and of course! I will show it to you how to conquer the difficulty.' He took a piece, and while he played it with the most wonderful fitness of conception, he consciously restricted the mechanical elements of it, separated them, and told us how to use our hands so as to grasp them one after another. In short, he made this technique and of course! I could say as of course this ought to be; but I never had any other master who trained his pupils to attempt it."

Deppe, the recipient of all his pupils three years of slow and careful work on technique before, he would allow them to make a public appearance. When the time came, this was a very modest affair. He and that,

—Music Study in Germany Amy Fay

"If you want to climb mountains, you had best begin with small hills." When Amy Fay first played in concert as his pupil, it was simply as accompanist in a recital of chamber music. "I did not play any solo," she said, "after all, Deppe thought that the programme would be too long, and I was not at all sure of my courage. You'd be frightened, if you heard me play any solo," was his remark. Yet under Kullak's tuition Amy Fay had expected to win her laurels as a concert pianist three years previously. "Being instead of Deppe was undoubtedly spared a crushing failure at the very start of her career."

We American students are noted for the energy and enthusiasm that is characteristic of a young nation. If we could only add to this such patience as that exhibited by Amy Fay, our European teachers would find us ideal pupils. As it is, I am afraid that many of us do not like to face the fact that "Art is long." We feel that we must have immediate recognition of our peculiar talents, that only a different made while we are as young as possible is worth while. Even as beginners we seem to have an unconscious fear of playing before public persons. We do not seem to have enough to please our vanity. It is a painful ordeal for even the musically unsophisticated to hear compositions neither technically digested nor musically comprehended. Pianists should be happy combination of usefulness with the grace of God. Why suffer the tortures of feeling technically inferior? We should take the time to acquire a good technique and reserve and store it in the bank, and should then take care not to overdraw the account. A pianist may well afford to play with maturity. The likeness of time is often matched by the pianist's fingers. Clementi gave a very commendable recital at the age of eighty.

### A Balanced Art

AN IMPORTANT problem, every pianist must decide, is how best to maintain the equilibrium between mechanical technique and music proper. It would seem that the difficulties of the former should exceed those of the latter. Deppe gave as few clues as possible, but those difficult; and he devoted most of the time to music that was to form a part of one's repertoire. This was such as could be played in public with complete technical assurance. Tausig, who believed this to be the best plan, his "Daily Exercises" are short and of concentrated difficulty. These are to be practiced during the day, at widely spaced intervals, for no more than five or ten minutes at a stretch, the entire time consumed being absolutely no more than twenty minutes. The famous "Gradus ad Parnassum" exercises he considered almost indispensable, as well as Kullak for etudes. Outside of these the rest was music that was always such as could be performed. This idea of the very sound psychology. It insures an artistic self-respect and a reputation for reliable performance before the public.

In building an adequate technique, we neglect the practice of scales. A sentence by Deppe reveals the vital secret of successful scales playing: "Gather your fingers into a subshell." In 1926, Saks, the pianist, advised exactly how the fingers may be placed, crowded in slow practice. This is easily the best idea in his book. He did not seem to realize that the rubric of "gather" could be brought to pass by the elbow. In order to play *legato*, Deppe said, "Your elbow must be *loose*, your wrist a *feather*." Tausig's advice could be brought to pass by the elbow. These two are almost of supposition the latest thought of today on the unconscious control of the smaller hand muscles in playing legato.

In the playing of scales there is a difficulty which has its origin in the sympathy

which lies between the thumbs. This happens in accordance with the law of sympathy existing between corresponding fingers of the two hands. In this case, the thumbs. I had never been able to overcome this particular idiosyncrasy, even with the most persistent practice. The problem of passing the thumb under the hand is usually emphasized. This may be paramount in scales played hands separately, but in parallel scales the difficulty lies rather in making a contrary motion: one thumb passes under (partially in a rapid scale) while the other must come out promptly from under the hand. If attention is concentrated on the thumb going under, the one on the other hand, which must make

the opposite movement of coming out from under the hand, neglects to act promptly. For an infinitesimal moment it also strives to pass under the hand, because the attention is concentrated on performing that action. If, instead, the attention be focused correctly upon performing the contrary motion of the thumbs, and not overcastingly upon the single one passing the thumb under the hand that has a clear track (the right hand going toward the bass, or the left hand toward the treble), without this the left to right motion, then half of the parallel scale problem is solved.

### The Thumbs a Team

A LEGITIMATE AND ADORABLE use is made of the law of sympathy between the thumbs

in a new fingering for parallel scales as proposed by Alberto Jonas. This isolates and simplifies the problem of making correctly the contrary gesture of the thumbs. The principle is that the thumbs always play simultaneously; this greatly simplifies the task of learning scale fingering. In spite of having used the old fingering for years, one may obtain a complete mastery of this new form in two weeks, with an improvement in smoothness and gain in velocity. Beginners master this in far less time than must be devoted to the classical form. It now remains only to discipline the hand so that of its own accord it elects to perform smoothly every motion involved in scale playing. Here Tausig comes to the (Continued on Page 751)

## Music for the Pre-School Child

By MABEL K. HOLTE

HOW MANY mothers have said to the writer, "My child isn't musical!" They want their children to be "musical"—to play an instrument, to be able to carry a tune—and yet they do nothing to develop a desire for music in those tender years before school, beyond deprecating the fact that apparently their child has no interest in music.

I have a little boy who is four and a half. I want him to learn to play an instrument and to sing. Every afternoon from one until two we listen to the Iowa University broadcast of classical music. Oh, we don't sit before the radio in rapt attention. No. Oliver plays quickly with his blocks on the floor, and the music fills the room and occupies our thoughts. He is eager every day for one o'clock to come. Instead of napping, he plays quickly and listens to the "music stories." Before each composition is played I tell him the name, and a little of the story so that he can let his imagination have full rein during the playing. For instance, with the "Scherzo Symphony," I tell him how Haydn, perhaps, composed a quiet little piece of music with a sudden loud bang in it to keep the audience awake.

When a composition by Mozart is being played I tell him that Mozart began writing music when he was only four, and how he played for the king and queen. All music tells stories, and thus he grasps the idea

Majora. While Chopin was very ill in bed he heard from somewhere a steady dripping of water which brought on a melody which he put in his music. Some days I do not tell him the names and stories. I just play, and then ask him what the music made him think of. He likes that. It is a game. Some days I ask him what he would like to hear me play, and he says, "Play about the little birds," or "about birds singing," or "water." And of course there is a wealth of lovely music to fit each thought—Debussy's *Clair de Lune*, Grieg's *Peter Hare*, or *By the Waters of Manhattan* by Liermann.

I tell Oliver that every piece of music has its little story. It doesn't take—it sings. Sooner or later, he is eager every day I ask him if he can sing me a song about a butterfly. And he sings in a most original, if sing-song manner.

Oh, the pretty butterfly,  
Pretty, pretty butterfly.

Then sometimes he is asked to play his little thought on the piano. And he thinks on some kind of a discord. It doesn't matter. He has the idea.

### Learning by Imitation

WHEN THERE is a recital of small boys and girls he is taken to hear them play. Children learn, we all know, by imitation, and he is no exception. "Wouldn't you like to play?" he asks. We went last month to a small child's recital sponsored by our local college, and the eight year old son of the professor of organ played an original little piece of music. He was four. He did not sound much like Beethoven, but the children were spellbound while his little fingers skipped across the keys, perfectly at home. "Wouldn't you like to play?" he asked. I didn't say, afterward, "Wouldn't you like to learn to play as well as Ruckel?" But, "Ruckel" told us a little story from the piano. Then he fin to tell stories like that and to make people guess what you are saying?"

Sometimes we listen to the radio and I tell him what the music instruments sound like. Sometimes we listen to the piano, sometimes the violin, and once the organ. He can distinguish the harp now.

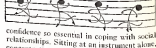
We play singing games—*Looby Loo*, *Row, Row, Row Your Boat*, *Round the Mulberry Bush*. He can march in time to a definite beat.

Our heading music teacher says that four is the best age to begin. It is not too old to become a great pianist, genius, or even a very good musician. It is not too late for the music itself that I want to inculcate in things. An understanding heart, a sense of beauty and the unquenchable thirst of mind which good music can instill. And learning to play an instrument will develop in him alertness, awareness, and

initiative. Playing before the public will give him that sense of responsibility and

## Music for a Dance Recital

By HARVEY PEAKE



confidence so essential in coping with social relationships. Sitting at an instrument alone, concentrating, expressing himself in a solitary manner, in a "music story," will help him to find himself.

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## Fatigue Hour

By GERTRUDE GREENHALGH WALKER

IN TRYING to effect better sales service, some of our large department stores managers discovered that there was a definite afternoon fatigue hour among their employees. To overcome this, each employee is given a fifteen minute relief period in which she is expected to go to the employee's lunch room for a stimulating drink—tea, coffee, milk, orange juice or any other beverage preferred, which is served gratis.

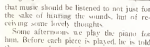
Those stores inaugurating this service have reported a substantial gain in business, which is attributed to enthusiastic and efficient salesmanship.

The music teacher who desires to be alert at all times, may well evaluate this system by keeping a few small bottles of grape or other fruit juices. If preferred, the cold drinks could deliver at a certain hour each day some nourishing drink—tea, coffee, milk, orange juice or any other beverage preferred, which is served gratis.

These stores inaugurating this service have reported a substantial gain in business, which is attributed to enthusiastic and efficient salesmanship.

## Music for a Skiing Party

By HARVEY PEAKE



that music should be listened to not just for the sake of hearing the sounds, but of receiving some lovely thoughts.

Some afternoons we play the piano for him. Before each piece is played, he is told the name and origin—Lawson's *Knave*, *Before* *Pyralis* was composed by a minstrel on the Mediterranean island of



# Success for the Young Musician

By

JAN SMETERLIN

Eminent Interpreter of Chopin

*Jan Smeterlin was born in Bialka, a small Polish town, some forty years ago. He is now a British subject and lives, when not on tour, in London during the winter and in Monte Carlo in the summer time. He is most unlike the traditional or romantic picture of the instrumental artist. He can cook most expertly (tobacco par excellence); swims well; loves the sea; speaks English, French, German, Italian, Polish, Russian, Swedish, Spanish and some Dutch; and reads all the detective and mystery stories on the market. Critics of two continents recognize Smeterlin as perhaps the greatest of living Chopin interpreters and one of the most poetic of all virtuosos of today. He seems to make more friends and fewer enemies than any other artist.—Editorial Note.*



JAN SMETERLIN

An Interview Secured Especially for  
The Etude Music Magazine

By OLIVER DANIEL

THOUSANDS OF NEW MUSICIANS spring up; and every year new names are added to the lists of "careers in the making." Some succeed, among a much greater number who fail; and therein lies perhaps one of the sternest conditions any music student can contemplate. A musical career is, of course, a somewhat mysterious thing. One cannot always discover just why some fail and others achieve recognition and renown; why one, who seems so slated for greatness, finally disappears; why another, with more persistence than genius, grows into a musical celebrity. So many things are involved in the development of a musical career that it is difficult and dubious for one to give advice and believe that it will produce the results that are intended. Each person is confronted with problems that require specific treatment for his individual needs.

One may wonder then, what are the most essential prerequisites for a successful career? "Have I what is required?" and "What then is most important?" or, as you Americans say, "Have I what it takes?" These are questions that students always have asked, and that they will continue to propose. Some answers will ever remain the same, while others will vary to fit changing conditions. An infinite urge to prevail must dominate.

To begin with, art is an obsession. To become a success, one must be, in a sense, obsessed and overcome by the spirit of art so that expression is a necessity. This is the root from which all other developments must grow. Great artists are swept into art and are moved and controlled by it beyond any volition of their own. In them the urge of art is so tremendous that, of its own necessity, it has to find some means of expression. Some students are more intrigued by the idea of being artists than by art itself. Merely wanting to become an artist is not enough. In the case of those who would like to be great artists, and have talent, their desire can benefit them tremendously; but they must be aided and inspired so that they can find their way.

## The One Essential

THE MOST IMPORTANT POSSESSION of any student is a natural talent. Nothing can be accomplished without it; but, besides this natural endowment, there must be the opportunity to develop it. The whole process of achievement in music means much hard work. One who, not be-

lucky, Although I learn things easily and quickly, I have had to work very hard; and so must every other artist. One must practice. This I do nearly every day; although, when one is touring from country to country, it is often difficult. In regard to memorizing compositions, this seems for me one of the simplest matters to be considered. On concert tours it is often very annoying, when one wants to work and practice, to be continually disturbed with other matters. There are the managers, newspaper reporters, students, wholesalers and a hundred other things that absorb one's time and energy. Often it is necessary that these business matters shall be given attention before practice. Music as a career is really a business that is altogether removed from music as an art. Many students would be amazed at the big business organizations behind the managerial offices to be found in New York and London.

Musical study and the subsequent launching of a musical career demand money. Many students receive considerable financial aid from patrons and various organizations; while many others, and sometimes the very finest, are strangely required to carve out their own difficult paths

marked. At best the building of a musical career is both difficult and expensive. These conditions the student might as well know from the beginning and to save himself the shock of finding it out too late. The saying of this is not intended to be discouraging; but the road will not be flower strewn. The young musician may have to supply his own backing and still achieve his end. It can be done but it certainly will not be so rapid as under more favorable conditions.

## The Late Beginner Encouraged

ALTHOUGH MOST INSTRUMENTALISTS have begun their studies while still very young, this does not mean that success cannot be achieved by those who begin later. The first time I ever played a concerto with orchestra was at only eight years of age. It was in Poland, and I played the beautiful "Concerto in C major" of Mozart. At nine I played the *Little Hungarian Fantasy* with orchestra. People then expected me to turn into another child prodigy, but my father would have none of that. I entered the *Gesamtschule* (high school) to study Greek, Latin, mathematics and all of the studies that were given there. I then studied music with a handsman. He was a very musical man, but I did not really learn a great deal about technique until years later when, at eighteen, I went to Godowsky in Vienna. One must, however, have the musical talent first; one must have it growing inside from the very beginning or he never will get it later. Godowsky was a wonderful little man and an excellent teacher. In Vienna I also studied law, and how different my life might have been had I turned out to be a lawyer.

Personally, I am not concerned and interested in fame. My own career has been slow and gradual. I had to teach continually, in order to give a concert, at first in Vienna, and later in other cities. Whenever there was enough money, there would be another recital. My first concert tour developed an engagement to play in Yugoslavia and later in Spain, Tientsin in Holland, France, England, Scandinavia, and throughout all of Europe, followed by tours across America; and recently I visited Asia to play in the Dutch East Indies.

When very young it was fun to go on tours in the Balkans and in more exotic and far away places. Many of these countries are now too poor for concerts, and

my schedules in other parts of Europe and America are so pressing that there is no longer time to visit some of these interesting parts of the world. The last time I played in Poland all of the receipts were given to the native musicians. It is now quite some time since I have played in Poland. I used to go there often, and at such times would always stay with my dear friend Karol Szymanowski, who died a short time ago. Many of his compositions have been used on my programs in America, and I have given his concerto its first American performance. It is a remarkable piece of music. I cannot forget the thrill of hearing it for the first time. I had heard it on the piano part but had never heard the orchestral version until it was on my program in London some time ago. It is an immense piece of music. Both Teodoro and Kossakovsky have been very much interested in this concerto, and Stokowski desired to do it last year; but I was on the Continent of Soviet Russia when he desired when his calendar was received, and, of course, could not come back with other concerts scheduled.

Sometimes one finds a wonderful talent with all the things required of a great musician; one endowed with natural musical instincts, sense of rhythm and form, great interpretive insight and the sensitive and intuitive spirit of a great artist, yet who does not have the technical abilities to bring out all that he knows and feels. Many of such people are blessed with everything but grace or the mechanical abilities to give form to their interpretations and ideas. Sometimes it is a matter of bad luck; but at such times it would be better if they became conductors instead of trying vainly to accomplish what may be impossible. What is the use of having temperament if you have not the technique to exhibit it?

### Art Becomes Universal

ALTHOUGH THE VIEWPOINTS on art may differ in various parts of the world, there seems to be very little difference between those of the European and American. Nationality and religious beliefs little effect upon the artist. In the south of Europe the operatic instinct is more developed and there are other minor differences, but, even in Java, we recently found the appreciation and response very similar to those of other climes visited.

Students ask "What should I study? What should I play?" They should be more interpreting and look through all the great wealth of musical literature. They should practice only the great masterpieces. Life is too short to be wasted on separate exercises. There are so many problems in great music itself that it seems silly to consent special exercises for practice. If one can do the "51 Studies" of Brahms, because everything to be found in the "Studies" is also in the Variations; and there is music here. Everything one needs is here. Everything in great music, so why waste time in learning exercises that will never be used.

So much has been neglected, not only modern composers but also among the standard composers. Schubert sonatas have been used often on my programs. There are the great "Sonata in B-flat" and the "Sonata in A major, Op. 143," the latter "Sonata in A major, Op. 143," the latter which is one of the most perfect of its kind. It is a fine and intimate work, almost too intimate for the hands of today. The last movement is one of the best of the world. It is a marvelous work—one of the best in the world. One should not be too hasty in concluding, as instead of playing the complete sonatas of Schubert. The "Sonata in D major, Op. 53" is a truly great work and Schubert's last work. Although at times it seems too long, I find it a more real and even greater work than the "Sonata in B-flat," which, although

a beautiful work, requires a very musical audience to appreciate and understand it. There is no claim made in the fascinating last movement of this sonata?

Mozart concertos have been long neglected. Only a few have been performed, while most people are ignorant there are so many more. The one in B-flat (K. V. 450), with its graceful opening melody in thirds and the gay bounding final movement, is a too neglected study of played.

There is also the more often heard "Concerto in A major," of which I am very fond; but pianists should look up the ones in E-flat, G major, and several others among these charming but rarely heard works.

Haydn, except among students, has been long absent from pianist programs. There are also the Haydn sonatas for violin and piano, which should be played. They are fully as beautiful as Mozart's. At the present time interest me much more. It is here that one may find Beethoven is to Haydn as nearer even than Mozart.

When studying in Vienna I used to play

all he wrote. Conductors too often engage me to play his concertos, but, strangely enough, I play only as many of the works of other composers as of Chopin. Some kind souls seem to think that it is because of my Polish birth that I play his works so well. I am afraid, however, that this is no explanation, for there are plenty of people who cannot play Chopin at all. With the mazurkas it is a somewhat different matter. Unless one has had training in Poland, or has lived there and has seen the mazurka danced, he is apt to go wrong. A foreigner might live in Poland and easily get to understand this musical form. The term *mazurka* is really a collective name. It comes from the district that the Mazury occupy. There are vastly different types of mazurkas and rhythms. Among the different kinds of mazurkas one finds the *oberek*, the *kujawiak* and others. It is in a way the same as using jazz as a collective name, when it takes in *jazz*, *blues*, *tango*, *fox-trot*, *tango*, *tango*, and so on. It is a coincidence, but at the moment I do not think of one pianist, who is not a Pole or a Russian,

## Encouragement Versus Criticism

B<sub>2</sub>

GERTRUDE H. FRAZER

HOW MANY TIMES have we teachers been faced with the problem of the discouraged pupil? To be sure, a child may recognize his own lack of ability, but he may not be so difficult which can be overcome only by persistence and diligence, and may appear discouraged for a lesson or two over such a difficulty; but what of the child who is discouraged from his first lesson, or who, with a listless, "don't care," uninterested attitude, with a wall of indifference about him which it seems impossible to penetrate?

In a large percentage of such cases, the blame may be placed upon the shoulders of the parents, who, after day, to the child, are of no importance. (To the child, call out—"Is your practicing done?") "I haven't heard any practicing to-day." Oh, talented, talented, warning! What inspiration (2) in his untold words! Surely it must become as distressing to the parents as so often to the boy or girl, who may have a secret desire to become at least somewhat proficient, but who literally hates that daily "drill to practice."

Not long ago I met a school boy pupil who worked exceedingly well during his lesson period, careful, thoughtful, patient, and whom I had known since he had become a splendid pianist. He really seemed to enjoy his lessons, and enjoyed his criticisms about music as well. But gradually his enthusiasm faded, definitely, "What is the use of practicing?" he asked, week by week, even though his lesson period appeared to fascinate him after he got started and he became engrossed in the problem at hand. On asking him what had happened that he seemed so listless and uninterested when he came for his weekly lessons, his reply was prompt and right to the point. "Aw-gee!" he complained, "You'd get discouraged, too, if every time you played anything your mother yelled out to you that you had made some mistake—whether you had or not!" Which found a sympathetic echo in my heart.

And, come to find out, the boy was being continually criticised, whether he "played" well or not. He was being criticised for his accomplishments, but he had received a star for his accomplishments. He was being criticised for a piece, or scales, or exercises which might have been comparatively new to him. Oh, mothers and fathers, do you not see how easily you can hurt your best and most earnest desires for your child, and continually tearing down, instead of rebuilding the confidence? What matter a few mistakes, if it means that the child is discouraged? Was a little better, do you suppose you could try again without making that funny the child out of the dark measure?"—argues work. Or—"Marry, while you could play on the table do you suppose you could play that new little piece you had this week?" It is so pretty and I'd love to have a little music which I could play up myself. Children react to a spirit of criticism so readily; but how will they react to criticism? Why should they try, if they find that every effort draws forth continual meanness?

Oh, that we teachers might have classes in psychology for parents, if used, to help bring about a changed attitude on the part of parents, and to help them toward the so-called latent practice period!

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"There still is more joy among clear-minded musicians than music-lovers of our computers who write and read only their own ninety and nine moderate tone numbers who cover paper with forests of mere notes."—The Musical Courier.

NADIA BOULANGER, famous French pianist, composer, conductor, and teacher, conducting the Philadelphia Orchestra in rehearsal for a concert in which she was guest conductor.

more compositions of Brahms than of any other composer. My friends identified me with Brahms rather than Chopin. I often play the Paganini-Brahms Variations and am also fond of the *Variazioni su un Opuscolo*, Op. 21, No. 1, with which more students should become familiar.

### Neglected Heroes

AT THE PRESENT TIME Liszt, too, seems to be neglected in the United States, and, in a sense, this is unjustified, considering the great place he has had in the development of piano literature. His studies are certainly his definite place beside those of Chopin. The same theme of Paganini that Brahms used for his *Variazioni*, and that Rachmaninoff has used in his *Capriccio* for Liszt, was used by Liszt quite unusually in one of his "Etudes." It is the grandeur of both of the later sets of variations.

Amateurs and managers like to attach labels to artists. One is a Beethoven specialist, another is a Chopin specialist, a Schumann specialist or a Mozart specialist. No student should make the mistake of trying to specialize, without first knowing and playing all of the great music he can. In many countries I have been tagged with the "Brahms specialist" label. It is true that a great deal of Chopin has appeared on my programs and that many of these have been all Chopin. With Chopin one cannot go wrong, and I play nearly

who plays mazurkas well. With other works of Chopin, this is not the case.

### The Eternal Program Question

IN PLANNING PROGRAMS one cannot always play just the works he likes best. The audience must be kept in mind, if one wishes to develop a concert following. Some managers were distressed when I decided to play the "Hammerklavier Sonata" of Beethoven on my programs this year. One Swedish manager said it would be possible only because I had such a following that wanted to hear me play other works. Even when in America the same thing occurred. I think it is a glorious work, and I really think it is better to play only a part of it than the whole sonata, even though some musicians consider it scandalous and radical to do so. It pleased me that one critic mentioned that when I played *Hammerklavier* and *Funerary*, this was certainly justified, enabling one to hear some of Beethoven's profoundest music without being mentally fatigued by having to listen first to two other very long movements.

Magnum best describes the "Hammerklavier Sonata" as a terribly difficult, as it demands the greatest amount of concentration. If there is the slightest disturbance or nervousness it is ruined. When playing the whole sonata, I have felt that at the time the *Adagio* was reached people might be tired because of its length. If the

(Continued on Page 752)

TO BE SURE, the key is always with us. There is nothing to be done about that. But if you have an ounce of pride in not being one of them and your music lessons fail to show enough of graded improvement, it will be well to turn an analytical eye on your practice period. For therein lies a taproot of all your successes and failures.

Practice probably means one of two things to you. Either it is a cherished hour for self-expression and great accomplishment, one to which you look eagerly forward with an insatiable desire of conquest; or one which you despise with every fiber of your being. You may see in it the dividing line between you and success, or



only an hour of drudgery through which you plod with the indifference of a feeble-minded automaton, because your teacher will be waiting to hear the sad result at the inevitable end of the week.

If the first of these coincides with your own attitude toward practicing, rest assured that the first and most important requisite for enabling you to become a proficient pianist is in your possession. It is an intense interest in the end you wish to attain and the will to attain it. If not, then perhaps the following suggestions will help you to see your practice period in a new and more interesting light. At any rate, give them just a month's trial and we will wager no one will have to tell you of the remarkable improvement in your playing.

#### What Is Practice?

EXTERIOR KNOWS THAT "practice makes perfect." However, a famous master of music said at one time that to "learn" music parrot-fashion, that is, by continual



repetition until the fingers automatically become accustomed to it through force of habit, is, in reality, not learning at all. For music so learned is soon forgotten, once laid aside. Whereas music learned through understanding, through analysis and a slow but sure manner of progression, until the point has been reached where any portion thereof can be taken out and played skillfully, or, when played in its entirety, sound as if it had just been improvised—that music will never be forgotten. It may seem to have slipped the mind, but, after the first few measures will all come back again.

Perhaps then, "Practice," as Funk and Wagnell's puts it, "The voluntary and persistent attempt to make skill a habit," is really a more fitting thought to keep in mind.

The average lesson of 10 to 20 minutes, more or less, of one or two scales, review and new exercises, possibly a piece from memory, and a hour from sight. Occasionally there may be unusual history business notes, or other written material to be done

on the side. But, to begin with, every good workman should have tools. The pianist certainly is no exception, and there are four of those which are absolutely essential. They are:

1. A notebook in which to record the lessons.

This will rarely be used by yourself except in the ease of recording the amount of time practiced on



- each day, if your teacher desires it.

2. A dictionary of musical terms. A lesson will seldom pass without it being used several times.

3. Another notebook to record your impressions as they occur to you from day to day.

This will turn out to become a sort of diary concerning your musical life. In it will go tricks of learning which you have discovered; how you improved certain faults; and so on. In short, where you stumbled and how you remedied the situation. This book will later on become an invaluable asset, as it will contain the facts of practical experience.

4. A manuscript notebook. The addition of a metronome to either is optional, depending on whether or not the teacher advises it.

Now then, when you are seated at the piano, say *three times* that period of practice is finished. It is imperative that everyone in the house be told beforehand that you are about to begin practicing and must not be disturbed for anything whatsoever. In fact, this should be a fixed understanding in the household. Disturbance breaks the train of thought, and consequently upsets the whole lesson.

#### Practice Is Practice

Never, no nor never, renounce the lesson any old day, but or miss, with me eye on the clock. Be systematic. Plan intelligently so that each section will come in its rightful order. Keep the mind centered on what you are doing, and you will find that the bounds of the clock go around all too rapidly.

The scales of course, are to be taken first, in order to give the fingers, flexibility and to put the mind in the correct think-

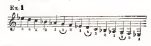
ing mood. Practice them slowly, increasing the velocity very gradually as perfection is achieved.

It is not sufficient to know vaguely how a scale goes, even when it is found that it can be played one or twice correctly. The third time may just be your downfall.

Generally speaking, two dozen times is not too many to run over a fairly well learned scale. However, new and difficult ones will naturally take a little longer to master. Think what you are playing. Play scales forward, backward, middle to beginning, middle to end, fifth to beginning, third to end. Play them in every conceivable way, until you have an accurate mental picture of every note in that scale.

When you have done as well as you can on the scales, begin on the review studies. This is perhaps the most important part of the whole lesson, for it represents perfection in its final stage. The pieces and studies have been already learned; your teacher has heard you play them and has given suggestions as to where they may be improved. And now it is your job to polish them off.

The weak points may have been marked out with remarks such as, "lower fingers curved," or "lift fingers high," "count carefully here," or "watch the fingering." Sometimes a note may be encased with red pencil like this:



which undoubtedly means that one is to be sure the third finger is put over, or under, as the case may be.

The next time a perplexing passage appears, say one of those ascending-descending passages that has to be memorized, try doing this. In your manuscript notebook write down the passage in large notes as illustrated in Fig. 2, which is the next



to find measure of the *Valse in D-flat* by Chopin.

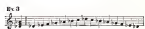


Then check what chord is the basis of this passage and write it down on the staff also.

# Make Your Practice Period Profitable

By

GLORIA F. PUGLEY



On the same staff, after it, write the scale of the same name.

Now, if there are sharps or flats in the chord and scale, they are bound to repeat themselves in the passage, provided they have not been altered by a natural, a double sharp, or double flat. If there are many of these, write them in beside the corresponding notes, as in Ex. 4.



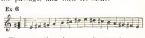
Where there are double sharps or double flats, rewrite the passage, altering the notes



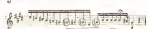
to read temporarily as they are played. In the twenty-fourth measure of Liszt's *Hungarian Rhapsody*, No. 2 is this cadenza:



As with the Chopin cadenza, just studied, write first the tonic chord of the key of the passage, and then its scale.



Then rewrite the complete cadenza as directed at the beginning of this paragraph, and you will have this to study temporarily.



Temporarily is used here because it is not to be understood that it is necessary to go through all your music practice in

this manner. It should be resorted to only when the passage is very difficult and learning it any other way seems impossible.

No doubt great music masters will dispute this procedure as not being the best method in the world to be used; but it is a workable one and cannot do any harm if followed as outlined, but will do lots of good for those who are a shade on the side of the phonograph. In general, all of this kind of practicing must be done on a sheet of manuscript music paper and the printed page not touched.

When these music things have been done, compare them. First play the chord, then the scale, then the passage as you have written it. Then play from the original, then from yours again. First one and then the other, until you can play it with perfect ease from the original. All this takes a little more time, but the rewards in the end will repay the trouble a thousandfold.

From here on the routine is the same throughout the new exercises and pieces. Remember to take everything slowly at first, each hand, then both. Stop to learn how, where, when and why you must learn. Be certain of the key before you begin—also, of the time and of the expression marks. Count aloud when practicing, as it establishes the rhythm firmly in mind; and, if you are slow to get the swing of new music, ask your teacher to write in the counts of a few measures at the beginning, or wherever it is especially difficult, tie the "and" notes of the bass with those of the treble.

A vocal teacher in the public school once told me to take a breath whenever I came to a comma in songs. The same principle may be applied to learning to play new pieces, and especially when microtiming. Whenever the phrasing indicates a hesitation, stop and learn that phrase, then proceed on to the next phrase, and so on, until the entire piece is mastered.

When memorizing do the same, except that after a passage has been learned by sight, try doing it without the music. Always leave your music work till last, though, as it is very tiring and will, if tackled earlier in the lesson, leave you with little enthusiasm for anything else.

An excellent suggestion for getting one in the right mood for any piece, is to run over the scale associated with that particular piece, say half a dozen times.

Of course there is nothing hard and technical about the above suggestions. There was no intent to be. If there was, you probably would not have read this far, but they were helpful to myself, and I always say, "What's sauce for the goose" and so on.

Seriously, though, your teacher—ne person that he, or she, may be—cannot learn your lessons for you. He can merely show you how to learn them yourself. Just as a cleric symbolizes Divinity, so does your music teacher symbolize all that is excellence in music study. Believe in him, and you will learn from him to the very explicitly and cooperate with him to the very end of your ability.

Let us close with one last bit of encouragement, or perhaps it might be discouragement; but let me say only this: you will grow old, but, if you want to—just as my friend, is, indeed a different story. It is the "I will" that wins.

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"In music the *Artisan* is the good, practical, executive workman; he is a craftsman—the performer in bands, the church organist, the chorale singer, and the like. The *Artist*, strictly speaking, is the composer or performer of talent who detects and applies the law of observation in the works of nature. He is instructed in the art of composition and interpretation and he makes music according to established rules, speaking the language that has been prepared for him by Grew in *The British Musicians*.

## Music of Worth in the Movies

By VERA ARVEY

EVERY SUMMER when Werner Jaussen (noted American composer and conductor) returns to Hollywood from his duties in the East, he is given a film assignment. His latest original musical score is that for Walter Wanger's "Winter Carnival," starring Ann Sheridan and Richard Carlson. The score is unusually long, so Mr. Jaussen is said to have composed sixty-two minutes of music. He also made his own orchestrations and conducted. Renser has it that all the work of creation was done in ten days, and that the scoring was completed in five—truly a remarkable achievement, and one that must have left the young composer exhausted at its conclusion.

When Mr. Jaussen was once asked his opinions on film music, he replied, "There isn't very much that I can say for my music, other than what I endeavor to project in my work; therefore I can only beg to be excused from confusing with words what I feel I state more clearly in my own medium, the music itself." Indeed, his film

America, was engaged to compose original music for Warner Brothers' film starring Bette Davis and Errol Flynn. This picture was first titled "Elizabeth and Essex." It was subsequently renamed several times, and now is known as "The Lady and the Knight"; but even this title may be changed ere the present article appears in print.

At Metro-Goldwyn-Mayer Studios, the film "Balalaika" is in production at the time of writing. Hoot Masser and Nelson Eddy sing in it and Feodor Chaliapin, Jr., son of the famous Russian singer, is said to be making his screen debut in it. Dashes Russia, rapidly becoming known as one of America's foremost native concert pianists, also appears in it, both as actor and performer. He plays the piano in a cafe scene. For this picture, Herbert Stothart has made an opera sequence out of Rimsky-Korsakoff's "Schcherazade" music, simplifying it and adding lyrics. Just how effective this will be can be determined only upon seeing and hearing the finished



"PSSST—WHAT'S THE SECRET?"

music is graphic and does speak for itself. It is admirably suited to the subject, whatever that subject may be, in each different picture. It will be recalled that his most notable screen score was for "The General Died at Dawn," several years ago, when his colorful, suggestively oriental tone poem set a remarkable background for the drama, and this despite the fact that Mr. Jaussen is reported not to have been entirely pleased with the cutting and final presentation of the music in contrast to his original conception of it.

A recent Russian film, "Alexander Nevsky," starring Nikolai Cherkassky, has enlisted the services of one of the world's foremost contemporary composers, Sergei Prokofiev. Almost every field of musical creation has found the musician an eager participant; almost every great musical organization in the world has performed his various compositions; so it follows that his original musical scores for films are musically significant.

Another composer, Erich Wolfgang Korngold, limns in Europe as well as in

## Use and Misuse of the Metronome

By W. F. GATES

TO SAY "METRONOME" to many pianists means simply a figure at the beginning of a piece, and then a mad scramble over the keys trying to keep up with the relentless clockwork. The figure tells them how fast some one else can play it. But the machine generally beats them to the end.

The speed indication was Maazel's original intention, but the metronome developed unexpected pedagogical possibilities and became a pianistic educational factor of varied possibilities—but too little recognized as such by the pianistic public.

Some teachers feel that the use of the metronome will instill into the pupil a mechanical rigidity inimical to the expression of sentiment. This fear is groundless, for "playing in time" is the foundation of all musical art.

Before the artificially inaccurate—the *ritardando* the *accelerando*, the *rubato*, the *helo*—must come the artistically accurate, strict time. Most persons need an aid to accomplish this, and hence the metronome. Many know of it, but few make the best use of it.

### The Governed Gait

PLAYING IN EXACT TIME may be designated as the musical straight line; and *rubato*, accelerated or retarded speed, be called a line, curved according to a preconceived idea or design.

Without a basic precision of time, one plays with an indefinite wobble, "a crooked man going down a crooked lane." Without rhythmic precision as a basis, one's attempts at phrasing are mere variations from a crooked line, not from a straight one.

It may solve both teacher and pupil to know that none of the great pianists was more addicted to the use of the metronome than was Chopin, the master of *rubato* in composition and performance.

As an index of the desired speed of a composition, the metronome mark has its own purpose; but in equal importance is the function of the metronome in the development of reliability in the performer. Set to slow tempo, it establishes control and steadiness. The indication gradually increased, it tests the accuracy in time to speedier realms, or shows the player that he is not ready for speed.

### Hasten Slowly

WHEN THE PUPIL is given to keyboard "stammering," it is well to set the indicator to a moderate speed and then to demand hesitation, but not an intent progression with they may." Such practice to be used only when prescribed by the doctor.

The metronome may be a great aid to systematic progress. For days or weeks, one may practice a passage with a definite index of gain.

Humankind is subject to variations in temperament and hence in skill. Unercise may be due to physical condition, to worry, to hurriedness, to a desire to go to spirits; but the metronome may help on all of them equalizing the ups of yesterday with the downs of yesterday. An unsteady player may be sure and mental makes for lack of ability and mental uncertainty. One does not have to guess he is doing as well as yesterday; he may know he is or is not. He does not have to guess at this week's progress, he may know it.

(Continued on Page 757)

# Music As An Anaesthetic

By

EDWARD PODOLSKY, M. D.

*The opinions given in this article are those adopted by its author, and they have not been subjected to further scientific corroboration by THE EDITOR. For many countries many thinkers have considered music desirable as an anesthetic—Editor's Note.*

FOR YEARS doctors have been exploring the wonderful possibilities of music, and they have found that it exerts a most favorable influence on a great many bodily conditions. It aids the diseased mind to assume a normal state; it stimulates a weak heart and circulatory system; it whips nerves and unsets into activity. But, perhaps the most astonishing of all, music is the enemy of pain.

Many years ago Dr. Hauser noted diminution of pain as an effect of music in his experiments on a group of patients at Holtenberg Hospital. Not long thereafter, Dr. Mass obtained a notable reduction of pain in a patient suffering from neuritis, when music in minor moods was played. Miss Harriet Seymour found that when patients were entering or emerging from the anesthetic state, in war hospitals, the hearing of music had good results.



**MUSIC AS AN ANTIDOTE**  
*Tarantella, a Mediterranean dance of a rapid, whirling character, was believed a cure for the supposedly poisonous sting of the tarantula spider, from which it derived its name.*



**SINGING BRINGS PEACE TO A SICK MIND**

*Music as a psychiatric aid is clearly illustrated here in "The Madman of Hays van der Goet," a painting by Emile Wauters. Van der Goet was a famous pupil of Van Eyck, who lost his reason in disappointment over a tragic love affair.*

In more recent years Drs. Buch and O'Neill, of Kane Hospital at Kane, Pennsylvania performed surgical operations to the accompaniment of music, maintaining that cheerful music on the phonograph, selected to suit the patient's nationality, interest and tastes, reduced suffering and improved the attitude of the patient.

Recently a young man chose the strains that he played on his favorite harmonium, instead of having the usual anesthetic, while surgeons probed for a bullet in his thigh. He was able to go through this ordeal without appreciable pain.

Many years ago an Indian doctor who made a specialty of extracting teeth, made

his appearance in Dublin, Ireland. He used to troop around the city with a band of musicians, offering to extract teeth without pain. When a patient appeared for a tooth extraction, the band struck up a lively air, which was kept up during the operation. The patient usually testified that no pain was felt during the extraction.

## Tooth Out, Turn Off the Music!

WITHIN THE FEW YEARS PASSED, dentists in this country have come to realize that there might be something in this Indian doctor's practice. Dr. Elmer S. Best, of Minneapolis, has devised a dental chair which provides music as an anesthetic while dental operations are in progress. A



**OFFICE HOURS WITH MUSICAL ACCOMPANIMENT**  
*A Quack, on a public market, pulling teeth "to music."*



**DAVID PLAYS AND SINGS FOR THE TROUBLED KING**

*Here, in a famous Biblical scene, the germ of musical therapy can already be observed. King Saul was an ailing and probably neurasthenic person to whom David's gentle songs were a mental balm.*

reproducing and amplifying system, built into his operating chair, is used to maintain auditory contact with the patient's mastoid bone while the dentist is drilling.

Music, by traveling through the bones, drowns the growling noises and lessens the whining. It is done by a novel use of the latest bone conduction instruments developed originally for the deaf. Tipped back, the patient's head comes in contact with two plates fixed in the headrest. They are the new sound-bone conduction plates and are attached to a phonograph by wires leading into another room. No sound is audible to the ears; but when the head touches the plates they transmit the music perfectly through the bones, and the pain occasioned by the dental operation is considerably diminished.

In the course of a description of the exact details of using music as a spinal anesthetic, together with an analysis of the results, Ramca, of Luciano, makes this interesting suggestion of using music to soothe a patient during an operation. As soon as the patient is placed on the table he is given a pair of headphones, through which he hears nothing but music broadcast by means of a radio-gramophone apparatus. Care must be taken, states this authority, to choose music suitable to the condition of the patient. Not only do the headphones effectively isolate the patient from the sounds of the operating theater, but the stimulus is also a useful counteraction to the painful stimulus provided by the surgical proceedings. Patients afforded this comforting addition to spinal anesthesia have remarked on how quickly the time of the operation seemed to pass.

How does music fight pain? Psychologists have a ready answer. Dr. Diverens, who has devoted a great deal of thought to this particular problem, says: "Music, as experiments amply demonstrate, evokes, or tends to evoke motor reactions. In any case, these motor reactions probably result even where imagery is alone detected. These in turn arouse a large number of proprioceptive sensations, which may possibly be very faint but, when added to the intense auditory sensations, greatly increase the total sensations and tend to be lost or crowded into a marginal position.

Whatever the explanation, music is a real enemy of pain, pain in body and mind. In the latter condition it is being used with great success in mental hospitals. In the former it is proving an interesting competitor with ether and chloroform.



SO FAR WE HAVE ASSUMED that every note in music is part of a chord, and that every melody moves in perfect teamwork with the shifting harmony beneath it. This is not always true. Sometimes a melody will scamper up and down the scales over a single sustained chord. Sometimes a melody will keep getting ahead of its harmony, or lagging behind it, resulting in a conflict of unrelated tones. Sometimes we will hear a chord with one note definitely out of its proper place; then a moment later the misplaced note will find its true location, and what was a distinctly unsatisfactory situation will become once more serene. Sometimes a bass note will stubbornly keep hammering away at a monotone regardless of the changing chords above it.

Such examples of lack of teamwork add greatly to the excitement and suspense in a piece of music. A love story in which all goes smoothly is not so interesting as one in which the lovers are kept apart—perhaps by a wicked uncle or a letter gone astray—and are united only in the final paragraph. So with a piece of music, when the melody strays from the harmony our attention is aroused, and we do not relax again until the two have been reunited.

In music this little drama may repeat itself as often as four or five times in the course of a single measure. Whenever it does, we find notes that do not belong to any chord—notes which are hitches, intruders and outlaws.

How shall we explain these foreign notes? Such notes are called *unharmonious* or *non-harmonic*. They do not belong to the harmony, they cannot be explained by any theories of chord structure; but they are important and effective devices in the language of music.

When a note appears which does not belong to the chord accompanying it, and then disappears into one which does, we receive a delayed feeling of satisfaction which is doubly pleasant to the ear when heard. It is like the extra enjoyment we get from a toaster when it follows suit—or like the satisfaction which comes from seeing a wrong righted, or something acted straightened. It is an effect heightened by contrast. When we hear an out of place note, our ears tell us that it does not belong there. The chord sounds incomplete. Our anticipation becomes aroused. We want the music to become something about this unsatisfactory situation. And—lo, and behold!—something is done. When the note slips into its proper berth we breathe a sigh of relief. This relief is an expected second of the musical effect of pleasure we receive when a stray total lamb returns to the fold. Actually, nobody cares quite that they hear about a musical device which is common enough to be found in flukes and doves on almost any page of music. But, to a small degree, everybody who listens to music experiences these feelings.

Incidentally, do not allow this hair-raising description of the effect of foreign notes to delude you into thinking that these intruders are to be found only in discordant modern music, or that they invariably lead to our splitting capexophony. Quite the reverse. Foreign notes are outlaws of members of the musical family for centuries have been recognized as such. The pages of Bach are filled with them, and even the great Mendelssohn and Schubert have scattered them freely through their music.

There are several ways in which a foreign note may appear. It may be a suspension, an *appoggiatura*, an anticipation, a passing note or a pedal point.

#### Suspensions

WHEN ONE CHORD SUCCEEDS ANOTHER, it sometimes happens that one of the notes of the first chord stubbornly refuses to move until a beat or two later in the measure. Its delay produces a discordant effect which continues until the note resumes its regular place by moving. During this interval of delay

# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Foreign Notes—And "Chords" That Are Not Chords

### Part I

This article is the fifteenth in a series on "The Doorstep of Harmony." The first appeared in *The Etude* for January, 1938.

It is a foreign note. We call it a *suspension*.

In the following example it will be noticed that the right hand notes which have their tails turned down lag behind the second beat of the measure. These delays produce bitter, dissonant seconds, which resolve each time into serene thirds. Each of these holdovers is a suspension. The quotation is from the *Fourth Movement* of the "Symphony No. 6," "Fathetique," by Peter I. Tchaikowsky.



It does not matter whether the delayed note belongs to the principal melody or not. In the passage just quoted from Tchaikowsky the suspensions occur in a subordinate melody. In the brief quotation from Wagner's *Lohengrin* in chapter thirteen will be found an example in which the suspensions occur in the principal melody, in the third note and again in the next to the last note of the illustration.

#### Unprepared Suspensions

SOMETIMES A MELODY IS NOT CONSCIOUSLY made to hold on to a note until it becomes foreign, but it degenerates and lollys moves to a foreign note. This foreign note, being dissonant, then obeys the Motion and Rest Law and the Melody Law—exactly as a suspension does—by moving to the nearest note which belongs to the harmony.

This process is somewhat akin to what a guller goes through on the putting green when his first putt either overshoots the mark or stops short of the cup, and a second putt is required to correct the faulty first one. A melody, in its enthusiasm, may overshoot its mark and require a corrective move one step the other way. Or it may fall short and require a second try before achieving its proper destination.

In either case the phenomenon is called an *appoggiatura*, or unprepared suspension. After all, the principal suspension involved is the mental one, as we listeners wait for the discord to resolve itself into concord. The old popular ditty about the *Pearls of Poor Pauline* phrased the thought with disarming frankness: "I wonder what the dear will be; the tongue is a wail." Both kinds of musical suspensions—the true suspension and the *appoggiatura*—have the same purpose: to create dramatic effect and to heighten our interest and curiosity. In both cases the effect is that of a wrong note followed by the right one.

Here is an example of the second kind in which the *appoggiatura* appears in *Slavia*, a song by Lee S. Roberts.



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On the word "smiles" the tune makes a faulty landing on E-flat and has to correct itself by a move to D-flat in order to blend with the second floor triad that harmonizes it. Again, on the word "give" it overshoots its downward leap, landing on F, a note which has no connection with the dominant seventh chord beneath it. Our ear immediately senses the melody to retrace its steps upward to G—a note which belongs to the harmony.

A more pronounced case of *appoggiatura*, evolved from the clauses, is found in the *First Movement* of the "Piano Concerto in B-flat minor" by Tchaikowsky.



The older Russian Friml tunes are filled with the same kind of *appoggiatura* intrusions, with the same sort of syncopated accents that are found in the Tchaikowsky example. In fact, the *appoggiatura* tune has been a marked characteristic of the opera composer's style fifteen to twenty years ago. Examine, for instance Friml's *Symphony*,

or Victor Herbert's *A Kiss in the Dark*.

We usually find that, when this brand of foreign note corrects the error of its ways, it does so by moving back towards the starting point of its previous leap—like a pendulum which has swung too far and must swing the other way. It will be noticed that both the melodies quoted above move in pendulum like swings.

#### Anticipations

ANOTHER BRAND OF FOREIGN note which sometimes occurs is the direct opposite of the suspension. It is called an *anticipation*. When it occurs the melody, far from remaining rooted to the spot until after the chord has changed, simply moves to the next chord note before the chord has had a chance to change—like the October issue of our favorite magazine which arrives while September is still in full swing.

This particular type of foreign note was a favorite among Elizabethan composers, early English madrigalists, and such seventeenth century musicians as Lully, Corelli and Purcell. Here is an example from *Now Is the Month of Maying*, by Thomas Morley.



In the next to the last measure, the melody is so anxious to have no more we are arriving lack at the tonic triad that it cannot wait for the next measure to begin: so it lets the cat out of the bag an eighth note ahead of time by moving to G.

#### Passing Notes

CASUAL MENTION has been already made of the fact that some melodies move up or down the scale above a single sustained notes of a scale are harmonized by a single chord, some of the notes must be foreign to that chord. They are; and, when so used, they are called *passing notes*. That is, they are notes which occur in the melody while it is passing from one harmonic note to another.

Passing notes are like the inner links of a chain; they help to make a melody a continuous, unintermitted whole. They are highly useful, for without them a melody would either have to insist on the harmony changing with every note—which often would be a tedious exercise—or else to stick itself to the notes of the chord beneath it, as imple calls do. Thanks to their existence, melodies are free to be their own masters. They are free to move up and down in instantly fashion or run smoothly along along the line of the scale.

Passing notes are unassuming creatures. (Continued on Page 749)

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The Voice of the Oboe

By

CHARLES GILBERT

*Charles Gilbert was a pupil of Marcel Tabuteau, First Oboist of the Philadelphia Orchestra. He has been a member of the Curtis Institute Orchestra, Philadelphia; of the Philadelphia Opera Orchestra; of the Indianapolis Philharmonic Orchestra; and of the Trenton Symphony Orchestra. He also has been Instructor of Oboe in the University of Michigan Summer Session, and Director of Woodwind ensemble groups in the University of Michigan Summer High School clinics.*

CHARLES GILBERT



THE OBOE IS THE ESTHETE among the voices of the woodwinds—its soul is beauty, its voice a reflection of beauty. It echoes the mystery of the Orient, it thrills the ears of the Occident. It can rise to exalted heights, capture the brilliant bird's song, throbs with emotions half-defined and give voice to many moods and fancies of life. The nature of this voice can be found in its very name, *hautbois*, or "high wood," which in early English became *hawthorn*, and then *oboe*. But while its voice is high, it is sweet, and it can range from the mild and mellow to the strident lash of a trumpet.

This strangely different instrument of the band and orchestra has a history almost as ancient as that of flute and drum. While the oboe, as we know it, is a product of comparatively modern times, its voice was heard centuries ago in the semitic and oriental lands; and it sang in medieval streets long before the days when Bach and Handel began to write for this instrument, and before it was received into the military band.

It would be difficult for us to imagine the loss of the oboe voice from its important place in the orchestra; and it belongs also to the bands, military and symphonic. Because of this importance, the study of and performance on the oboe should be approached carefully and with a real desire for its artistic and competent usage. Too often it is placed in unskilled or indifferent hands. One of the necessities of good performance in the oboe—upon any instrument, for that matter—should be a love for and a deep interest in the instrument itself.

### The Oboe Reeds

LET US TAKE THE POSITION of the beginner on the oboe. His problem, his aim is to give artistic voice to a beautiful instrument, and he first must become acquainted with its appearance, the arrangement of keys, the position in which it is to be held. He learns that the oboe employs a double reed, and finds that, if ever he is to play it in a masterly manner, he must master the intricacies and mechanisms involved in these reeds.

It is patent that no two things are quite the same, and the oboe player of experience will soon see for errors in reeds. The preparing of oboe reeds becomes an individual art, which is developed through trial and practice. Oboists use many styles of reeds, simply because no two players have the same lips, teeth, or mouth formation. Even their instruments, though they be of the same manufacture, are different in response, texture or texture. Therefore, the reed must be adapted to all the complex factors. The beginner first has to get a conception of what sort of perfection he is to reach, and then strive to reach it by careful experimentation with and preparing of reeds until, when motivated by a correct embouchure, will result in a desirable tone. Generally, however, a reed made with a short tip will produce a more "bite," and a reed with a longer tip of a reed must be produced and the lay shaved back in such a way as to gain a more quality which results in the fundamental tone so much desired.

The care of reeds should be taught the young oboist or beginner, since so much of his performance will depend on his

using good reeds adapted to the characteristics of both instrument and player.

### Embouchure

THE DIFFERENCES IN PHYSICAL CHARACTERISTICS already mentioned, must be understood as applying also to embouchure. What may be appropriate for one would hardly fit another. There are, however, several fundamental embouchure principles that can be applied to all oboists. First, the chin must be pointed downward, or the chin and lower jaw muscles must be drawn down. Second, the corners of the mouth should be pulled forward in order to allow for flexibility of the lips. Beginning players should avoid a stretched embouchure resulting from pulling the corners of the mouth back too far, of which the result is a small, pinched tone, which is not in control and lacking in color. Third, the beginner should learn to regulate his facial attitude toward the embouchure. The embouchure itself is horizontal in nature, but if one thinks in terms of "vertical," the resulting embouchure will be better and more correct.

The novice must fight against a "stretch" embouchure or one that is pinched. Practice in playing the reed, and in the correct position of chin, lips, mouth and head, should come first, with the reed entirely separate from the instrument. A

competent instructor can do much with the beginner before he has commenced to sound the instrument itself. By mastering embouchure the reed in excellent tone performance is well begun.

### Oboe Position

ALTHOUGH A CLOSE RELATIVE of the clarinet, the oboe is smaller in bore and its mechanism is consequently more compact and somewhat differently built. For this very reason the fingers of the oboist should have a greater curve in handling this instrument than is true with the clarinet. Maintaining the correct position of fingers is difficult for the beginner, and the most difficult finger to manage is the third finger of each hand. But there is always a lax soldier or two in the regiment, and he must be disciplined accordingly. More attention and practice in correct position must be given the third finger, but good technique is the award for such attention.

The oboe, of course, should be held in the most natural position; that is, in such a way that no additional difficulties arise in embouchure. If the player is in a strained or unnatural position, his performance will suffer accordingly.

### Tone

WE HAVE NOW, preparations for producing a tone on the oboe by learning about

reeds, embouchure, and position. Our next step is a mental one—we must form a concept of the tone to be produced. The effect of mental action on performance cannot be calculated, but it is none the less necessary. Just as one must be interested in the instrument, one must also form a mental picture of desirable tone.

For this purpose we might take our imagination in a silent, glassy pond whose surface is still and quiet. A smooth, round pebble drops into the placid water, and where it breaks through the surface there is a round and concave impression, from which circles of perfect symmetry radiate in increasingly large form, till they slowly die. The original break is the analogous representative of the original tone; the ensuing ripples are the resulting overtones which give the quality to each tone. Thus the same tone played on various instruments sounds different simply because there are differences in the overtones. Each instrument has its own set of overtones, distinctive and individual. Overtones decide the quality of the instrument being played.

The beginner must learn to place the reed as it should be, mentally. It is a valuable concept, for it guides him to the production of the tone which his mind hears.

### Secrets of Oboe Tone

THE BEGINNER CAN SHOW that lip pressure acts the oboe reeds into vibration. In turn the column of air inside the oboe is set into motion by the action of the reeds. The action of this vibrating air is controlled by the movement of keys on the instrument which, in turn, shortens the column or affects it by a system of holes in the oboe. But the primary key to the tone is not the action of fingers upon the air column, it is the original action of the vibrating reeds. We must get back to embouchure and reeds, and their importance can hardly be overemphasized.

For the production of the tone, then, we have learned the proper concept and have come to an understanding of the physical principles which govern tone production. The beginner must now place the oboe's tip on the edge of the lower lip. The lips are then rolled inward to form a cushion for both the upper and lower reeds. With proper attention being given to position of chin and pulling of muscles, he is ready for the playing of a tone.

In arriving at his tone concept, it is necessary for the beginner to gauge the point at which the tone is most pleasant. To be so, it must have a rich fullness. It must be deep and velvety smooth. If below the pleasant point it will lead to be dull; if above, it will be on the bright side. Like the performer on other instruments, he must get an adequate realization of the necessity of correct intonation.

Lack of color in a tone is most often due to errors in embouchure or reeds, but much of it comes through failure to get the tone concept. The student must be told that in forming or producing a tone on the oboe may be confusing, but it is not expected that the beginner will master it immediately. The present aid is toward excellent performance, however, is made when the beginner thoroughly understands the principles underlying each of these factors.

One of the fundamentals of correct tone. (Continued on Page 745)



# THE ETYMOLOGY OF MUSIC LOWER'S BOOKS

By B. MEREDITH CADMAN

## Making Music Yourself

**T**WELVE YEARS AGO appeared a book known as "Creative Music in The Home" by Satis N. Coleman, a new edition of which has just come from the press. The book itself was a creation in that it was made upon very different lines from that of any other book in its field. It sought to interest the child at the outset with stories of the very primitive music of the American Indians; then, if the child wanted to follow these elemental instincts to play upon drums, gongs, and rattles, it showed him how he could make his own instruments. Next it took up the rhythm of the drum and explored rhythm values.

Tone was introduced by inducing the child to tap upon things which gave forth a tone; a silver spoon, a box, a dinnerpot, or a glass. Then it showed how he might tune glasses by pouring into them different quantities of water. This led to playing simple tunes on the scale of glasses. From this, the child's attention was called to keys of the piano keyboard.

The next step was to direct his attention to the songs of the birds. This must have been difficult for children in big cities where there are no songbirds.

The following step is that of making and playing marimbas. Then, with chapter twelve, the study of notation is begun. Chapter thirteen begins form and composition. Chapter fourteen returns again to tone, this time in the shape of bells, and chapter fifteen turns to pitch plays. In similar manner all of the orchestral instruments are approached, and the child is given a very excellent elementary background to the art.

The author is to be commended for doing something entirely different and entirely new. It is in no sense a textbook in the ordinary meaning, but rather a study introduction to music along original and creative lines which we recommend highly for those people whose parents have the means to permit them to have the instruction and time to establish an interest in music at the very beginning which will influence a whole life. The book is elaborately illustrated with drawings by a number of artists, particularly Margaret Kilpatrick Baumelster.

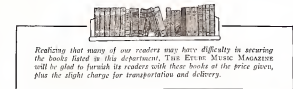
The author, Satis N. Coleman is "Music Investigator" in the Lincoln School of Teachers College of Columbia University. "Creative Music in The Home"

By Satis N. Coleman  
Pages: 399  
Price: \$3.50  
Publisher: The John Day Company

## "A British Survey of Music"

A scholarly review is presented in Gerald Abraham's recently published "A Hundred Years of Music." The work is divided into four main sections: I. After Beethoven; II. Wagner and the Opera; III. After Wagner; IV. The Music of Yesterday and Today. The writer has a fine critical sense and his balance of his material excellently. His discussion of the "Reaction against romanticism" is one of the most adequate and adroit we have seen, as is his treatment of the impressionists.

The book is certain to find its way into the permanent literature of the musical art. Unfortunately, the writer gives very scant attention to American composers, less than



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETYMOLOGY OF MUSIC LOWER'S BOOKS will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

one page in a three hundred seventy-five page volume. He states frankly, "The majority of American composers, like so many English ones, have been eclectic in the worst sense, careless imitators of European masters." The writer is entitled to his opinions and convictions; and we, of course, do not propose to debate with him. Other mature writers think very differently. "A Hundred Years of Music" By Gerald Abraham  
Pages: 375  
Price: \$4.00  
Publisher: Alfred A. Knopf

## How Loud Is a Noise?

Physicists are sometimes amused music men. Dr. W. F. G. Swan of the Bartol Research Foundation is a vibroscopist and an orchestral conductor. Dr. Vladimir Karapoff, formerly of Cornell University, is likewise a fine vibroscopist and a pianist. With most of them, however, their interest in sound is limited to the phenomena of the laboratory. Your physicist is concerned in pitch, harmonics, decibels and phons. And you have it, "Decibels and Phons." These are the terms by which volume of sound is measured. In these days when an amplifying system may make the beat of the human heart sound like a cannon shot, sound volume is attracting more and more attention.

L. S. Lloyd, a Welsh physicist, who is Principal Assistant Secretary to the De-

partment of Scientific and Industrial Research, has written a booklet called "Decibels and Phons." In this he gives a scale for measuring sound volume. If you desire more scientific information upon this subject, we recommend this pamphlet. Decibels and Phons  
By: L. S. Lloyd  
Pages: 18  
Price: 50p  
Publisher: Oxford University Press

## The Last of the Troubadours

Hendrik Willem van Loon and Grace Castagnetta have done a very unusual book in "The Last of the Troubadours." The illustrations are by van Loon, with all of the distinctive style and fanciful genius of his wholly unique Dutch historian, geographer, college professor, critic, lecturer, journalist, musician and radio commentator. It is all about Carl Michael Bellman.

The musician's bar question is, "Who in the world is Bellman?" Well, he was a Swede, born in Stockholm, on February 4, 1700. He was one of a famous Swedish family of twenty-one. The father was a scrivener in the state employ, with a very modest salary. Van Loon points out that, with the help of God and the generosity of the family somewhat managed, and enough money was found to send the boy, at the age of sixteen, to the University of Upsala, where his grandfather was a greatly honored professor.

At the university, Bellman wrote comedies and accumulated an assorted collection of debts. After graduation he applied his knowledge and culture to a little job in the counting house of a bank; but gradually we find him climbing out of his ledger. Now he is an actor, now a musician, now a poet. He was fond of playing upon his Italian guitar, or lute and, when he was well plied with aqua vitae, he would become rhapsodic and improvise songs in the folk song style. Van Loon points out that the pious Swedes were inclined to be ashamed of their old minstrel and to dismiss him as another Frazzini Villon, a disreputable drunkard with perhaps a certain ability (if you cared for that sort of unfortunate use of those talents which the Lord in His mercy had so graciously entrusted to his care. Today we are able to see him in a somewhat different light. He lived in an age not unlike our own, during which one form of civilization was rapidly coming to an end without as yet having been replaced by something better. The result was an inner conflict, which most people tried to solve by means of alcohol. This was undoubtedly most regrettable but was also quite human.

Very little of Bellman is known outside of Scandinavia. The new book presents twenty of Bellman's best known songs, as arranged for the piano by Grace Castagnetta. Since Bellman held himself liberally to fragments of melodies of varied origin, the music is not particularly original. There is, however, a kind of inevitable picturesque which is enhanced by Mr. van Loon's masterly sketches. Bellman died on the 11th of February 1750, but the new biographical collection makes a permanent record of his admirability. "The Last of the Troubadours" By Hendrik Willem van Loon and Grace Castagnetta

Pages: 95 (sheet music size bound in boards)  
Price: \$2.50  
Published by: Simon and Schuster

## "Musical Appreciation Again"

Aaron Copland's name upon the cover of the recently published "What to Listen For in Music" will be a welcome sign to many of this composer's activities are somewhat identified in the public mind with radical modernism. On the other hand, the book itself is a very practical and readable volume, quite as orthodox in parts as though it might have been written by the revered Dr. Percy Goetschius. Save for an occasional mention of Debussy, Stravinsky, Schoenberg, Hindemith, Mahler and Sibelius, the work is so orthodox that it might date thirty years ago; and to our mind this makes it all the more valuable. All of the modernists, even the most extreme to whom we have referred, stress the need for just this kind of fundamental training before voyaging out to the nebulous unknown. The book is really a most excellent one for its purpose. His chapters upon "Rhythm," "Harmony" and "Form Color" are especially informative.

Books of this kind are worthless, save to those who have already secured some considerable musical training. They only help to strengthen out the mind which, even when such subjects are conscientiously illustrated in lectures, with extracts played at the piano, it is impossible to convey to

(Continued on Page 737)

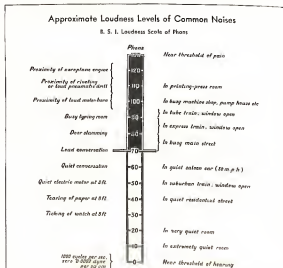


FIG. 3

Illustration from "Decibels and Phons"



# Romantic Music of Other Days

## A Visit to the Dolmetsch Family

By  
ELNA SHERMAN

*Arnold Dolmetsch, world famous for his pioneer research work in Renaissance and other early music and instruments, has recently celebrated his eighty-first birthday. Born at Le Manx, France, he was trained by his father and grandfather as instrument builder; also, he studied the viola under Vieuxtemps, and composition at the Royal College of Music in London. During the first decade of the 1900's he lived in the United States, and built clavichords and other early types of keyboard instruments for Chatterbox & Sons of Boston. He is well known in America through occasional recital tours of members of his gifted family. His book, "The Interpretation of the Music of the 17th and 18th Centuries," is a monument of patient and illumined research, without which no musician's library is complete. Fifteen years ago Mr. Dolmetsch founded the Haverly Festival of early chamber music, which is held annually during the second fortnight of June in Haverly, Surrey, in the South of England, where he has lived since the World War. The following article describes an informal visit to his home.*

IN THE MIDST OF THE TUMULT and the shouting, the wars and rumors of wars of this topsy-turvy world, it is heartening to come, momentarily and then, upon an oasis of serene and tranquil existence. Come with us to Haslemere, Surrey, that quaint and charming town of old England, famous for its music festivals and its surroundings of natural beauty, and you will find refreshment for the mind and spirit. Something happens inside one event before having left the compartment in the train which has brought us down from London. The taut nerves relax; the breath comes more freely. The gently rolling hills and broad sweeps of unspoiled moor, viewed from the train windows, have soothed the eye with their gracious rhythms; and, on alighting at the station, the myriad odors of forest and downs are presented by the breeze which has gathered them, a sort of bouquet of welcome.

Here in lovely Surrey, in or near Haslemere, some forty miles from London, many famous musicians, artists and writers have made their homes. Tennyson lived in a retreat in the woods near Hindhead; George Eliot lived not far distant. The violinist, Joachim, chose Haslemere for his home; and his family still live here.

The town itself seems, at first sight, almost too quaint to be real. "Why, I thought such houses were only seen nowadays in picture-books!" Someone exclaims, as we pass a fifteenth century inn, and a tile-roofed cottage with overhanging upper storey, almost completely covered with an ancient wisteria vine.

Here we turn and take the way leading to the railroad bridge. We catch a glimpse, through the trees, of the old parish church with its charming lych gate, and bearing right at the bridge we pass into a little street of cottages, each with its own riotous garden. This leads us to the Haslemere Hall where, every summer, the Dolmetsch Festivals are held. From here we wind around into the main street. At the bottom stands the old Guildhall, facing the market place; a steep wooded hill dotted by the red tile roofs of cottages rises behind it.

### A Charming Spot

BUT LET US NOT FORGET we are on our way to "Jesses", the home of Arnold Dolmetsch and his family. After glimpsing an enchanting home on two levels from the square, we turn up the main street in the opposite direction, passing several delightful old inns which bespeak solid English hospitality, and soon find ourselves traversing a country road arched with magnificent trees and flanked by the well kept lawns and gardens of beautiful country estates.

And now here is "Jesses", a rambling sixteenth century farmhouse, set back from the road behind a hedge and a picket fence. The gate is hospitably ajar, and we enter the garden and walk up the driveway to the main house, a row of flowers and vegetables, some of the latter growing under curious inverted glass domes. The house spreads itself long and low, hugging the ground with the air of having grown out of it, along with the great trees which give it shelter. Its gabled roof with rows of chimneys, pots and overhanging eaves seems to brood protectively over the house above



Dolmetsch playing the ancient "crwth" or "crudd," an obsolete six stringed, lyre-shaped instrument once popular in Wales.

casement windows with tiny leaded panes blink with an expression of lonely content.

### We Meet a Gracious Hostess

WE CATCH A FURTIVE GLIMPSE of a face at one of the front windows. The next moment the door opens and Mrs. Dolmetsch stands there to greet us, for we are expected and we are made to feel welcome at once. Mr. Dolmetsch, she explains, is taking his daily nap, but will join us later for tea. Quiet, but warm and friendly in manner, our hostess takes our wraps and offers seats. We have entered directly into a large sitting room, with windows giving on to both front and back gardens and connected with the long table on either side by doors and passages. A long table is at the center; at the front, before the windows, are a work table and a desk piled with papers, bookshelves, papers and letters. A fireplace at one corner of the room shelters a huge stove which is the only source of winter warmth. Near this, on one side, is Mr. Dolmetsch's reclining chair; on the opposite side, a harpsichord.

Mrs. Dolmetsch shows us this beautiful instrument with pride, and tells us that it was made in 1890, the first one her husband built. The inscription on the lid, composed by Selwyn Image, and the signature—

ARNOLD DOLMETSCH LONDINI FECIT, A.D. MDCCCXCVI were lettered by Herbert Horne. The case was decorated by Henry Fry.

"These people were all great friends of Mr. Dolmetsch," explains our hostess. "Herbert Horne's revival of the old Roman letter type made famous by Bell & Co. for whom he worked, has revolutionized the art of printing and lettering. His sister Beatrice who played tenor viol in our first concert of viols in the twenties, was an enthusiastic collaborator in the early days of discovery of the old viol manuscripts in the British Museum, and spent hours there in research and in copying old scores. Poor girl, she died in the 'flu epidemic during the War!" And Mrs. Dolmetsch sighed wistfully as she looked back upon the early days of struggle in her husband's career, when he counted among his friends many famous artists, writers and musicians who have long since gone to join the 'doin' invisible.' Sir George Grove, Fuller-Maitland, Joachim, Patti, all were his staunch friends, as were also William Morris, W. B. Yeats, Arthur Symonds, Robert Hichens and Burne-Jones. George Bernard Shaw is almost the only one of the group still living!"

### And Treasures Greet

BUT NOW WE CATCH SIGHT of a Celtic harp whose graceful curves and varicolored carvings intrigue us. Mrs. Dolmetsch, who plays it with much charm, explains its simple mechanism, and deftly illustrates the various

timbres which may be produced by means of different ways of picking the strings. She explains the tuning according to the ancient Bardeic scales set forth in the famous Penllyn manuscript, now in the British Museum—script has a unique fascination; there is something akin to the oriental in it, Celtic though it may be in origin. Soon we turn to the charming old virginals, a fine specimen of John Mayer's (London, 1604) which Mr. Dolmetsch has put in order, and we find its tone as beautiful as its decorated case. And here is a Dolmetsch system, of lovely design, simply decorated, and grateful action to the touch and to the ear. Its two pedals, similar in design to the modern bowed pedals, enable the performer to secure a variety of tonal effects.

Now we say the viols gleaming in their corner, and marvel at the finish which seems like that of a few bodies, but at the back but curving at all points elsewhere, seem to vibrate, even when (Continued on Page 752)

\* The British Music Society has imposed Mr. Dolmetsch's translations, nevertheless, and of Mrs. Dolmetsch's fortunate of several of the early Welsh Bardic Harp pieces could be had by addressing Mr. D. A. Wynn Williams, Secretary, care of Mrs. Arnold Dolmetsch, "Jesses", Haslemere, Surrey, England.

# FASCINATING PIECES FOR THE MUSICAL HOME

## INDIAN SUMMER

There is always a human demand for a broad, sonorous piece of this type. In playing the chords, the full relaxed arm, from the shoulder to the finger tips, is important. The chords should ring out and should not be hammered out. Care should be taken that all of the chords not marked as arpeggios should be struck "plaqué," as the French say. That is, every note should be sounded exactly together. "Ragged" chords will quickly ruin this piece. This composition also affords fine opportunities for taste in the employment of *rubato*. Grade 5.

MYRA ADLER

Andante ben sostenuto M.M. ♩ = 52

The musical score for "Indian Summer" is written for piano. It begins with a tempo marking of "Andante ben sostenuto" and a metronome marking of 52. The score is divided into several systems, each containing a treble and bass staff. The music features a variety of musical notations, including chords, arpeggios, and dynamic markings such as *f*, *mp*, *pp*, *cresc.*, *dim.*, *rit.*, *accel.*, and *ff*. The score includes a Coda section at the end, marked with a double bar line and the word "Coda". The piece concludes with a final chord marked *pp*.

Grade 3. Tempo di Gavotte M. M. ♩ = 108

# LADY GREEN GOWN

LAWRENCE KEATING

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# SERENADE BY MOONLIGHT (IN SICILY)

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Roxana Paridon shows true Italian blood in this sensuous melody, which, although written in America, might have been done on the classic slopes of Taormina. The composition suggests a serenade accompanied by guitar. The nearer you can bring your fingers to sing the melody, just as a singer would sing it, and to make the accompaniment sound like a guitar, the more effective will be the performance. *Measure ten* presents a fine emotional climax. Grade 4.

Andante sostenuto M. M. ♩ = 72

ROXANA PARIDON

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THE KNUDE

Con languore

*cresc.*

*mf allarg.*

*dim. e rit.*

*Fine*

*espress.*

## THE VILLAGE BAND

### MARCH

Grade 3. **Briskly, with animation** M. M. ♩ = 152

ELIZABETH L. HOPSON

*mf*

*cresc.*

*Fine*

*f* Trombone

*mf*

*f* Tuba

*mf*

*D.C.*



# IN AN ENGLISH TEA GARDEN

Grade 3.

With tenderness M.M.  $\text{♩} = 144$

BENJAMIN FREDERICK RUNGER

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# HARVEST FESTIVAL DANCE

Grade 3½.

Tempo di Mazurka

FREDERICK A. WILLIAMS, Op. 175

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THE ETUDE



This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The piece features a variety of dynamics and tempo markings.

The systems are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady harmonic accompaniment with chords.
- System 2:** The dynamics increase to forte (*f*). The right hand continues its melodic development, and the left hand's accompaniment becomes more active with sixteenth-note patterns.
- System 3:** The dynamics reach fortissimo (*ff*). The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand remains a solid harmonic base.
- System 4:** The dynamics are marked *mf* (mezzo-forte). The right hand has a series of rapid sixteenth-note passages. The left hand continues with a consistent accompaniment.
- System 5:** The dynamics are *f* (forte). The right hand's melodic line becomes more prominent, with some slurs indicating phrasing. The left hand's accompaniment is steady.
- System 6:** The dynamics are *mf* (mezzo-forte). The right hand has a melodic line with some grace notes. The left hand's accompaniment is consistent.
- System 7:** The tempo is marked *a tempo*. The right hand has a melodic line with some grace notes. The left hand's accompaniment is consistent. The system ends with a *poco rit* (ritardando) marking and a final chord.

# VIENNESE DREAMS

Dr. Kern, in this very fluent composition, has introduced a style not unlike that of Schütt, Godard, Chamade, or Poldini. It will pay to practice this piece very slowly and carefully at first, later introducing the abandon and ease which it demands at the proper tempo. The middle theme affords a brilliant counter-measure.

Grade 5.

Tempo di Valse Lente M. M. ♩ = 100

CARL WILHELM KERN, Op. 706

The musical score is written for piano and consists of ten staves. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'Tempo di Valse Lente' with a metronome marking of ♩ = 100. The score includes various musical notations: dynamics such as *mp* (mezzo-piano), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *f* (forte); articulation marks like accents; and fingerings indicated by numbers 1-5. The piece features a waltz-like melody with a prominent bass line. It concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

# THE HUNT

Grade 3½ Allegro M. M. ♩ = 126

R. DETTLOFF VICKERS

The musical score for "The Hunt" is written for piano and features a variety of musical elements. It begins with a treble and bass staff in 3/4 time, key of B-flat major. The tempo is marked "Allegro" with a metronome marking of 126. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also markings for *cresc.* (crescendo) and *D.C.* (Da Capo). The piece is divided into sections with different musical textures, including melodic lines in the treble and bass staves, and chords. Fingerings and breathings are indicated throughout the score.

MASTER WORKS  
PAPILLONS  
BUTTERFLIES

ROBERT SCHUMANN, Op. 2

This is the last installment of the glorious *Papillons* of Schumann. The previous installments appeared in The Etude for July and September.

Grade 5-7. M. 51. ♩=112

No. 11.

The musical score for *Papillons* No. 11 is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as 112 beats per minute. The score is divided into measures, with some measures containing multiple notes or rests. Performance markings include *poco rit.* (ritardando), *a tempo*, *poco rit.*, *sempre legato*, and *poco rit.*. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). The score is presented in a single system with multiple staves.

*a tempo*

*f*

*p*

*p molto legato*

*in tempo vivo*

*ritard.*

*mf*

*ff*

*p*

*mp*

FINALE

No. 12

M.M.  $\text{♩} = 163$

*f marcato*

*1* *2*

$\text{♩} = 162$

*mf*

*1* *2*  $\text{♩} = 184$

*sempre f marcato*

Più lento  $\text{♩} = 152$

*mf*

*f marcato*

*poco rit.*

*sf*

*sempre*

*poco*

(The noise of the carnival dies away. The tower clock strikes six)  
(Das Geräusch der Faschingnacht verstummt. Die Thurmuhr schlägt sechs)

*dim.*

*meno*

*do*

*pp*

*pp*

*sempre*

*ristard.*

*ppp*

# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## CARESS

FREDERIC GROTON  
Op. 35, No. 2

Prepare

Swells (Soft 8' string (Sol.)

Tremolo

Great Soft 8' string (Viol d'Amour)

Pedal Soft 16' (Lieblich Gedacht)

HAMMOND ORGAN REG.

Sw. A1-00 4323 311

Gr. A1-00 6873 100

Trem. 62

Slowly and tenderly

Manuals

Pedal

Sw. 8  
Sw. 8

pp

Ped. 4-1

much retard Trem. off  
Sw. 8 tempo

Gr. 8  
Gr. 8

slight retard in time Sw. 8 slightly held back

(t-5)

a slight retard more retard with deliberation

Acetone only  
in time

slight retard in time slightly retard

Sw. A1  
Sw. Trem. 62

ppp

(t-5)



# MORNING STAR OF LIBERTY

Unison School Chorus

Arthur Oliver

FREDERICK W. VANDERPOOL  
A.S.C.A.P.

Majestically

1. Star that rose in morn-ing skies  
2. Star that rose to guide our way  
3. Star that rose in morn-ing skies,

At the hour of free - dom's birth, Wel - come to the wait - ing eyes Of a wea - ry war - worn earth;  
Out of dark - ness in - to light, Be thou still our guar - dian ray, Shin - ing ev - er pure and bright  
Star of em - pire in the west, Ev - er shall our song a - rise To the land we love the best.

Song shall ev - er rise to thee, Morn - ing star of Lib - er - ty!  
In the ban - ner of the free, Morn - ing star of Lib - er - ty!  
Land of free - dom, hail to thee

After 3rd Verse only rit. f a tempo ff

Morn - ing star of Lib - er - ty; Hail, A - mer - i - ca, hail to thee, Morn - ing star of Lib - er - ty!

# A SONG OF THANKSGIVING

CHARLES HANSON TOWNE

J. C. BARTLETT

Moderato

*p*

Lord, I am glad for the great gift of

*mp*

*rall.*

*piu tempo*

*cresc.*

liv - ing, Glad for Thy days of sun, and of rain; Grate - ful for joy with an

*cresc.*

*dim.*

end - less thanks - giv - ing, Grate - ful for laugh - ter, and grate - ful for pain.

*mf più mosso*

*cresc.*

Lord, I am glad for the young A - pril won - der, Glad for the full - ness of long sum - mer days, And

*mf più mosso*

*cresc.*

now, when the spring and my heart are a - sun - der, Lord, I give thanks for the dark au - tumn ways.

*dim.*

*dim.*

Sun, moon and blossoms, O Lord, I remember, The dream of the spring, and its

joys I recall, And now, in the silence and pain of November,

Lord, I give thanks to Thee, Giver of all, And now, in the silence and pain of No-

vember, Lord, I give thanks to Thee, Giver of all,

vember, Lord, I give thanks to Thee, Giver of all,

# PIANO ACCORDION

# JUNE CAPRICE

Allegretto grazioso M.M.  $\text{♩} = 72$

STANFORD KING  
Arr. by Pietro Deiro

$\text{p dolce}$

$\text{p dolce}$

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like "poco a poco rall." and "D.C. al Fine" are present.

Dynamics and performance markings include: *M*, *f*, *mf*, *p*, *poco a poco rall.*, *a tempo*, *poco a poco accel.*, and *D.C. al Fine*.

The score is marked with "TRIO" at the beginning of the fifth system.

# THE GREAT SPIRIT

(AN INDIAN LEGEND)

SECONDO

GEORGE F. HAMER

**Maestoso** (♩ = 55)

*mp* *legato* *mf* *sf* *pp* *animata* *f*

*rit* *a tempo* *sf* *ff* *rit*

**Moderato** (♩ = 84)

*pp* *mf* *marcato* *p* *sf* *f* *rit* *mf a tempo*

*ff* *poco rall.* *f a little faster*

*rit* *a tempo*

**Moderato** (♩ = 84)

*f* *ff* *rit* **Tempo** *legato* *mf*

# THE GREAT SPIRIT

(AN INDIAN LEGEND)

GEORGE F. HAMER

PRIMO

Maestoso (♩=56)

*mp legato*

*animato*

*crea.*

*f*

*frit.*

*a tempo*

*f*

*ff*

*f*

*rit.*

*pp*

*Moderato (♩=84)*

*p*

*mf*

*f*

*rit.*

*a tempo*

*marcato*

*a little faster*

*poco rall.*

*mf*

*a tempo*

*rit.*

*marcato*

*Moderato (♩=84)*

*f*

*rit.*

*mf*

*Tempo I.*

*mf legato*



SECONDO

A HAPPY OCCASION

SECONDO

ARNOLDO SARTORIO  
Op. 1023, No. 3

Con moto

PRIMO

*f* *sf* *animato* *sf* *ff* *rit.* *a tempo*

## A HAPPY OCCASION

ARNOLDO SARTORIO

Op. 1023, No. 3

PRIMO

Con moto

*p* *mf* *Fine* *cresc.* *D.C.*

PROGRESSIVE MUSIC FOR ORCHESTRA

FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

Op. 15, No. 2

Arr. by T. H. Rollinson

Moderato

Violin

Piano

*mf* *rall. e dim.* *mp con espressione*

*mf* *rall. e dim.* *mp a tempo con espressione*

Cl.

*mf* *rall.* *mp*

*mf* *rall.* *mp*

Cl.

*cresc.* *rall. e dim.* *Fine*

*cresc.* *rall. e dim.* *Fine*

Amoroso, con grazia

*p* *mf*

*p* *mf*

Cello or Clar.

*p* *mf*

*p* *mf*

*D. S.* *D. S.*

## CLARINET in Bb

## FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**

*mf* *rall. e dim.* *mp con espressione* *rall.* *a tempo* *mp* *cresc.* *rall. e dim.* *Fine*

**Amoroso, con grazia**

*mf* *p* *D.S.*

## Eb ALTO SAXOPHONE

## FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**

*mf* *rall. e dim.* *mp con espressione* *rall.* *a tempo* *mp* *rall.* *Fine*

**Amoroso, con grazia**

*mf* *p* *D.S.*

## CORNET in Bb

## FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**

*mf* *rall. e dim.* *pp con espressione* *mp* *rall.* *a tempo* *mp* *rall. e dim.* *Fine*

**Amoroso, con grazia**

*mf* *p* *cresc.* *mp* *rall. e dim.* *p* *D.S.*

## CELLO or TROMBONE

## FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**

*mf* *rall.* *mp con espressione* *rall.* *a tempo* *mp* *cresc.* *rall. e dim.* *Fine*

**Amoroso, con grazia**

*mf* *p* *D.S.*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

WINTER SONG

Grade 1 $\frac{1}{2}$ . Moderately M.M.  $\text{♩} = 144$

LILY STRICKLAND

Soft - ly, soft - ly falls the snow On the earth so still,  
Win - ter comes with sleet and snow, White the vale and hill.  
But the spring will come a - gain And the world will wake  
From its months of slum - ber deep, Joy in life to take!  
Soft - ly, soft - ly falls the snow On the earth so still.

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British Copyright secured

ANVIL CHORUS  
"IL TROVATORE"

Grade 2 $\frac{1}{2}$ .

G. VERDI  
Arranged by Ada Richter

Proud - ly our ban - ner now gleams with gold - en lus - ter! Bright - er each star shines in a glo - rious  
clus - ter! Lib - er - ty for - ev - er more! And Peace and Union, and Peace and Union throughout this hap - py land.

Copyright 1938 by Theodore Presser Co.

# SWING SONG

NATHANIEL IRVING HYATT  
Op. 33, No. 5

Grade 1<sup>st</sup> **Tempo di Valse**

Copyright MCMXXI by Oliver Ditson Company

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# THE DONKEY RIDE

MILTON HARDING

Grade 2<sup>nd</sup> **Allegro moderato** M.M.  $\text{♩} = 126$

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NOVEMBER 1939

International Copyright secured



# TOM THUMB

Grade 2. Fast M.M. ♩ = 132

CLARA ELLFELDT KANTZLER

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## THE HAIL KING AND THE SNOW QUEEN.

Grade 2½. Allegro vivace M.M. ♩ = 168

MYRA ADLER

Copyright MCMXXXIX by Oliver Ditson Company

International Copyright secured

# The Etude Music Lover's Bookshelf

(Continued from Page 719)

the non-musical reader what can be secured only by regular, fundamental, elementary training. The author is thoroughly conversant of this and expresses the situation very definitely in the introductory chapter. We recommend enthusiastically this book to those who have had such training.

"Who Is Listen for in Music?"

By Aaron Copland

Pages: 281

Price: \$2.50

Publisher: Whittet House

## Ease in Perceiving Music

Research of all kinds in these days consists of breaking off little bits of a subject and examining them under a scholastic microscope. Lorin F. Wheeler of Columbia University gave himself the task of finding out how it was about some kinds of music printing that made it easy to read, whereas the same notes printed another way were found difficult. Of course this subject is one which has been for many years under close investigation by publishers of books and newspapers as well as by type manufacturers. In fact the making of type has become an art widely recognized throughout the world. The latest development from the monastic manuscripts of Niccolò Niccoli in the fifteenth century, when the "neo-rational" type of letter was designed in contrast to the so-called "Gothic," down to the present, has been a romance of importance to man. Even as early as 1495, Aldus Manutius Romanus of Venice was making type designs which compare very favorably with our best of today. Among the famous names in the art are Garamond, Cardinal Bembo, Jenson, Arrighi, Estienne, Van Dyck, Graubinger, Caslon, Didot, Bunsen, Thorne, Williams-Morris, Bruce Rogers, Goudy, Gill, and many others who devoted a lifetime to the subject in order that the printed page might be more beautiful and more readily and comfortably perceived by the eye.

Jensin Sebastian Bach took a great interest in music printing, and a few other composers have concerned themselves with the art. Modern music printing is vastly superior to that which generally existed fifty years ago. Its general objectives are visibility, clearness and logical presentation. In this, however, the part of the editor of the manuscript is notable. It is he who indicates how the steps of the work are to be turned out and how the work can be made clear. Then it becomes the work of the highly trained artisan to lay out the measures, always with the consideration of the practical needs of the player's eye. The compositor engraver laboriously marks out the spacing so that clearness in every measure becomes possible. The eye of the reader must be trained to read music by visual adjustment. That is the reason why larger notes are used in editions of very easy sheet music designed for the children.

Dr. Wheeler's book is important because he has approached his work scientifically and has contributed a work which publishers and music printers cannot fail to find advantageous in establishing standards of significance to the industry. We can suggest in connection with it. While it is highly likely that many composers will give this work the consideration that it deserves, it should be of great use to those who do with the music they read by all who have a knowledge of musical notation. There was a time when composers seemed to take pride in making their manuscripts as beautiful as possible. The writer has seen many, some by very great masters, which were so infinite and so obscure that anyone of a dozen interpretations might be put upon them. This the composers excuse

by their haste to get the notes upon paper. In recent times, however, composers are realizing the importance of good clear, clean manuscripts, which make engraving mistakes unnecessary and reduce plate-making costs. Sometimes corrections cost almost as much as the original plates and cut down the profits surprisingly.

Among the conclusions that were reached through a very interesting symposium of professionals are:

1. Paper, ink and size of type are important.

2. Children prefer to play and sing from books where the print is large.

3. Too large type is not good so it tends to separate or make the parts seem unrelated.

4. Crowding of notes, even for a highly professional orchestra, is undesirable.

5. Bad placement of the notes on the page interferes with rhythmic flow.

6. At the beginning small slingers can concentrate best on a single melodic line without notes. Later the accompaniment should be added.

7. When words and music are printed together in children's books, the type of the text should not be less than twelve or fourteen point.

8. Pictures, particularly colored ones, are desirable, but they should appear on separate pages and not be mixed in the score.

9. The Prepper pedal marking, as evolved by Theodore Presser, is highly favored for clearness.

Editorial comments are considered very important.

The author's final conclusion on spacing is that "Patterns of notes are perceived with greater accuracy when spaced in ratio to represented time values, with the large line relatively inconspicuous, than when traditionally printed."

Highly technical as the book is, it fills a most important place in scholarly research, and we sincerely trust that it will be widely circulated.

*An Experimental Study of the Perceptibility and Spacing of Music Symbols*  
By Lorin F. Wheeler, Ph.D.

Pages: 148

Price: \$1.45

Publisher: Columbia University

## How Musical Instruments Are Made

The small boy's curiosity, which impels him to take the family clock to pieces, just to see "what makes it go," is probably the reason for the *How to Buy a New Piano*. The making of musical instruments. This, however, is a very special treatise upon making particular instruments. This, however, is the first book of a popular type which aims to tell briefly how most of the best known instruments are made. The piano, the violin, the violin family, the brass instruments, the wood wind instruments, and the organ are included in the work. The author describes in detail many of the processes in the manufacture of the organ, for ten in the manufacture of the violin, and ten in the manufacture of the piano. His description is so full of the manufacture of the piano that it is very interesting. All this information is gratifying to the curious, but we never have been able to see that this makes better musicians.

Such a book, however, does enable the player to have a higher respect for his instrument and possibly, may enable him to learn to take better care of it.

*The Making of Musical Instruments*  
By T. Campbell Young

Pages: 190, with numerous line cut illustrations

Price: \$3.00

Publisher: by Oxford University Press



"Remarkable in responsiveness..." says Josef Lhevinne, distinguished pianist whose crowded concerts from coast to coast proclaim his eminence.

Generations of Baldwin craftsmen have labored to produce this remarkable responsiveness in a piano on which the great pianists may play, unconscious of all mechanical functions.

The beauty of Baldwin tone, available to the casual player as the same fact shines as to the artist, is enhanced by the serious consideration leading decorators are now giving the Baldwin Grand Piano as a sound around which lovely rooms may be created.

Helen Kauter, director of Good Housekeeping Studio, recognized authority on the surroundings for modern living, suggests that charming rooms in which the Baldwin Grand Piano is treated as part of the gracious life which centers there.

This, and other suggestions by leading decorators, are presented in an interesting portfolio now shown by Baldwin dealers.

**Baldwin PIANOS**

Priced from \$955.

Also built by Baldwin—Acousticon—Hammond and Howard Pianos • The Baldwin Piano Co., Cincinnati

## Suggestions for Good Reading

### CHILDREN'S MUSIC BOOKS

A CHILD'S BOOK OF FAMOUS COMPOSERS by Gladys Birch and John West. 20 beautiful pictures that children will enjoy. Authentic, inspiring lives of great composers. Their music illustrated with contemporary portraits. \$1.50. A. S. Barnes & Co., 67 W. 44th St., New York.

## FOR LITTLE TOY PIANO PLAYERS

Pianos are built for adults. Jenkins Extension Piano Pedal and Foot Rest.

Any child (on yokes or 5 years) with this add-on, operates the pedals, and a platform is provided on which to rest feet during play. King of No Little Legs.

## HOW TO BUY A NEW PIANO

Piano facts which will save the buyer money and help him make a safe and satisfying selection.

By William Roberts Tilford

Prepared after extensive research conducted in THE ETUDE MUSIC MAGAZINE

You may secure one of these valuable booklets absolutely without cost by sending us your name and address.

We will also appreciate it if you will send us the names and addresses of at least two or three friends or acquaintances whom you know to be definitely interested in purchasing a piano in the near future.

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c/o THE ETUDE MUSIC MAGAZINE

1712 Chestnut St. Philadelphia, Pa.



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Price 1250. With Pedal. Attach. 1515 Add.

Can be adjusted to any position—great or upright—without any moving parts.

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Shop by mail through THE ETUDE.



# THE SINGER'S ETUDE

Edited by Eminent Specialists

For Artists, Teachers and Students of Singing



**THE DEVELOPMENT** of the Vocal Muscular System has been my life study, and from the instructions I received from that renowned Throat Specialist, Dr. Carl Ludwig Merkel, at the University of Leipzig, in 1878, coupled with my experiences and investigations, I have been able to restore many a supposedly lost or ruined voice.

During a period of sixty years of active teaching, I have had under my care all kinds of voices. Some had naturally correctly set vocal muscles, requiring only the assistance of a good coach to bring their voices to perfection. Very few singers, however, are fortunate enough to have a perfectly set Vocal Muscular System after adolescence, as the vocal muscles change during that period. In some instances they grow in a few weeks to nearly twice their former size. Especially is this the case with boys between the ages of twelve to eighteen

## Improve Your Voice Production

By

**ALBERT E. RUFF**

Wherein a Famous Teacher of Noted Singers Explains the Vocal Muscular System and Its Use

### Part I

*Albert E. Ruff was born in Glasgow, Scotland, on January 9, 1854. He entered upon musical study in Mannheim, Germany, at the age of eleven, devoting his earliest effort to the violin. At sixteen he joined the orchestra of the Theatre Royal in Glasgow and played there for two years. He then went to the Leipzig Conservatory to complete his musical education, remaining there for four years and graduating with honors. While there he studied the anatomy and physiology of the throat under the eminent teacher and author, Dr. Ludwig Merkel of the Leipzig University, thus laying the foundation for his success as a voice specialist.*

*On coming to America he became the teacher of many famous vocalists, among them, Christine MacDonald, Engrace Crookes and George McFarland. His most famous pupil, however, was Geraldine Farrar, who after a breakdown engaged Mr. Ruff to travel with her for two years, giving her daily lessons.—Eminent's Note.*

The primary, or inner muscles are composed of three cartilages: Thyroid (shield-shaped); Cricoid (ring-shaped), the top ring of the windpipe; Arytenoid (hedge-shaped), with the vocal cords attached to their handles).

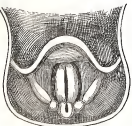
On these cartilages are joined muscles which receive their names from the following combinations: *Thyro-Arytenoid*, connecting the Thyroid with the Arytenoid; *Crico-Arytenoid*, connecting the top ring of the windpipe with the Arytenoid; *Lateral-Crico-Arytenoid*, connecting the side of the upper ring with the Arytenoid.

These are the involuntary or primary muscles, which can be regulated only by the breath pressure, governed by the mind and ear.

The correct functions of these muscles are varied and intricate, and they are little



Vocal Cords in Repose



Vocal Cords in Phonation

years. We should understand, therefore, that this is the reason why extensive voice culture should not be undertaken during that period.

In the past sixty years, many wonderful boy sopranos have been brought before the public, entralling their audiences with wonder and admiration. Very few of these child prodigies continued, however, to have voices of artistic value after the adolescent period.

The reason that the voice is made worthless for artistic singing, if it had been extensively cultivated before the change, is that the fibers of the *Thyro-Arytenoid* Muscles of the young singer had been hampered and hardened by strenuous singing, which prevented them from changing with the rest of the body, as nature intended they should do, with the consequent

result of damaged fibers of the *Thyro-Arytenoid* Muscles, which in some instances require several years for the regaining of their normal condition.

From long years of teaching, I have, through research and observations, come to the conclusion that it is dangerous to cultivate a girl's voice before she is sixteen, or a boy's voice before he is eighteen years

for real voice building, namely, a knowledge of the

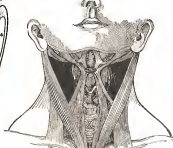
### Vocal Muscular System.

THIS SYSTEM consists of two actions. One is voluntary, which can be developed by will power. The other is involuntary, as it can only be brought into action by the



Internal or Involuntary

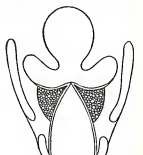
- 1, 2, 6, 7—Vocal Action of Arytenoid
- 3, 3—Cricoid
- 4, 5—Posterior Crico-Arytenoid
- 17, 18—Thyro-Arytenoid
- 11, 12—Vocal Cords Extended to Thyroid
- 13, 14—Thyroid Cartilage
- 15, 16—Lateral or Side Crico-Arytenoid



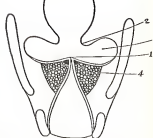
External or Voluntary Muscles

breath pressure. The voluntary are situated outside and the involuntary inside the larynx.

It is principally with the inner muscles that the voice teacher is to be concerned. To be able to teach with authority, one must be thoroughly acquainted with the functions of the various muscles of the vocal instrument.



Vocal Cords in place when singing PPP or Falsetto



Vocal Cords in place when singing with Fall or Body Tone

1. Vocal Cords
2. False Vocal Cords
3. Vestibules
4. Thyro-Arytenoid

understood by most singing teachers. Many more assisting muscles are used in singing and speaking, but for all practical purposes a knowledge of the above is sufficient.

The *Thyro-Arytenoid* Muscles are the strongest muscles in the body. They are the *Arcton* of voice production, and as such are capable of making or breaking



## THE ACCORDION DEPARTMENT

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### Accordions Repairs

By PIETRO DEIRO  
As told to ElVera Collins







# THE ORGANIST'S ETUDE

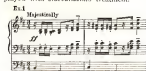
A Department, Complete in Itself, for Organists and Choirmasters

## Should Staccato Be Used On the Organ?

By

HENRY S. FRY, Mus. Doc.

THE ANSWER TO THE QUESTION propounded in the theme of this writing involves several points, such as acoustics, tempo, tone color and interpretation of the word itself. Notes may be detached to a greater degree in a resonant room, and the tempo may be perhaps a little slower. A slower tempo, however, under normal conditions includes a proportionate lengthening of the detached note. When incisive tone color is being used, notes should not be detached so much as when Gedeckts or some similar tone is used. If the word *staccato* is interpreted by the use of a very short chord or note, followed by a longer rest (*Gedeckts*), the use should be very limited, as the tendency would be toward a trivial effect, especially if applied to dignified church progressions. This interpretation of the word, not being correct, should be avoided. Although the *staccatissimo* touch should be rarely used on the organ, there are other detached effects that should be not only encouraged but recommended. In the following excerpt from a *Pasacaglia* by John E. West, the effect of the *staccato* chords is very fine, though the passage would seem trivial if played with *staccatissimo* treatment.



It might be also noted how the composer has taken care of the matter of not bringing up the hands and feet at the same time—the pedal phrasing, as carried out from the original appearance of the theme, is



This indicates a slight break at the end of the measure, while the last chord (triads) is held its full value (being followed by a rest); and the composer by marking the chord—has tried to assure its being held. With the pedal part making the phrase break and the chord continuing until the rest, we secure an excellent effect of balance.

An example of *staccato* for single notes appears in the arrangement of *The Lifer* (Edmundson) by Garth Edmundson.



In this arrangement we recommend not only the detaching of the eighth notes, as indicated, but also a slight detaching of the sixteenth notes included within the *legato* mark, this touch giving a "sparkle" that is missing if the notes are played *legato*. This is an illustration of the value of the detached touch.

*Legato* is, of course, the basis of organ playing, but monotony may be avoided by an occasional use of the detached touch. As an illustration of the value of contrasted touches there is an example of a different character in the *Messia* by Bach.



In this instance, although the words *non legato* appear, it is in best not to use that touch continuously, but to play *legato* the notes within the *legato* mark, giving a fine sense of contrast. In the second section, where the pedal enters, there is added interest with the pedal part *legato* and the hand parts done with *non legato* touch. In the section



the first count chords in the left hand, and also the pedal notes, may be slightly longer (indicated by us "r") in the measures where the hand parts are included in the *legato* mark, than where the notes are indicated in the hand parts as detached. This number is a fine example of contrasts in touch.

Another instance where the detached touch is effective is found in the well known *Toccata and Fugue in D minor*, by Bach.



Here the contrast with the sustained "bowl up" of the diminished chords on a tonic pedal produces an excellent effect. Another instance in the same composition is the *Precursor* passage ending in the *Toccata* just before the entrance of the fugue subject. Because of the *canto* the detached

of the notes is very slight—a finger *non legato*, which makes the passage more "sparkling" than if the *legato* touch were unmitigated.

The *staccato* touch (indicated by *stacc.*) implies just enough break to emphasize or accentuate the notes by clear playing—marking the passage its use is indicated in the following excerpts, the first,



from the "Sonata III" of Glinka, and the second



from the *Pasacaglia* of West. In these illustrations the notes indicated by the *staccato* marks are slightly detached

Another phase of organ playing that deserves attention is the treatment of repeated notes and the consequent effect. As a rule, repeated notes should be "restriced" in the playing of organ numbers. Too many long one note over to the other following one. The example we quote, from *Humoresque* by Garth Edmundson, shows how the melody is brought out by the proper treatment of the repeated notes.



The effect of the detached notes in this, however, is not so apparent that only the would fail to observe them. The result of the melody in the alto, and the detached notes in the upper part should exactly

equal in length the pedal notes and the left hand parts alternately.

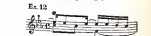
The *Widor-Schweitzer* Edition of Bach's Organ Works suggests the following treatment for repeated notes, so that a passage written as



will be played and will sound as if written



This suggestion, however, is not to be applied in all instances. For illustration, in the *Prelude and Fugue in C major* by Bach, is found this passage,



and if we should carry out the idea of half-value for repeated notes our melody would become



with the alto "C" giving the effect of a melody note because of the disappearance of the real melody note. This effect is avoided by holding the top note until the alto "C" has sounded, and making the repeated note come quite near the preceding note by shortening the rest; that is, the interval between the first note and the repeated note is shorter than the suggested one-half. Care should be taken that, if possible, the distortion of any melody or part be avoided.

An illustration of the probable ignoring of the repeated note occurs in the pedal part at the close of the *Andante Cantabile* from Widor's "Fourth Symphony",



where the careless player probably ties over the repeated note between the last count of the next to last measure and the first count of the last measure. We have seen one edition of this *Andante Cantabile*, published separately, with these notes tied. We feel that Widor intended the note to be repeated (it is so indicated) and the careless player or editor perhaps overlooked the contents of the hand parts. In the right hand we have



answered in the left hand by



and our interpretation is that, since the first note of the right hand part is detached and the left hand answer is *legato*, the detached note of the right hand part is suggested against the left hand answer by the repeated pedal note.

An example of "Sparkle" on a large road stop is found in *Night and Morning* by Beethoven in the passage for the Trio stop





745



# THE VIOLINIST'S ETUDE



Edited by

ROBERT BRAINE

For Teachers, Students and Players of All String Instruments

## That Important "Little" Finger

By GUY MCCOY

IT IS CALLED the "little" finger, but in playing the violin its usefulness makes it so important that to call it the little finger seems like a gross misnomer. It is technically designated as the fourth finger of the violinist's left hand; and, because it is so useful and therefore important, it is very necessary that steps be taken early in the student's career to strengthen this finger which normally is the weakest member of the hand.

Young violinists, especially, have difficulty in stretching the little finger sufficiently to play with ease the fourth finger A on the D string or the fourth finger D on the G string. If the little finger is abnormally short, as it is in some cases, the trouble is magnified.

The exercise here shown has been found excellent training for developing not only strength but also flexibility in the fourth finger.



This should be practiced a number of times, but not beyond the point when the finger and hand begin to become fatigued. Perhaps at first it will be possible to play it only two or three times without tiring. At the first sign of fatigue a few minutes rest should be taken and the hand relaxed by allowing the arm to hang limply at the side with the fingers loosely separated.

The exercise may then be practiced on the A string.



The student should be most careful to see that the little finger plays its note each time exactly in time. It might be well at first to play the exercise rather slowly, thinking of each as a quarter note; and later, when strength and agility are acquired, the exercise may be gradually taken faster.

Continuing the Example on the D string.



It will be noted that a little more stretching of the finger is required in order to maintain accuracy of pitch. Also the hand will probably tire more quickly, requiring more frequent rest periods.

When ease of fingering has been established on the D string, the exercise is practiced on the G string.



On this string the greatest stretch is required; but if the exercises on the other three strings have been thoroughly mastered, the hand should be in such condition that it will be entirely prepared for the stretch required on the G string.

After the examples have been thoroughly practiced on the separate strings, they may be joined in one continuous exercise, thus:



In order to get the "feet" of the complete exercise, and as an aid in developing

smoothness in the measures connecting the different strings, it is suggested that the exercise be played through a number of times without any repetition of the sections on each string. Then the student may begin to lengthen the exercise by repeating each section before proceeding to the connecting measure. In order to avoid over-straining the muscles of the hand and arm, it would be well, however, at first to play each section just twice and then proceed to the measure leading to the next string. No matter how well the individual sections have been practiced, it will be found that in playing the complete example, with each section played over but twice, there will be fatigue. It will be some time before it will be possible to play with absolute ease, the complete exercise, with each section repeated say, four or five times. It is easy to see that this exercise may be lengthened to suit the ability and endurance of the player, simply by increasing the number of repetitions of each section.

The usefulness of this exercise may be extended by using it as a bowing exercise to coordinate the working of the bow and fingers in rapid passages. Five or ten minutes on these measures, as a "warm up", will do wonders in putting the fingers in condition for playing. Young students, playing their first recitals, and more experienced ones, too, may use this exercise to advantage in those long, seemingly endless, on the stage. Playing it through several times will be most effective in relieving that disturbing nervous tension which so often plays havoc with even the best of artists.



## Improving Your Bowing

By

ALDEN V. CROUNSE

MANY STUDENTS AND TEACHERS strive for technical perfection with the left hand, giving insufficient attention to the bow, which is just as important. The most profound technique amounts to nothing, if combined with how strokes that are strained, short, indistinct, and that produce a small, wheezy tone. To acquire a full, round tone with strokes that are well connected, does not necessarily require the tedious practice of volumes of bow exercises.

For the student who has started Kreetzer, one of the best bowing exercises ever written is the No. 2. Before practicing the bowings given, it is more helpful to use another method.

Lower the wrist on the down stroke, and when nearly to the end, whip the wrist back and upward, pulling the bow up with the wrist. Then just before starting the down stroke, lower the wrist to pull the bow down. Think of the bow as a heavy object being drawn up and down by the wrist. When doing the exercise at the frog, the wrist must be held high so the hand hangs underneath, or so the bow seems suspended from the wrist. It is lifted the frog. To develop smooth changing of position at both ends of the stroke, if there will be a break in the notes and they portance to note that when the bow nears the opposite way an instant before the bow does. The fingers must not slide on the bow, but the joints must bend to allow the bow to travel straight.

The wrist must make a definite change of position at both ends of the stroke. It is always held in the same level position, if there will be a break in the notes and they portance to note that when the bow nears the opposite way an instant before the bow does. The fingers must not slide on the bow, but the joints must bend to allow the bow to travel straight.

The fourth step is to practice it by using a whole bow for each note, drawing the bow rather rapidly. This can be done only when the right wrist motion has been acquired, so the bow will not slide back and forth between the hyaline and inguinal but will stay on the same spot when drawn before a mirror, to watch if the bow is going straight.

A most common fault among students is that they allow the bow to curve around in front of them when nearing the point. The arm must be extended to keep it straight to the very point. In the case of small children, whose arms are not quite strong enough, they must not be allowed to rest to the end. They must be satisfied to go seven eighths of the way and back

THE ETUDE







B<sub>3</sub> IRENE BADE  
A teacher of music in the "Woolly-Wild-West"

— 178 —

# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New Instructional Dictionary

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only musical, or pseudo-musical, will be published.

## Do Pulse Teeth Interfere With Playing a Wind Instrument?

**Q.** I am considering training for a position of police officer and desire that my teeth are in rather poor condition and I am wondering if this might interfere with my playing of the flute or the playing of wind instruments.

**A.** When chords are being played on a piano, it does not hurt on to play a piece should use the greatest skill possible for the person playing in the higher register to use his left hand on the remaining part—E. N.

**A. 1.** This is much an individual matter than I am both to give a general reply, it depends on whether you have received a good education and from immaturity before acquiring the false teeth—no least, take it into no far as playing an instrument is concerned. If you have begun to play before the chords of teeth, and if the new teeth are perfect, in the case of playing this would not be so important, but if possibly one you were to get to get teeth that are exactly right. However, I believe the only way to find out for certain is to try it.

## Two, Three, and Clefs

**Q.** I, a later, have studying Mendelssohn's "A Midsummer Night's Dream" and am confused by the clefs. I am not sure of the key signature of the first subject are for the first and second subjects. I am not sure of the key signature of the first and second subjects. I am not sure of the key signature of the first and second subjects.

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The guitar is struck only once and then is strummed for two notes. In this particular piece the guitar note would come slightly before the first and the eighth note of the melody line in the left hand would come on the beat.

**A.** Mr. Harrell refers to the G (treble), the G (bass), and the B (bass). The G (bass) may appear on any line of the staff, and that line will represent middle C, not the first C, only, only the alto and tenor are moved accordingly. In the following chart should make the seven clefs clear:



## Who May Teach Piano?

**Q.** I am about the piano for five years. What are the qualifications, if any, for becoming a piano teacher? I am not sure of the key signature of the first and second subjects.

**A.** There are no fixed qualifications. Some states have a plan for certifying music teachers, but in the most progressive of the states, the teacher is not required to have a license. It is the duty of the teacher to have a good knowledge of the piano and to be able to teach it. The teacher should have a good knowledge of the piano and to be able to teach it.

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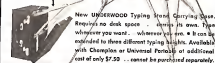
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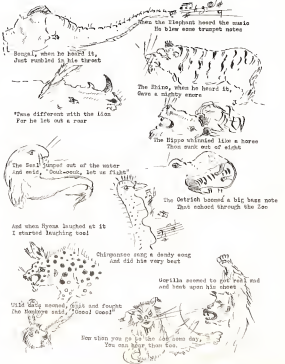


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# William Foden

By GEORGE C. KRICK

**D**URING THE PAST FEW YEARS the guitar world has been dazzled by the playing of Andres Segovia, Martinis Oyanguren, Sotillo de la Maza and other Spanish virtuosos of the instrument. A great portion of the younger generation of players is unaware of the fact that we still have amongst us an American born guitarist and composer who ranks with the best of them, the great master William Foden.

Born in St. Louis, Missouri, March 23rd, 1869, young Foden, at the age of seven began his musical studies on the violin, and at sixteen he organized his own orchestra, which became quite a favorite in his native city. Having at this time acquired a thorough knowledge of harmony and composition he used mostly his own arrangements of music of the higher type.

About this time he became acquainted with the guitar in the hands of one of his friends, and at once he felt that this was the instrument of his choice. Foden is practically self-taught, although he had some instruction from one Joseph McComb and again with William O. Bateman, the latter being a highly cultured gentleman and a fervent lover of the guitar. The writer still has in his possession a volume of compositions and arrangements by Bateman containing also a unique treatise on harmony in connection with the guitar. Close application to and concentration on the best guitar literature by Ferdinand Sor, J. K. Mertz, Luigi Legnani, Zani di Ferranti and Mauro Giuliani resulted in rapid progress, and, while still a young man Foden was hailed as the foremost guitar virtuoso this country had produced. While at this time the instrument did not enjoy its present universal popularity the concerts and recitals in which Mr. Foden appeared astonished the critics and delighted his audiences. The concert given under the auspices of the American Guild, in Philadelphia in the spring of 1911, in which Foden appeared as guitar soloist, proved a turning point in his career. With Giuseppe Pettine, mandolinist, and Fred Bacon, banjoist, Foden formed a trio which toured the entire country with great success, and after the conclusion of this concert tour he set sail in New York, where until a short while ago he has been active teaching and writing for guitar and the other fretted instruments.

### Marvelous Technic

As it often happens in the lives of artists, there comes a time when they feel the urge to return to the place of their early triumphs, and William Foden recently returned to his native St. Louis, where he expects to continue his successful career. His numerous friends and pupils in the East with him many years of successful activity.

The writer who, since his boyhood, has been intimately acquainted with Mr. Foden and who, for a number of years, received instruction from him on mandolin and later on the guitar, recalls his first impression of the marvelous technic displayed by this artist on the guitar. Perfection is the only word to describe his rendition of the "Luz de Sautia" by Ferdinand Sor or an operatic "Fantasia" by J. K. Mertz. A right and left hand that seem to have been especially made for this guitar, enabling him to overcome the greatest difficulties with an

ease and unobtrusiveness, and these combined with instinctive musical insight and unending memory, have helped him to reach the top rung of the ladder to fame as virtuoso. His favorite choice of composers have been Sor, Mertz, Legnani and Ferranti; and we have yet to meet a guitarist to surpass him in playing some of the difficult "Fantasies"

Foden's early compositions and arrangements for guitar show somewhat the influence of Mertz; in them we find frequent use of arpeggio movements and florid cadenzas of which the *Fandango* and *Flower from "Der Freischütz"* and the *Sicilienne from "Lucia"* are good examples. Many original compositions for guitar came from the pen of this prolific writer and aside from the numerous small pieces for teaching purposes there are quite a few that should be included in the repertoire of every player. *Bullerian Valse* (Solo or Duo), *Esperanza Mexican Dance*, *Grand Valse Caprice*, *Corvette*, *Chercher March* and *Musical in F* are of medium difficulty, the melodious and thoroughly guitaristic.

The most popular of Foden's works are those such as *Lucia*, *Where Art Thou, Little Lucie*, *Old Black Joe*, *My Old Kentucky* *Home*, and *Cherry Tree*. The list of these compositions is several dozen and they are of similar character—Introduction, then a number of variations and finale. In these transcriptions Foden shows great inventive technic for their performance. Julio Martinez Oyanguren has included some of these in his recent radio broadcasts and complimentary.

Foden was one of the first guitarists to include in his programs his own arrangements of some of the lighter classics which also his intimate musical knowledge and all his resources of the instrument. Of these the *Spring Song* by Mendelssohn, *The Minuet* by Beethoven, *Pizzicato* from "Sylvia" by Delibes and the *Serenade* by Moszkowski. In many years popular with guitarists. Foden transcriptions we find that tremolos, reiterating the melody note with first, second and third finger in groups of accompaniment simultaneously; and in the performance of this style of composition Foden even today has few equals.

### A Valuable Work

This most important work for guitar is the "Foden Method" published in two volumes. These books and more than two hundred pages contain the most scholarly instruction, lending the student the art of guitar playing. Not since the advent of the celebrated "Method" of Carcassi, more than one hundred years ago, have we had such an exhaustive and thorough method; and it has been hailed with delight by all guitarists and students. Mr. Foden may be said to have the distinction of being also one of the American players on the mandolin, on which he became quite prominent upon its introduction into this country in the latter part of the nineteenth















experiences. And Dovick's life story is an inspiration to young students. His parents, his early struggles, his love of music, his achievement as his native Bohemian—all are fine things for young folk to know.

As with the sixteen previously published books in this series, the author has made the story, then photos in specified places the "cut-out" pictures that accompany the book, after which the writer has to be sure to cut them out and then back the book with the cover, silk and ends provided with each copy.

At a regular price of each of the sixteen previously published booklets in this series is 90 cents. (Descriptive leaflet sent FREE on request.) While the author's booklets in this popular single copies may be ordered at the special advance of publication cash price, 10 cents postpaid.

**JACK AND THE BEANSTALK.** A Story with Music by the Piano, by Ada Richter.—The author, with a background of success as a teacher of classes of very young children, has developed to recent years a plan for com-

posing the most delightful little pieces and songs for them to play and sing. She also has displayed remarkable talent for making easy arrangements of familiar melodies that bring these tunes within the playing ability of tiny tots just getting started. The author's *My First Song Book* (75c) and *Play and Sing* (75c) are examples of her skill in this line. In the field of original composition she has given composers something most unusual in the clever *Cuddles*, A Story with Music (75c).

Just as *The Beanstalk* is another such of these, it is a story to be read aloud. In the first place it is a story to be told with music accompaniment in kindergarten and primary grade classes; it may be used as a column of easy-to-play piano pieces, the illustrations, on every page, may provide "busy work" in coloring while the teacher is preparing to sing. And, finally, the story and music may be presented as a little play for presentation at recitals or school entertainments.

The book will be published in the convenient oblong size, 15 x 9 inches, and while it is in preparation for the standard size, may be placed at the special cash price, 25 cents postpaid.

**THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music, by Lawrence H. Meyer.**—Why should any intelligent individual have limited his enjoyment of music when it is possible, through the reading of a book like this, to learn things that enlarge the general understanding of music heard over the radio and at concerts? The author of this book, in his position on the National Broadcast Company staff, has assisted in the Dr. Walter Damrosch program, and through the fun and so in this fashion, program, he discovered that many were being hampered in getting the most out of the music they enjoyed.

What most of these individuals need is just the information that is not given in this book. The author of this book, a trained composer or train the reader to write harmony, but he does give an insight into harmony and other things that bring the listener into a new relationship with the great art of music, conceptions that delight the ear.

Regular readers of *The Art* must be surprised to read that the author presented this book in the series of five articles by Mr. Alcott that ran in the magazine over a period of months. The author's readers will welcome the chance to have this wealth of enlightening music information in a single book and more than make up for the music, who do not have the technical knowledge of those who have studied music seriously. The professional musician will find much through obtaining and reading a copy of this.

The sound scope of the book can be appreciated in the quotations and examples used from the works of the master composers. From the writings of composers, the modern and older music, and the modern popular efforts of such composers as George Gershwin and others. The advance of publication cash price is 40 cents postpaid.

**MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grow-up Music Lover, Compiled and Arranged by W. M. F. Feltz.**—This is a collection to find a collection of piano music, in which the selections are varied, melodious, and so interesting that we have no sense of fatigue. The collection is a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

In *Melodies Everyone Loves* will be found some of the best piano music of the modern era. The collection includes works by Tchaikovsky, Rostropovich, Moszkowski, Gounod, Debussy, and other works of latter music. The collection is a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

From the wealth of material in *Melodies Everyone Loves* can be chosen every tune there is music from the classic, modern, and romantic schools, from great and light operas, from the standard symphonies and selections from the operas, and from the modern. Each article has been edited and fingered with great care, attention being paid to the phrasing, dynamics and pedaling. The notation is clear and readable throughout, raising little or no strain on the eyes.

The low cash advance of publication of this book, 25 cents, makes it a very desirable postpaid, copies to be forwarded upon receipt. Copyright restrictions make it necessary for the publisher to be in the U. S. A. and its Possessions.

**THREE MASTER ETUDES IN MINOR KEYS, Op. 29, For Piano, by Franz Liszt.**—Announcement of this book, which is a collection of three master etudes, has created considerable interest among teachers and advanced students.

Realizing that the works of modern and contemporary composers require a special technique, the author has written this book, which is a collection of three master etudes, has created considerable interest among teachers and advanced students. Realizing that the works of modern and contemporary composers require a special technique, the author has written this book, which is a collection of three master etudes, has created considerable interest among teachers and advanced students.

The composer of this work for years has made successful appearances in concert in addition to the college and university. His work has been published in the *Opus 29* and only supplies valuable study material but gives pleasure studies that require the student to work in active and chord work. The student will find this work a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

**ALL-CLASSIC BIRD BOOK, For Young Bands, Arranged by Eric W. G. Laidlaw.**—One of the most popular and published books in the world is the *Little Classics Orchestra Series*, a collection of miniature groups from the great masters presented in arrangements playable by the student. The author's skill is evident in the selection of the music, which is a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

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(This Collection) A Troubadour Series (Tchaikovsky), Baroque Enigmas (Chopin), Baroque Hymn (Tchaikovsky), Bass Horn, Tropical Drums, Character's Song (Piano), and other works of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

**EIGHTEEN SHORT STUDIES FOR PIANO, by Cecile W. Lemaire.**—Piano pieces for the piano player that variety is a most valuable element when choosing necessary for the student's advancement in technical proficiency and musicality. "Study of piano" is still the formula for success. Youngsters in the first and second grades are given little pieces, sometimes with verses for singing. Stimulating and interesting, they are given practice. More advanced and older students who are given the opportunity to practice material that is interesting.

The author of these studies is known for his many valuable compositions for the piano and for his many valuable contributions to the study material for piano in the earlier grades. *Twelve Fingers* (10c) is a collection of twelve studies in the first and fourth grade study material. The author's skill is evident in the selection of the music, which is a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

**WHEN THE MOON RISES, A Musical Comedy in Two Acts, Based on Lyrics by Jerome Kern.**—This is a collection of music for the piano player that variety is a most valuable element when choosing necessary for the student's advancement in technical proficiency and musicality.

The author of these studies is known for his many valuable compositions for the piano and for his many valuable contributions to the study material for piano in the earlier grades. *Twelve Fingers* (10c) is a collection of twelve studies in the first and fourth grade study material. The author's skill is evident in the selection of the music, which is a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

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invaluable reference material for everyone interested in music. The author has made every copy, including to have the completed series bound for ready reference. Fortunately, the publisher's plan, in the continuing to have printed additional copies of each page that has appeared, and thus everyone is able to have a complete set even if a copy or two of the series have been lost. Copies of any of the previously published books may be had at 5 cents each.

The author's skill is evident in the selection of the music, which is a fine example of the author's skill. Such a book is the care above mentioned. It should appeal equally to good players seeking to improve their technique, and to the strict student of technical study, and to the student in their youth may have had only a few years of study to learn to play to the top of the piano grade.

**THE PUBLISHER'S PRINTING ORDER**—It would be hard to find a more complete set of all the established music publications on which are editors are ordered to replenish depleted libraries, and where there are here to the works that have taken more than several seasons to sell out the last edition, or to serve used to include many non-comparable titles, such as the works of the right publications, with which every well-known musician is required. In the limited space we have been able to include the following items from the Publisher's Printing Order for the last month.

**SHEET MUSIC—PIANO SOLOS**  
24241 *Clubs on Parade—Retter* ..... 10  
14341 *Clubs on Parade—Retter* ..... 10  
14271 *At the Doinbrook Fair—Scott* ..... 10

**SHEET MUSIC—PIANO, FOUR HANDS**  
6495 *Autumn—Scott* ..... 10

**SHEET MUSIC—ONE PIANO, SIX HANDS**  
14220 *Camp of Olney—Hart* ..... 40

**PIANO SOLO COLLECTION**  
*Play and Sing—Richter* ..... 10

**PIANO STUDIES**  
28 *Music of the Future—Ketterer* ..... 15

**SHEET MUSIC—VOCAL SOLOS**  
24242 *Clubs on Parade—Retter* ..... 10  
24243 *Clubs on Parade—Retter* ..... 10  
24244 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24245 *Clubs on Parade—Retter* ..... 10  
24246 *Clubs on Parade—Retter* ..... 10  
24247 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24248 *Clubs on Parade—Retter* ..... 10  
24249 *Clubs on Parade—Retter* ..... 10  
24250 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24251 *Clubs on Parade—Retter* ..... 10  
24252 *Clubs on Parade—Retter* ..... 10  
24253 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24254 *Clubs on Parade—Retter* ..... 10  
24255 *Clubs on Parade—Retter* ..... 10  
24256 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24257 *Clubs on Parade—Retter* ..... 10  
24258 *Clubs on Parade—Retter* ..... 10  
24259 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24260 *Clubs on Parade—Retter* ..... 10  
24261 *Clubs on Parade—Retter* ..... 10  
24262 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24263 *Clubs on Parade—Retter* ..... 10  
24264 *Clubs on Parade—Retter* ..... 10  
24265 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24266 *Clubs on Parade—Retter* ..... 10  
24267 *Clubs on Parade—Retter* ..... 10  
24268 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24269 *Clubs on Parade—Retter* ..... 10  
24270 *Clubs on Parade—Retter* ..... 10  
24271 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24272 *Clubs on Parade—Retter* ..... 10  
24273 *Clubs on Parade—Retter* ..... 10  
24274 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24275 *Clubs on Parade—Retter* ..... 10  
24276 *Clubs on Parade—Retter* ..... 10  
24277 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24278 *Clubs on Parade—Retter* ..... 10  
24279 *Clubs on Parade—Retter* ..... 10  
24280 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24281 *Clubs on Parade—Retter* ..... 10  
24282 *Clubs on Parade—Retter* ..... 10  
24283 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24284 *Clubs on Parade—Retter* ..... 10  
24285 *Clubs on Parade—Retter* ..... 10  
24286 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24287 *Clubs on Parade—Retter* ..... 10  
24288 *Clubs on Parade—Retter* ..... 10  
24289 *Clubs on Parade—Retter* ..... 10

**SHEET MUSIC—VOCAL SOLOS**  
24290 *Clubs on Parade—Retter* ..... 10  
24291 *Clubs on Parade—Retter* ..... 10  
24292 *Clubs on Parade—Retter* ..... 10





ELIZABETH A. GEST

## Letter to Schumann

By E. A. G.

DEAR SCHUMANN:

Or should I say, Robert Schumann, or Mr. Schumann? Anyway, you must have liked us kids because you wrote so many pieces for us, so I guess you will not object to what I call you.

You know, lots of great composers never thought much about us and wrote music too hard for us to play. Of course you wrote that kind too, only you wrote lots of simple things for us; in fact, some of them are so easy our teachers give them to us when we have had only a few lessons.

Once we had a Schumann contest and one of the pieces we had to play was your *Soldiers' March*, and you'd be surprised! Nearly everybody played it fine until the last four measures and then, wow! they got off their rhythm. That's how I won the contest, because my teacher told me

about not doing that and I didn't, and so I won. We had to play *Knights Report*, too, and everybody played the second part—you know where I mean, the F minor part—not as well as the first part. You put some tricky measures in that part, did you know it? Hard to memorize and play fast enough, and that's how I won that, too, because my teacher told me to practice those measures extra and I did, and I won first place. The other pieces and scales were easy. We had to remember your dates, too, but that was easy too, because I have a good memory for dates and, somehow, 1810-1856 seems easy. I like contests and tournaments because it makes you learn your things well, and all you have to do is to play better than the other fellows and you're bound to win. But, Jones plays fine at his lessons and everybody picks him for a winner until the time comes, then he just forgets to pay attention to what he's doing.

Another thing I like about your music is the names you gave the pieces; pictorial, my teacher calls them, like *Happy Farmer*, *Soldier's Song*, *Child Pathos*, *Idyls*, and things like that. My finger practicing with a queer gadget. Imagine anybody practicing that much! Well, my teacher says that's one thing will never



happen to me. But I like to practice, though; really I do, because it's nice to learn to play, and I think practicing is rather interesting. Jo Long works twice as hard on his violin as I do on music, and everybody in the pool can beat him. He makes me tired and he does not have half as good a time as I do with my piano. My teacher says you wrote lots of articles about music too, and I'm going to get them out of the library some time and read them. But I had better not make this any longer, or you will not read it.

From JESSIE.

## Trees in Music

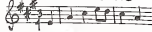
By ALETHA M. BONNER

IN THE BEAM of music woodland influence has permeated the opera, the orchestra, and the solo forms, with tender beauty. Total tree stories are told, too, in the folk songs of the nations. One of the favorite lyrics of England in early day was, *O Willow, Willow!* and several versions of this old ballad, bearing the date of 1383, are to be found in the British Museum, in London.

From Wales comes the ancient *Ash Grove*, with the first stanza reading: "The ash grove how graceful, how plainly 'tis speaking. The hark through it playing has language for me."

The Song of the *Flag-tree Orchard* is still another traditional lyric, this from Portugal; while Russia possesses a group of quaint old folk songs featuring lofty friends; as, *Ah, See the Old Oak Tree*, from the province of Saratov, and this song, by the way, is an interesting example of five-four time.

### The Ash Grove



*Come and Twine the Slim Branches* is a song from the old district of Orloff; but probably the best known of these Russian folk lyrics is *Neale the Shadow of a Tree*, from the region of Moscow. The native composer, Tschakovsky, familiarized the world with the last named tune in his *Serenade for String*, Opus 48, where the theme is the principal subject in the last movement of this beautiful number.

Added to the wealth of tree songs are Denmark's *I Wander Through Woodlands*; Germany's beloved *O Faithful Pine*; and Japan's dainty *Cherry Blossom*, with its "Trail white mist wreaths floating by!" Canada, our neighbor to the north, voices her admiration of a handsome native tree, by singing *The Maple Leaf Forever*—this being its national hymn.

Open composers have followed along the woodland trail of the folk songs and popular song writers (one hears many tree themes, too numerous to mention here, at a pen census), and many tributes have been paid to trees in musical drama, with forest settings furnishing the background of countless scenes.

The rollicking "Robin Hood," by America's own Reginald DeKoven, deals largely with carefree life in the historic *Forest of Sherwood*, in Merrie Old England; while two of the outstanding songs of the opera are *Hey, for the Merry Greenwood*, and *Come Along to the Woods*.

Act Three of the opera "Lakmé" by Delibes, shows a tropical forest scene, and here in this early retreat, *Gerald*, the Brit-

ish officer, sings effectively *In Forest Delphi* to his Brahman love, the faithful *Lakmé*. Again the magic spell of the woods rests upon a young forester, *Marc*, who, in Weber's "Der Freischütz," sings his dramatic song, *Through the Forest*. *Forest Marianne* is the name given to a very beautiful part of the opera "Sigfried" by Wagner.

Edward MacDowell gave to the world graphic and forest pictures in his "Woodland Sketches"; here we have *To a Willow*, and also a *Deserted Place*, and an *Old Trysting Place*, while other pleasing sylvan scenes are shown.

Felix Mendelssohn wrote a noble *Forest* to *The Forest*, a plaintive song without words; and many other composers have given impressive musical settings to certain immortal tree poems, as George F. Morris' *Woodman, Spare That Tree!* Joyce Kilmer's *Tree*, with music by Rachini; and Bjornson's *The Tree*.

Richard Nordraak, Norwegian composer, and cousin of Bjornson, created an especially harmonious musical setting to the best-known verse. The plot of the song makes wide appeal—a tree refused his blossoms to the wind, but when a little girl asked for his fruit he bent down his branches and gave her his wealth.

One of our well-known Christmas carols is *Deck the Halls with boughs of Holly*, which came to us from England; and the



"I think that I shall never see  
A poem lovely as a tree"

Joyce Kilmer

French composer Massenet has a beautiful song called *Under the Linden Tree*.

How many other musical compositions can you recall which are one of nature's works of art, the TREE?

## Music Dreams

By MONICA TYLER BROWN

My music is a friend most dear,  
I'm never lonely when she's near;  
She comforts me when I feel sad,  
Rejoices with me when I'm glad.

And when I practice, everything  
I see about me seems to sing—  
The joy on the window pane,  
The distant hills and grassy lane.

The clock ticks in a friendly tone:

I can enjoy to be alone—

With Puppets in a daffy house

Curled up beside me, fast asleep.

I drift along in melody

And think of things I hope to see

When I grow up, and mean to do.

If only all my dreams COME TRUE!



## B. T. W. E. WOODMAN

Two dice are shown. The left die has faces with 'D', 'F', and 'G'. The right die has faces with 'A', 'B', 'C', 'D', and 'E'.

Each player must have a piece of staff

## B. GLADYS HUTCHINSON

There are a few helpful hints that may be used to accomplish this. First of all you must know the key signature of the piece you are about to play, and the measure signature. Then you should study the first phrase; and when you start to play that first phrase do so with caution, just as cautiously as if you were learning to drive an automobile and were out on the open road where the life of others in addition to your own life were at stake. Look ahead very carefully and go along at a very slow tempo (speed) and consider an error of any sort equal to an accident while driving a car. If you do not see through the phrase

The first player to complete his scale counts eight points, the other players counting as many points as they have letters arranged in their scale.

Remember now, no more musical string-



SEND NO HELMS.  
EVEN BE HOT.  
TO SHY WAS KICK.  
SENE MAST.

I belong to the Motely Music Club. We meet every two weeks and have a business meeting and then a program when every member plays a solo or a part in a duet. We also play games. There are juice refreshments, and once we had our pictures taken.

I have hobby and love to practice. I should stock excessively would like to practice.

From your friend,  
ELIZABETH ANNE BURNS (Age 10),  
Florida

for June Puzzles:

Henry Elton Wilcox, Lucy Martin Barrett,  
Michael McDonnell, Phyllis Summers, Fred  
Carrington, Robert P. Fisher, George  
Carrington, E. H. Fisher, Nellie Thompson,  
Bernice Drake, Lois Mallory, Arthur  
Bernice, Bettine, Master, Chae, Barbara  
and Ann, Ruth, Sam E. Cook, Donald  
Cook, Ruth, Walter, William, Chris  
and Gertrude, Cole, Catherine, Eugene  
George, Phil, Sumner, Lou, Rolland, Laura,  
R. C. Sumner, Rose, Kelly, Joyce, and  
C. C. Niles, Arnold, Edward, Thompson,  
Phyllis A. Williams, John, and Ed,  
Ann, Gary, Betty, William, Elmer, Miller

Do not use typewriters and do not

(*Piece winner, Class A*)

...thinks that it has given him an opportunity to play roles and to participate in games and amusements.

THEY FLOWERS (Age 17)  
 Young (Ch.)

ect for the essay contest again in a couple of years, just to see if the choice remains the same.

B<sub>1</sub> Gerstade Greenhalch Walker

100.00%

- 1 That when I stand properly I use my own best teacher.
- 2 That, like the builders, I used a plan.
- 3 That like the spider, I must perceive step by step.
- 4 That my attention must not wander until my task is done.
- 5 That concentrated repetition *forms* bundles.
- 6 That regular practice is necessary for systematic advancement.
- 7 That undisturbed practice must be enough of itself.
- 8 That I will learn my anatomy by gathering to my closet habitually.

## References

Competitors who do not comply with all of the above rules will not be considered.

## (Price ranges, Class B)

Don't you think I am right?

## (Paper number, Class C)

MARTINIE LANGSTON GOLDFINCH,  
Cape Hill, Curbeau, South Carolina

for June Essays:

**Person:** Pauline Hunt; HBI Receptionist  
**Kenneth:** Mervin; Elsie Marie Wright; Love  
**John:** Gertie; Lois Shilkey; Mary O'Neill  
**Anna:** M. Lee; Helen Kramer; Jeannette  
**Shirley:** Mary Elizabeth; Edith  
**Laurie:** Helene Swanson; Consuelo E.  
**Archie:** Jerome Stokstad; Eunice River; Fred  
**Henderson:** Helen Andlin; Yvonne Perlin;  
**James:** Ann Somerville; Beulah Lee Allison;  
**Harriet:** Kelly Shaw; Margaret Ann  
**Ray:** Randolph; Anna Lee Teller; Mary E.  
**Ally:** Harriet Shipley; Christine Ann  
**Lavin:** Mabel Anderson; Mary Louise  
**Paul:** Wilma Pittman; John Berney Ford;

- C-urnel
- A-ccou-dion
- B-assoon
- H-arp

Composer's name: BACH

Class C, Douglas P. JONES (Age 10), Pen-  
sacola, Canada.





# Presser's 1939 Publications

A Comprehensive Listing of New Sheet Music Numbers for  
PIANO • VOICE • VIOLIN • CELLO • ORGAN • PIANO ACCORDION

## PIANO SOLOS—For Study and Recreation

Cat. No.	STENOSON, ETHELYN LENORE	Gr.	Pr.
20718	Charming the Judge Goss (19th Words)	1	0.40
20719	STICKLAND, LILY		
20720	Whisper Rose (19th Words)	1	0.35
20721	TEBBS, FRANCES		
20722	Whispering Leaves	4	0.35
20723	TEBBS, FRANCES		
20724	Whispering Leaves	4	0.35
20725	TEBBS, FRANCES		
20726	Whispering Leaves	4	0.35
20727	TEBBS, FRANCES		
20728	Whispering Leaves	4	0.35
20729	TEBBS, FRANCES		
20730	Whispering Leaves	4	0.35
20731	TEBBS, FRANCES		
20732	Whispering Leaves	4	0.35
20733	TEBBS, FRANCES		
20734	Whispering Leaves	4	0.35
20735	TEBBS, FRANCES		
20736	Whispering Leaves	4	0.35
20737	TEBBS, FRANCES		
20738	Whispering Leaves	4	0.35
20739	TEBBS, FRANCES		
20740	Whispering Leaves	4	0.35

## VOCAL SOLOS

Cat. No.	Secular	Gr.	Pr.
20741	CADMAN, CHARLES WAKEFIELD		
20742	In a Garden Field With Breeze (4 to 7)	1	0.35
20743	In a Garden Field With Breeze (4 to 7)	1	0.35
20744	In a Garden Field With Breeze (4 to 7)	1	0.35
20745	In a Garden Field With Breeze (4 to 7)	1	0.35
20746	In a Garden Field With Breeze (4 to 7)	1	0.35
20747	In a Garden Field With Breeze (4 to 7)	1	0.35
20748	In a Garden Field With Breeze (4 to 7)	1	0.35
20749	In a Garden Field With Breeze (4 to 7)	1	0.35
20750	In a Garden Field With Breeze (4 to 7)	1	0.35
20751	In a Garden Field With Breeze (4 to 7)	1	0.35
20752	In a Garden Field With Breeze (4 to 7)	1	0.35
20753	In a Garden Field With Breeze (4 to 7)	1	0.35
20754	In a Garden Field With Breeze (4 to 7)	1	0.35
20755	In a Garden Field With Breeze (4 to 7)	1	0.35
20756	In a Garden Field With Breeze (4 to 7)	1	0.35
20757	In a Garden Field With Breeze (4 to 7)	1	0.35
20758	In a Garden Field With Breeze (4 to 7)	1	0.35
20759	In a Garden Field With Breeze (4 to 7)	1	0.35
20760	In a Garden Field With Breeze (4 to 7)	1	0.35

## PIANO STUDIES

MANA-ZUCCA  
Ten Studies in Black and White.  
Op. 14

## OCTAVO—SACRED

Cat. No.	Secular	Gr.	Pr.
20761	CADMAN, CHARLES WAKEFIELD		
20762	In a Garden Field With Breeze (4 to 7)	1	0.35
20763	In a Garden Field With Breeze (4 to 7)	1	0.35
20764	In a Garden Field With Breeze (4 to 7)	1	0.35
20765	In a Garden Field With Breeze (4 to 7)	1	0.35
20766	In a Garden Field With Breeze (4 to 7)	1	0.35
20767	In a Garden Field With Breeze (4 to 7)	1	0.35
20768	In a Garden Field With Breeze (4 to 7)	1	0.35
20769	In a Garden Field With Breeze (4 to 7)	1	0.35
20770	In a Garden Field With Breeze (4 to 7)	1	0.35
20771	In a Garden Field With Breeze (4 to 7)	1	0.35
20772	In a Garden Field With Breeze (4 to 7)	1	0.35
20773	In a Garden Field With Breeze (4 to 7)	1	0.35
20774	In a Garden Field With Breeze (4 to 7)	1	0.35
20775	In a Garden Field With Breeze (4 to 7)	1	0.35
20776	In a Garden Field With Breeze (4 to 7)	1	0.35
20777	In a Garden Field With Breeze (4 to 7)	1	0.35
20778	In a Garden Field With Breeze (4 to 7)	1	0.35
20779	In a Garden Field With Breeze (4 to 7)	1	0.35
20780	In a Garden Field With Breeze (4 to 7)	1	0.35

## Mixed Voices

20781	BLAIR, FLORENCE		
20782	Like As a Father Pigeon His Children	1	0.35
20783	Like As a Father Pigeon His Children	1	0.35
20784	Like As a Father Pigeon His Children	1	0.35
20785	Like As a Father Pigeon His Children	1	0.35

## Men's Voices

20786	BLAIR, FLORENCE		
20787	Like As a Father Pigeon His Children	1	0.35
20788	Like As a Father Pigeon His Children	1	0.35
20789	Like As a Father Pigeon His Children	1	0.35
20790	Like As a Father Pigeon His Children	1	0.35

## OCTAVO—SECULAR

20791	BLAIR, FLORENCE		
20792	Like As a Father Pigeon His Children	1	0.35
20793	Like As a Father Pigeon His Children	1	0.35
20794	Like As a Father Pigeon His Children	1	0.35
20795	Like As a Father Pigeon His Children	1	0.35

## Mixed Voices

20796	BLAIR, FLORENCE		
20797	Like As a Father Pigeon His Children	1	0.35
20798	Like As a Father Pigeon His Children	1	0.35
20799	Like As a Father Pigeon His Children	1	0.35
20800	Like As a Father Pigeon His Children	1	0.35

## Men's Voices

20801	BLAIR, FLORENCE		
20802	Like As a Father Pigeon His Children	1	0.35
20803	Like As a Father Pigeon His Children	1	0.35
20804	Like As a Father Pigeon His Children	1	0.35
20805	Like As a Father Pigeon His Children	1	0.35

## SCHOOL CHORUSES

20806	BLAIR, FLORENCE		
20807	Like As a Father Pigeon His Children	1	0.35
20808	Like As a Father Pigeon His Children	1	0.35
20809	Like As a Father Pigeon His Children	1	0.35
20810	Like As a Father Pigeon His Children	1	0.35

## MELODIES THE WORLD REMEMBERS

Transcribed for Piano  
By William M. Feltman

20811	BRADDOCK, SARAH COLEMAN		
20812	Like You (19th Words)	1	0.35
20813	Like You (19th Words)	1	0.35
20814	Like You (19th Words)	1	0.35
20815	Like You (19th Words)	1	0.35
20816	Like You (19th Words)	1	0.35
20817	Like You (19th Words)	1	0.35
20818	Like You (19th Words)	1	0.35
20819	Like You (19th Words)	1	0.35
20820	Like You (19th Words)	1	0.35
20821	Like You (19th Words)	1	0.35
20822	Like You (19th Words)	1	0.35
20823	Like You (19th Words)	1	0.35
20824	Like You (19th Words)	1	0.35
20825	Like You (19th Words)	1	0.35
20826	Like You (19th Words)	1	0.35
20827	Like You (19th Words)	1	0.35
20828	Like You (19th Words)	1	0.35
20829	Like You (19th Words)	1	0.35
20830	Like You (19th Words)	1	0.35

## BENTON, VICTOR

20831	SONGMASTERS' FROLIC		
20832	SONGMASTERS' FROLIC		
20833	SONGMASTERS' FROLIC		
20834	SONGMASTERS' FROLIC		
20835	SONGMASTERS' FROLIC		

## RIGHTER, ADA

20836	SONGMASTERS' FROLIC		
20837	SONGMASTERS' FROLIC		
20838	SONGMASTERS' FROLIC		
20839	SONGMASTERS' FROLIC		
20840	SONGMASTERS' FROLIC		

## WATSON, J. A.

20841	SONGMASTERS' FROLIC		
20842	SONGMASTERS' FROLIC		
20843	SONGMASTERS' FROLIC		
20844	SONGMASTERS' FROLIC		
20845	SONGMASTERS' FROLIC		

## WATSON, J. A.

20846	SONGMASTERS' FROLIC		
20847	SONGMASTERS' FROLIC		
20848	SONGMASTERS' FROLIC		
20849	SONGMASTERS' FROLIC		
20850	SONGMASTERS' FROLIC		

## WATSON, J. A.

20851	SONGMASTERS' FROLIC		
20852	SONGMASTERS' FROLIC		
20853	SONGMASTERS' FROLIC		
20854	SONGMASTERS' FROLIC		
20855	SONGMASTERS' FROLIC		

## WATSON, J. A.

20856	SONGMASTERS' FROLIC		
20857	SONGMASTERS' FROLIC		
20858	SONGMASTERS' FROLIC		
20859	SONGMASTERS' FROLIC		
20860	SONGMASTERS' FROLIC		

## WATSON, J. A.

20861	SONGMASTERS' FROLIC		
20862	SONGMASTERS' FROLIC		
20863	SONGMASTERS' FROLIC		
20864	SONGMASTERS' FROLIC		
20865	SONGMASTERS' FROLIC		

## WATSON, J. A.

20866	SONGMASTERS' FROLIC		
20867	SONGMASTERS' FROLIC		
20868	SONGMASTERS' FROLIC		
20869	SONGMASTERS' FROLIC		
20870	SONGMASTERS' FROLIC		

## WATSON, J. A.

20871	SONGMASTERS' FROLIC		
20872	SONGMASTERS' FROLIC		
20873	SONGMASTERS' FROLIC		
20874	SONGMASTERS' FROLIC		
20875	SONGMASTERS' FROLIC		

## WATSON, J. A.

20876	SONGMASTERS' FROLIC		
20877	SONGMASTERS' FROLIC		
20878	SONGMASTERS' FROLIC		
20879	SONGMASTERS' FROLIC		
20880	SONGMASTERS' FROLIC		



## ANIMATED TUNES

For the Piano  
Music by  
Dorothy Miller Dunlop

Animated by Alice Pratt

20796 Lucia, Spanish Dancer 1/4

20797 Banged Bashed, Pickaninny Dance 1/4

20798 Banged Bashed, Pickaninny Dance 1/4

20799 Banged Bashed, Pickaninny Dance 1/4

20800 Banged Bashed, Pickaninny Dance 1/4

20801 Banged Bashed, Pickaninny Dance 1/4

20802 Banged Bashed, Pickaninny Dance 1/4

20803 Banged Bashed, Pickaninny Dance 1/4

20804 Banged Bashed, Pickaninny Dance 1/4

20805 Banged Bashed, Pickaninny Dance 1/4

20806 Banged Bashed, Pickaninny Dance 1/4

20807 Banged Bashed, Pickaninny Dance 1/4

20808 Banged Bashed, Pickaninny Dance 1/4

20809 Banged Bashed, Pickaninny Dance 1/4

20810 Banged Bashed, Pickaninny Dance 1/4

20811 Banged Bashed, Pickaninny Dance 1/4

20812 Banged Bashed, Pickaninny Dance 1/4

20813 Banged Bashed, Pickaninny Dance 1/4

20814 Banged Bashed, Pickaninny Dance 1/4

20815 Banged Bashed, Pickaninny Dance 1/4

20816 Banged Bashed, Pickaninny Dance 1/4

20817 Banged Bashed, Pickaninny Dance 1/4

20818 Banged Bashed, Pickaninny Dance 1/4

20819 Banged Bashed, Pickaninny Dance 1/4

20820 Banged Bashed, Pickaninny Dance 1/4

20821 Banged Bashed, Pickaninny Dance 1/4

20822 Banged Bashed, Pickaninny Dance 1/4

20823 Banged Bashed, Pickaninny Dance 1/4

20824 Banged Bashed, Pickaninny Dance 1/4

20825 Banged Bashed, Pickaninny Dance 1/4

20826 Banged Bashed, Pickaninny Dance 1/4

20827 Banged Bashed, Pickaninny Dance 1/4

20828 Banged Bashed, Pickaninny Dance 1/4

20829 Banged Bashed, Pickaninny Dance 1/4

20830 Banged Bashed, Pickaninny Dance 1/4

20831 Banged Bashed, Pickaninny Dance 1/4

20832 Banged Bashed, Pickaninny Dance 1/4

20833 Banged Bashed, Pickaninny Dance 1/4

20834 Banged Bashed, Pickaninny Dance 1/4

20835 Banged Bashed, Pickaninny Dance 1/4

20836 Banged Bashed, Pickaninny Dance 1/4

20837 Banged Bashed, Pickaninny Dance 1/4

20838 Banged Bashed, Pickaninny Dance 1/4

20839 Banged Bashed, Pickaninny Dance 1/4

20840 Banged Bashed, Pickaninny Dance 1/4

20841 Banged Bashed, Pickaninny Dance 1/4

20842 Banged Bashed, Pickaninny Dance 1/4

20843 Banged Bashed, Pickaninny Dance 1/4

20844 Banged Bashed, Pickaninny Dance 1/4

## PIANO SOLOS

20741 Cadenham, Charles Wakefield

20742 In a Garden Field With Breeze (4 to 7)

20743 In a Garden Field With Breeze (4 to 7)

20744 In a Garden Field With Breeze (4 to 7)

20745 In a Garden Field With Breeze (4 to 7)

20746 In a Garden Field With Breeze (4 to 7)

20747 In a Garden Field With Breeze (4 to 7)

20748 In a Garden Field With Breeze (4 to 7)

20749 In a Garden Field With Breeze (4 to 7)

20750 In a Garden Field With Breeze (4 to 7)

20751 In a Garden Field With Breeze (4 to 7)

