


6-1-1922

## Volume 40, Number 06 (June 1922)

James Francis Cooke

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

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

---

### Recommended Citation

Cooke, James Francis. "Volume 40, Number 06 (June 1922).", (1922). <https://digitalcommons.gardner-webb.edu/etude/691>

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

# ETUDE MUSIC MAGAZINE



Maurice Moszkowski

June 1922

Price 25 Cents

Theo. Presser Co., Publishers, Philadelphia, Pa.

\$2.00 a Year





# Bush Conservatory

KENNETH M. BRADLEY, Pres. CHICAGO EDGAR A. NELSON, Vice Pres.  
EDWARD H. SCHWENKER, Sec'y.

## An Institution of National Prominence

Accredited Courses in

Expression  
Languages

# MUSIC

Opera  
Dancing

## SUMMER SESSION

Three Terms  
Five Weeks, June 26th to August 2nd  
Eight Weeks, June 7th to August 2nd  
Ten Weeks, May 24th to August 2nd

Leading to Certificates, Diplomas and Degrees

### NORMAL COURSES

begin June 28th  
EDGAR A. BRAZELTON,  
DEAN

Piano, Voice, Violin, Public School Music

Courses consist of 30 hours Methods, Materials and Technique, 15 hours Harmony and Theory, 15 hours Ear Training and Sight-Singing, 10 hours Interpretation Classes, Lectures on Musical History, Pedagogy, Round Table Demonstration of Children's Work, Weekly Artist Recitals, etc.

Summer Normal Course  
**\$35.00**

### Master Interpretation Classes Free

Piano: Jan Chiapusso, Mme. Julie Rive-King, Boza Oumiroff, Charles W. Clark  
Voice: Boza Oumiroff, Charles W. Clark  
Violin: Richard Czerwonky, Bruno Esbjorn

UNSURPASSED FACULTY of over 85 teachers, including many of international reputation.

Charles W. Clark, Boza Oumiroff, Gustaf Holmquist, Herbert Miller, Mae Graves Atkins, Mme. Justine Wegner, Arthur Kraft, Jan Chiapusso, Mme. Julie Rive-King, Bruno Esbjorn, Mmc. Ella Spravka, Edgar A. Brazelton, John J. Blackmore, Mae Riley McKinley, Cora Spicer Neal, Edgar A. Nelson, Richard Czerwonky, Bruno Esbjorn, Rowland Leach, Grace Walter, Robert Yale Smith, William Nordin

THE ONLY CONSERVATORY IN CHICAGO MAINTAINING DORMITORIES FOR WOMEN AND MEN STUDENTS

Rates for Room and Board \$9 per week and up.

Address: T. K. Jones, Registrar 839 North Dearborn Street, Chicago, Ill.

## Special Summer School

JUNE 26th to AUGUST 5th, 1922 (Six Weeks)

### SPECIAL CLASS OPPORTUNITIES

NORMAL PIANO CLASS ENSEMBLE CLASS  
INTERPRETATION CLASS TECHNIC CLASS  
CHORAL CONDUCTING CLASS ORGAN CLASS

THEORY CLASSES in all Branches

Private Instruction in all Departments, including PIANO VOICE VIOLIN 'CELLO ORGAN DANCING DRAMATIC ART LANGUAGES THEORY

1043 Branches in 39 States—Positions Guaranteed to Qualified Graduates THE SCHOOL OF OPPORTUNITY DORMITORY ACCOMMODATIONS

For Particulars Address

SHERWOOD MUSIC SCHOOL 316 Fine Arts Building CHICAGO, ILLINOIS

THE ENTIRE FACULTY OF NATIONAL AND INTERNATIONAL ARTISTS WILL BE IN ATTENDANCE.

FREE FACULTY RECITALS and CONCERTS



Home of the Sherwood Music School

INCREASE MUSICALITY Use Musical Pedagogy SUMMER SCHOOL CHICAGO and EVANSTON, ILL. June 15th to August 1st NEW YORK CITY August 1st to September 1st All work based on Principle hence successfully passed on to teachers by Correspondence. Six Courses—Send for Catalogue EPFA LILIE FERREL MUSIC SCHOOL, Inc. Chicago, 218 W. Wabash Ave.—Wabash 4779 816 Erie Street, 41st East 14th Street, Brooklyn 7323 Cable address "FERREL," New York, N. Y.

TEACHER! Help yourself to SUCCESS by using the BURROWES Course of Music Study

Class conducted by KATHRYN JAMISON, 2115 Powell Ave., Ottawa, Ont. EVELINE PARKS, 837 Clinton St., Cathage, Mo. KATHARINE BURROWES, 216 Highland Ave., H. P., Detroit, Mich. Write for Illustrated Booklets

DETROIT INSTITUTE OF MUSICAL ART GUY BEVIER WILLIAMS, President

A School which offers every advantage incidental to a broad musical education 70 Artistic Teachers, including 12 of the leading members of the Detroit Symphony Orchestra Students May Register at Any Time For Catalogue, Address: H. B. MANVILLE, Box 369, 5465 to 5415 Woodward Avenue

## CHICAGO COLLEGE OF MUSIC

ESTHER HARRIS DUA, President 277H YEAR START NOW Offers academic courses and private lessons in all branches of music. Certificates, Diplomas, Degrees, Medals. Public Recitals, Orchestral Concerts, and many free advantages. 40 Free and 100 Partial Scholarships. 40 diamond, gold and silver medals will be awarded this year. Dormitory accommodations. Address for free catalogue: Dept. 23 A. G. DUA, Manager, 1234 Kimball Building, Chicago, Ill.

# COLUMBIA SCHOOL OF MUSIC

CLARE OSBORNE REED, Director

## Summer Normal Course AT CHICAGO

### Piano, Theory, Voice, Violin Normal Training Public School Music Methods

Resident Faculty of 60 Eminent Musicians—Recitals and Lectures

### NORMAL TRAINING

For teachers and those preparing to teach Full Course—Ten Weeks—May 15 to July 22—\$115 to \$145 Short Course—Five Weeks—June 19 to July 22—\$80 to \$105

Full Course	Short Course
10 Private Piano Lessons	5 Private Piano Lessons
5 Class Lessons, Interpretation	5 Class Lessons, Interpretation
10 Class Lessons, Technical Principles	10 Class Lessons, Technical Principles
5 Class Lessons, Keyboard Harmony	5 Class Lessons, Keyboard Harmony
10 Private Lessons, Keyboard Harmony	5 Private Lessons, Keyboard Harmony
5 Class Lessons, Teaching Material	5 Class Lessons, Teaching Material
10 Private Lessons, Child Training	5 Private Lessons, Child Training
10 Lectures, History of Music	10 Lectures, History of Music
10 Demonstration Classes, Children's Work	5 Demonstration Classes, Children's Work

### PUBLIC SCHOOL MUSIC METHODS

Supervisors' Course—Five Weeks

June 26 to July 29

Complete Course—\$50.00

5 hours a day—5 days a week—5 weeks

Methods Choral Conducting Sight Reading Ear Training Harmony	Child Voice Rock Song History of Music Orchestra Conducting	Chorus Conducting Community Singing Lectures and Recitals Certificate for three Summers' work
--	--	--

INTERPRETATION CLASS FOR PROFESSIONAL MUSICIANS Conducted by Walter Spry

This Class is included in the Summer Normal Training

Summer School Circular Mailed on Request—Address

COLUMBIA SCHOOL OF MUSIC Dept. 460 509 South Wabash Avenue Chicago

# SUMMER MASTER COURSES

—June 26 to July 30—

## JOSEF LHEVINNE

World-famous Pianist—Private Lessons, Repertory Classes, Teachers' Classes, Auditor Classes

## WILLIAM S. BRADY

One of America's Foremost Masters of the Voice—Private Lessons, Repertory and Teachers' Classes

## GEORGE H. GARTLAN

Director of Public School Music, New York City—Eminent Educator and Writer—will direct Post-Graduate Courses for Supervisors—July 17 to August 5

## JACQUES GORDON

Distinguished Violinist—Concert Master of Chicago Symphony Orchestra

## WILHELM MIDDELSCHULTE

Greatest of American Organists

## Summer Normal Session

of six weeks, June 26th to August 5th, 1922

Lecture Courses by eminent educators

Recitals by members of the faculty and artist pupils

Special Course in Public School Music Designed for Post Graduates and also regular course

## Unsurpassed Faculty of Ninety-five Artist-Instructors

Among those in residence for the summer session will be the following:

PIANO—Heniot Levy, Silvio Scioni, Victor Garwood, Kurt Waniack, Earl Elain  
VOICE—Karlton Hackett, Ragna Linde, E. Warren, K. Howe, Charles La Berge

ORGAN—Wilhelm Middelschulte, Frank Van Dusen

PUBLIC SCHOOL MUSIC—O. E. Robinson

VIOLIN—Herbert Butler, Ramon Givrin, Hans Muenzer

MUSICAL THEORY COMPOSITION—Arthur O. Andersen, John Palmer

VIOLONCELLO—Robert Ambrosius

ORCHESTRAL INSTRUMENTS—

Members Chicago Symphony Orchestra

SCHOOL OF ACTING AND EXPRESSION—

Leticia Kempster Barnum, A. Louise Suss

And Many Others

## Free Scholarships

Awarded by Josef Lhevinne, William S. Brady, by competitive examination Moderate Tuition Rates, Excellent Dormitory Accommodations Summer Prospectus mailed on request

FOR DETAILED INFORMATION ADDRESS

# AMERICAN CONSERVATORY

KIMBALL HALL, CHICAGO, ILL.

JOHN J. HATTSTAEDT, President

# SUMMER MASTER SCHOOL

JUNE 28 to AUGUST 1  
(FIVE WEEKS) 57th YEAR

## GUEST TEACHERS

**PROF. LEOPOLD AUER**  
Master Violin Instructor of the World

**PERCY GRAINGER**  
The Renowned Pianist

**HERBERT WITHERSPOON**  
Famous Singer and Teacher

**FLORENCE HINKLE**  
America's Foremost Soprano

**OSCAR SAENGER**  
Celebrated Vocal Instructor and Operatic Coach

**RICHARD HAGEMAN**  
Noted Coach and Accompanist  
Formerly Conductor Metropolitan Opera

**CLARENCE EDDY**  
Dean of American Organists

**IVAN TARASOFF**  
Master Teacher of Classic and Interpretative Dancing

**PERCY RECTOR STEPHENS**  
Notable Teacher of Teachers

**DR. FERY LULEK**  
Celebrated Voice Specialist and Singer

### TEACHERS' NORMAL CLASSES

**PIANO**  
OSCAR SAENGER  
HERBERT WITHERSPOON  
PERCY RECTOR STEPHENS  
BURTON THATCHER  
HAROLD B. MARYOTT  
DANCING  
IVAN TARASOFF

**VOCAL**  
OSCAR SAENGER  
HERBERT WITHERSPOON  
PERCY RECTOR STEPHENS  
BURTON THATCHER  
HAROLD B. MARYOTT  
DANCING  
IVAN TARASOFF

**PUBLIC SCHOOL MUSIC**  
HAROLD B. MARYOTT

Professor Auer, Mr. Saenger, Mr. Witherspoon, Mr. Hageman, Mme. Valer, Mme. Hinkle, Mr. Grainger, Mr. Tarasoff and Mr. Eddy have each consented to give of a Free Scholarship to the student who after an open competitive examination is found to possess the greatest skill for singing or playing. Free scholarship applications should be made in advance. Lesson periods should be engaged now. Private and Class Lessons may be arranged with all teachers. Complete summer catalog on request.

### Free Scholarships

DORMITORY ACCOMMODATIONS

FALL SESSION OPENS SEPTEMBER 11

COMPLETE CATALOG ON REQUEST

# CHICAGO MUSICAL COLLEGE

620 South Michigan Avenue  
CHICAGO, ILL.

FELIX BOROWSKI, President

RICHARD HAGEMAN, Vice-President

CARL D. KINSEY, Manager

# THE ETUDE

JUNE, 1922

Single Copies 25 Cents

VOL. XL, No. 6

### Are You Going Stale?

THOUSANDS of musicians go stale. It shows in their compositions, in their playing and in the lessons they give. Every one of them knows the reason why. They have been "work-greedy." This means that they have tried to accomplish results in defiance of the rules of nature. When you study yourself and nature as much as your work you will find that practice at the keyboard will bring quicker and better results.

Stewart Patton, lecturer on Neuro-Biology at Princeton, and Trustee of the Carnegie Institute, has just published a remarkable and somewhat lengthy treatise upon "Human Behavior." Much of it is over the heads of the average reader, but there are references to work done in the laboratory which has a great bearing upon the very work which the musician does in his everyday life.

Dr. Patton has to say of Staleness:

"Staleness starves interest and obstructs the free expression of instincts. This is obvious in states of fatigue. The lack of interest and peculiar emotional irritability accompanying excessive fatigue are easily recognized qualities. Six aviators came under the observation of the writer, who, although with excellent records in the Air Service, gave evidences of diminished interest in work, of emotional irritability, and of a decreased feeling of competency, which marked a condition of staleness. The recommendation that these men should not be allowed to fly until they had rested was not adopted, with the result that within forty-eight hours, four of the six pilots had crashed to earth, fortunately, however, without sustaining any severe injuries, although their machines were wrecked."

Staleness is dangerous to you, dangerous to your profession, dangerous to those around you. If you feel stale, look out. See that you get a good freshening, by taking sufficient recreation, or something may happen.

### A Real Musical Altruist

THERE is something very big, very fine, that comes to mind when one thinks of Rimsky-Korsakoff, whose *Song of India* done into Jazz is now being heard whistled in the streets. Jazz has had the effect of giving the whistler in the streets the technique of a Heifetz. Of all the complicated melodic outlines the *Song of India* is one of the most intricate. Yet there is something very contagious about it, something very genuinely musical, but that it would "catch on" as a popular tune could hardly have been dreamt of ten years ago. *Eò po' si move*. A piano version of the *Song of India* was in the March Entree.

It is fine to see Rimsky-Korsakoff coming into his own even in such a way. Every great composer ought to have at least one tune by which he can be identified by the masses. "Rubinstein" remarked a business man recently, "Oh, that's the fellow that wrote the *Melody in F* isn't it?" The ability to turn out a melody that will reach out to the millions is one of the attributes of immortality in the musician.

The finest thing about Rimsky-Korsakoff was not, however, his own music, but rather his Schumann-like attitude for the music of his compatriots. Indeed, he went beyond Schumann, for not only did he take time from his own affairs to exploit the music of others, but he actually employed his own rich musicianship to re-work and improve Moussorgsky's *Boris Godunov* (we know an assortment of ways of spelling it, thank you), Borodine's *Prince Igor* and Dargomyski's *The Stone Guest*. He wlio of his own accord for the good of all sacrifices his own interests to work for the compositions of others, without thought of his own fame, partakes of the spirit of the Master, and that is why Rimsky-Korsakoff stands mountain-high in musical history.

### A Call to the Past and to the Future

THE Germans have a very fine custom of putting out anniversary memorial notices (*nachruf*), some years after their friends have departed. Just a few days ago a lady wrote to say that she was very sorry that we had severed our connection with Mr. Louis C. Elson, whose articles she enjoyed so much. We heartily wish that Mr. Elson with his fine humor and great fund of interesting knowledge could write for us again, but, alas, that is impossible. It is fine to think that his work is remembered and demanded by one who did not know that he had passed on to the great beyond two years ago last February. Perhaps we think too little of those who have in years past built up the foundations of THE ETUDE, and helped us to go on with the wonderful work we are permitted to do. Let us review a few names of our friends who at this moment may be conscious of the fact, that we, who are here, have done our best "to take up the torch" and carry on their ideals.

Among those we would mention in this *nachruf* (calling after—a call for the departed), who in the past have had an invaluable part in the making of THE ETUDE MUSIC MAGAZINE, are Karl Mery, Stephen Emery, Charles W. London, Smith N. Penfield, Carlyle Petersilea, Eugene Thayer, William Sherwood, William Mason, W. S. B. Mathews, B. J. Lang, Eugene E. Ayres, Emil Liebling, Henry T. Handeeth, J. S. Van Cleve, E. M. Bowman, James Huncker, F. W. Root, John C. Fillmore and Louis C. Elson. No musical paper the world over ever had more noteworthy supporters and contributors in their special lines.

It often seems to us that writers of the present generation might find in the work of their predecessors much that deserves to be emulated. These men, for the most part, were pioneers,

### Roller Coaster Methods

THE daily papers are filled in these days with musical methods which can only be classed with quack medicines. For instance, we recently read a whole page advertisement of a school that *guaranteed* in very large letters indeed, to teach the Saxophone in five lessons. It also guaranteed to teach certain other instruments and the voice as well in a similarly ridiculous period of time. The piano and the violin were condescendingly given ten lessons.

Of course all such statements reduce musical instruction and music itself to a farce. You can teach anything in one lesson but of course you can only teach a little of that thing. One can teach geometry in one lesson but the pupil would hardly get very much further than being convinced that the shortest distance between two points is a straight line. With the exception of the jew's-harp and the kazoo or some other instrument into which the player hums a tune it is literally impossible to give any instruction worthwhile in less than fifty lessons.

The human brain has a given amount of absorptive power. It can take in just so much and no more at a given time. Hundreds of excellent musicians have had no lessons at all but it took them years to acquire their mastery. The Five-lesson idea implies five weeks of intensive study. Possibly such teachers do crowd a lot in a short period of time, but, at the same time, by these roller coaster methods the pupil skims over a vast amount of material which he will need at some time in the future.

Music study takes time and hard work. Don't expect to get worthwhile results on the Roller Coaster.

# New York School of Music and Arts

148-150 RIVERSIDE DRIVE

Ralfe Leech Sterner, Director

## Six Weeks Summer Courses for Teachers and Professionals

ALSO BEGINNERS AND ADVANCED STUDENTS

May 15th to September 1st

RATES \$200, \$250 and \$300 (according to teacher for private lessons) which includes board and room, tuition, lectures, classes, concerts, teachers' certificate, etc

### CELEBRATED FACULTY INCLUDING

Arthur Friedheim Ralfe Leech Sterner Frederick Riesberg Paul Stoeving Leila Yale  
Alexander Pero Aloys Kremer Helen Carmichael Robertson Prof. George W. Andrews Harold Morris  
Anne Wolter Frank Howard Warner Eugene Salvatore and many others.

MEHLIN PIANO USED

## GRANBERRY PIANO SCHOOL

Carnegie-Hall, New York  
Summer Courses in New York throughout the summer for Pianists, Accompanists and Teachers  
Sight-Touch-Hearing System. Send for booklet.

Mr. Granberry will direct the University of Georgia Summer School of Music, Athens, Ga., June 26th, to August 5th.

### Announcement to Teachers

**MATTIE D. WILLIS**—Annual Summer Normal Classes  
Dunning System of Improved Music Study for Beginners  
NEW YORK CITY  
JUNE 26—AUG. 14  
This successful teaching system has enabled many teachers to enlarge their incomes. Write for information.  
MATTIE D. WILLIS, 915 Carnegie Hall, New York, N. Y.

## P. M. I.

Special Summer Course for Teachers  
every opportunity for the training of teachers.  
PITTSBURGH MUSICAL INSTITUTE, Inc.  
131-133 Bellefield Avenue, Pittsburgh, Pa.

### MR. and MRS. CROSBY ADAMS

Annual Summer Class for Teachers of Piano for the Study of Teaching Material  
July 27 — 1922 — August 11  
Write for Booklet  
MONTREAL, - NORTH CAROLINA

### The MacPhail School of Music

MINNEAPOLIS, MINNESOTA  
One of the Largest in America.  
100 Teachers  
Piano, Voice, Violin, Organ  
Certified Course in Public School Music  
SUMMER TERM  
JUNE 15  
FALL TERM  
SEPT. 11  
Lessons \$10.00, 20.00, 30.00  
Dormitory, \$6.50 per week and supplies  
CATALOG FREE  
William MacPhail, Director



The Courtship System of Musical Kindergarten  
Most used and most practical system for teaching music to children. Write for particulars and correspondence course.  
Mrs. Lillian Courtship Carl, 116 Edin Ave., Bldg. New York, N. Y.

### OTHER SCHOOL AND COLLEGE ANNOUNCEMENTS

PAGES 431, 432, 433, and 434

Please mention THE ETUDE when addressing our advertisers.

### Private Teachers

who can qualify for Associate Faculty Membership of the Western Conservatory for their pupils at home.  
H. H. SCOTT, 3140 Halsted St., Chicago.

—miners in the Golcondas of music. They were original thinkers. They did not accept what was choked down their throats by European precedent. They challenged every new idea and fought it out in their own minds before they adopted it. They had an original, self-made way of expressing themselves. They were alert and inquisitive and fertile. Many of the present generation of American music workers are pygmies beside them. These well meaning young folks can only be described at times by the slang expression as "also rans." They merely follow after some great mind of the past without attempting to do original research work. When they do attempt it they become mired in the swamps of a questionable psychological hinterland.

THE ETUDE welcomes fresh ideas in anything pertaining to music that has a wide and practical appeal. We are optimistic. We believe that there are young men and young women and musician-writers who have the intellectual strength and the musical penetration to "take up the torch" and continue the splendid educational work done through THE ETUDE by these masters of the past. We think that the issue of this new era you are holding in your hand is an evidence of this new and absorbingly interesting spirit.

**Americans in the Lead**

If we were to listen to pessimists, we would learn that this is no longer the America of Americans, that foreign-born men and women are overwhelming the good old American stock, and that with them our ideals are tottering. Brace up! Listen to what the popular reports call the "real facts." In the last "Who's Who," published by A. N. Marquis and Company (the American biographical dictionary into which no one can be himself with anything but unusual accomplishment), there are over 23,000 names. Less than ten per cent. of these outstanding Americans are of foreign birth. In looking over the list, one is amazed to note the predominance of Anglo Saxon names and names of indisputable connection with those emigrants who came to America long before the Civil War.

In music, as we have always insisted, America owes a great debt to enterprising Europeans who have settled here, but even in music, if a census were taken, it would doubtless be astonishing to note the number of practical musicians in the rank and file as well as at the top who are American "way back."

**Dippel's New Opera Idea**

ANDREAS DIPPEL has a new plan to extend the giving of Grand Opera in America. He contends that many cities are eager for grand opera but have had no feasible plan presented whereby it may be made possible. Dippel started life as a banker, became an operatic tenor and sang as the leading tenor in the foremost European opera houses for twenty-two years. Coming to America, he sang with the Metropolitan for years. Eventually, he became the manager of the Philadelphia Chicago Opera Company and also Administrative manager of the Metropolitan Opera Company. In other words, he has risen to the highest posts in the operatic field. In a statement, he points out that the Chicago Opera Company made a profit of \$65,000 on a nine weeks' trans-continental tour some years ago. "The opinions of such a man are well worth considering."

His new plan is that of organizing a central United States Opera Club. Then by modern business methods, he will perfect an organization of "booking" not unlike that of the plan of vaudeville circuits in which the program is continually changed with "headliners" at each performance.

The subscriber in the smaller city would have a chance to attend during the season, five or ten performances, but he would not be compelled to go every night as is the case when an opera company comes to town for one week. Mr. Dippel plans five company centers to be held in Eastern, Mid-Western, Southern and Pacific circuits, Eastern, Mid-Western, Western, Southern and Pacific. He hopes to start the Chicago Opera Company at Cincinnati, Cleveland, Detroit and Pittsburgh as the principal cities during 1922-1923. Part of the scheme is to use some of the modern motion picture houses with adequate stage facilities

once or twice a month. Many of these houses are as fine as some of the celebrated Grand Opera Houses of Europe.

Mr. Dippel is securing his initial funds through members of his Opera Club, which includes donors, patrons, supporting members and finally members, all of whom, according to his plan, would be entitled to a reduction in rates of ten per cent.

That such a wide spread expansion of opera upon a modern plan would be a great service to the country cannot be doubted. The demand for opera has been increased enormously through the great industry and skill of Fortuna Gallo, who gives remarkably good performances.

If there is a weak point in Mr. Dippel's scheme it is in the fact that he and he alone is the man upon whom the success of the scheme must depend. As one of the assets of the company a huge life insurance policy upon the life of the director should certainly be included.

**How Good Are Your Ears**

Do you realize that the sense of hearing, under normal conditions, is capable of being developed remarkably by practice?

We hear a great deal about "ear-training," but few people seem to realize that in a literal sense the ears or the sense sound perception can be trained.

Our hearing can be disciplined in three ways:

Hearing for Pitch.

Hearing for Intensity.

Hearing for Quality.

The experienced mechanic listening intently to a piece of machinery in operation knows that his eyes might take hours in clicks and squeaks and grinds what his ears might take hours to discover. His hearing for kinds of sounds becomes as acutely developed as does that of the master conductor, who is able to point his finger to the particular performer who plays a wrong note. Theodore Thomas did this many times and some of his players used to test him, just for fun.

Train your ears to discriminate between sound and quality just for the reason that it will make you a better musician. The student who sits through an orchestra concert without identifying different instruments as they enter is wasting a lot of valuable time.

With the vocalist the sense of hearing quality as well as pitch and intensity is one of the most important parts of the art. One might say that the best singer was not merely the one with the best natural voice but the one with the most delicate sense of quality perception and discrimination.

It has been established that military officers whose particular work is to make observations, can hear sounds at remarkable distances. In fact, their hearing is said to have been tested by delicate laboratory apparatus and found to be three or four times as acute as that of the ordinary soldier who has never attempted to train his ears.

The musician should, of all people, be the first to demand a fine course in ear training. Such a work as that of Professor Arthur E. Heaxox, of Oberlin University Conservatory, on "Ear Training" will be found well worth while by any musician who aspires to be anything more than an "ivory tickler." Jean Parkman Browne has also written an excellent book upon this subject.

**Bolstering the Violin Industry**

Efforts are continually being made in Congress to raise the tariff upon violins in order to give American makers more opportunity to produce instruments. In 1919 musical instruments to the value of \$2,500,000 were imported and this sum sounds of little moment now. Before the war violins, so called, were imported and sold in our country, duty paid, for \$1.25. Very probably such instruments were made in Japan. Who would be willing to make any kind of a violin here for \$1.25? On the other hand a sufficient tariff might make the price of other violins by well-known makers prohibitive although it would naturally stimulate the art of making violins here.

**THE ETUDE**

THE wireless field is naturally one in which the services of highly trained specialists in electrical engineering have been retained by many different interests. My personal experience was gained from a somewhat popular angle at first, and came largely through being obliged to write upon almost every phase of the subject. For instance, one of my duties is the supervision of the Wireless News, by means of which a paper giving the news of the day is published upon many of the great ocean lines so that no matter in what part of the Atlantic you may find yourself, you can have the principal news of the world quite as rapidly as it is distributed on the streets of New York, London, Paris or San Francisco.

"The wireless musical activities are comparatively new, due to the organized giving of concerts, and even complete operas from broadcasting stations. In fact, wireless, in the modern sense is only a few decades old. In 1890 the noted German scientist, Heinrich Hertz, discovered after experiment in his laboratory, that an induction coil, which is simply a special coil designed to receive low voltage, rising step by step to high voltage, would, when attached to a loop set up vibrations in a similar loop and cause a buzz at a distance to sound. This was known as the Hertz oscillator, producing the so-called Hertzian waves."

"Marconi, whose ancestry was part Italian and part Irish, realized the possibilities of this slight thread and from it developed the wonderful invention which has amazed the world. To him unquestionably belongs the credit for the invention of His first public experiments in 1890, on Salisbury Plain in the first.

"Just how new wireless is, may be realized when I say that the first American vessel equipped was the liner Philadelphia, which is still floating.

"The collision of the steamship Republic and the famous steamship Florida, which brought to light the famous wireless operator Jack Binns and his C. Q. D. signal, was possibly the first thing to convince the public of the great practical value of wireless. This was followed by the Titanic disaster and then the great war, and it was realized that wireless was one of the necessities of travel by water. Laws were passed compelling passenger vessels putting to sea to have wireless equipment, and the dangers of the deep have been greatly reduced.

**Two Branches of Development**

"The science of wireless communication then commenced to advance along two lines—first long distance wireless telegraphy and then wireless telephony. At first it seemed inconceivable to many that the voice and sounds of all kind could be communicated over a distance without wires. It was a more complicated problem and, therefore, more attention was given at the start to radio telegraphy. In this branch the Alexander Graham Bell and his associates were making long distance radio telephony commercially practical twenty-four hours a day. In radio telephony, the invention of the vacuum tube,—the work of Dr. Ambrose Fleming, a famous British scientist, the discovery by Dr. Lee Forest of a kind of grid which adds immensely to the



A TYPICAL RADIO BROADCASTING STATION

**Radio Music for Everybody**

"There's Music in the Ether"

An Authoritative Interview Upon Wireless Music Expressly Secured for The Etude with J. ANDREW WHITE

Director of Broadcasting Radio Corporation of America, Editor of the "Wireless Age"

[Editor's Note: THE ETUDE is fortunate in presenting the following information secured through Major White, Director of the Broadcasting of the Radio Corporation of America. The Corporation is the strongest wireless organization in the world; within it are pooled the patents and radio devices of the Westinghouse Electric and Manufacturing Company, the General Electric Co., the American Telephone and Telegraph Co., the Marconi Wireless Telegraph Company, and Wireless Specialty Co. Major White in addition to his experience in the wireless field, has had a musician's training and his views should be of special interest to musicians and music lovers.]

which took place about England, attracted wide

sensitiveness of the vacuum tube, cooperated so as to amplify the faint sounds in the receiver. "Present day radiophone broadcasting, it may well be said, owes its existence to the development of the vacuum tube. Later it was found that these tubes with some modification of design, were suitable for transmission of voice and music and were hailed as the greatly desired substitute for the unreliable burning arc which had been used experimentally with indifferent results.

**A Radio Music Box**

"The Radiophone was known only experimentally in 1914-1915, yet at that time David Sarnoff, general manager of the Radio Corporation of America made a report to the company in which he outlined in full commercial detail just such a system of broadcasting as now exists, giving cost, production of a 'Radio Music Box' and the scheme of management. This is remarkable in more ways than one when one realizes the innumerable complications which have since been overcome. "In 1915 Dr. Goldsmith of the College of the City of New York, announced that he had established wireless telephonic communication overland for a short distance. Then the American Telephone and Telephone Co. sent speech across the Atlantic and to Hawaii. Regular broadcasting of programmes was instituted by the Westinghouse Co. only sixteen months ago. You see a very great many things have contributed to make radio telephony what it is today. It is the result of the work of a great many minds and strong organizations all working eagerly toward one end. Great improvements are to be expected in the future.

"At present there are nine high-powered stations capable of the kind of broadcasting which we are endeavor-

ing to establish. These are located at Newark, N. J.; East Pittsburgh, Pa.; Medford Hills, Mass.; Springfield, Mass.; Detroit, Mich.; Chicago, Ill.; Schenectady, N. Y.; San Francisco and Los Angeles, California.

"We are often asked how far the artists have been very glad of the opportunity because of the enormous publicity it affords. We have heard artists who have already secured engagements through singing over the Radio, we know that it helps to sell phonograph records of their voices, and also that it helps the sale of sheet music. There will always be a demand to hear the artists in person, and the radio will emphasize this just as the phonograph did. When the phonograph first became popular there were many to predict that it would make the personal appearances of artists so unprofitable that they would ultimately do all their work through the phonograph. In one instance, De Gorze famous baritone refused to sing under his own name. Later, however, he found that people were actually clamoring to hear the maker of the beautiful records and thereupon after he used his name and found it a wonderful advertisement. This will also be true of the radio. As long as the radio does not leave a permanent record.

"For this reason it is also likely to benefit rather than injure the phonograph. The two processes of musical communication are very different and each has an entirely distinct field of its own. People will want permanent records of singers so that they can hear them when they want them. They will also want permanent records of great musical masterpieces as well as dance music, which may be played whenever desired. The Radio, on the other hand, will bring to them much in addition to this—something, it projects the personality of the artist in a very realistic manner but it no case does it give a permanent record. Thus it is always a novelty—always new. The big singer with a big reputation who can make good over the radio, stands on exactly the same ground as the lesser known singer who can also make good. Many new reputations will be made by the radio and the musical public will be increased enormously.

**Tremendous Interest**

"We know this because we already get about two hundred letters a day directed to the artists, asking, 'What instrument do you use?'—'Have you a record of the song you sang?' 'Who published that piece of music?' The interest is really tremendous. And what is of special interest is the marked evidence that the artist gets close to the public. Listeners feel that they have made a friend of the hitherto unapproachable celebrity, which is undoubtedly due to the fact that the artist's talent has been projected into the sanctity of the home. A sympathetic contact has thus been established

that is invaluable to those who appear regularly in concert hall or on the operatic stage.

What Kind of an Instrument Shall I Buy?

"In answering the question—'What kind of an instrument shall I buy?' the reply can only be general. Instruments as being placed upon the market which will sell for \$1800 but they are limited in scope. It would be unsafe to purchase one for less than this amount. The \$1800 instrument will have what is known as a crystal detector. This is made out of the crystals of galena (sulphide of lead). It has no vacuum tube to multiply the sounds and it is used with a head receiver like the telephone. That is, it cannot be heard in a room through a loud speaker.

"For the amount of \$500.00 one should be able to secure an apparatus with a vacuum tube detector and for \$100 one with a storage battery and two stages of amplification. For \$150.00 one should be able to purchase a good apparatus as can be secured at this time without going into the elaborations which are of interest largely to the scientist or to the decorator. For instance, machines are pictured showing elaborate period designs of cabinet work such as are seen in the best talking machines. Of course these things run into money. Already, different firms have announced combinations of phonographs and radio receivers in the same cabinet.

"As for the aerial or the wires that are to be strung, one hundred feet in length is ideal, although seventy will do. The height of the aerial has a great deal to do with the effect. One might almost say, the higher the better. The principle of communication which seems so mysterious to many is hard to explain. The ether (sometimes spelled aether) is the all pervading substance found in all matter. It is in the air, in wood, in steel, water, and it is in you. As very much lighter than air it is supposed to infiltrate the suns and the planets. It should not be confounded in any way with the ether used in anaesthetics which is an entirely different thing—a volatile, inflammable liquid produced by the distillation of alcohol and sulphuric acid. Unfortunately both names are identical.

"The radio waves thus go in all directions through the waves seem to travel farther over water and they seem to travel farther at night. Drop a pebble in the water and note how the circles of waves spread out. That is just what happens when a message is sent over the radio. The waves of ether, however, are infinitely longer. The distance from the top of one wave to the top of another wave is known as a 'wave length.' In radiophone broadcasting the wave lengths generally used run from 360 meters to 1450 meters, more or less.

Sympathetic Vibrations

"Possibly the simplest way in which to give a musician an idea of how the sounds are communicated, is to cite an analogous condition with which all musicians are familiar—sympathetic vibrations. Imagine a violin with a perfectly tuned 'G' string situated on one side of a room. A player sounds the 'G' string on another violin tuned exactly the same on another side of the room. As far as the sound of the player's note comes it will affect the other 'G' string and set it in sympathetic vibration. If the violins are far apart the sympathetic vibrations will be feeble. If they are near the vibration will be stronger. Now imagine one instrument similar to the telephone receiving such vibrations and having them intensified by electricity so that another radio instrument, one thousand miles or five thousand miles away from them, and you have the main principle of the radiophone. Of course this is expressed in a very crude way. The electrical engineer talking to a group of electrical engineers would possibly use terms that would confuse musicians in the first few sentences.

"The musician will see, however, the need for accurate tuning of the wireless receiver taking incoming concerts from a distance. This tuning is done by turning knobs resembling the combination knobs on safes, until the right result is obtained. There is quite a little skill in doing this. After much practice better, clearer and stronger results can be secured.

"Certain instruments and certain voices seem to be heard better than others over the wireless. The tone of the piano, unfortunately, cannot yet be reproduced with full fidelity; but the technique of the artist is faithfully rendered. On the other hand the organ which seems to record poorly on the phonograph is very fine with the radiophone. If one should ask me what seems to be communicated best I should put them in the following order:

- Soprano Voice. Violin. Saxophone. Xylophone. 'Cello. Tenor. Organ. Contralto. Band.

"However, the tuning has a great deal to do with it as it is like focusing an opera glass to get the best vision. The best results to my mind still come from the head phone. There is as yet no superlative loud-speaker. On my own set at home, I use an old fashioned phonograph horn clipped to the ear piece of a head-phone and find it quite effective.

"One unusual feature of the radiophone is that there is no blast as there is with inferior phonographs and poor records. Our microphones obviate that.

An Obvious Future

"While much has been accomplished in the scientific and in the artistic phases of this new field, the future is an entrancing prospect. The prognostications of Edward Bellamy, which, almost to the letter foretold the present wireless telephony, are but an indication of what may come. To my mind it will be perfectly possible at some future time to tune one's apparatus to various wave lengths so that one may have the choice of several different forms of entertainment, opera, concerts,



BROADCASTING AN OPERETTA

Four principal singers Mrs. C. B. de Massena (Soprano), Marion Hehn (Contralto), Philip Spooner, (Tenor), Wm. H. Hounstun (Baritone) singing C. B. de Massena's operetta, 'Baudouin' under the direction of the composer at the Westlightshow, 'WJZ' station at Newark.

lectures, musical comedy. In fact, there will be no limit. Apparatus will be put out which will be just as durable as the ordinary telephone and quite as fool proof. Care must be taken by the beginner at this date to avoid burning out the vacuum tubes by crossing the wires that run to the so-called 'A' and 'B' batteries. The tubes cost at least \$5.00 and the expense may run up considerably through carelessness.

"The Radio Corporation of America is depending upon the friendly criticism of musical patrons for suggestions as to improvement in its work. The musician is a fine judge of values and can help us a great deal."

How Kullak "Got Back"

By F. J. Crowest

KULLAK, the famous pianist, was once invited to dinner by a wealthy Berlinier who was the owner of a large boot manufactory, and had been a shoemaker in his time. After the dinner Kullak was requested to play something. Shortly after the virtuoso invited the bootmaker to his house. After dinner he handed the manufacturer a pair of shoes saying "you asked me after dinner to make a little music for you, now I ask you to mend these shoes for me."

Goldmark—Avec Suite

Translated from the Italian for THE ETUDE

The celebrated composer of THE QUEEN OF SHEBA, Carl Goldmark, residing in Vienna, had a habit of often going to neighboring cities when he learned from the newspapers that some concert artist of fame had on his program one of his compositions.

On one occasion, hearing that a violinist was to perform a Suite of his at Innsbruck, he decided to go there, and, announcing his coming at a well known hotel. However, a friend of the Master's happened to be at the same hotel, and, knowing his habits and idiosyncrasies, wrote in the hotel record, "Carl Goldmark with Suite." On arrival of the omnibus, coming from the station, the staff of the hotel lined up before the master's entrance, the only person who got out of the omnibus retired, leaving Goldmark, carrying in his hand, rolled up, the Suite. He was little Goldmark, almost to the letter, and, after representation of his Suite, "Their faces fell with disappointment, but the jealous friend invited himself at the success of his joke.—L'Art Plastique.

A Musicale at Dickens'

DICKENS was known as very fond of music and had as many musicians as possible come to his remarkable receptions. Clara Novello one of these musicals. Imagine being at a musicale with Thackeray, Collins, Trollope, Disraeli and Dickens!

"Dickens' receptions in Tavistock Street were models of such; not imitations of the aristocracy, but superior. I told him that his guests should, most of them, be tickled like plants in show places, as celebrities ought to look at. There came Lord Lyndhurst, Thackeray, Wilkie Collins, Trollope, Barry Cornwall, Disraeli, Lord Carlisle, Brunel, Douglas Jerrold, Egge, Lennox, etc. One room, dedicated music, had its quiet requested, but in other rooms one could listen to him or other fine talkers present. Being requested to contribute by singing, I told him a song was prepared in the pocket of an overcoat in the anteroom. Retaining with it possibly, as he said in his humorous way, "Racker peculiar, eh?" for the master to be seen picking the pockets of his guests—very detrimental to the servants' morals! He complained, he was asking which of his female characters I preferred; but I promptly replied, Oh, the highest in rank ranks first; the marchionesses, of course! This pleased him, evidently; for upon this he took me into his sanctum, showed me several manuscripts of his works. Much early harmony was largely a series of parallel thirds, fifths, fourths and octaves, such as the following:

Simple Facts About Harmony That Every Music Lover Should Know

By EDWIN HALL PIERCE

Part I

The dictionary defines Harmony (in Music) as the succession of chords according to the rules of progression and modulation; the science which treats of their construction and progression. This, while probably good a definition as can be given in few words, demands some qualification in order to be strictly true to fact. The formation of chords rests on a truly scientific basis and may be explained according to the laws of Acoustics (a branch of Physics), but their progression is something into which a human factor enters, and although the rules may appear at any given period to be tolerably well determined, yet historically they have undergone many important changes with the development of musical taste and the rise of different schools of composition. Harmony, then, is a study having a somewhat mixed basis: one foot rests on Science, the other on Art!

The young student poring over the pages of Richter, Jadasson, or even the most modern standard text-book on the subject, is apt to believe that the rules there given on the art of composing are as those of mathematics, and are something as immutable as those of mathematics, and are created by them; he feels either standardized or puzzled when presently he finds unaccountable exceptions to them in some of the best music. If he has an independent streak in his nature, he may feel inclined to throw the rules overboard bodily, thinking that if the great composers could break them with impunity, he can get along without them altogether. This however would be a serious error in judgment; the great composers have been close students of the science of harmony, and when they broke a rule they did it intelligently, knowing just what close students of the science of harmony, and when they broke a rule they did it intelligently, knowing just what

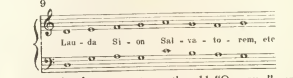
Half a dozen other writers on harmony of this period could be named here, but the next one to contribute any real advancement was probably Joannes Tinctoris (1434-1520). He gives the following example of a melody harmonized in sixths and octaves.



Not long after we find Guido d'Arezzo describing this same style of harmony, but proposing a further improvement, of which the following is a sample. He calls it "Occursus" and he divides himself particularly on the device of having two voices move in contrary motion to a unison at the end, which he styles "Occursus."



Half a dozen other writers on harmony of this period could be named here, but the next one to contribute any real advancement was probably Joannes Tinctoris (1434-1520). He gives the following example of a melody harmonized in sixths and octaves.



Successful improvements on the old "Organum" were styled "Diaphonum" and "Discantus" but these are not important enough to demand our minute attention. The next step in advance after these was "Faux Bourdon," which consisted in the accompaniment of a given melody (called the Cantus Firmus) by a series of exceedingly simple chords. This melody was not commonly in the soprano, as with us, but in the tenor.



This form of harmony was invented before the death of Joannes Tinctoris, from which it will be seen that events were now moving rapidly in the art.

Counterpoint

The next step in advance was the invention of "Counterpoint"—the art of combining melodies, generally those more or less contrasted in rhythm. It would appear that Harmony was made a side-issue for the time being, and this, to a limited extent, true. Yet a moment's thought will convince one that if melodies are to be combined, they must needs be combined harmonically, and this implies a certain knowledge of harmony.

A Practical Harmony Lesson

Harmony is not at all the difficult thing that some people seem to think it is.

The main stumbling block is that so many books and so many teachers do not make each step clear enough as they progress.

Next month you will find the continuation of this article in THE ETUDE. Pierce as good as the best kind of a practical harmony lesson for the beginner.

Consequently, although the writers of counterpoint thought their music horizontally rather than vertically, i. e. in terms of combined melodies rather than of successions of chords, they unconsciously prepared the way for the greatest developments in the music of future times.

It was the sine qua non of good counterpoint that each and every voice should have a good, singable, independent melody; nevertheless one particular melody (often Cantus Firmus, (Abbreviated "C. F.")). As the science of Harmony (known to us today) was not yet invented, it would have been exceedingly difficult for the student of those days to commence with four-part writing, hence two-voice counterpoint was the first task; to be followed, when sufficient skill had been acquired, by three, four or more voices. (At the present day students have made a thorough study of harmony are often allowed to begin at once with four-part counterpoint.)

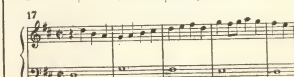
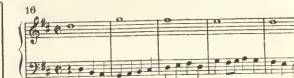
Five "orders" of counterpoint were recognized:—

- 1. Note against note. 2. Two notes to one. 3. Four notes to one. ("Three notes to one" comes under the same rules.) 4. Syncopated counterpoint. 5. Florid counterpoint—a combination of all the other sorts, together with certain ornamental variations of its own.

In the First Order, all notes were required to be purely horizontal. In the Second Order likewise, according to Continental usage, all notes should be purely horizontal, but according to English usage, passing notes (i. e. dissonants approached and quitted semewise) might be allowed.

This was probably because the English took a more rapid tempo in performance. In the Third Order, passing notes were not only allowed, but required. In Florid Counterpoint, the rules of whatever Order might be temporarily in use, held valid.

It sometimes became desirable to write a counterpoint in such a manner that it could be used equally well above or below the C. F., and appropriate rules were devised for the guidance of the writers. The example given below is in "double counterpoint at the octave," which is rather easy, but the same device was sometimes put to use at the interval of the twelfth or the tenth, which is considerably more difficult.



But when composers had solved the problem of combining several melodies into one network of tones they began to feel that these melodies needed some underlying element of unity; hence they hit upon the principle of







duced vocally at the end of a phrase by all practical elo-

Ex. 14 Musical notation with lyrics: For us - to us a child in born.

Sometimes, instead of using a legato bow, a composer varies the grouping—it being understood that the last note of each group, or the note with a separate stem, should be detached.

Ex. 15 Musical notation with lyrics: For us - to us a child in born.

After this we shall be disposed to conclude with Dr. Gordon Saunders that "to use the curved line for the legato is really superfluous, as, unless the reverse is expressed, the legato is always understood."

In music for keyboard instruments this is so. In the case of grouped notes, the slur is generally used to indicate the number of notes to be sung to one syllable.

Ex. 17 Musical notation with lyrics: For us - to us a child in born.

Any further exceptions to the foregoing rules and observations are comparatively slight. The most student will be able to deal with any such exceptions. But it may be well to state just here that few—if any—indications of phrasing were used in the works of Bach, Handel, and their contemporaries.

than authoritative,—the work of the editor rather than that of the composer. On the other hand the correct and artistic observation of the phrasing indications, wherever they occur, is one of the hall marks of the real master-work.

Why Popular Songs Don't Last

BY T. ROGERS LYONS
THEY'RE NOT—For many years Mr. T. Rogers Lyons has been writing music for the stage and for the screen.

"The words and music in 'God-Bye, Broadsheet, Hello Freedom' are really superb. It is an art of the highest order. It is not only a thing to be read, but a thing to be sung."

"There should be nothing in them to inspire a leer on the face of youth. If it were in them such a song would be a disgrace to the country. It is not only a thing to be read, but a thing to be sung."

"Why do we not have songs to-day like 'Amie Laurie' or 'My Old Kentucky Home'?" asked the Literary Digest in 1914, and you have asked that same question many times.

Pop-Songs in Cycles
Some one has referred to the "Popular Song" or "Hit" as the "Billowing Waves of Bunk."

In the beginning we had the "Waltz After the Ball, Whistle and Wait for Katie, Comrades."

Along about this time an Indian Pow-wow broke out in New York. Hinawaha, Red Wing, Silver Bell.

Then the Chinese came with their most unfulfilling advertising blarney which was given the name of the Indian Chief—Chih-Chih, Chih Tsoo.

Having exhausted fit subjects to go with my rating the publishers put out a plenty, and more too, of obscene and indecent songs—of these no reminder is necessary.

Then having fallen as low as possible, both lyrically and musically, the "Hit Publishers" evolved "Jazz."

Then we were pulled for a revival of the Foster Cycle, and showed that cycle came to an end.

But at the very outset he cautions the publishers in the name of the law. He says: "I might call your attention to the importance of referring to every one and under all circumstances, to publish any composition the lyrics of which are suggestive, offensive to decent people, or which ridicule any race, sect, or class."

"On the whole, we would say that the popular music of the present day is not only a thing to be read, but a thing to be sung."

THE ETUDE
MUSICIANS all over the United States are certain to have their curiosity aroused for some time to come over the new instrument which is being exhibited at The

ing the development of the instrument floating for some time to come.

Perhaps the Editor of THE ETUDE may have some questions to ask as to whether this instrument falls within the scope of the editorially prescribed channels of this paper.

More than this, it was invented by a musician, it will unquestionably be shown in public in the future in connection with the performance of musical compositions.

The Clavlux was exhibited privately and then publicly in New York, once at an auditorium patronized by esthetic groups always glad to revel in anything unusual from pipe casts and opaque verse to cabaret nightclubs.

Before attempting to put into words a description of the instrument and its effect, let us review the work of the man and note some other work in a similar field.

The idea of combining color with music is as old as the stage itself. In modern times Mary Halleck Greenwald, an American pianist, has worked at this problem with similar aims, and in London, in 1913, Wallace Remington, an English portrait painter, exhibited a form of color organ and, according to Mr. Wilfred, developed a very interesting notation for color-organ compositions.

During the last quarter century, New York Publishers' Row has been expected to furnish ten times as much sheet music as the entire country in usual commercial quantities. They put out no number of it in one year, but they crowded to the limit; if it did not take, it was junked.

"Lucy is the musician who learns that it is far better to worry about doing one's best than to worry about success. Success may be just around the corner and it may not know it. You may be successful now and not realize it. Browning puts it: 'God will estimate success one day.'"

Symphonies in Color—Silent Music

By THE RECORDER

THE instrument used in his public exhibitions is valued at \$12,000.

The instrument used in his public exhibitions is valued at \$12,000. The average person in viewing it would see first of all a large steel box about six feet wide, five feet tall and two feet long.

Perhaps the Editor of THE ETUDE may have some questions to ask as to whether this instrument falls within the scope of the editorially prescribed channels of this paper.

More than this, it was invented by a musician, it will unquestionably be shown in public in the future in connection with the performance of musical compositions.

The Clavlux was exhibited privately and then publicly in New York, once at an auditorium patronized by esthetic groups always glad to revel in anything unusual from pipe casts and opaque verse to cabaret nightclubs.

Before attempting to put into words a description of the instrument and its effect, let us review the work of the man and note some other work in a similar field.

The idea of combining color with music is as old as the stage itself. In modern times Mary Halleck Greenwald, an American pianist, has worked at this problem with similar aims, and in London, in 1913, Wallace Remington, an English portrait painter, exhibited a form of color organ and, according to Mr. Wilfred, developed a very interesting notation for color-organ compositions.

During the last quarter century, New York Publishers' Row has been expected to furnish ten times as much sheet music as the entire country in usual commercial quantities. They put out no number of it in one year, but they crowded to the limit; if it did not take, it was junked.

"Lucy is the musician who learns that it is far better to worry about doing one's best than to worry about success. Success may be just around the corner and it may not know it. You may be successful now and not realize it. Browning puts it: 'God will estimate success one day.'"

The only sound was occasional gasps of admiration. Silent music!

The musician soon discovers that for the first time in his life he is playing a composition. In the first position, played by Mr. Wilfred, ghostly gradations of sil-

Perhaps the Editor of THE ETUDE may have some questions to ask as to whether this instrument falls within the scope of the editorially prescribed channels of this paper.

More than this, it was invented by a musician, it will unquestionably be shown in public in the future in connection with the performance of musical compositions.

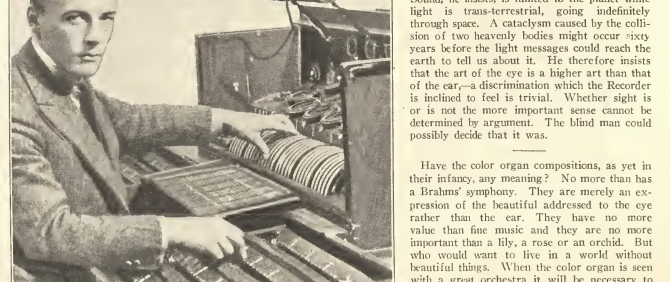
The Clavlux was exhibited privately and then publicly in New York, once at an auditorium patronized by esthetic groups always glad to revel in anything unusual from pipe casts and opaque verse to cabaret nightclubs.

Before attempting to put into words a description of the instrument and its effect, let us review the work of the man and note some other work in a similar field.

The idea of combining color with music is as old as the stage itself. In modern times Mary Halleck Greenwald, an American pianist, has worked at this problem with similar aims, and in London, in 1913, Wallace Remington, an English portrait painter, exhibited a form of color organ and, according to Mr. Wilfred, developed a very interesting notation for color-organ compositions.

During the last quarter century, New York Publishers' Row has been expected to furnish ten times as much sheet music as the entire country in usual commercial quantities. They put out no number of it in one year, but they crowded to the limit; if it did not take, it was junked.

"Lucy is the musician who learns that it is far better to worry about doing one's best than to worry about success. Success may be just around the corner and it may not know it. You may be successful now and not realize it. Browning puts it: 'God will estimate success one day.'"



THE CONSOLE OF THE CLAVLUX With Thomas Wilfred the Inventor at the Keyboard.

possible. The inventor insists, however, the greatest delight will come from seeing the organ without association with music...

One of the principal applications of the organ, according to Mr. Whitford, will be in connection with therapeutics. He claims that the importance of color in treating nervous and some other disorders has been recognized by reputable specialists...

It is not unlikely that the inventor is right since the tremendous value of various degrees of light has already been recognized by great physicians...

The mechanism of the Clavilux, and certain parts, is extremely delicate, so that it cannot be transported by railroad but is taken from place to place in an automobile...

To describe the Clavilux is like describing music. The reader may have gained some idea from this, but the actual seeing a performance may give him a very different idea...

When Schumann first discovered Chopin he coined the famous phrase "Hats off, gentlemen, a genius." When one reviews the accomplishments and the serious ideals of Thomas Whitford, such a remarkable future for his invention is seen that one can think of no better expression...

Something About the Pause

ALICE C. WITAKER

How long shall I hold a note when it has the little curved sign of the pause or hold over? Is there any rule that fits all cases? This question was put to me by an amateur who takes pride in being exact...

The first rule given there is to let the pause sign act as though it were doubling the time of the note itself. If it is a half note make it a whole note and so on.

While this may be the rule I know of several places where it seems to me that it would be ineffective, possibly through the introduction of the sign as the result of bad editing.

Practical Musical Note-Books

By Willis James Maw

TEACHERS of young students, find it difficult to keep a record of each lesson and the progress of each scholar. The use of individual note-books is one solution.

Under the date of each lesson the scales, studies and pieces are recorded as well as any new notations or changes in their interpretation.

Also in connection with this, a good idea is to procure half-tone portraits of our greatest composers. Each half-tone portrait of our greatest composers, care half-tone portraits of our greatest composers, whose music one should teach as early as practical.

Thus the children take greater interest and are spurred on to better work and consequently greater success.

The Pianoscrit book of Alberto Jónas is an advanced form of this idea, and has been used with decided success.

A COLOR ORGAN COMPOSITION

This out which we have scored through the courtesy of the Theatre Arts Magazine is only a very faint light of the beauty of the Clavilux. Remember that the compositions are moving incessantly in shape, color and position on the screen.

Helping a Limping Pupil

By G. F. Ray

One of my pupils came to me last winter with a piece in which there was a running or arpeggio accompaniment in the left hand or bass staff.

I have since discovered it is little known among piano students. Editors of pianoforte pieces when preparing them for the press always attempt to designate notes in a running passage which are to be played by the left hand, by turning the stems down and connecting them with a line or head while those that are to be played by the right hand have their stems turned up and likewise connected with a head or stem.

Chopin had that reverential worship for art which characterized the first masters of the Middle Ages, but in expression and bearing he was more simply modern and less ecstatic.

Know the Notes

By Edward E. Hipsher

Is there a little imp who whispers in the students' ears that knowing the notes by name is unnecessary? It that knowing the notes by name is unnecessary? It that knowing the notes by name is unnecessary? It that knowing the notes by name is unnecessary?

Whom shall we blame? The teacher? The pupil? Sometimes one; sometimes the other; more often both.

The Teacher's Responsibility

Let us first bring the teacher to judgment. Of course every teacher, in the beginning, "teaches" the pupil the names of the lines and spaces. But, unfortunately, the telling is not enough.

The cadence (a) is a peculiarity found in no other date of the world. There are certain traditional features of melody, most of which may be seen in Chopin's Polonaise for Cello in C minor, Op. 3 and his Polonaise for Piano and Orchestra in E flat, but from which he has wisely departed in his later and more original specimens.

The Pupil's Part

If you, as a student, have a real desire to excel in music, start by thoroughly mastering the names of the degrees of the scale. Nothing will add more to proficiency as a reader of music; and after all, ability to read readily and accurately will largely determine your progress.

It is surprising how many students, fairly well advanced in execution, are pitifully deficient in facility in naming. Test yourself by looking at the page of music. If their names do not come easily, rapidly and accurately, then you should take some time for their mastery.

When reading in keys with sharps or flats in the signatures, be sure that you apply these to their proper degree names. Thus, to be reading along and say "C" in the key of D, is quite wrong; for it is "C-sharp." To call the pitch "C" is as much wrong as to name it by another name.

In no other art is demonstration so difficult as in music. Science fights with mathematics and logic; poetry yields the golden, decisive, spoken word; other arts have chosen nature, whose form they borrow, as their judge; but music, an orphan, whose father and mother none can name, helps her in the mystery of her origin lies half her charm.

The Most Difficult Things to Master

Wilhelm Bachaus, whose technic is recognized as being one of the greatest ever possessed by a pianist will tell in the July issue of THE ETUDE how he masters great difficulties. It will be another issue as stimulating in its interest as this.

Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

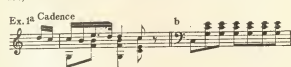
Of the Royal Academy of Music, London

Part VIII

Ex. 2. Patetico



As regards its artistic aspect, this dance has been given considerable importance through the remarkable efforts of Chopin, who has lavished upon it a wealth of rhythmical and melodic invention.



The cadence (a) is a peculiarity found in no other date of the world. There are certain traditional features of melody, most of which may be seen in Chopin's Polonaise for Cello in C minor, Op. 3 and his Polonaise for Piano and Orchestra in E flat, but from which he has wisely departed in his later and more original specimens.

Pieces, or movements from sonatas, which employ any of the above rhythms are sometimes designated Alla Polacca, that is, in Polish style.

Prelude

Preludes are of two distinct kinds, dramatic and performative. The latter term is the best I can find for the Prelude to a Suite, or what used to be called a Desion. It is a piece something like an Etude, usually with a very indefinite subject, consisting often of a mere figure worked over a trite succession of harmonies.

When they approximate the Etude, as do many of the Preludes of Bach's "48," or of the twelve of Chopin, they claim far more respect than when they serve merely as introductions to figures or sets of dances.

The Dramatic Prelude may be either the orchestral introduction to an opera or drama—the kind of thing that Wagner practically invented and in the making of which he has been never rivaled—or it may be an indefinite Tone-Poem as one of the best modern pianoforte compositions in this form.

The Preludes to the three acts of Tristan, or to the first acts of Lohengrin and Die Valkyrie, form the types for the true Dramatic Prelude. In each of these the earnest subject is wrought up to a climax of intense feeling (not always by the obvious device of a dominant pedal) and immediately fades away again.

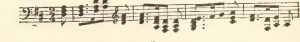
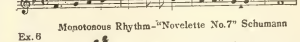
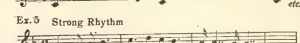
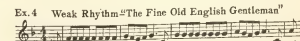
An almost perfect example of the true emotional Prelude is afforded by the G minor one of Scriabine (Op. 37). The noble subject,

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to The Etude office during the last few years.

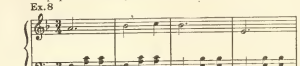
Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopaedia of Music. However, when he found it necessary to produce anything so arid as an encyclopaedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined

Accent deals with single pulses, grouping these into long and short. Time or Measure deals with accents, grouping these into twos, threes, fours, and so forth.

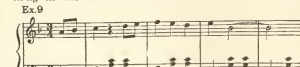
Rhythm deals with the pattern it is possible to form in measure by modifying the length of the notes.



Rhythm is the weakest point in English music, a fact which our Folk-Songs and Music of the Olden Time renders quite evident. A waltz by the average English music pupil will always be of this order:

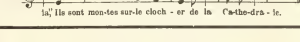
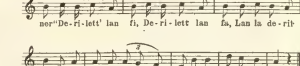
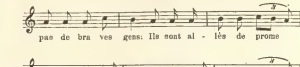
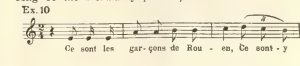


or if a song is produced the notes will rarely consist of anything but beats and half-beats. A French, Russian or even Italian student is more likely to furnish something in this form:



The crude attempt of the average Hungarian or Bohemian student would be still more distinctive.

An examination of the lowest class of music—popular songs or drawing-room pieces—of each country shows very strikingly this attitude towards rhythm. In the wretchedest French pianoforte pieces, written for the shops, will nearly always be found some little departure from absolute rigidity and regular subdivision of beats; but English music of the same class is like iron railings, or the wall-paper in an attic, and could be composed easily by machinery. Compare an average folksong of the Normandy peasant,



with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer. There always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without getting an interesting and comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITORS' NOTE.







D. A. CLIPPINGER, AT TWENTY-FIVE

# Then and Now

By D. A. CLIPPINGER

Professor of Music, University of Michigan

Part of a Series of genial retrospects by well known musicians. Several others will appear later from time to time



D. A. CLIPPINGER, TODAY

By way of beginning this tabloid I will say that I became conductor of myself in Northwestern Ohio. Just when, is of no importance to any one, save the tax collector.

I learned to read music when a small barefooted boy knocking about the farm. I traveled light in those days. My entire worldly possessions were always attached to my person, sometimes by a slender thread, and would total in value about seventy cents.

There was no musical instrument in our home at that time, and along with the other members of a rather large brood, I learned to read by do, re, mi, and was reading anything and everything at sight before I ever put my hands on a keyboard.

I had the usual school and college training and along with it my dreams of music. By the time I left school I had definitely decided to be a musician, but with no visible means of carrying out my plans. How I managed a scrap somewhere in the lesson. However, with the sphere would clear before the end of the lesson and he never failed to put me on the back as I left the room.

For the last twenty-five years I have lived in Chicago, teaching, conducting, and writing. Early in my career I began combining the ultra-mechanical systems of voice training parading as the "Scientific Method." Much of it was merely stupid mechanics which bore no relation to science, and was used by those who had never learned to listen to a voice, consequently had to work with what they could see. My half dozen books on the subject have been well received and I trust have done their bit in helping students to see what things are really fundamental in voice training.

Everything has turned out for me better than I planned it. I have not found this world a dull uninteresting place. On the contrary, I am constantly amazed at the beautiful and wonderful things it contains. Every morning is a resurrection and every day brings with it miracles if we have eyes to see them. I hope to work here for a long time to come.

## A Convenient Table

By Albert Bowerman

This following table has been a great aid in impressing the different keys, and their appropriate signatures, upon the minds of my pupils:

C scale has no sharps or flats.			
Sharps	Flats	Keynotes	
F#..... G 1	Bb..... F 1		
C#..... D 2	Eb..... Bb 2		
F#..... A 3	Ab..... Gb 3		
E#..... B 4	Db..... Ab 4		
D#..... C# 5	Cb..... Db 5		
A#..... F# 6	Cb..... Cb 6		
B#..... G# 7	Fb..... Fb 7		

Supposing two sharps are to be used, read down the column headed "Sharps." 2 letters which are found in the F# and C# of the letter directly opposite in the "Keynotes" is D. Therefore, D is the key having two sharps. Take four sharps. Read down four letters—F#, C#, G# and D#. The corresponding letter in the "Keynotes" column is E. So E has four sharps.

We often hear the remark, "It's a poor rule that won't work both ways." It "works both ways" here. For instance: If we wish to discover how many, and in what sharps are used in A scale, we find A in the "Keynotes" column, the sharp directly opposite in the other column being G#. Reading the "Sharps" down, we have F#, C# and G#. One more illustration: We wish to learn the signature of F# scale. F# is the 6th

logical way of presenting a subject was of great value to a young teacher. I still feel that I owe him much.

My first European study was with Herr Julius Hey, in Berlin. He was at that time teacher of the Royal Family. His method was a combination of *Kultur* and militarism. It was visualized in two mighty volumes and we started at the beginning of the first one. Sometimes I would get impatient and ask him something that I evidently was not due for several months. Later I had the privilege of working with Mr. Shakespeare, Mr. Benko, and I coached for a while with Mr. Henschell and Mr. Randegger. These men were all masters and I consider myself fortunate to have been under their influence. I recall that Randegger was rather peppery and as I had a bit of tobacco in my own makeup there was always a scrap somewhere in the lesson. However, with the sphere would clear before the end of the lesson and he never failed to put me on the back as I left the room.

For the last twenty-five years I have lived in Chicago, teaching, conducting, and writing. Early in my career I began combining the ultra-mechanical systems of voice training parading as the "Scientific Method." Much of it was merely stupid mechanics which bore no relation to science, and was used by those who had never learned to listen to a voice, consequently had to work with what they could see. My half dozen books on the subject have been well received and I trust have done their bit in helping students to see what things are really fundamental in voice training.

Everything has turned out for me better than I planned it. I have not found this world a dull uninteresting place. On the contrary, I am constantly amazed at the beautiful and wonderful things it contains. Every morning is a resurrection and every day brings with it miracles if we have eyes to see them. I hope to work here for a long time to come.

## A Simple Study in Triads

By Elsie Maennel

No doubt your teacher assigns scales and chords for your study and practice at home and has carefully explained the patterns from which each major and minor scale is formed making each kind uniform in sound. Then she has told you of the chords or triads (music terms) made on each scale tone by adding to it the third terms and fifth scale tone from it; also, that these music terms (chords) are named major, minor, diminished and augmented and that the scales are to music what mented. She has told you that the scales are to music what mented. She has told you that the scales are to music what mented. She has told you that the scales are to music what mented.

At first you may need to write out the scale pattern and build the scale, from the keynote down, beneath it, thus:

Degrees	Major Scale Pattern	Kind of Triad	Applied to Scale
8	Major	G-b-d	G Major
7	Diminished	F#-a-c	F# minor
6	Minor	F-g-b	F minor
5	Major	D-f-a	D Major
4	Major	C-e-g	C Major
3	Minor	B-d-f#	B minor
2	Major	A-c-e	A Major
1	Major	G-b-d	G Major

Major	Minor	Diminished	Augmented
1. G-b-d	2. A-c-e	7. F#-a-c	
4. C-e-g	3. B-d-f#		
5. D-f-a	6. E-g-b		

In each scale there will be seven chords. Remember, when classifying a chord, if the letters come from the root as though it were the keynote of the major scale, the chord is a major chord; if the third tone is a half step lower than would be in a major scale from the root as the keynote, the chord is minor; if the third and fifth are both a half step lower, the chord is a diminished chord; if the fifth is a half step higher than it would be in a major scale from the root, the chord is an augmented triad. If you know your major scales and major chords, perfectly, the others are easy to think.

The augmented chord comes only in the minor scale and its root is the third tone of the scale. Use the Harmonic Minor for a pattern.

Degrees	Minor Scale Pattern	Kind of Triad	Applied to Scale
8	Minor	E-g-b	E Minor
7	Diminished	D#-f-a	D# minor
6	Major	C-e-g	C Major
5	Major	B-d-f#	B Major
4	Minor	A-c-e	A minor
3	Augmented	G-b-d#	G augmented
2	Diminished	F#-a-c	F# minor
1	Minor	E-g-b	E minor

Minor	Major	Diminished	Augmented
1. E-g-b	5. B-d-f#	2. F#-a-c	3. G-b-d#
4. A-c-e	6. C-e-g	7. D#-f-a	

The augmented triad is called the tell-tale triad, or chord; its fifth being number seven of the scale leads directly to the keynote of the scale of which its root is number three. Now go to the keyboard and pronounce (sound) these four kinds of chords and pronounce (sound) these four kinds of chords until your ear can recognize the character of each: The major joyful and bright. The minor thoughtful or sad. The diminished sarcastic or disagreeable. The augmented harsh and aggressive. Two or more scales worked out in this way every day, either major scales or a major and its relative minor, will greatly increase your interest in scales and chords.

# SILVER WINGS

A lively waltz in running style, to be played smoothly and connectedly, with almost automatic precision. Grade 4.

M. L. PRESTON

Tempo di Valse, Allegro M. M.  $\text{♩} = 72$

\* From here go back to beginning and play to *Fine*, then play *Trio*. Copyright 1922 by Theo. Presser Co.

# BIRDS' SPRING GREETING

THE ETUDE

THEO. PRESSER

*Allegretto M.M.* ♩ = 54

THE ETUDE

# VILLAGE BLACKSMITH

A characteristic little grace-note piece, suitable for study or recital. Grade 24.

WALLACE A. JOHNSON, Op. 69, No. 5

*Tempo di Polka M.M.* ♩ = 96

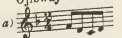
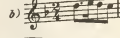
# THE CALUMET OF PEACE

INDIAN LEGENDS, No. 1, Op. 22

The Calumet of Peace or Peace-pipe is accepted as a truce by the North American Indians, who believe that its use on solemn occasions will bring to them the blessings of the "Great Father," which signifies Ti-ra-wa, the power that animates all things, all animals, all men, the heavens and the earth.

Ojibway motive:

Dakota motive:

The following American Indian motives furnished the themes for this piece. a)  b)  Grade 5

ANGELO M. READ

Andante grazioso, quasi più lento M.M. = 80 to 84

THE ETUDE

## DANCE OF THE FLOWERS

CHARLES H. DEMOREST

A joyous little rondo, to be played in a rocking manner. Grade 2 1/2

Allegretto M.M. = 100



# MOMUS NOVELETTE

ADAM GEIBEL

MOMUS (the Greek God of Mirth) is a most appropriate title for this number, reminding one as it does of the music of the stage.

Andante moderato M.M. = 108

SECONDO

Musical score for the second system of 'MOMUS NOVELETTE'. It consists of two staves (treble and bass clef). The tempo is 'Andante moderato M.M. = 108'. The score includes various dynamics such as *p*, *f*, *più mosso*, *dim.*, *cresc.*, *mf*, *p rit.*, *f con moto*, *a tempo*, *p*, *rall.*, *mf*, *dim. pp*, *f poco mosso*, *dim.*, *cresc.*, *f più mosso*, *Moderato con spirito*, *p rit.*, *pp*, *mf molto stacc.*, and *ff*. The piece concludes with a double bar line and a fermata.

# MOMUS NOVELETTE PRIMO

ADAM GEIBEL

Andante moderato M.M. = 108

Musical score for the first system of 'MOMUS NOVELETTE'. It consists of two staves (treble and bass clef). The tempo is 'Andante moderato M.M. = 108'. The score includes various dynamics such as *p*, *f*, *più mosso*, *dim.*, *cresc.*, *mf*, *f con moto*, *p*, *f*, *p*, *cresc.*, *rall.*, *mf*, *a tempo*, *dim. pp*, *f più mosso*, *dim.*, *f più mosso*, *p*, *cresc.*, *Moderato con spirito*, *p rit.*, *pp*, *mf molto stacc.*, and *ff*. The piece concludes with a double bar line and a fermata.

SECONDO

Tempo I.

*p molto meno mosso*

*pp rit.*

*p*

*f più mosso*

*cresc.*

*f più mosso*

*Allegro con fuoco*

*poco rit.*

*pp*

*lunga ff*

### WARRIOR'S SONG

from "AIDA"

G. VERDI

A favorite number from a celebrated opera, very sonorous and imposing in duet form.

SECONDO

Allegro maestoso M.M. ♩=108

*mf marcato assai*

*ff mf*

*f*

*ff*

PRIMO

*p molto meno mosso*

*dim.*

Tempo I.

*rit.*

*p*

*f più mosso*

*dim.*

*f più mosso*

*Allegro con fuoco*

*p*

*poco rit.*

*pp*

*lunga ff*

### WARRIOR'S SONG

from "AIDA"

G. VERDI

Allegro maestoso M.M. ♩=108

*mf marcato assai*

*ff*

*mf*

*ff*

# VALSE

Op. 20, No. 3

G. KARGANOFF

Genari Karganoff (1858-1890) was a well-known Russian pianist and composer. His compositions display gracefulness and originality of melody coupled with excellence of workmanship. The *Valse in Ab* is a brilliant example. Grade 5.

Allegro vivace M.M. ♩ = 76

*mf* *p* *f*

*mf* *f* *dim.* *rit.* *p*

♩ Tempo di Valse M.M. ♩ = 69

*mf* *f*

*mf* *a tempo* *Con fuoco* *f*

*p* *rit.* *f*

*f* *p* *dim.* *rit.* *p*

Tempo I.

*mf* *f* *a tempo* *rit.* *Fine*

*Scherzando e capriccioso*

*p* *grazioso* *p* *mf* *p poco rit.*

*a tempo* *accel.*

*Più mosso*

*pp* *leggero*

*f* *p* *f* *sf* *mp*

*f* *cresc.* *mf* *dim. e rit.* *p* *D.S. 8*

# EVER GAY

BERT R. ANTHONY, Op. 272, No. 3

Light and rippling finger work brings out one of the best and most characteristic features of pianoforte tone.

**Allegretto** M. M. ♩ = 100  
*Smoothly and gracefully*

**TRIO**

A "TIMELY REMINDER" TO TEACHERS AND PIANISTS ON AN AID IN KEEPING UP TECHNIQUE THIS SUMMER

## The Art of the Piano

L'ART DU CLAVIER

100 Special Exercises in Mechanism of Medium Difficulty

By THEO. LACK

Opus 289

Every experienced teacher realizes the importance of "keeping up practice" during the vacation period. A well conceived plan is one's technical equipment can usually be corrected or strengthened by the judicious daily use of suitable exercises at this time when the mind is resting from the arduous work of the teaching season.

This book is most advisable for this purpose as it contains, in a compact volume, a variety of short, pleasing studies covering all phases of technical scales, arpeggio, double notes, repeated notes, embellishments, octaves, success groups, chords, etc.

This would also be a most excellent work to incorporate in next season's curriculum for use with advanced students. Teachers may obtain a copy for examination.

PRICE, \$1.50

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

## Evangelistic Piano Playing

By George S. Schuler : : : Price \$1.00

A Practical Guide for Playing Accompaniments to Gospel Songs and Hymns—A Book Every Pianist Will Find Extremely Interesting and Full of Practical Hints on Effective Hymn Playing.

The popular songs and hymn tunes as found in the hymn books are written with the express purpose of being sung, usually in four parts, and it is well known that if played on the piano in that arrangement, they frequently sound weak and ineffective. Those pianists who are wise assist the public evangelists at their meetings have, in many cases, shown great aptitude for playing the hymn tunes as piano music.

This book teaches one how to go about doing this. It begins with the simple forms of hymns and songs, some accompanying and continues until the more complex forms with variations are introduced. The book comes with a number of hymns completely arranged according to the author's previous directions.

This book fills a long felt need, as attested by the flood of advance orders received when the announcement of its contemplated publication was made.

Price, \$1.00. Published by

THEODORE PRESSER CO., 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

## Salute to the Colors—March

By BERT R. ANTHONY

A March that Appeals to Young Americans and Older Ones Also.

No. 17720 SALUTE TO THE COLORS Price 50 Cents  
Grade III. BERT R. ANTHONY

THIS march was an immediate success and the many who have requested it in other arrangements besides the original piano solo will be interested in this announcement. Those who do not know the number should certainly secure the piano solo. Excellent for school marching and drills.

Published for  
PIANO SOLO Catalog No. 17720 Price, 50 cents  
PIANO DUET Catalog No. 18105 Price, 60 cents  
ORCHESTRA Price, 50 cents BAND Price, 50 cents

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

# 1922 Etude Prize Contest

FOR  
PIANO SOLOS---VOCAL SOLOS  
ANTHEMS :: PART SONGS  
\$1,000.00 in Prizes

WE TAKE pleasure in making the following offer instituting our new ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome without restrictions of any kind and we can assure the contestants of a respectful hearing and an absolutely impartial final judgment.

ONE THOUSAND DOLLARS will be divided among the successful composers in the following manner:

PIANO SOLOS	
CLASS 1. For the three best Concert or Drawing Room pieces for piano solo	FIRST PRIZE.....\$75.00 SECOND PRIZE.....50.00 THIRD PRIZE.....25.00
CLASS 2. For the three best Intermediate Teaching Pieces for piano solo	FIRST PRIZE.....\$75.00 SECOND PRIZE.....50.00 THIRD PRIZE.....25.00
CLASS 3. For the three best Easy Teaching Pieces of any style for piano solo	FIRST PRIZE.....\$50.00 SECOND PRIZE.....35.00 THIRD PRIZE.....15.00
VOCAL SOLOS	
CLASS 1. For the three best Sacred Solos	FIRST PRIZE.....\$75.00 SECOND PRIZE.....50.00 THIRD PRIZE.....25.00
CLASS 2. For the three best Secular Solos	FIRST PRIZE.....\$75.00 SECOND PRIZE.....50.00 THIRD PRIZE.....25.00
CHORUSES	
CLASS 1. For the three best Anthems for Mixed Voices	FIRST PRIZE.....\$50.00 SECOND PRIZE.....35.00 THIRD PRIZE.....15.00
For the three best Part-Songs for Mixed Voices with piano accompaniment	FIRST PRIZE.....\$50.00 SECOND PRIZE.....35.00 THIRD PRIZE.....15.00
For the three best Part-Songs for Treble Voices in two or three parts with piano accompaniment	FIRST PRIZE.....\$50.00 SECOND PRIZE.....35.00 THIRD PRIZE.....15.00

### CONDITIONS

Competitors must comply with the following conditions:  
The contest will close December 1, 1922.  
The contest is open to composers of every nationality.  
All entries must be addressed to: "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A."  
All manuscripts must have the following line written at the top of the first page: "FOR THE ETUDE PRIZE CONTEST."  
The name and full address of the composer must be written upon the first page of each manuscript submitted.  
Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.  
Invalued contemporary treatment of themes and pedantic efforts should be avoided.  
No restriction is placed upon the length of the composition.  
No composition which has been published shall be eligible for a prize.  
Compositions winning prizes to become the property of the Publishers, of ETUDE MUSIC MAGAZINE and to be published in the usual form.

ETUDE MUSIC MAGAZINE, Phila., Pa.  
THEODORE PRESSER CO., PUBLISHERS

# "I am a child again just for tonight —for I hear the songs my mother used to sing"



The "Colonial"

### Special

Many of the sweet melodies and heart songs of long ago are obtainable on Brunswick Records.

Among them are:

- |  |  |
|--|--|
| <i>Where the River<br/>Shannon Flows</i> | <i>Carry Me Back to Old<br/>Virginia</i> |
| <i>Old Black Joe</i>                     | <i>Little Mother of Mine</i>             |
| <i>Silver Threads Among<br/>the Gold</i> | <i>My Wild Irish Rose</i>                |
|  | <i>The Cradle Song</i>                   |

and many others

NOTE: Written on a piece of ordinary note paper and unsigned by the writer, the following article came to us through the mail several weeks ago. Although it bears no particular relation to the Brunswick Phonograph, we are publishing it because it strikes a sentimental chord in our own hearts and suggests the important role a phonograph may play in the drama of home life, if only in enabling us to pause long enough, in the rush of a commercialistic age, to spend an evening now and then with the songs our mothers loved to sing.

Softly and clearly, I hear the words:

*"Just a song at twilight when the lights are low,  
And the flick'ring shadows softly come and go;  
Tho' the heart be weary, sad the day and long,  
Sitt' to us at twilight comes toe's old song."*

Time has turned backward in its flight!

I am a child again. And my mother stands before me.

Half sung, half hummed, comes now to beguile me:

*"Carry me back to old Virginia,  
There's where the cotton and the corn and  
'tatoes grow,  
There's where the birds warble sweetly in  
the springtime."*

And crooning so sweetly, oh so sweetly:

*"Lullaby and goodnight!  
With roses delight—  
Creep into thy bed,  
There pillow thy head."*

I smile with her through "When You and I Were Young, Maggie." And laugh in remembrance of my first minstrel songs. But then comes "Silver Threads," and there's a tightening in my throat—and with "Old Black Joe," a tear falls on my hand. So I change to a favorite of my own. And it's bedtime. And life is sweet.

### In the homes of greatest musicians —The Brunswick

Greatest musicians of Europe and America agree that The Brunswick more closely approaches true rendition of the tones of the voice, the piano and all other musical instruments, than any other phonograph. And that it conveys sustained notes of mellow quality and mighty crescendos of volume with equal facility.

This is due to the Brunswick Method of Reproduction, embodying the Ultona and the Tone Amplifier—patented Brunswick features which result in the playing of all makes of records with a freedom from mechanical suggestion, almost startling to one accustomed to hearing the ordinary type of phonograph.

Any Brunswick dealer will be delighted to explain and demonstrate these features to you. And, incidentally, to show the complete Brunswick display of Standard models and Period Designs—especially interesting to the bride, as well as to the lover of fine furniture—in which a super-phonograph is combined with the highest expression of the cabinet makers' art.



Softly and clearly, I hear the words:

*"Just a song at twilight when the  
lights are low,  
And the flick'ring shadows softly  
come and go."*



And crooning so sweetly, oh so sweetly:

*"Lullaby and goodnight!  
With roses delight—  
Creep into thy bed."*

THE BRUNSWICK-BALKE-COLLENDER CO.

Manufacturers—Established 1815

CHICAGO NEW YORK CINCINNATI

© B. R. C. Co., 1922

**Brunswick**  
PHONOGRAPHS AND RECORDS

# BRUNSWICK AND PHONOGRAPHS AND RECORDS

**Brunswick**  
PHONOGRAPHS AND RECORDS

## The Most Recent Publications

In Book Form of the

Theodore Presser Co.

New and Important Works  
A Progressive Musician  
Should Know

### KINDERGARTEN MATERIAL

#### TWELVE WELL-KNOWN NURSERY RHYMES AND ACTION SONGS

By M. Greenwald Price, 75 cents  
New and easily playable arrangements of some of the most familiar nursery rhymes with illustrations and directions for practicing them as action songs. The piano parts are complete in themselves and may be treated as instrumental numbers.

#### GRIEG—CHILD'S OWN BOOK OF GREAT MUSICIANS

By Thomas Tapper Price, 20 cents  
The story of Edvard Grieg is the latest addition to Mr. Tapper's interesting series of cut-out books for children. Grieg's music holds much that is attractive to the juvenile and if your little ones have liked the other books in this set, they are sure to be delighted with this newest one.

### PIANO STUDIES FOR SPECIAL PURPOSES

#### EVANGELISTIC PIANO PLAYING

By George S. Schuler Price, \$1.00  
Hymn-tunes as they appear in the books are usually arranged for four voices and if played on the piano as written sound weak and ineffective. All methods of treating the hymn-tune are given in this book from the simple instrumental arrangements to the more ornate forms, with variations.

#### IN ALL KEYS

#### Twenty-four Melodious Study Pieces in the Major and Minor

By M. Greenwald Price, \$1.00  
Very few books, especially in the intermediate grades, contain numbers exemplifying all possible keys. The exercises in this work, in addition to their educational value, are quite melodious and pleasing and may even be used for recreation purposes.

#### TOUCH AND TONE

#### Short Melodious Exercises

By Ave Corbett Price, \$1.00  
A most interesting set of short, melodious, original studies planned first to interest the pupil and secondly, to instruct in a most pleasant manner. The work is published in sheet form and is well worth an examination by every progressive teacher who is seeking material for pupils in the primary and early intermediate grades.

### ALBUMS FOR THE PIANO

#### YOUNG FOLKS' PIANO FOLIO

Price, 50 cents  
Pieces in the second and third grades suitable for keyboard diversion. The numbers have been chosen from the most popular sheet music publications of the past year or two, with a few details added for variety and there is not a dull composition in the entire volume. A splendid collection of music for the home or for sight reading practice.

#### CROWN COLLECTION OF PIANO MUSIC

Price, 75 cents  
An extremely valuable collection from the teaching standpoint, since it thoroughly covers practically all departments of elementary technique. It is a compilation of thirty-three easy and intermediate piano numbers of various styles, divided into logical groups, each group covering some certain point in technique, such as two-finger work, scales, trills and arpeggios.

#### TINY TUNES FOR TINY TOTS

By A. Louis Scarmolin Price, 60 cents

In this little book of juvenile pieces the composer introduces a short sentence, or theme, and then develops it along polyphonic lines, but in a very simple manner, giving the young player some idea of counterpoint. The little sentences bear such charming titles as *I'll Tell Mama on You*, *What shall I Name My Doll?* *Come and Play with Me*, etc.

### PIANO—FOUR HANDS

#### ORIGINAL FOUR-HAND PIECES

By Classic and Modern Composers  
Price, \$1.25

Every number in this album is an original composition for four hands; there are no arrangements from piano solos or orchestral numbers. Experienced duet players realize the value of this and for advanced performers, music club work, recitals, etc., this book is most heartily recommended. Among the compositions will be found numbers by Moszkowski, MacDowell, Schubert, Schyetz, Jensen, Chaminade, Rubinstein, Grotchalik, Brahms, etc.

### VOCAL

#### SECULAR DUETS

For All Voices

Price, \$1.25

A companion volume to the very successful compilation, "Sacred Duets." These secular duets are of a medium grade of difficulty and arranged for all combinations of voices, many of them being interchangeable. They all have been tried out and were successful compositions published in sheet music form before they were selected for this particular album.

#### An Opportunity to Ascertain the Real Worth of the Publications of the Theo. Presser Co.

To avoid a better opportunity of judging the genuine value of the books listed on this page, you will gladly send any of them for examination. To further assist in the selection of music, we have cataloged covering every classification. We will gladly send any of these gratis.

### Theodore Presser Co.

MUSIC PUBLISHERS AND DEALERS

TALKING MACHINES AND RECORDS

MAIL ORDER MUSIC SUPPLY HOUSE

1710-1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

### PIPE ORGAN

#### WEDDING AND FUNERAL MUSIC

Edited by E. A. Kraft Price, \$2.00

There is no other collection of pipe organ music on the market for this specific purpose—weddings and funerals. The busy organist, usually called upon to play for these occasions at short notice, will find this album of great value as many of the numbers are also suitable for general use.

#### ORGANIST'S OFFERING

Compiled by Preston Ware Orem

Price, \$1.50

An exceedingly fine collection of pipe organ music selected from popular recent publications, and a worthy successor to Mr. Orem's *Organ Player and Organ Repertoire*. The contents are well diversified, including selections suitable for church, recital, or picture playing.

### VIOLIN

#### SCALE AND CHORD STUDIES

By H. van den Beemt Price, \$1.00

In this work Mr. van den Beemt has compiled and set forth the necessary material for the violinist's daily practice in a logical and practical manner. Especial attention is given to finger exercise, scales, arpeggios and shifting.

### THEORETICAL

#### MUSICAL COMPOSITION FOR BEGINNERS.

By Anna Heuermann Hamilton

Price, \$1.00

Composing "really truly composing" is a most fascinating occupation for children and nothing is better calculated to further their musical intelligence or keep alive their interest. This book presupposes no knowledge of harmony on the part of the pupil and can be used with six-year olds. It begins with the simplest imaginable forms and continues step by step till the classic Minuet is reached.

### OPERETTAS

#### MOTHER GOOSE FANTASY

For Soprano Solo and Two-Part Chorus

By Arthur Nevin Price, \$1.00

The leading character, the Dream Maid, discovers a Mother Goose Book of her childhood days and revels in retrospection of the time when the characters were, to her, real, live human beings. The chorus parts may be enacted by children from eight to eighteen years of age.

#### FROM THE YELLOWSTONE

A Musical Drama

By Thurlow Lurance Price, 75 cents

At the headwaters of the Yellowstone River the scene of this unique sketch is laid. The lyrics of Chas. O. and Jeanine E. Roos are quite poetic and some of Mr. Lurance's most popular Indian melodies are introduced. A mixed quartet, two speaking parts and chorus are required.

### LITERATURE

#### GREAT SINGERS ON THE ART OF SINGING

By James Francis Cooke Price, \$2.25

Twenty-seven foremost artists of opera, oratorio and concert have contributed individual chapters in this book devoted to advice and suggestions on the art of singing. Each chapter is preceded by a full page portrait and biography of the artist contributor. Beautifully bound in cloth.

## OUR SCHOOL BAND MARCH

WALTER ROLFE

Originally a four-hand piece, this number has been much in demand as a solo. Grade 2 $\frac{1}{2}$

Tempo di Marcia M. M.  $J = 120$

# IMPROMPTU

ANTOINE RUBINSTEIN, Op. 16, No. 1

Among Rubinstein's lesser known works, but of rare beauty. A genuine *impromptu*, sounding as though the master in reverie were straying idly over the keys. In the style and rhythm of a *barcarolle*. Grade 5.

Allegro non troppo

Coda

### THE JOLLY CLOWNS

A lively characteristic piece, affording practice in grace notes and in light finger work. Grade 24 CARL WILHELM KERN, Op. 450, No. 3  
 Allegretto M.M. ♩ = 108

### MOONLIGHT SERENADE IN VENICE

#### GONDOLIERA

On the rocking waves, 'neath the yellow moon,  
 We course o'er the dark-blue deep lagoon;  
 While my Serenade floats o'er the sea,  
 Chanting the love I bear for thee.

LEO OEHLER, Op. 342

A refreshing change from the usual 3/4 rhythm found in most pieces of the *barcarolle* type. Grade 34  
 Andante con sentimento M.M. ♩ = 72



# CHERRY BLOSSOMS

F. FLAXINGTON HARKER, Op. 28, No. 1

There in the soft moonlight,  
White ghosts of flowers they lay;  
Sweet cherry blossoms, fallen tonight,  
While the breezes softly play. E.M.H.

In the style of a song without words, with a broadly flowing melody. Grade 3.  
Andante sentimentale M.M. = 96

musical score for 'Cherry Blossoms' in 4/4 time, featuring piano and bass staves with various dynamics and markings.

*p*  
*con Ped.*  
*morendo*  
*lunga pause*  
*Pa tempo*  
*Coda, for Fine only.*  
*Fine*  
*f con moto*  
*ff*  
*D.S.*

Copyright 1922 by Theo. Presser Co.

# HYACINTHE

ARTHUR L. BROWN

One of the best left hand melodies. Grade 2½.  
Moderato grazioso M.M. = 63

musical score for 'Hyacinthe' in 3/4 time, featuring piano and bass staves with various dynamics and markings.

*pp*  
*melodia marcato*  
*rit.*  
*a tempo*  
*Fine*

Copyright 1902 by Theo. Presser

musical score for 'Slumber Song' in 3/4 time, featuring piano and bass staves with various dynamics and markings.

*mf a tempo*  
*D.C.*

# SLUMBER SONG

A. GRETCHANINOW, Op. 1, No. 5

Transcribed for  
Violin and Piano by Arthur Hartmann

Violin and Piano by Arthur Hartmann  
Play softly and dreamily.

An Opus 1 by a modern Russian. Originally a song, this number lends itself admirably to violin transcription. Play softly and dreamily.

Andantino e sognando M.M. = 58

musical score for 'Slumber Song' in 3/4 time, featuring violin and piano staves with various dynamics and markings.

*p*  
*rit.*  
*con Ped.*  
*Frog*  
*poco cresc.*  
*D*  
*dim.*  
*cresc.*  
*dolce. p*  
*mp*  
*rit.*  
*a tempo*  
*rit.*  
*a tempo*  
*rit.*  
*a tempo*  
*rit.*  
*trabato*  
*a tempo*  
*rit.*  
*l.h.*  
*pp*  
*morendo*

Copyright 1922 by Theo. Presser Co.

# A SOUTHERN FANTASY (TWO MOVEMENTS)

From a charming medley of old Southern melodies. The complete composition has a brilliant introduction and finale.

ERNEST F. HAWKE

Moderato

Gt. Soft 8' coupled to Sw. 8' & 4' with Oboe & Sw. to Gt. Super

MANUAL

PEDAL

# SWEET AS AN ANGEL'S TEAR

LULLABY THURLOW LIEURANCE

CHARLES F. HORNER  
Sung with much success by a number of the great artists. This is one of Mr. Lieurance's own inspirations, and is not based on an Indian theme.

*Andante con moto*

Ba - by - by  
Bye - o

mine, Ba - by, with noth - ing to  
bye, Lull - a - by, Moth - er will watch o'er you.

*Ped. simile*

fear, Sleep, for moth - er is near, Close your eyes,  
dear, Sweet as an an - gel's tear, Heav - en blest,

Day time flies, Moon-beams on ba - by's head shine, Ba - by  
Ba - by rest, Night comes and eve - ning winds sigh, Lull - a - by

*After 2d verse only* *ppp*

mine. Lull - a - by, Lull - a - by.  
by. *piu tranquillo*

# THE SONG OF MY HEART

CORA R. MURRAY

The blending of voice-part and accompaniment renders this a charming home song

FREDERICK L. RYDER

*Mod<sup>to</sup>*

1. There's a gleam in the sun - light far bright - er than gold,  
3. The earth may hold shad - ows but they are not here,

*can Ped.*

It comes with the dawn and en - dures thro' the day, The  
Like the dreams in the past they will come not a - gain, There's

*rit.* *p* *f*

soft breez - es whis - per of joys yet un - told And the song in my heart bears the ech - oes a - way, The  
naught else but glad - ness be - cause you are near And the joy in my heart bears the ten - der re - frain, The

*accel.*

song joy in my heart bears the ech - oes re - way. 2. With fra - in.

*rit.* *pp*

fra - grance of bliss - oms is lad - en the air, The birds seem to float in the beau - ti - ful sky, While

*mp a tempo*

strains of sweet mu - sic are heard ev' - ry - where And the song in my heart sends a joy - ful re - ply.

*accel.* *rit.* *D.S.*













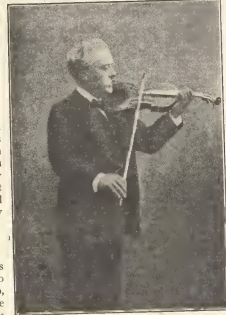
SPAIN has given comparatively few great artists and composers to the world...

The Violinist's Etude

Edited by ROBERT BRAINE

Lessons from the Life of Sarasate

after gaining the prize, Sarasate remained a silent violinist, of the amiable disposition...



SARASATE, THE MUSICAL GLORY OF SPAIN

that he reached the limit beyond which few, if any violinists succeed in passing...

In his various concert tours Sarasate visited almost all civilized countries...

He was an especial favorite in Austria, and at Vienna, Hanslick, the noted critic...

Sarasate's virtuosity wins and pleases and surprises the audience continually. He is distinguished, not because he plays grandly...

Sarasate's hand was rather small, and for this reason he selected few of Paganini's compositions, which require large stretches...

The wonderful fun of Sarasate's playing inspired many notable violin compositions...

Sarasate was a singularly handsome man and looked every inch a Spanish graecus...

Sarasate's Works His compositions are not numerous, but are of the highest character...

His compositions are not numerous, but are of the highest character and are popular...

Sarasate had two fine Stradivarius violins, one of 1724 which was presented to him by the Queen of Spain...

The violinist made it a point to visit his native city of Pamplona (population in 1870, 26,380) once a year...

His Immense Earnings Sarasate's earnings from his violin playing were very large, exceeding during his career...

The writer will remember the first visit of Sarasate to the United States, and to Cincinnati...

Sarasate was a singularly handsome man and looked every inch a Spanish graecus...

His Love for Animals Sarasate was passionately fond of nature and of wild animals...

Unaccompanied Violin Solos

Solos without piano accompaniment are a harmonized song, and so forth...

LEARN PIANO TUNING MAKING TRIALS OF TRUE TONE... WE furnish our accurate tuning device with tools...

IMPORTED VIOLIN STRINGS HIGHEST QUALITY... A. T. AIFKES, 244 7th Street, Brooklyn, N. Y.

ARRANGING AND CORRECTION OF MUSIC A SPECIALTY... A. W. BORST, 5095 Hamilton St., Phila., Pa.

RAG AND JAZZ PIANO PLAYING TALKING PIANO... THEO. PRESSER CO., Philadelphia, Pa.

AMERICAN MUSIC and MUSICIANS WALDO S. PRATT, Mus. Doc. EDITOR-IN-CHIEF

A Volume Every Music Lover in America Should Possess... THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

The Violinist's Working Library

By J. P. Labofsh VIOLIN playing always has been and always will be very difficult; but, remember, this is the era of time and labor saving devices...

- 1. Finger control. 2. Bow control. 3. Scales and arpeggios. 4. Double stops. 5. Shifting.

Of good studies there is no end. Perhaps there are too many of them for our own good. Life is altogether too short to permit of mastering all the good studies...

Carl Flesch's Urstudien. Finger and bow control exercises.

Teaching Public School Orchestras

From long experience in teaching young orchestras, I am convinced that public school orchestral work is often greatly retarded from the fact that in so many cases the orchestral instruction is given by the vocal teachers in the schools...

The first section of "The leader of the orchestra is always a man who has played a public school orchestra should be a musician who has practical knowledge of the violin and other orchestral instruments."

GRAND VIOLIN EXHIBITION Gemünder 1846 THE VIOLIN NAME OF FAME 1922 ALL KINDS OF VIOLINS For all kinds of players... MODERN USE AND ANTIQUE

Easy to Play Saxophone BUESCHER True-Tone Saxophone Book Free... Free Trial You may order any instrument without trying one first in advance...

Violins 50 to 200 Years Old These are genuine Old Violas. We have sold to Master Musicians some of the finest Violas ever brought to this country...

OUR "SPECIAL" 25¢ 10 Tested Lengths, 25¢ Silk Violin E, Musicians Supply Co. 60 Lagrange St., Boston, Mass.

Are You Organizing an Orchestra or Band? VIOLINS BUILT IN OUR OWN WORKROOMS Of Finest Material and Workmanship Write for prices and terms to MUSICIANS SUPPLY COMPANY 60 Lagrange St., Boston, Mass.

THE MOST ELEMENTARY METHOD FOR THE VIOLIN

Bel Canto Violin Method

By Mabel Madison Watson Price \$1.25

A method that makes teaching and study pleasurable and combines the art of melody playing with foundation technique...

Theodore Presser Co., Phila., Pa.

Album of Favorite First Position Pieces

FOR VIOLIN AND PIANO Price, \$1.00

A volume of this kind is of great value in the violin world. It gives the beginner on the violin encouragement through the excellent numbers it contains...

THEODORE PRESSER CO., 1710-1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

A Unique Concert Number Sioux Indian Fantasy

FLUTE SOLO With Piano Accompaniment Also Arranged for Violin and Piano

By THURLOW LERANGE Price, 50 cents



THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

Mother Goose Fantasy

FOR SOPRANO SOLO AND TWO PART CHORUS By Arthur Nevin Price, \$1.00

A beautiful work for the Mixed Chorus, Soloists, etc. Includes the music for the Soprano Solo and the two part chorus...

Credits given for orchestra work in the High School are the great incentive to their teacher or to a violin repairer. Orchestral work in the public schools is doing a great share in making the rising generation in our country truly musical...

Stringing and Tuning a Violin

By L. E. Eubanks

It is a serious mistake, but a common one, for pupils to leave all the "mechanics" to their teacher or to a violin repairer. I do not mean that a real repair job should be undertaken by the player...

Be sure to see that the strings are running straight into the peg-box; if they are crossing there can be no smoothness of manipulation. The pegs themselves must be properly made—so that they grip at both shoulder and point.

The violinist who strings his own instrument must know something of strings, but as this is a subject in itself, I will go no farther into it here than to say it is best not to change the gauge after you have once determined the most suitable string for your particular violin and the work asked of it.

Do not touch the strings by guess. The E string should be set directly above the center of the right foot of the bridge, and the G string exactly over the center of the left foot.

"Musical history and my personal experience prove the fact that almost all great virtuosos were also prodigies, which is an evidence of their having acquired all the necessary technic of their art before their seventeenth year.

"An uneducated person cannot become a great artist. Good books are the best educational guides for a musician. Of course a genius—being the possessor of a super-mind—is in a class by himself, and requires no set rules and regulations; never-the-less aesthetic beauty is invariably the product of a cultured mind.

part of public school singing teachers to teach public school orchestras, unless they are violinists and have practical knowledge in teaching young orchestras. Where there is no teacher in the schools having the necessary experience, a violinist, who has had experience in directing and training orchestras should be engaged to conduct the rehearsals of the school orchestras.

is to support the bridge from behind with your thumb and first finger "nipping" each string in its turn close to the bridge. Properly, the bridge should lean slightly toward the tail-piece, but be gentle. When using it to the correct position when working with a string.

Be sure to see that the strings are running straight into the peg-box; if they are crossing there can be no smoothness of manipulation. The pegs themselves must be properly made—so that they grip at both shoulder and point.

"Planning has been much discussed in all magazines devoted to music, but I cannot close without a word against the plan of doing it for an advanced lesson. I know it is hard to learn; even teachers of experience cannot always say that recognition of fifths is easy; and De Beriot said that the hardest thing for him was to tune his instrument.

"The virtuoso career of a musician is a subject that has long interested the student of music. It is a subject that has long interested the student of music. It is a subject that has long interested the student of music.

"The virtuoso career of a musician is a subject that has long interested the student of music. It is a subject that has long interested the student of music. It is a subject that has long interested the student of music.

"The virtuoso career of a musician is a subject that has long interested the student of music. It is a subject that has long interested the student of music. It is a subject that has long interested the student of music.

Silent Violin Practice

By H. Timmerman

The advanced player whose family or friends object to evening practice, will find that good work can be done without the bow. Silent practice of scales, octaves, passages, etc., with the fingers on one string, shifts from the first to the higher positions, "glissandos," etc., will strengthen the left-hand fingers and

make for rapid progress, provided the fingerboard is struck with good firmness. The player should stand before a mirror so that he can be certain that the left hand is not moving from the violin. And when trilling with the right hand should get the hand up over the strings more than is usually necessary.

Ensemble Numbers for the Pianoforte

(One Piano, Six Hands)

Table listing various piano ensemble numbers with composers and prices, such as '4393 Gipsy Rondo - Haydn-Framer \$1.00', '4773 A May Day - Kullback \$1.00', etc.

Two Pianos, Four Hands

Table listing two piano, four hands numbers with composers and prices, such as '7275 The Mill, Op. 75 - Albert Lundy 40c', '2008 Homecoming - Armstrong 1.00', etc.

One Piano, Eight Hands

Table listing one piano, eight hands numbers with composers and prices, such as '11271 In the Precession - D. Heydt 80c', '15213 Galop-Marche - A. Lortie 1.00', etc.

Two Pianos, Eight Hands

Table listing two piano, eight hands numbers with composers and prices, such as '19318 Chant - Tschakovsky-Parlow 60c', '9781 Chant - Tschakovsky-Parlow 1.25', etc.

Two Pianos, Twelve Hands

Table listing two piano, twelve hands numbers with composers and prices, such as '8536 Bella Figura - Handel! 50c', 'THEO. PRESSER CO. Music Publishers and Dealers 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.'

Hobbies

By W. Francis Gates

The engine without an escape valve sooner or later is liable to prove unpopular in the community. The engine may work real hard, but some day it will accumulate a reserve of force its normal functions will not use up.

Human activities may be grouped under the heads vocations and avocations. The vocations are the serious occupations of life, the bread providers, the things that one does with financial or with altruistic aims.

These do not always rank under the head of playthings, for the avocation may be as taxing as the vocation. A man may practice banking as a vocation and study Greek as an avocation—the avocation may be physical, he may be a gardener or a golfing expert.

Where are the Amateurs? By Edward E. Highser. There was a time, especially in the eighteenth century, when every gentleman was able to carry his part in a glee, a madrigal or a part-song.

In so doing imbibed a wonderful amount of soul-culture. He possessed an "accomplishment" that was a source of real heart development.

Where are the amateurs? Shall we remain in a state far surpassed by our great-great-grandfathers? Young women, young men, throw away that foolish notion that you cannot do anything because your performance is not equal to that of the professional.

The Bull Fiddle's Lament. The double bass standing in the back row of the orchestra and sawing solemnly through most of the concert wins the curiosity but little of the interest of the audience.

How Von Bulow Emptied the House. Von Bulow was once greatly annoyed by the fact that visitors persisted in coming uninvited to his orchestral rehearsals.

Solely beat out thirty or forty measures of rests only to be followed by a few guttural tones from the bassoon. Then came more rests, and the same sequence then more rests.

True, there are butterflies whose lives are made up of hobbies, persons having no serious work or purpose in the world. "They encumber the earth." Their only good is to act as warnings to youngsters.

Best to serve its purpose, the hobby must be different sort of a horse from the one ridden in the daily work. Mathematics would not serve as a hobby for an accountant; playing golf, for a reaper in the fields; writing essays for a newspaper editor; a walking trip for a postman; hearing amateur musical performances for a music teacher.

Consequently, the hobby of the musician should take him away from the music studio, away from notes and tones. Instead of staying in a cooped up music-office, it should carry him into the open to the usefulness of a garden, the beauty of the highway or the activity of a golf course.

The farther one gets from the vocation when he goes avocating, the better. The modern of this all work and no play makes Jack a good deal of a Jackass. He suffers from narrowness of vision, restricted sympathy, withering of the humanities.

So in doing imbibed a wonderful amount of soul-culture. He possessed an "accomplishment" that was a source of real heart development.

Where are the amateurs? Shall we remain in a state far surpassed by our great-great-grandfathers? Young women, young men, throw away that foolish notion that you cannot do anything because your performance is not equal to that of the professional.

Develop a love and appreciation for the good and beautiful in art, you will have added a large fund of real joy to your life.

instruments remain after the concert and tell their troubles, gives the following amusing wail to the bass viol: "What are your troubles to mine, pray? It is my part to preserve the dignity and respectability of the orchestra by my staid and respectable behavior.

solely beat out thirty or forty measures of rests only to be followed by a few guttural tones from the bassoon. Then came more rests, and the same sequence then more rests.

Have You Studied Harmony? You Need It To Complete Your Musical Education

SPECIAL!

Great Offer to Teachers and Musicians

An ounce of proof is worth a pound of promise. Making claims is easy—"good good" is the real test of merit. Hundreds of Music Teachers and Successful Musicians claim that they have been greatly benefited by our Courses.

Sherwood Normal Lessons for Piano Teachers

They contain the fundamental principles of successful teaching—the vital principles—the big things in touch, technique, melody, phrasing, rhythm, tone production, interpretation and expression—a complete set of physical exercises or developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings.

Sherwood Piano Lessons for Students

Contain complete, explicit instruction on every phase of piano playing. No stone has been left untuned to make this absolutely perfect. It would surprise you to know that Sherwood devoted twelve years to earn at least \$100.00 in teaching.

HARMONY

A knowledge of Harmony is absolutely essential to round out your musical education. It adds wonderfully to your equipment both as Teacher and Performer.

Reed Organ

by Frank W. Van Dusen, well known teacher and organist.

Choral Conducting

by Dr. Daniel Frothero.

Public School Music

by Frances E. Clark.

Unprecedented Special Offer!

Will you take advantage of our offer of 6 lessons which we offer to ETUDE readers without charge or obligation on their part? We will send you 6 lessons from the Normal Piano or Harmony Course or 6 lessons selected from some other subject, if you prefer.

GOOD FOR SIX FREE LESSONS UNIVERSITY EXTENSION CONSERVATORY Dept. A 123 Stued-Meyers Building, Chicago, Ill.



Etude Music Magazine clubbed with the Best Fiction Magazines



MUSICAL PLAYLETS FOR YOUNG FOLKS

These playlets furnish entertaining material for children's musical clubs...

THEODORE PRESSER CO. 1710-1712-1714 Chestnut St. PHILADELPHIA, PA.

COMMUNITY AND PATRIOTIC SONGS

Special Discount allowed on quantities... THEODORE PRESSER CO. 1710-1712-1714 Chestnut St., Phila., Pa.

YOUR BOY'S HAPPINESS

Make us your magazine clearing house... THEODORE PRESSER CO. 1710-1712-1714 Chestnut St., Philadelphia.

An 8 Months Trial Subscription for 50c Only

Each issue of THE BOY'S MAGAZINE contains from two to four excellent serial stories...

The Scott F. Redfield Co., 719 1/2 Main Street, Smithport, Pa.

CELEBRATED RECITAL SONGS

Compiled and Edited by DAVID BISPHAM PRICE, \$2.00

This most notable collection of songs, ancient and modern, made in recent years...

David Bispham 1919

David Bispham's name will stand, no doubt forever as America's foremost operatic, oratorio and recital singer.

THEODORE PRESSER CO. Philadelphia Pa. 1710-1712-1714 Chestnut Street

SPECIAL NOTICES AND ANNOUNCEMENTS

WANTED AND FOR SALE

PIANIST—Young lady desires position as accompanist for Summer months...

FOR SALE—Grades I, II, III (90 books) University Course of Music...

FOR SALE—Genuine Stradivari violin with beautiful clear, mellow tone...

FOR SALE—Three manual second hand organ, Dimensions 15 ft wide, 10 ft 6 in. deep...

FOR SALE—Old Viola in fine condition. Price \$150.00...

PIANISTS VOCALISTS VOLUNTEERS ORGANISTS

THEODORE PRESSER CO. PHILA., PA.

ANNOUNCEMENTS

MUSIC ARRANGED FOR PIANO AND ORCHESTRA

ATTRACTIVE PERSONAL STATIONERY with name and address artistically engraved...

HARMONY, COUNTERPOINT, ORCHESTRATION Lessons by mail...

MUSIC COMPOSED, Send notes, Manuscripts corrected...

ARRANGING AND CORRECTION OF MSS. a specialty...

MUSIC COMPOSED; manuscripts reviewed, Band and Orchestra arrangements complete...

VERY DIFFERENT SONGS (complete songs) for \$1.00...

MOVING PICTURE PLAYING. The Art of Film Organ Playing...

THEODORE PRESSER CO. PHILA., PA.

N. J. COREY Pianist, Organist and Musical Lecturer

The most Novel, Varied and Beautifully Illustrated Lecture-recitals upon the American Platform.

38 WOODWARD TERRACE, Dabolt, Mich.

How We Organized a Musical Club

By Patricia West Any individual who is at all musically inclined and who does not belong to a music club is certainly missing something worth while, educationally, musically and socially.

I long had felt the need of a music club in our town, but as so far no one had made any move to organize such a club, I hesitated to do so and let the matter rest with the thought "Let George do it."

Our town ("Brackebridge, Minn."), boasts a population of about 2500 inhabitants, with about the average number of musicians usually located in towns of that size.

Directly across the river in a neighboring town and within walking distance, we had the advantages of a conservatory of music, which drew many students from among our inhabitants and which also was a great help musically to our community—though neither town had a music club of any kind.

While my ideas were rather hazy about the organization of a music club, I always felt a point to read anything and the activities of music clubs in general. Having studied piano for a number of years, I wished to keep up to date on the latest musical events.

On one occasion, in looking over one of our city dailies, I noticed an article stating that the five or six federated clubs of our state had formed a state organization affiliating with the National Federation of Music Clubs.

The article stated the names and addresses of the officers of the state organization as well as the names and addresses of the national officials.

I immediately wrote the state president asking her how to proceed to organize a federated music club in our town. She advised me to get all the local musicians together, elect officers, draw up a constitution and by-laws and send her a copy of same with ten cents per capita for fees of one club.

I called together about fifteen musicians, people whom I knew to be congenial, asking those from among the best and most prominent families of the town. In asking them to the meeting I simply said a federated music club was to be formed and the meeting was for that purpose.

I didn't go into details at that time. With the exception of two or three, the fifteen people I asked to the meeting were musicians in the true sense of the word, either singers or pianists.

The work of organizing complete, the question now was how and where to get the material to work up the papers assigned to the different members. While we had a public library, it contained very few musical books and was inadequate for our needs.

The prospective fifteen members were asked to meet at my home the following Monday evening at eight o'clock. They all came with the exception of two, who sent notes stating they did not wish to join, one wishing to have her name considered as a member a little later by the club and the other setting forth a very good reason for her inability to join the club at that time.

A few days before the meeting I drafted a constitution and by-laws about as follows:

- CONSTITUTION Sec. 1. Name and Object. Sec. 2. The name of this club shall be "The Musical Club of Brackebridge, Minn." Sec. 3. The object of this club shall be to promote greater interest in all things musical in the community. Sec. 4. Membership. Sec. 5. The membership shall consist of not more than Twenty (20). Sec. 6. The membership dues shall be Two Dollars (\$2.00) each. Sec. 7. Seven members shall constitute a quorum for transacting business at any regular meeting.

Peabody Conservatory BALTIMORE, MD. HAROLD RANDOLPH, Director.

Recognized as the leading endowed musical conservatory of the country Summer Session July 3rd to August 15th 1922

Staff of eminent European and American Masters including: BARNETT BETHLEM, CAROLITA WELLS, FRANK BIBE, HENRIETTA HOLTHAUS, VIRGINIA BRACKHEAD, G. HERBERT KNIGHT, ELIZABETH GILBERT, L. O. LANDMAN, OTTO ORTENGREN, HOWARD R. THATCHER, MARY THOMAS, A. C. VAN HULSTEN

Tuition \$10 to \$35 according to study By special arrangement with the JOHNS HOPKINS UNIVERSITY credits in certain branches may be offered for the U. S. degree Practice Plans and Organs Available FREDERICK R. HUBER, Manager Arrangements for classes now being made

COMBS CONSERVATORY PHILADELPHIA

A Residential and Day School of unparalleled facilities for the attainment of a complete musical education in all branches.

A SCHOOL OF INDIVIDUAL INSTRUCTION Because of its distinguished faculty, original and capable method, individual instruction, high level of breadth of culture and modern equipment...

Symphony Orchestra, Reciprocal relations with University of Pennsylvania. (Dorandorfes for Women)

A Program of Inspiration, Enthusiasm, Loyalty and Success Illustrated Year Book Free GILBERT RAYMONDS COMBS, Director Office, Dormitories and Studios Broad and Reed Streets

WANTED LAKE FOREST UNIVERSITY SCHOOL OF MUSIC

Orchestra Players Bremen College-Conservatory, Geneva, Ill., desires to secure the services of several young women who have had experience in playing in orchestras...

Delightful dormitory for girls on college campus. Lake Forest is situated within easy access of Chicago and its advantages...

Zedover-Haba Philadelpha Musical Academy

Overseer by Influential Board of Trustees MARTA MILINOWSKI, Director Box 14 Lake Forest, Illinois

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS

800 Lyon and Healy Bldg. CHICAGO, ILLINOIS SUMMER CLASSES June 5th to June 30th, 1922

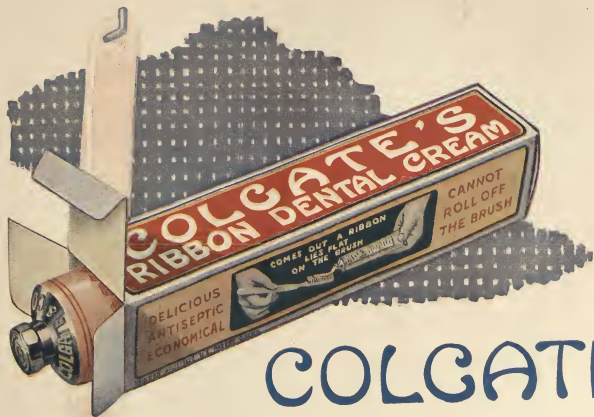
MASTER CLASSES FOR PIANISTS WITH MARY WOOD CHASE include Coaching for Concert Pianists; Lectures on Interpretation; Modern Pedal Technique; Impressionism in Music; Relation of Technique to Interpretation; Tone Production, traditional, scientific and artistic.

CLASSES FOR TEACHERS INCLUDE Methods, Ear-Training, Keyboard Harmony, Preparatory and Harmonic Technique, Teaching Material, Discussion of the teacher's problems, the development of musicianship and technique through musical composition, stimulus and incentives for home work.









## COLGATE'S SAFE AND EFFICIENT

Most people call a doctor for pneumonia. They don't depend on "cure-alls."

So with pyorrhea — see your dentist if you fear it. Don't depend on a dentifrice.

Colgate's cleans the teeth — and *prevents* trouble — keeps teeth sound between times of visits to your dentist. Colgate's is safe. That is why more dentists recommend Colgate's than any other dentifrice.

COLGATE & CO.

Est. 1806

NEW YORK



Large size tubes  
at your favorite store 25¢

*Truth in advertising implies honesty in manufacture*