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Volume 42, Number 09 (September 1924)

James Francis Cooke

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the lat of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Massengui is reported to be coming this antumn to conduct the American premiere of "Piecolo Marat." Six performances will be given in Brooklyn and a two weeks' senson at the Manhatim Opera House. Nine crea-tors of leading roles of "Piecolo Marat" will accompany Mascagni from Haly.

The \$1000 Prize offered by W. A. Clark, Jr. of Los Angeles, for an American erchestral composition has not been saveling the same same interaction of the same same same same isotance institution in require this is savely an exclusion of a prize-matic same same same same same transformed to any same same same transformed to any same with the date of submission of manuscripts astroneed to May 7, 1925.

Max Paner, director of the High School Music of Stuttgart, has become the Directo of the Conservatory of Leipsig.

A "Back Society" has been organized at Geneva, Switzerland, with the design of inter-pering each year sevic difference of the second pering of the second second second second second these remaining in Unrease of Back. Or these only about ten are commonly known, the differer remaining in Unrease. The first der second secon

Three Prizes, Aggreguting \$1400, are aftered by B. Schort's Sons for the beat "Con-critos in Classical sector of the beat "Con-vertism in the incommunent. Manu-scripts, bearing a nom de plume, mait be received lefore becember farsi, by B. Schat's Sons, Maymee, German, from whom further particulars may be had.

The American Orchestral Society, of ew York, which has been doing such note-The American Orchestral Society, of New York, which has been doing such holes trail physera, and of which Mrs. E. H. Harri-man has been such a liberal pomore. It plan-ning top of charges of "Swetshing" and "Swediat" members. The Society Orrhestra, during the past season, completel the attact of programs before music-loving children of the public schools and placed seven of its gradu-ates in leading symphony orchestra.

Marion Picture Theaters are obliged, by a decision of Jutge J. Whitker Thompson of the Pederal Court of Philadelphia, to pro-Sciency of Composers, Anhors and Publishers, an aumal fee anneutific to the costs for comparison of the state of the state of the comparison of the state of the state of the comparison of the state of the state of the comparison of the state of the state of the comparison of the state of the state of the state Treeser Company may be played in the motion picture theaters when the state for the state.

A quarter-Tone Plano has had a demonstration at Brunswick, Germany, by the investore, before a large croup of that cous-try's matcail critics. At these quarter-tones only for agreein melanoholy offects, fill the car has become accustomed to their set. The diffeuity of keeping the delicative adjusted mechanism in time is still a deterrent from the grant adoption of the historization.

The \$1000 Prize of the Chicugo North Shore FestIsal Association, for the best orchestral work by as American etizea, is offered again this year. Particalars may he had from Carl D. Kinsey, 624 S. Michigan Avenue, Chicago.

Ceell James Sharp, widely known as an authority on English Folk Song and Dance, an who sport a considerable time in recearch along this line, in the Appalachian Regiona of the United States, more especially in costern Keatucky, died recently at his home In Jondon, at the age of stary-four.

Padereveski has been decorated by King Albert of belgium, with the Order of keynold, corrying with it the rank of Grand (One-hen aft of Depicing, and Mune Padereveski the aft of Depicing, and Mune Padereveski vere the guests of the monarch at the royal palae; and at the convert given during their visit Mune Padereveski sat at the right of the King in the royal box.

One Hundred "Fellowships" of \$1000 Enets, for the study of Singing, Plana, Row-line and the study of the study of the study in the study of the study of the study of the study in high study of street. New York. Studies and teachers for the successful entrants will be provided in New York by the Foundation.

The National Association of Orgau-The National Association of Organi-ists met for its scenteenth Annual Conven-tion, at Atlautic City, July 28 to August 1, Guession are determined by reading authorities, rectains being given by well-known members of the American Guild of Organists. The American Organists, and the Society of College of Organists, and the Society of Theater Organists.

Ferruccio Bnsoni. eminent Italian pianist and composer died in Berlin. July 27th at the age of fifty-fight. From 100 to 101 and the set of the set of the set of the 101 and the set of the set of the set of the 101 and been at the head of the composition department of the Academy of Arts of Berlin. Ite will be best remembered for his develous to the works of Bach of which be was the spin-term of the set of the spin-term of the set of the set of the set of the set of spin-term of the set of the set of the set of the set of spin-term of the set of the set of the set of the set of spin-term of the set of the set of the set of the set of the spin term of the set of the set of the set of the set of the spin term of the set of the set

Gustav Herzberg, for fifty-three years the Philadelphia representative of the Kranthe and Bach pisone, a record unsur-passed in this line. In America, died recently at the age of eighty-eight. In his youth he was a pupil of Mendelssohn.

Toti Dai Monti, the young coloratura soprano from the La Scala of Milan, who has here singing with such success with the Melha Opera Company on its Australian tour, will be heard in the leading opera houses of the United States during the coming scason.

Louis Victor Saar has been awarded Louis Victor Saar has been awarded the one hundred dollsr prize offered by the Swift & Company Male Chorus for the best musi-cal setting of "The Singers" by Longfellow or "Blow, Blow, Thon Winter Wind" by Shakespeare-Mr. Saar choosing the Long-fellow poem for his composition.

"A New Patti" is the verdict of the London Daily News, on the drbut of the young American colorature soprano, Dusollan Gianuini of Philadelphia. A curions colnel-dence is that the youthful cantarile made her initial how to 'dear old London' on the forty-fourt handrweary of the first function sembrich who has been her mer maintal godmother.

An Annual Prize of Oue Handred Dollars is affered by the Rubinstein Chib of Washington, D. C. The competition is open to composers living south of the Mason and Diron Line, and is for a competition for Women's voices, Address a competition for Women's voices, Address Chib, H. Dad-gleich, Preadent Rubinstein Chub.

The American Institute of Operatic Art, founded by Max Rabinof, has procressed to where its contention was used in the fail of 15 fb, at 8 top Point. New York, on the 145th andi-versary of the built fough by General 'Nad Authouy'' Wayme at that place in the Revolu-tionary War. The School is plauned with the purpose of giving to yourg Am roution neces-ties and the purpose of the school and the school and the tax of the school and the s the training in repertore and routine meas-sary to entering upon an operatic earer. The general idea la to make of the enterprise a center of American operatic art for singers, composers, dancers, scenie artists and all who have to do with operatic production.

Nightingules in a Surrey Wood have been induced to sing by sounding on a 'eello uotes resembling those with which they be-gin their song. A sensitive microphone and amplifier transmitted the notes to a London station, from which they were broadensted tirronghout England.

Felix Weingartuer, uatil a short time ago the director of the Vienna Volksuper, is reported to have acceptied a similar position at the Deutches Opernhans of Berlin.

Johann Heinrich Beerk, noted composer and vollahit of Cleveland, Oho, died May 2003, Born at Creveland in 1556, he was a pupil of Schradleck, Hermann, Hehter, Puni, Reinevek and Jaiasohn. Ite Mad phang (tr-chestra and the Cleveland Symphony Orches-tra. Ilis symphonic poema have here played by many of the foremost concert orchestras of America.

"Belshazzar," in a scenic production, is be the principal attraction at the Handel stival to be held in September at Leipsig.

Mune. Frida de Gebele Ashforth, well known as an operatic contralto in the sixth decade of the last century, and later the teacher of Geraldine Farrar, Lucy Gutes, Ressie Abhott and Sophie Braslau, died in New York on July 2181.

The "Silver Juhiles" of Spokaus" Huadeal College (Washington), a phonor toret Northwest, was celestimated by a series of inportant residus on June 7, 9, and 13. Dr. R. A. Heritage, who founded the institution, still is the enhusiastic moving spirit in all its enterprises.

A William H. Humilston Memorial is planned for the MacDowell Colony of Peters nature of a building to homes the valuable lineary of the late eminent critic who was no tode of the his purpose-to he sent to the natures Trust Company, 25 East 57th Street, New York.

A \$1000 Prize for the hest Sonata or Suite for Violin and Piano is offered by Mrs. F. S. Collége for the snaul Rerkshire Fes-tival of 1926. The Contest is open till April (anonymously) to Hugo Kortsehak, 1054 Lexington Acenue, New York.

The Covent Gurden Senson, just lately closed, brought forth seventy-nice singers in the various foles; and, of these, twenty were British.

In the Contest for Appearances at the Standium Concerns of the College of the cuirced. Of these Ignaes elliberg plants: Mron Polinkin and Jenno Rahlandr, violinists; Marcin Polinkin and Menno Rahlandr, violinists; Unperla Rece suprano: and Prank Johnson, bartione, were successful in whuing a place on the programs.

Dr. Frederick Miccks, Emerium-Pro-fessor at Edinburgh University and authority of international reputation for his encyclo-pedic musical erudition, and expecially for his research in mutters relating to Schu-mann's life and works, died at Edinburgh on June 24, at the age of scenty-nine.

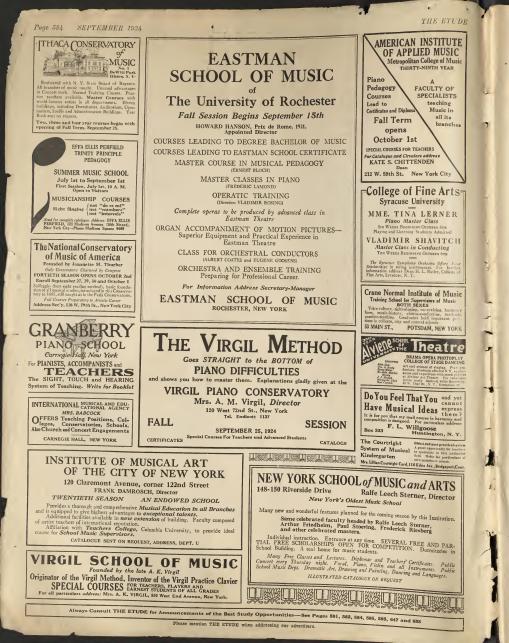
Francesco Berger, contributor of so many inspirational articles to THE ETUPE and other journals, celebrated his nineticth hirth-day recently at his home in London.

Warman Warman 「「「「「「「「「「「」」」 CONTENTS FOR SEPTEMBER, 1924

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SEPTEMBER 1924

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Francis L. York, M.A.; Elizabeth me-Francis L, York, M.A.; Elizabeth son, Louise Unsworth Cragg, Georgia Rich-m Baskerville, Helen Andrus Merrill, Minor hito, Oteane Doty, Alle D. Zuidema, Mus, Wilhelmins Sutz, Laverne Brown, Mus, Bac; Littell. Alma Glock and 40 additional reference. Singing-Archibald C. Jackson, Mrs. Ches. H. Clements, Miss Elizabeth H. Bennett, Fred H. Protheroe, Carl Mann, Mrs. A. W. Davis, Jessie Morehouse, Hermine Lorch. organ-Francis L. York, M.A.; Alle D. Zui-lema, Mus.Doc, Francis A. Maekay, Beecher Violin-Earl W. Morse, Walter Braun, E. N. Bilbie, Mrs. Raymond Brown, Raymond Dulitz, Wm. H. Engel. Cello-Jules L. Klein Harp-Ruth Clynick-Buysee

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The Three Aims of Education

THE Milton Fairchild Character Education Institution, which has made a specialty of the scientific study of education in relation to Society, states the following as the three great objectives in education. Note particularly the statement as to the training of the abilities and the hands. What trains the hand more than the study of an instrument, particularly the piano or the organ in which both the bass and the treble parts must be interpreted?

Resolved, That there are three objectives of education in a republic, each of equal importance with the others.

1. The transmission of knowledge from generation to generation. The entire personnel of a nation changes in seventy years.

2. The development of abilities and skills, including health. The brain must grow strong to observe, to think, to exercise good judgment, to invent ways and means: the hands and body must learn to do things well under direction of the brain.

3. The maturing of character, according to wise standards based on human experience. The purposes of a citizen must be true, if knowledge, ability and skill are to serve the general welfare.

"Sampling" Music Lessons from House to House

A RADIO studio recital is a new "stunt" for the modern music school. The E. R. Kroeger School of Music, of St. Louis, has the honor of giving the first event of this kind of which we have heard. This is a unique type of musical advertising. In the olden days it was considered good publicity for the soap manufacturer to distribute samples of his wares to the doorsteps, and even now one encounters on Forty-second Street, New York, costumed employees of a Tooth Paste King handing out trial tubes. By radio, however, the music teacher may force samples of his work right into the parlor of the home without asking the pater et materfamilias to venture out into the night to listen to a pupil's accomplishments.

Let us hope that those who "listen in" may realize that "making music" and "hearing music" are two different and distinct pleasures. Making music of your own brings many higher and greater joys than those that come to the mere listener. As you pass the florist's window you enjoy the blossoms exposed for sale; but one poor little pansy that you have raised all by yourself will give you ten times the fun and inspiration. The pansy is yours-the orchids-well, the florist was hired to raise them.

When is a Musical Instrument Not a Musical Instrument?

AT a meeting of the Philadelphia Music League recently held, Dr. Edwin C. Broome, the highly efficient Superintendent of Schools of the City of Brotherly Love, presented a letter in which he asked the board to decide whether the humble harmonica might be considered a legitimate instrument worthy of standing with the violin and the other orchestral instruments. The decision of the Board was that "the harmonica is not a legitimate musical instrument but a musical toy which has its place in boy scout camps, or in playgrounds and recreation centers where it might serve a valuable purpose."

Editorially speaking, we feel that the harmonica may have value in getting certain types of boys interested in making

music. If it does no more than act as a kind of shoehorn in easing a few impossible kids into more serious musical work, it will prove worth while. Just a little while ago your editor acted as one of the judges in the city contest for harmonica players, conducted by Mr. Albert N. Hoxic, who made a reputation in wartime as a very able song leader. The Mayor of Philadelphia, W. Freeland Kendrick, was there and went upon the stage to show the boys what he could do with a harmonica and incidentally showed their elders that he was a very human Mayor. Those boys will never forget that day when the city's chief magistrate wheezed out some lively tunes in true boy fashion

All this leads us to a very important matter in the choice of musical instruments. We have known people to work for years upon instruments that would never fit into any good orchestral group-instruments without a literature worth mentioning. The literature of the piano is immense. The literature of the violin is likewise immense. Why take up the study of the zither or some similar instrument with a comparatively restricted literature?

Shall I Go to College?

SHALL I study music at a college or at a conservatory? The answer is-you must have a musical education and you must have a general education. If you do not go to college you must get your general education by far more arduous means. Of course, some virtuosi in the past have been great successes and some composers have been great successes without a college education. But what of the future?

Dr. John M. Thomas, President of the Pennsylvania State College, discussed this subject in The Ledger some time ago, in a striking manner. At first he covered the subject from the standpoint of the great men who have struggled to the top without collegiate help. He says :

> "One-third of the Presidents of the United States and more than half of the group of fifty persons selected by one authority as the most successful men in American industry and business did not have the advantages of a higher education. These facts suggest the inquiry as to whether or not a college education is essential to success. Of the nine Presidents who did not attend college, four at least are numbered among the best chief executives that we have had. Washington and Lincoln, the only two Presidents whose birthdays we celebrate, and Jackson and Cleveland, whom most historians probably would place among our greatest ten Presidents, were without the background given by a college course.

Later he points out the fact that the college does stand very high in producing successes, when compared with the great body of those who never attend college

"But some further considerations are necessary. We have not been fair to the colleges. College men comprise have not over part to the concept. Conlege men compruse but a small proportion of the mate population of the comm-try. The wonder is that they have come anywhere near supplying one-half of what we have agreed to call our "successful" business men and two-thirds of our presi-dents. For, after all, a cottege training need not differ in great degree from the sort of diligent training that Lincolu and Edison laid out for themselves, Of equal im-Dirichla that Estand and our for intensives. Of equal in-portance to an opportunity for education is the receptive-ness of the individual to be educated. Lincoln succeeded because he was Lincoln, in spite of his failure to have any definite schooling and not because of it. And the same deduction has been drawn by one who has made a study of the 23,000 names in the volume of "Who's Who in America." College men are there in higher percentage by far than their general percentage among all men.

"More and more a college education will come to play its part in the life of the man who attains success. The men of the past generation who climbed to the topmost rung of that difficult ladder without college educations have

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THE ETUDE

Schumann-The Master of Child Music

Written Expressly for the "Etude" By the Distinguished English Composer-Pianist-Author

CYRIL SCOTT

Why Schumann's Music Has Had Such a Great Influence on the Education of the Young

It is a noticeable fact that within the last fifty years a vast change has taken place relative to the education of children. The first signs of this change were already perceptible after 1836, when Froebel opened his Kindergarten school at Blankenberghe. But that the Kindergarten became a popular institution was in part due to the influence of Robert Schumann's music which began to find favor about that time; while, much later on, the Montessori' system was, we believe, actually inspired by that influence. It crystallized at last the realization :

(1) That children are all different from one another and hence must be treated individually and not en masse; (2) That children cannot in reality be educated by anyone else, "the impulse to learn must come from within their own minds";

(3) That children are so constituted that "given proper conditions they prefer educating themselves to any other occupation.

For in these three sentences are clothed the underlying idea of that system which is more and more obtaining a hold with those who have the interests of children at heart.

"Seen and Not Heard'

But, of course, ere it was possible for such a practical measure to be introduced, let alone accepted, a marked alteration in the prevailing attitute towards children was highly essential. During the Victorian epoch not only was the treatment of the young based on a remarkable ignorance of human nature, but also on an equally remarkable, if unconscious, selfishness. Children were to be "seen and not heard"; which meant that they were to afford an ocular pleasure to adults but were not to inconvenience them by asking questions, still less by romping and making a noise. That Nature, in order to develop their lungs and muscles, requires that children should romp and shout, did not sufficiently occur to our Victorian forefathers; nor that they must ask questions in order to acquire knowledge. For young people to behave thus was not consistent with that idea of awe and reverence which ought to be observed before elders and betters! But, of course, children did romp and shout and ask questions, nevertheless; because Nature is more powerful than precept. The result very often was chastisement, justified by the wisdom of Solomon, no allowance being made for Oriental hyperbole. In a word, children were treated after the manner of criminals; they were punished, not reformed. It was for the influence of Robert Schumann to bring about that deeper love and understanding of the child, which is such a pronounced characteristic of the present age.



CLARA WIECK-SCHUMANN When a Child Virtuoso



From the Famous Bust by Carl Seffner In the Hamburg

A few years ago one frequently heard the expression, "a literary painter"-it appeared to denote a man who was as much pre-occupied with the subject he painted mistake not, has been applied to Burne-Jones, Rossetti, Böcklin and others because they combined poetry of subject with beauty of representation. The analogy of this in the realm of the tonal art is to be found in the composer of what is termed programme-music, in contradistinction to the composer of absolute music. The one aims at expressing an emotion, a scene or an idea; the other is content to "express nothing but music itself."

Now although Schumann never actually wrote symphonic poems, his inspiration was more influenced by literature than that of his predecessors. One may even go so far as to say it was almost entirely nourished on the writings of Jean Paul Richter. So great was his admiration for this author "that he would become violently angry if anyone ventured to doubt or criticize Jean Paul's greatness as an imaginative writer."" Nor was Schumann's estimation of him unjustified; for interspersed among his interminable novels are to be found, clothed in the form of dreams, the most remarkable and grandiose prose-poems which have ever been evolved. They are cosmic in their grandeur; and Carlyle as well as Schumann was enmeshed in their enthrallment. But then Schumann was a dreamer, himself. He was also a poet in embryo; for at one time "his inclinations seem almost to have hung in the balance between music and literature." As it was, the two became closely intermingled; he not only adopted the avocation of musical littérateur, but was also the first literary composer of whom there is any record.4 With him the title of a piece was, if not an essential adjunct, at any rate an aid to its comprehension. And yet-significant factthe piece was conceived first and the fitting title afterwards, which goes to show that Schumann, instead of circumscribing his musical inspiration by a literary idea, allowed the former to have full sway. It was, as it were, the voice of music which spoke first; it was that same voice which ultimately conveyed to him its own meaning.

The Atmosphere of Simplicity

And it is just that meaning, or rather multitude of meanings, conveyed through Schumann's vast number of pieces, from which one may gain some idea of the content of his message. That it is not so immediately

apparent as that of Handel, Bach or Chopin, must be admitted; but if we approach Schumann's music with a sufficiently unprejudiced mind, his message is discernible none the less. In the first place an atmosphere of simplicity and innocence pervades practically the whole of his works, whether he portrays the scenes of childhood or the sentiments of adults. In the second place he entertained a noticeable predilection for simple forms-the song form, so-called, the theme and variations, and the song proper. Even his larger dimensional works, quartets and symphonies, are mostly composed of song-form sections; as for the Carnaval and the Papillous, each is a series of small pieces placed together under one composite title. It was not that Schumann did not aspire towards the more architectural type of forms in which Beethoven and Mendelssohn had excelled, it was that this inherent simplicity always asserted itself, no matter what he wrote. Indeed, since Domenico Scarlatti and the Clavecinists, never had a serious composer written such a prodigious number of small pieces.

If we glance through the thirty-four volumes of Schumann's works we find Papillans (twelve pieces), Davidsbündler (eighteen picces), Kinderszenen (thirteen pieces), Bunte Blätter (fourteen pieces), Novelletten (eight pieces), and so on. Only now and then do we stray upon an overture, a sonata or a symphony. And then, if we study the titles, there is the same poetic used, it we study the three, here is the same poetric simplicity, as if Schumann were delibertately naming his creations to suit the child-mind. Thus: "Scenes of Childhood," "Mottey Leaves," "Butterfies," "Fairy-tale Pictures," "Tairy Stories," "Children's Ball," "Album for the Young," "Qurisitnas Album." Again we have each classification uncertainties for the children's heave such significant superscriptions for single pieces as "Why ?," "Happiness Enough," "Soaring," "The Merry Peasant," and so on. Moreover, Schumann takes care to explain to his friends the meaning of some of his titles. He distinguishes the Kinderszenen, for instance,

from the Weihnachtsalbum, "on the grounds that the former are the recollections which a grown man retains of his childhood, while the latter consists of imaginings and expectations of young people."5

The Apostle of the Romantic Movement

Schumann has been termed the Musical Apostle of the Romantic Movement. The phrase is apt enough, but with him true romance was associated with childhood, not with maturity. Himself a large, overgrown child, a dreamer, he portrayed those romantic sentiments which alone exist in the dreamland of children. Who but a big child, fond of fanciful pranks, could have conceived of and enjoyed such a strange creation as the Davids-



TEAN PAIL, RICHTER The Romantic Poet Who Inspired Many of Schumann's Finest Works

sent their own sons to college. I would not venture to say that one in the present generation, fired by the fine enthu-siasm of a Lincain, could not educate himself, but I am certain that the complexity of modern life, the ramifica-tions of the accumulated intelligence of the world and the tremendous competition in the twentieth century make it increasingly difficult for one to overcome the handicuse imposed by a failure to secure a thorough groundwork in the elements of language, science, government, history and other subjects of study."

No college possesses a philosopher's stone which will turn lead into gold or tin into platinum. The natural born fool who manages to wriggle his way through college comes out a fool. In the music field we have met numbers of them. On the other hand, many of the most brilliant and eapable men of affairs in the field of music have never had college advantages. Nevertheless-get a college training if you possibly can.

Turning Eagles into Turtles

YEARS of close daily association with educational work, winter and summer, have given us a deep and sincere respect for the accomplishments of teachers and leaders in general. We find a great deal to laud and very little to condemn.

There is, however, a type of educator who can do inealculable damage to those he attempts to influence by his failure to realize that some people are born turtles and some are born eagles.

You simply eannot change their places in teaching music or anything else. The turtle is a turtle and always remains a turtle. He moves slowly, sleeps a great dcal, progresses steadily and at the slightest danger draws back into his shell and waits there until he cautiously pokes out his head again.

The eagle soars. His home is in the highest trees on the tallest mountains. He proudly disdains the earth. His movements are swift and sure. His eyes are far-seeing and bright. He dies in close restraint.

If you find that you are giving music lessons to an cagle, why in the name of goodness not realize that he is an eagle; that he cannot stay in a technical shell like a turtle. That he must soar, or pine in captivity. Teach him how to fly, not how to erowl

On the other hand, if you are teaching a musical turtle, remember that it is cruel to expect too much from him. He will never get very far from home. He will never grow wings. Velocity may be impossible for him. He is a turtle. Tickle his shell a little and he will clamber along at a mild pace. Do the best you can with him, but do not be exasperated if he does not soar. He has his place in the world, not as brilliant as that of the cagle, of course, but a sphere of real usefulness.

Think over this little editorial. Most of modern educational psychology is based upon the teacher's ability to diagnose the student's musical possibilities and to find out just where he stands in the scale between the turtle and the eagle,

MacDowell, The Artist

THERE was a time in the career of Edward MacDowell when his parents were undecided as to whether he should become a musician or a painter. MacDowell never received any lessons in drawing, but his gift in sketching portraits of his friends, in making copies of portraits of great American heroes, and in caricature, were marked by such a "professional" finish that those who have seen them readily perceive that in the development of a great musician America probably lost another Stuart, Peale, Winslow, Whistler or Sargent. The youthful Mac-Dowell once filled an entire sketch book with drawings of a very remarkable character. Skill in the graphic arts has often been manifested by geniuses whose lives have been spent in other directions. Samuel Morse, the inventor of the telegraph, is widely recognized by art connoisscurs as one of the very foremost American painters. His canvases bring a very high price and are continually increasing in value. Some are shown in the Metropolitan Museum of Art in New York. Thackery was a very clever draftsman, as was Mendelssohn.

The Etude's Jazz Bomb

WE expected that THE ETEDE "Jazz Problem" issue in August would throw a bomb into the conservative musical camp. Sometimes the only way in which to wake people up is with a bomb. The ETUDE emphatically does not indorse the many coarse attitudes which have been characteristic to the worst kinds of jazz. The subject, however, demanded wide, impartial discussion. We can not be blind to the fact that from some of this music has arisen new forms of dance music orchestration which have the charm of piquancy and originality. This seems to us not unlike some of the very beautiful wild flowers which we have seen springing from a manure heap. Let us hope that all that is had about Jazz, including the awful name itself, be annihilated and all that is charming may be retained. In this issue Mr. Clay Smith tells the real truth of the origin of Jazz. None of culture and ideals wants anything to do with that kind of Jazz. We do not, however, want to miss any new and distinctive notes that may rise through many re-incarnations from however low and maggotty a beginning. Americans are too broad to fall into the eant of despising the lowly. We take a national pride in trying to raise the status of the unfortunate. Therefore if we succeed in burying Jazz let us do so with the words:

"Corruption shall put on Incorruption."

Carlyle's University of Books

"THE true university of these days is a collection of books," casually remarks Carlyle, in his "Heroes and Hero-Worship," and thus utters one of those truths crystallized for the ages.

We wish that musicians would realize this more. Does it really mean what it says?

In a great many instances the student with the genuine desire to do something ean often get as much, and sometimes even more, out of a book than out of a course of University lectures. We have known of students with minds far more rapid than those of a sluggish, tired-out professor who merely parroted notes over and over again, notes prepared in his youth and never freshened. Such a student either goes down to the level of the teacher or he gets impatient, disgusted, disinterested and ultimately quits. Often he can do far more with books than with that kind of instruction.

The various reading courses that have been employed at times in different parts of the country are valuable; but the real student, the fellow who has "gumption" enough to steer his own ship, will not want a cut and dried course. He will pick his own books. He will stroll around in libraries and book shops until he can find out the needed works. He will read catalogs and advertisements until he selects what will do him the most good.

You may not be able to go to Yale, Harvard, Oberlin. Michigan, Oxford or Cambridge; but there is nothing to keep you out of the University of Books. There is no matriculation needed; and you may study as long as you desire. The cost is slight and the joy immense. You can at once join the fraternity of S. T. W. (Success Through Work), the largest and finest fraternity in the world. Any music dealer's catalog contains enough books to help you make a home-made eurriculum in a short time. What if you are both faculty and student body? So were thousands of successful people who long ago distanced other students with University opportunities. Start to-day to work for your diploma from the University of Books. You will never get one; but the joy of working may bring you something infinitcly more precious.

"Two things keep me up and going," said a business man to us recently, "Golf and exercise and music for inspiration. The business man who laughs at the value of music is laughing at success. Let me, skip my golf or my music and I am only half a man. No one knows what this means until it is tried. There are lots of tired business men taking dope out of bottles. when the real eure is in recreation. Music and golf help to reROBERT SCHUMANN

as with the painting itself. This expression, if we

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bündler? Here was a purely fictitious brotherhood, halfhumorous, half-poetical, which existed solely in the imagination of Schumann himself." It was but an elaboration of the childish fondness for assuming the characters of others, as when children exclaim: "Let's pretend to be grown-ups, soldiers," or what not. Nor can we fail to see whence Schumann's idolization of Jean Paul; for the latter "was unsurpassed in depicting the tender emotions with his dazzling and even extravagant play of digressive fancy, his excess of feeling over dramatic power, his incessant alternations between laughter and tears.

Yet, withal, Schumann lacked the power of Jean Paul's greatest moments. When Schumann tried to be strong, he usually succeeded alone in portraying the strength of a little boy pretending to be a big one. There was always something intrinsically naive about these at-tempts; for if he does manage to invent a bold, clearcut theme, as the first theme of the Bb symphony, for example, it invariably, after a few measures, breaks off into something either playful or pleading. Another childlike element in Schumann is his predilection for telling stories, or at any rate "for bringing his hearers into a condition of mind from which they could go on romancing for themselves."8 He has also a great fondness for musical jokes, whimsicalities and puzzles. Not only did he write six fugues on the name "Bach," but also a whole set of variations on a theme formed from the letters of a young lady's name. Further instances Schumann, so to say, understood the soul of the child, of this type of playfulness may be found in the Carna- and spoke to it as no other composer could speak . . . val, in the Album for the Young, and in other works. and he spoke to it with tenderness and love.

A Direct Message

In passing at length from causes to effects, we must once again emphasize the fact that music speaks its message direct to the heart-Schumann was, as it were, the messenger from the heart of the child to the heart of the parent. Nay, he was more: he was the true noet of the child-soul, of the child-nature, of the child-life. With his tenderness, his whimsicality and his humor; with his questionings, his fancifulness, his pleadings and his dreaminess; he implanted in the mother-heart the true likeness of the child; and she understood. Children were different from what she had previously thought. Her own childhood, though remembered, had taught her very little, in spite of its multitude of joys and sorrows. She had been corrected and punished, and had arrived at what she now was,

What had been good enough for her when a child, would be good enough for other children. But no-a subtle influence told her otherwise. Children were not all alike; they were as varied as adults; there was only one similarity between them-that they were all children. It was our treatment of them that made them appear all alike; we allowed them no self-expression, we trampled upon their individualities, we silenced their questionings, we never tried to understand them, to foster their latent faculties, to discover their latent talents. When they were naughty, we punished and put them to bed; but we never sought to find out the true cause of their naughtiness and wisely to remedy it. On the contrary, we resorted to the expedient of frightening, of the rod, of hell-fire, of the bogeymen. Was there no better way?

How Schumann Helped Children

So far we have considered the effect of Schumann's music on adults; but it had a marked effect on children themselves-it helped the child-ego more speedily to reach dom. We often hear the phrase: "One could hardly believe that a child could think of such things!" This precocity is due to Schumann's influence, for, owing to the improvement in the conditions of child-life which it ugly than by imitating the crude naivete of childhood, brought about, a much higher type of soul is able to be incarnate in the present age than in the foregoing one of blind severity.

His musieº affected the subconsciousness of such souls in a manner in which none hitherto had been capable of affecting it. It was the only music so far conceived which was attuned to the child-mind and for this reason it was equally the only music capable of educating the child. Handel and more especially Bach were too complicated. Mozart too flowery, and even Mendelssohn and Chopin not simple enough. And yet simplicity alone was insufficient; it must needs he comhined with artistic excellence. Such mediocre compositions which, owing to their simplicity, are played to or given to children to play, may be useful for musically educative purposes, but they do not educate the soul. Only when simplicity and true art are united can this result be achieved. The musical soul of



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WINTERZEIT, OPUS 28 A Pictorial Inspiration from one of the best known of Schumann's Children's Pieces by the German Artist, Thomas Max

Schumann's Musical Pictures

Like Chopin, Robert Schumann has exercised a marked effect on the pictorial art. He was, for one thing, largely responsible for that type which in its first form was known as the Jugendstil, the very word Jugend meaning the Young. It was in evidence in the final decade of last century; but since then it has undergone development at the hands of a variety of artists. Even more has Schumann been responsible for moulding the post-impressionist painters. If we examine the spirit of Post-Impressionism, we must inevitably notice that its outstanding feature is naivete; and the drawings and paintings inspired by its influence look as if they had been executed by children; trees, houses, figures, all suggest the hand and mind of a child. This is already noticeable in the works of Gauguin and Van Gogh; it is even more noticeable in those of Henri Matisse, Picasso, Marchand, Andre Derain and Augustus John, though the latter cannot accurately be described as a post-impressionist. Nevertheless some of his drawings exhibit this same characteristic of naivete and the author remembers one in particular which not only was drawn in a child-like manner, but also seemed to have been "scribbled all over" by a child. This primitiveness, this simplicity of conception, has spread far and wide into all countries. In Switzerland we notice it in the paintings of Hodler; we notice it in German, French, English, Russian and Italian painters; and we do not hesitate to repeat that this was inspired by Schumann as the Pre-Raphaelites were inspired by Chopin. That it took longer to materialize, we admit ; but then Schumann's music has never been so extensively played as that of Chopin, whole programmes being devoted to the latter's work. It is true there are maturity of mind. There are children born nowadays who astonish their elders by their spasmodic outbursts of wis- of "child-likeness," some of them in fact, like John, being also influenced by those musicians who aimed at the "sublimation of ugliness;"10 but that does not detract from our argument. There are other ways of being sublimely

> Ferdinand Schumann, son of Robert and Clara Schumann, for whom the master wrote many of the childten's pieces. manhood

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Self-Test Questions on Mr. Scott's Article

(1) Give three cardinal principles in the teaching of children. (2) What is a "literary painter?" (3) Who was the first "literary com.

(4) What is the pervading atmosphere (5) In what ways did Schumann help

See The Montessori, Manual by D. C. Fisher " See Grove's Dictionary

" See Hadow. Studies in Modern Music. We here distinguish between literary See Hadow. " See Grove's Dictionary. Schutesam

Ibid. * See Chapter XXII, "Musicians and the Higher Powers,"

10 See Chapter XXIX.

The Small-Hands Pupil

By T. S. Lovette

"I HAVE a child piano pupil, and in attempting to tretch even ordinary intervals he stiffens his very small hands. What can I do to eliminate this tendency

It is not sufficient to suggest that you "try confining the pupil to the very simplest studies and pieces without any stretches at all"; for that would never eliminate the failing when, later, more advanced studies or pieces will be attempted

In the first place, may I suggest that in all probability your pupil stiffens his hands even in the smallest things as the result of clinging to the keys and using the wrong pressure. Ask him to strike the key with his thun b, telling him to sustain the tone; then try to remove the thumb: and if you use the test properly you will find that member quite rigid. You are, of course, to differentiate letween your pupil letting the key go when you touch his thumb, and you being able to easily remove the thumb as a result of its resting on the key in relaxed condition

A small hand in a contracted state will limit its stretching capacity still farther, and a natural development of flexibility and stretch becomes impossible.

Very few of those who claim to know and teach relaxation are acquainted with the first principles of the subject; so, if you are among the number, get thoroughly acquainted with this important subject. True, it is but the first principle in mental-muscular movements; but application of the principles of the second step will depend entirely on the extent of your practical knowledge of the fir-

Some would say that it is not possible to teach such very young students as I would deem yours to be, such interesting but intricate subjects as relaxation and weight ; but the writer claims from experience that it can be done. The only difference between teaching the child and an adult is that in the case of the former all sensations must be inculcated subconsciously, for the greater part at least; whereas, detailed scientific explanations may be given the latter-When the desired condition has been brought about then little stretching exercises may be indulged in.

Making Practice Pleasant

By Elaine E. Warren

MANY beginners in music study have a real desire to learn to play, but dislike to practice. Perhaps many who read this can recall just such a situation. To those who have not yet escaped the trials of that unfortunate state the following plan may come as a panacea.

Imagine yourself a famous musician, playing for a vast throng of admiring listeners. Imagine the "horrid scales and exercises" to be wonderful pieces of music-composed by a master. They will gradually lose their meaningless notes and become tunes. You can even give them names, to make your "play-acting" more realistic. Give some new turn to these scales and studies each Note his fine ideal- day; play them louder, softer, staccato, legato, faster, slower-any way that will be different from the day beforc; and thus avoid monotony.

Fore; and thus avoid monotony. Play each difficult part over and over before the "per-formance" begins. Spend the first part of the hour "rehearsing." Then, toward the last, have the real "show and do your best.

What Touch Shall I Use in Phrasing?

By E. F. MARKS

A Much-needed Discussion of an Everyday Musical Problem Example 4. In this example from Tschaikowsky an

Example 5. Selected from one of Kuhlau's sonatines

the example) gets the final finishing touch. Notice that

ning and the ending touches; but these notes must not

interfere with the correct delivery of the touches com-

mencing and finishing the entire phrase of sixteen notes.

notice the true import of the slur as lately emphasized;

which is not simply to indicate legato playing as formerly

taught, for we are told that if no other touch is indi-

cated that legato should be used. Of late years special

attention has been given to the slur, and from the former

hit-and-miss manner of writing this sign implying almost

nothing, even by so great a musician as Beethoven, there

has emanated from this unusual attention an important

rôle of the slur, which is to designate motives, figures

and phrases; and this work is sometimes so carefully and

accurately performed that we frequently encounter slurs

written within slurs, thus clearly exhibiting the sub-

divisions of the longer phrases. Among these numerous

subdivisions we find many opportunities to use the two-

finger-phrasing-touch, as exemplified by the slurs, and

the music of such masters as Haydn, Mozart and

Beethoven teems with examples requiring this unexcelled

A Variety of Touches

difference of the intensity demanded by phrases for this

simple two-finger exercise, and at the same time exhibit

some of the obscure and mysterious guises under which

it appears; and how, as we have phrases within phrases,

we must have (paradoxically speaking) touches within

touches, or, in other words, we must possess such an

abundance and variety of touches that technical ability

vill show and clarify every phase of a musical phrase.

In order to elucidate these differential qualities, we give

piece, "Auf Gruener Au" Op. 82, No. 1, by Gustav

វូរមេជិបិលទូចូលជំរួមខ្ញុំចូលអ្

According to the printed copy the phrasing marks call

for the two-finger touches on adjacent notes throughout

the entire transcript. However, besides this touch we

will discover that others exist. If the outline of the ex-

cerpt is examined carefully, we will easily discern that

the illustration naturally divides itself into two imitative

sections, consisting of two measures each, constituting

two phrases: the second phrase or division being two

tones lower than the first with only a slight change near

the end. Therefore, in the rendition of this passage our

technic must show this division. To do this calls for the

most careful and thoughtful manipulation of each little

segment, consisting of two notes, shown by the slur, and

each segment demanding the use of the two-finger touch;

for each segment must be delivered softer than the pre-

ceding one, and we must augment our idea of one note

fading into another, so as to include also the idea of one

segment fading into another segment. Having finished

the first phrase (the first divisional section of two meas-

ures), the second phrase or section must be delivered

in a similar manner, yet with the conception that this

second division throughout its entire length is a shade

softer than the first (model) section, which is evidently

the intention of the composer, as it is written lower,

hence, is less brilliant. We notice that each phrase con-

sists of six segments, each with the slight difference

that the first phrase has the addition of a note preceding

This single note beginning this first phrase must be

Perhaps it would be well to exemplify still further the

touch of attack and finish combined,

Merkel:

Perhaps it would be well at this point to bring to

have fourteen notes occurring between the begin-

WE read so frequently about the two-finger exercise accompanying chord appears between the two tones of in William Mason's book "Touch and Technic," that the melodic phrase demanding the two touches. The we are apt to deem that this is the only example of chords of the accompaniment must not be played in a value to be found in this admirable book; whereas, the manner to detract from the interest of the melodic notes. book abounds in copious examples of valuable technical material, sufficient to cover all grades, until a student gives many intervening notes between the two touches. arrives at that degree of proficiency in which he is The c (second leger line above the staff, first note in capable of formulating his own technical exercises as the example) receives the downward (accented) stroke, needed and the b (second space below the staff, last note of

No doubt the popularity of this particular exercise, very appropriately termed "the phrasing touch," receivedits impetus from the fact that the student of the pianoforte in America was just ready for its usefulness and application. In the old-fashioned singing schools and the simple ballads of our fathers the rhythmic accent of the measure was given prominence, and the phrasing was done by the voices, while the pianist was subordinated to simple chords or four-part accompaniment with but few opportunities allowed for instrumental phrasing. Consequently, very little attention was given to phrasing by the amateur pianist whose highest ambition at that time was to play the "Maiden's Prayer" acceptably. Besides, the current literature treated the subject of music very superficially. However, ultimately the amateur musician saw the need of phrasing in his work, and William Mason's two-finger exercise, giving directions as how to approach and leave a phrase technically, supplied the immediate demand and proved a benefice

One Note Fading Into Another

However, the two-finger exercise, as played by the average student (which is to endeavor to change the fingers laterally from one adjacent key to another, thereby repeating one of the kcys, and to do this as rapidly as possible) misses the intent and purpose of this exercise, as its mission is to exemplify by the first note the correct attack for the beginning of a phrase, and by the second note the correct touch to end a phrase. Anyone will observe that from such a standpoint the two touches are not confined to adjacent notes; but that many notes may intervene between the beginning and ending of a phrase, and, likewise, in a phrase of only two notes (the smallest possible phrase) these may be many degrees distant from each other.

We realize that the two notes of this exercise should be played somewhat slowly and not rapidly, if we desire a reproduction of a four-measure passage from a simple to obtain the greatest benefit from our practice. After the first note has been struck we should listen intently to the naturally decreasing intensity of this sound and allow the second note to appear with a lesser degree of power, to that proportion to which the first sound has diminished. Thus is produced the effect of one note fading into another, just as one moving picture fades almost imperceptibly into another and newer one, superimposed upon it

The following examples show the ordinary familiar forms of the touches embraced in this two-finger exercise



In the above examples the note of attack has been indicated by the > sign, and the released or diminished note by o. The > note receives the accented stroke (usually fall of the hand) and the o note a delicate finger touch finishing the phrase in a soft agreeable manner. We must not overlook the fact that a note ending a phrase is usually curtailed of some of its time value; hence, this last note is soft and short.

Example 1. Exhibits the usual feminine cadence. In the same category may be classed the resolutions of retardation and anticipation.

Example 2. Gives two phrases from Beethoven of adjacent notes,

three phrases of leaps.

Example 3. Also selected from Beethoven, shows

with such a touch that it will convey this idea to the listener. In order to do this successfully it must be delivered with a softer touch and less intensity than the beginning of the real direct phrase, yet at the same time show that it belongs to and is a part of the phrase itself. As this introductory note occurs on an unaccented beat, it is not so important as when appearing on an accented one, and we can easily dispense with it and still have the idea of absolute imitation conveyed in the second phrase notwithstanding its omission.

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It is owing to the introductory character of this initial unaccented note to a phrase that it is frequently omitted at the beginning of a composition, although it may be added on a reappearance of the same phrase. The first tone the car hears is always considered as accented until this is dissipated by following accent; hence, this omission of this introductory note to a phrase is non-cssential to its completeness.

According to the modern idea of phrasing in music, in this last excerpt given above, the composer should have used two slurs embracing two measures, thus defining clearly the phrases, notwithstanding the numcrous slurs designating the segments requiring the phrasing touch; and the first slur should have included beneath it the initial unaccented introductory note. Thus we would have had slurs within slurs, and each demanding a different treatment by the touch. However, as the two phrases in this instance are so very apparent, we can readily forgive the writer for the omission of the two phrase-embracing slurs.

As a rule phrases in music are not so easily discernible as in the foregoing example of the repetition of a phrase in imitation. However, there is a general principle underlying the formation of phrases, which if thoroughly understood would no doubt greatly aid in discovering and correctly limiting and defining a phrase. Albeit, imitation, free and strict, figures largely in modern music writing.

Identification and Performance of Phrases

Music is poetic in construction. If a line of poetry is read it will be observed that it possesses within its bounds syllabic accents (feet) and at the end a cadential inflection of the voice. Music holds similar qualities, rhythmic accents and cadences. However, we will also observe that one line of poetry is not satisfactory to our feeling for completeness, and that it requires at the very least the addition of another line to gratify this craving for balance or entirety. Likcwise, in music we find that one tone does not constitute music, as it lacks the inherent qualities (accent and cadence) of poetry; and it requires at least two tones for comparison or contrast in intensity (accent) yet from two tones we are unable to deduce a satisfactory cadential ending analogous to a line of poetry; and we find that it requires at least two measures of music to be effective and give our ear satisfactory acceptance of accents and cadence. And just as one line of poetry does not convey the idea of repose or completeness, we realize that a phrase of music, even if it occupies two measures, still demands the addition of a second phrase. It is due to this desire for equalization that music naturally divides itself into regular rhythmic beats consisting of four, eight, twelve and sixteen measures. If we find a phrase complete in two measures, this phrase must be viewed in the light of existing as an introduction or a coda, and not as an integral part of the verse.

If we examine the usual eight measure section of any piece at hand we will discover that the phrases in order to obviate monotony and still preserve balance present one of the following basic forms:

Two long (four measures each) phrases.

Two short (two measures each) and one long (four measures).

One long (four measures) and two short (two meas ures each),

Of course these phrases may be shortened or lengthened, or decreased or augmented in number; but there must always he a contrast between long and short phrases, even if an entire movement is contrasted with another movement. For this reason we sometimes find long phrases predominate in a movement while the next movement will abound in short phrases. Also, we will observe viewed in the light of being an introductory note to the that in these eight measures occur two cadential endings: phrase, and it should be rendered in such a manner and one in the fourth measure, usually a feminine or half



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cadence, and the other in the eight measure, a full ca- they will not stay right of their own accord, not until they dence, thus producing the feeling of repose and finality equivalent to two lines or a couplet in poetry. Such a passage, containing two divisions, is termed from a musical standpoint a sentence. However, in quadruple or compound time, these points of cadential ending may fall in the second, the fourth or sixth and the eighth measures.

In rendering a phrase a player should be careful to show clearly its beginning and cadential ending; and in case of an introductory unaccented note preceding it, this note should not be so prominent as to detract from the strong attack upon the accented note beginning the real phrase; as this prefatorial note is about equivalent to the definite article in spoken language. Then (unless otherwise indicated) notwithstanding the various degrees of intensity employed within the phrase, the cadential ending should be approached in a more subdued manner and ended with a quality of tone much softer than the attack at the beginning of the real phrase. If a phrase is repeated it is advisable that the same degree of power should not be used upon the repetition as in the model phrase, this to avoid monotony. However, the same expression may be given to the second appearance.

purposely, have adhered to the usual and regular forms as encountered in the average pieces, and in which the outlines of form are clearly defined to embrace eight measures (or the double, sixteen measures) in order to evolve a simple basic rule for general use on how a phrase may be identified and played.

Self-test Questions on Mr. Marks' Article

1. What has come to be known as the Phrasing touch? 2. What is the treatment of the note at the end

of a phrase? How many measures in music are required, to

be effective? 4. What must a player be particular to show in

rendering a phrase? 5. What may be said about the interpretation of re-

beated phrases

Helpful Hints on Practicing

By William Stern

PROBABLY one of the greatest reasons for music students' slow and poor progress lies not so much in the length of time they practice as in how they practice. Of course a great deal of the fault can be found in poor instructions and not enough practice, but the wrong kind of practice is really a student's undoing. The one great fault

By the wrong kind of practice is meant practicing without making use of your eyes, ears, and head or mind. The following suggestions and advice will show how to

put these very important organs to use in daily practice. 1. Unless your mind is on what is being done your eyes may be wide open and still not see. This can easily be proved with yourself as an example. Recall your last lesson. You played wrong notes or you did not observe the proper fingering or sharps or flats, in spite of the fact that these different signs or marks were in the music, plainly printed, and, in spite of your eyes being wide open and looking right at them. Hence, your eyes will not see unless your mind directs them.

2. Right at the beginning, when studying a new piece of music cultivate the habit of reading the notes and the fingering at the same time. Very few do this. Students do not realize the importance of correct fingering. If you do not observe the fingering marked you will never propcrly finger music not so marked and will consequently be greatly handicapped, especially in sight reading.

3. In any piece of music certain measures are more difficult than others. There is only one way to overcome these hard places; and this is to practice these measures more than you do the rest of the piece or study. Go over the whole piece carefully. Have a pencil close at hand and as you meet a measure which you find difficult mark these places with your pencil. Then, when doing your regular practice, as you reach the places you marked, stop and give that place separate study. Go over it carefully several times with your mind concentrated on every little detail; then go on with the rest of the music and do the same with the next place you have marked. In this way these places will soon become no harder than the rest of the music. You have equalized it. That which is harder requires more practice. Practice hard places until they become easy.

to the correct position of your hands and fingers; but the clearest into my mind."-BISHOP HENDERSON.

have been trained to do so. To train them you must watch them constantly while practicing until they do not requir watching ; then in time you will have a set of tools which you can command to perform any musical task.

5. Another great fault with students is, Fast Practice. This has a contrary effect; when you practice fast you learn slow. Every new piece of music; no matter if it be but an exercise or a scale, should be practiced slowly so that you will be sure to notice every little detail, such as correct reading of notes, sharps and flats, and natural signs, proper fingering, time, position of hands and fingers and other things your teacher may have marked in your music. No student can observe all this unless he is practicing slowly and has nothing else on his mind but the music.

6. A great many students have an idea that the more frequently they go over the music they are practicing the sooner they will learn it. This is decidedly wrong. If the student has been going over a page of music about five times in one half hour, and he would go over the same page of music two or at the most three times in the same length of time he would accomplish much more in spite of the fact that he would repeat the same passages only one In giving the above directions concerning phrases we, half as many times. The reason is quite plain. In going over your music fewer times you play slower. In playing slower you are apt to make fewer mistakes. You unconsciously concentrate-that brings quicker results.

7. I am quite sure most students have been told many times by their teachers to count aloud when practicing; but how many do it? A very small percentage it is very strict tempo, until the habit is overcome fcared. However, if students would be made to realize the importance of counting aloud, and the reason for it more would observe the teacher's advice. To be able to keep good time your ears must be trained to hear good time. By good time is meant giving the notes and rests their full and equal value and playing evenly and smoothly not in jerks. Now when you count aloud and you are not counting evenly (that is, counting one beat faster or slower than another) you will hear it (or should hear it if you are listening to your playing) and will correct yourself of course. In this way your cars are trained to hear good or correct time only. By counting inwardly or not at all (as so many do) you have no way of telling whether it is right or wrong; since both your ears and eyes are untrained, they cannot set you right. The metronome answers the same purpose as counting aloud, but doing it yourself is best. This is certain; you can not hope to be a good musician without being able to see and hear good time.

The Velvet Tone

By Joseph George Jacobson

WHAT is the secret of a velvet tone in piano playing? How is it acquired? Only through slow practice with a firm touch. A firm touch does not imply loud playing. The majority of pupils practice too loud, that is, with a hard, bangy touch with wrists and arms stiff.

It has been said that if you wish to play pianissimo well you must practice fortissimo. This may be true and logical; but the touch must be firm, not hard, A firm touch, with relaxed wrists and arms, equalizes the fingers; while the opposite would never strengthen them but produce a strain

Without delicacy of touch and a velvet tone piano playing will not impress the public. Even if you are a master of giant mechanism, without heart and singing touch you will build up only cold glaciers of tones which may call for astonishment as would a skillful acrobat but will never thrill the listeners with warmth of a blissful emotion.

When you are acquiring your technic cultivate what the Germans call "Die Tonbildung des Anschlags" (the tone-formation of touch). Exercises without concentrated thought cannot help. Emotion and intelligence are the strong motors. A mechanical piano player can always beat you in speed. Listen carefully to the playing of great artists. Compare their playing, Study music for the love of it, not so much for ambition's sake, if you wish to rise above the mediocre. There is an unfortunate tendency now for artists to play more power-fully than beautifully. This "bravura" playing developes blacksmiths at the keyboard.

"Music calls in my spirits, composes my thoughts, de lights my ear, recreates my mind, and so not only fits me for after business, but fills my heart, at the present, with pure and useful thoughts. So that when the music 4. It is assumed that your teacher has set you right as sounds the sweetest in my cars, truth commonly flows the darkened mental corners."

THE ETUDE

Runaway Warhorses

By Austin Roy Keefer

PIANISTS are sometimes caused intense vexation be cause a piece or particular cadenza or passage "runs away with them," so to speak. A possible and practicable remedy whereby security can be gained, is suggested, The cause is primarily a complication of ills, namely not knowing the text thoroughly in a mental way, and a superficial shallow touch. Here is a good place to say that a fine pianissimo or a delicate passage is a result or reward of great strength and control never of weakness.

A good way to overcome such conditions is to select a umber of cadenzas or short passages containing examples, and to concentrate upon them in an intense manner until they are perfect. The cadenzas from Liszt's Noc turno in A-flat Major, the first cadenza in Tschaikowski's B flat Minor Concerto, and any works demanding the two hands working together, as Chopin's Etude Op. 2.1, No. 12. or A flat Impromptu, all furnish splendid studies as well as great pleasure.

In many cases the right hand runs off from the left. and when this is the case, then exaggerate all the accents and make the left hand do the leading. If a piece that you have memorized runs away with you, it is hecause you take it too rapidly or else because you do not think of what you are doing. The best thing to cure this fault is to resort to the notes and play very slowly, in

Turning Music Noiselessly

By Eugene F. Marks

SOMEONE may deem the turning of the leaves of a book during the rendition of a musical composition to be an unimportant matter; but when one, in listening to a chorus or orchestra, hears a disturbing rustling and rattling of paper as all turn a page at the same time, it becomes a subject demanding some attention on the part of the participants in such ensemble.

In the case of chorus singers required to turn the pages of an octave size of music sheets, a good manner is to place the palm of the right hand and fingers under the advanced page at the same time securing the edge beneath an overlapping thumb until ready to turn; of course this position of the hand must be assumed well in advance of the turning point; and when this point is reached turn the page with the entire hand, releasing the thumbhold. If performed carefully this method of turning the leaf will produce no noise to mar the beauty of the

With performers in an orchestra, where the hand is employed in manipulating the keys or strings of an instru ment almost incessantly, it is advisable that the pages prepared before-hand for rapid turning by thumbclips being placed upon the outer edges of subsequent pages, protruding a little beyond the edge of each leaf each subsequent clip heing placed about one-half inch lower than the preceding one, beginning near the top.

These thumb-clips may be made from adhesive tape or stout adhesive paper and secured in position firmly by the mucilage. By this previous preparation of the leaves is easy to secure an opportune moment to turn the pages quickly without loss of time, and there is apt to be no fumbling of the fingers, as the eye readily catches sight of the topmost clip, which is always the one to turn the next leaf. This plan of preparing the pages for im-mediate turning is well adapted for use by organists or accompanists, especially when they have to turn the pages for themselves. In case the leaves of the music are not repared by clips, cach page should be slightly turned up rom the lower right-hand corner before beginning to play and turned from this fold. This will obviate any mishap of turning two or more pages at the same time.

If, perchance, you are requested to turn pages for another, he careful to turn the page from the upper right-hand corner, as this enables the performer to see at a glance the first measure at the top of the new page, and, also, to still observe the lower one of the page being played. By previous preparation one should never feel any nervous excitement to hurry, whenever he encounters the command "Volti Subito" or the abbreviation

"THERE is no life so hard that music does not enter into it as a mild and healing agency. There is no intellect so beclouded that music cannot bring a ray of light into

What Effect is Jazz Likely to Have Upon the Music of the Future?

From an Interview With PERCY GRAINGER

Distinguished Pianist, Composer and Teacher in a Conference Secured Expressly for THE ETUDE, Tells Why We May Have No Fear of the Ultimate Results of Jazz on Music Art

ences which expired with the England of Byrd, Tallis, Bull and Purcell. Grainger's views with those in the "Jazz Problem" issue of last month.

musical art of to-day? Or is it something which will vastly increase the musical interest of the future? These are interesting questions, but by no means of the vital importance that some attribute to them. It was quite natural that Jazz should first bubble up in the melting pot of America, and equally natural that it should spread all over the world. The fact of the matter is that Jazz differs not essentially or sociologically from the dance music all over the world, at all periods, in that its office is to provide excitement, relaxation and sentimental appcal. In this respect it differs not from the Chinese or native American Indian music or from the Halling of Norway, the Tarantella of Italy, Viennese Waltzes, Spanish Dances or the Hungarian Czardas. The trouble is that too much fuss is made about Jazz. Much of it is splendid music. Its melodic characteristics are chiefly Anglo-Saxon-closely akin to British and American (white) folk-music,

THE ETUDE

The Finest Popular Music

"In speaking of Jazz, I have in mind the extremely clever jazz manipulation of popular themes with marked rhythm that has taken place in the last few years. These orchestral arrangements are often made by musicians with unusual experience. To my mind, this form of Jazz is the finest popular music known to me in any country of to-day or even of the past. Its excellence rests on its combination of Nordic melodiousness with Negro tribal, rhythmic polyphony plus the great musical refinement and sophistication that has come through the vast army of highly trained cosmopolitan musicians who play in Jazz. There never was a popular music so classical.

"One of the main characteristics of Jazz is that taken from the improvised habits of the Chinese and other musicians of the Far East. The seductive, exotic, desocializing elements imputed to Jazz by musical ignoramuses have no musical basis. Musically speaking, the chief characteristics of Jazz are solidity, robustness, refinement, sentiment, friendly warmth. As music it seems to me far less sensuous, passionate or abandoned than the music of many peoples. It is what one would expect from a solid, prosperous Nordic race.

"What is there new about Jazz? All of the rhythms existed before. Nothing distinctly fresh and original has been contrived rhythmically. Surely the Scotch snap, such as we find in the old Seotch tune Comin' Through the Rye, is not new. Yet this is one of the elements in the Jazz prescription. Nor is there anything new about the after beat, such as we find in the Hungarian dances

"Though the elements out of which Jazz is made are not original when taken singly, yet, no doubt, the combination of these widely diverse and highly contrasted elements is new and constitutes the originality and characteristics of Jazz.

"The music of all free peoples has a wide melodic sweep. By free I mean those people with strong pioneer elements-people who live alone in isolated stations. This accounts for the great melodic fecundity of the Nordic race. Folk who live in congested districts cannot be expected to write melodies with wide melodic range. Their melodies are restricted by the group. The group can sing just so high or so low. It has a narrow range. The compass is short. On the other hand, the Scandinavian, the Englishman, the Scotchman, the Irishman, whether he be in his native land, an American cowboy or an Australian boundary rider, is often wholly solitary in his music-making; and his melodies have, therefore, wider range of melodic line, as, for instance, in such a tune as Sally in Our Alley or the Norwegian Varmlandsvisa.

EDITOR'S NOTE-Mr. Grainger has easily one of the most original He has made a graphic study of Jazz and its influence upon the music of and individual minds of the present-day music world. His intellect has to-day and to-morrow. In the following brief notes he characterizes this not been nourished on hackneyed thought paradigms handed down from in his customarily interesting manner. Modesty, frankness, total absence stagnant pasts. He thinks for himself. This marks his vigorous music of snobbery, are Mr. Grainger's natural traits; and this makes this review which seems in a way like a reincarnation of melodic and harmonic exist- of a few facts relating to Jazz all the more interesting. Compare Mr.

"WHAT is this bug-a-boo of Jazz? Is it polluting the America was musically mixed with the equally virile have to wait until this day and time to come into its rhythmic tendencies of the Negro. The Negro is not own through the popular music of America. The same genius which Sax displayed with regard to wind innatively melodic, in the bigger sense. His melodies are struments, America has displayed with regard to perlargely the evolution of tunes he has absorbed from his cussion instruments, such as the Deagan Xylophones and white surroundings. His musical instinct is rhythmic Marimbas, which I have prescribed for the score of first of all. (Note the Negro folksongs collected in my symphonic poem 'The Warriors.' This American Africa by Natalie Curtis.) To this came, doubtless, genius, taking the instruments from Africa, Asia and via San Francisco, about ten years ago, certain Asiatic influences which in turn were to make some of the other South America, has given them reliable pitch so that they may be legitimately employed, both in vaudeville elements of Jazz. Oriental music is allegedly "in exact and with great orchestras, in extremely beautiful effects. unison." A great many people play the same melody at Most of the ancestors of these new American instruthe same time, or at least they endeavor to do so. The ments may be traced in great collections, such as the fact is that they rarely play quite in tune with each Ethnographical Museum of Leyden, Holland, or the other and a very strange effect is achieved. Somehow Crosby Brown collection at the Metropolitan Museum this got into Jazz as an occasional discordant feature,

of Art in New York. "The Jazz orchestra has shown us how the percussion instruments add clarity to the orchestral mass. The instruments of the conventional symphony orchestra have something of a spongy character and lack the sharp, decisive qualities of the bells, xylophones and marimbas which have a clarity and sharpness, yet when well played seem to float on the mass of orchestral tone color like oil on water. The Russians have seen the possibilities of hells in their orchestral music. Bells and the percussion instruments I have mentioned cut through the tone mass but do not interfere with it. They seem to be in a different dimension of sound.

"Another great achievement of Jazz is the introduction of vibrato in the wind instruments. All wind instruments should be played with vibrato; at least as much as the strings.

Jazz Makes No Impression on Classical Music

"Apart from its influence upon orchestration, Jazz will not form any basis for classical music of the future, to my mind. The tendency will be to turn to something simpler. We are now musically located in an epoch which is not dissimilar from that which confronted the world at the time of Johann Sebastian Bach. That is, a vast horde of musical influences of great complexity seem to be coming together. Jazz is one of the manifestations of this. But Jazz is not likely to prove very fructifying to classical music. On the other hand, i has borrowed (or shall we say "purloined"?) liberally from the classical. The public likes Jazz because of the shortness of its forms and its slender mental demands upon the hearer. No music is ever really popular which is too long or too complicated. On the other hand, length and the ability to handle complicated music are invariable characteristics of really great genius. We realize this if we compare the music of Bach, Beethoven, Wagner, Delius and Tchaikowsky with the music of such fine but smaller musical talents as Scarlatti, Jensen, Roger Quilter, Reynaldo Hahn and others. Therefore, the laws which govern Jazz and other popular music can never govern music of the greatest depth or the greatest importance. I do not wish to belittle Jazz or other popular music. The world must have popular music. We should rejoice that the ragtime of ten years ago has reformed into the Jazz of to-day, but there will always exist between the best popular music and classical music that same distinction that there is between a perfect farmhouse and a perfect cathedral. The more we examine Jazz we see that its entire effect is aimed at short, sharp contrasts. There is, of course, a vast chasm between this and the Bach 'Passion Music,' the Wagner 'Music Dramas' or the Delius 'Nature Poems.' In the education of the child, Jazz ought to prove an excellent ingredient. But he also needs to drink the pure water of the classical and romantic springs. He will get plenty of Jazz in America. He cannot escape it in this day in any part of the civilized world. Last summer in Germany I noted that



PERCY GRAINGER

but one which gives it unlimited individuality, Beethoven, in the Scherzo to his 'Pastoral,' has satirically suggested a peasant group in Europe doing the same thing. Indeed, it is a characteristic of many aboriginal groups. The Maoris, of New Zealand, when singing in alleged unison, often reveal that certain individuals are a quarter of a tone sharp or a quarter of a tone flat. The effect, especially in the distance, is far from disagreeable. There is always a kind of fuzz around the note. One hears this donc deliberately in Jazz orchestras in America-

of course in a more sophisticated way. "If Jazz had done nothing more than to break down certain old orchestral jail wails, it would be justified. It is in the instrumentation of the modern Jazz orchestra that the musician is principally interested. This is momentous in every way. To me it represents an advance in instrumentation only to be compared in extent with that which occurred in another line between the instrumentation of Beethoven and the instrumentation of Wagner. It has opened up glorious instrumental possibilities.

"It is amazing to me that the Saxophone, the supreme achievement of the great instrument maker, Adolphe Sax (the inventor of the bass clarinet and the perfector of the brass instruments which made many of the "This strong Anglo-Saxon element preserved in most beautiful passages of Wagner possible), should SEPTEMBER 1924 Page 593

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Jazz had made a really noticeable impression upon the scores of the works of many modern composers I heard, The influence was superficial, but it was there, nevertheless, and it is steadily growing. "My chief impression of the best Jazz is that it is

near-perfect and delightful popular music and dance music. It is that and nothing more-and what more should it be?

Why Chopin Used a Metronome

By T. L. Krebs

IN writing about Chopin as a teacher, Carl Mikuli, an intimate friend of the master, and one of his most famous pupils, said, "In keeping time Chopin was inexorable, and it will surprise many to learn that, with him, the metronome did not come off the piano " Mozart said. "The most indispensable, hardest, and principal thing in music is the tempo," and he took pride in the fact that he always kept accurate time. Ferdinand Ries, one of the few pupils Beethoven ever taught, relates that the great master always played in perfect time, and that he insisted on strict time in others. Schumann says in his well-known Musical House and Life Rules, "Play in time! The playing of some virtuosi is like the staggering of a drunken man. Take not such for a model." Hummel says, "The player must strictly observe the time throughout the entire piece. The soloist is often himself at fault if he is badly accompanied even by a good orchestra." Chopin himself writes, "The left hand should be like the leader of an orchestra; not for one moment ought it to be uncertain and hesitating," Surely such men, of the highest musical authority, must be taken seriously.

No real musician will interpret the expression "playing in time" as advocating an imitation of the absolute, unwavering rigidity of a pianola performance, nor the brainless thumping of any other similar reproducing machine. Neither will be favor an habitual adherence to the heating of the metronome. At the same time the truth remains that a teacher who is unable to play in exact accord with the metronome is not competent to teach others to play in time; for, unless a player or singer thoroughly understands the rhythm of a composition and can measure with absolute accuracy the relative length of each note and rest, no matter how long or short it is, he or she cannot possibly perform a composition correctly. It is only when a performer is absolute master of time and rhythm, that he or she can take intelligent, artistic liberties with the printed notes and rests-liberties which instantly differentiate the intellectually controlled performance of the human player from any device of the pianola type.

In order to become more and more firm in properly observing the rhythm of a composition and in measuring correctly the volume of the individual notes and rests (a matter quite different from the regularly recurring musical pulsations), the greatest care on the part of both teacher and pupil is demanded. It is not sufficient that the teacher sits by and drones, "one-two-three-four," or whatever the measure beat may be. It is imperative that this counting be exact, distinct, incisive, and that the pupil should count and play exactly in unison with the teacher's counting. This does not mean that a player should always count aloud, but that he should always count. Furthermore, even the greatest players count the time of the composition they are performing, though, perhaps, not always conscious of the fact that they are do ing so. One of the most distressing things to a musician is to be obliged to listen to somebody wandering and meandering through some spineless performance devoid of vitality and meaning, because of inaccuracies caused by defective rhythm. Hans Von Bülow, one of the greatest musicians and pianists who ever lived, said, "Rhythm wrong, everything wrong,'

Sharps and Flats for Little Ones

By Mrs. Frank Barnes

WE all know how difficult it is to impress upon small children the fact that so many of the notes read are not to be played just as they look, to them, because of the sharps or flats in the signature. I have a little method that has proven so successful that I would like to pass it on. For example, with the key of F Major, I explain to the pupil that in this scale or piece we have one key (B) who is quite above his fellows in importance, as he employs a servant (the flat) to do his work for him. I have found this a great help. The pupil likes to enlarge upon the idea that we are dealing with an aristocrat who always has an assistant.

Sight-Reading Without a Teacher

By T. S. Lovette

IF you were walking along a pathway and an obstruction confronted you and you were not looking ahead, what do you think would happen? Even if you were looking ahead, and were not thinking ahead, would not the result be the same? But suppose you did both, and did not pre-act, you would still at least stumble. It is possible to look ahead blankly.

It is possible to think of the obstruction and not prepare mentally for the act of stepping over it In reading music, the process is identically the same.

First, you must look ahead, if only a few notes. Second, you must learn to recognize the notes quickly. Third, you must mentally prepare and must pre-act on the hands or vocal chords, as the case may be.

using a visiting card, or anything else that will serve the same purpose, to cover the notes as you read them, passing the card over the notes as slowly as is necessary to permit you to read steadily, yet compelling you to look ahead, to think ahead, and to mentally pre-act. The proper terms for the entire process would be recognition, precognition, pre-action and action.

If no friend is present to assist you, try to compel yourself to apply the same system, always looking ahead. Start at a very slow tempo; for there is better mental development when the mind acts at regular periods than f allowed to stop when any little difficulty presents itself, and to travel rapidly when the reading is easy. The line of least resistance means no development, whereas the system suggested means success.

Naturally, the better you know your notes and the quicker your recognition of keys, scales and chords, the quicker will be the development; for then you will be enabled to grasp a number of notes at a glance. Persistent and accurate practice in accordance with the

Will You Pay the Price?

ANYTHING worth having is worth a price. who expects some day to enjoy the fruits of success, must pay the price. With the student this cannot be done in the twinkling of an eye. It is a protracted process. must be given, for money is not the only sacrifice which must be laid upon the altar of self-development.

The modern youngster cannot live the wild jazz-mad life and at the same time be a successful student. There must be long periods of practice, seasons of pleasant relaxation, and regular hours of sleep.

The really great musician is a poet at heart as well. He is a sensitive creature, alive to the beauties, the joys and sorrows which surround him. The virtuose of to-morrow is not the "lounge lizard" or "candy ankle" of to-day. He whose social engagements claim much time will lack the hours for study. A true musical education cannot be acquired in a short time. Like a tiny and delicate plant it must be cultivated and nurtured carefully. Perhaps there are some who will say, "Oh, well, if I've got to give up a lot of other things in order to succeed in music, I'll let the music drop." With that as their attitude, the sooner they drop it the better; because if love of the art was a part of their being they would allow nothing to interfere.

It is a saying, though trite, that "You cannot eat your cake and have it, too," and this is but all too true. Anything great, anything at all worth possessing, is worth

A genius is often considered "queer," or different; and he is. Why? Because he walks the heights; because he has sacrificed the foibles of the multitudes for the soul-satisfying things; and he is living a life just a little fuller than the person who is nurtured by the so-called pleasures.

The price for a musical education must be paid; but dividends will gladden the heart of yourself as well as others.

"THE idea peculiar to music, the idea which music gives and which the other arts would be incapable of giving, is that of immaterial existence. . . It presents, in short, the condition of being a being without being an object."- JULIEN BENDA.

Get someonc, if you possibly can, to help you by

foregoing instructions cannot fail to bring success.

By Roy Lee Harmon

We must pay an admission before we are allowed to enjoy an entertainment. The music student of to-day, Weeks, months, years, of drudgery and self-denial

a sacrifice and usually demands it.

Teach Cooperation by the Use of Two Pianos

THE ETUDE

By A. Lane Allan

Have you thought of the use of two pianos as a good preparation in cooperative work?

A successful teacher has tried the following method of bringing about a sense of preparation in working with others. As a training in alertness it is unexcelled. Such a method paves the way for successful work as an accompanist, by keeping the pupil ready for the next note or phrase. He knows that if he does not "keep up with the procession" it means "begin again."

At the beginning of the musical year two pianos are placed in the music room in such a way that those playing do not face each other. The reason for this s that there is always someone who begins to play when he sces someone else begin. In this way he is made dependent upon himself for the knowledge of the proper moment to play a certain phrase or movement. He unconsciously acquires the "feel" of the proper time to do things. This, of course, is valuable later when he has no one on whom to depend when he is undecided, whether in his musical career or in other phases of his life. The music chosen is always well within the ability of all four of the pupils taking part, and is sight reading, something with which they are not familiar. The spirit of competition enters here and lends zest to the performance.

Half an hour per week of this kind of work will prove helpful. Though no charge is made, it will prove a good investment.

Carrots for a Donkey

By Sibyl Croly Hanchett

IF you are a fair amateur pianist, who, for reasons of finance, occupation or situation, cannot study with a good teacher, remember the donkey and the carro

A certain lazy little donkey would not travel without the lure of a carrot held before his nose. His master solved the problem by an ingenious contrivance attached to his cart, which held the carrot six inches out of the animal's reach, no matter how fast he went. History fails to state, but we may hope that industry was rewarded with a juicy mouthful at the journey's end.

Pianists, as other people, are a combination of master and donkey. The driving is to be done by whip or carrot. A carrot is offered

Here is one of the ways in which the pupil may keep a carrot enticingly in view. Play the D-flat scale, both hands, three octaves, with firm touch, smooth rhythm, no accent, watching the curve of each finger. In the same manner play the B-flat minor scale. Then D major, B minor, E-flat major, C minor and so on, progressing chromatically up the octave-each major key followed by its relative minor-without a stumble, false accent, wrong note or mistake in fingering.

Easy? Good. Do the same in sixths-fourths-fifths -with your eyes shut-accenting every fifth note. Keep adding difficulties until you meet your challenge: then practice according to the following plan:

Assume, for argument, that you are one of the many rather fair soloists who would have trouble in performing the first requirement. Observing the directions given above, start your scales at D-flat major. All goes well until you reach, say, C-sharp minor. Then you get to wool-gathering a little, or speeding beyond your limit: or perhaps this is one of those personal fiends that you have always avoided, and you make a mistake. Practice C-sharp minor until you have played it perfectly five. times consecutively. It may require all of this practice period and all of to-morrow's. Do it, if it takes a week Then start again at D-flat. Perhaps this time you will climb safely to G-sharp minor, or you may come to grief on easy D major. Wherever the accident occurs, stop and pay your penalty, five times perfectly in succession, before beginning again at D-flat.

You may not succeed for some weeks in playing the whole twenty-four scales fluently in chromatic succession. But the success, when it does arrive, is a very wholesome and juicy carrot. Munch it in peace. There are plenty more; sixths, for instance, or arpeggios, if you par-

In six months you will find that your technic has improved as much as if you had been guided by a good teacher; your power of concentration has developed enormously; and the fact that you have become accustomed to racing against difficulties under a slight nervous tension has greatly lessened your susceptibility

Where is Jazz Leading America?

Part II of a Symposium Which Has Already Attracted National Attention

bert, John Luther Long, Vincent Lopez, Will Earhart, Lt. Com. topics. Mr. Clay Smith reveals the sinister origin of jazz.

WALTER R. SPALDING

PROFESSOR OF MUSIC, HARVARD UNIVERSITY

In reply to your request that I send you a few words concerning the burning jazz question of the hour, it seems to me in this, as in so many other human affairs, that it is a matter of proportion.

Everyone, I think, feels the excitement and refreshment which has been brought into music by means of the new and stimulating rhythms connected with jazz and ragtime. Some of us only take umbrage when we hear the extreme devotees of Jazz say that is it the greatest modern contribution to music and is destined to supersede all other music. As a matter of fact, Jazz is a development of the rhythmical side of music, which is the most vital factor in music, but which in many ways may be considered somewhat of a negative virtue. It is taken for granted that a normal, healthy man will have a good heart beat; and it is taken for granted that good music will have rhythmic vitality and variety.

But good music must surely have many other qualities, such as melodic outline, deep emotional appeal, sublimity and ideality; and if the best that we can say of Jazz is that it is exciting, it seems to me that many of the highest attributes of music are left out. In this, however, as in many other aspects of music, the good features will gradually be incorporated into the conventional idiom, and extreme mannerisms will be eliminated; for, whatever music is or is not, it is a free experimental art and has always been developed by composers trying all sorts of new possibilities in the way of rhythmic melody and harmonic effect, the possibilities along these lines being boundless.

BOOTH TARKINGTON

FAMOUS NOVELIST AND PLAYWRIGHT

I wISH I knew enough about jazz to answer your questions with any symptoms of intelligence. I fear however, that I cannot. I can give you my vague impressions only. I should not think jazz music the outcome of the spirit of unrest of these times. I should not think it the cause of much unrest, either. It might be considered an accompanying phenomenon, perhaps.

I do not think jazz is leading America anywhere. I do not find myself condemning jazz; that is, not all jazz. I have heard jazz that was mere squeak and boom and holler and bang; and I have also heard jazz that seemed, perhaps, rather sensuous, but it was at least sensuously intelligible. I do not see it as the voice of new America, however. It seems to me to be purely incidental.

DR. STEPHEN WISE

RABBI OF THE FREE SYNAGOGUE, NEW YORK, N. Y.

"I AM not sure jazz is leading America. I think that jazz is one of the inevitable expressions of what might be called the jazzy morale or mood of America. If America did not think jazz, feel jazz and dream jazz, jazz would not have taken a dominant place in the music of America.

"I quite agree with you respecting the vcry great importance of such music as is music, the great music. The substitution of jazz for Beethoven, Bach, Wagner and Handel is no sadder than the substitution of Phillips Oppenheim or Rex Beach for the novels of my youth, George Eliot and Thackeray. Mencken is a sort of literary jazz, though perhaps a little less light-footed than jazz helps folk to be. I would not prohibit jazz or discredit it. The fear of which jazz is an inharmonious symptom is far too deep-seated for censorship or inhibitions or prohibitions. When America regains its soul, jazz will go, not before-that is to say, it will be relegated to the dark and scarlet haunts whence it came and whither unwept it will return, after America's soul is reborn."

DR. LEOPOLD STOKOWSKI

DISTINGUISHED ORCHESTRAL CONDUCTOR

THE following is reported from an address by Dr. Stokowski, before the Forum in Philadelphia: "Jazz' has come to stay. It is an expression of the times, of the breathless, energetic, super-active times in which we are living, and it is useless to fight against it. "Already its vigor, its new vitality, is beginning to manifest itself.

"The Negro musicians of America are playing a great part in this change. They have an open mind, and unbiased outlook. They are not hampered by traditions or conventions, and with their new ideas, their constant experiments, they are causing new blood to flow in the veins of music. In America, I think, there lies perhaps the greatest hope in the whole musical world.

"In France today there are many clever musicians, most outstanding of whom are Debussy and Ravel. In England a school is growing steadily, and shortly it will burst into bloom like a flower. But though there is much talent, the world is still in the throes of a big unrest, for which it is striving to find expression. There is no great spirit, no great genius, such as Wagner, dominating the world of music at the present time.

"With the very complex music of today, an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living pulsating, vibrating thing. He it is who must co-relate the instruments, the different kinds of phrasing and the various types of technic and make plain to the public that which, unaided, it could not understand or appreciate.

"Art is going to develop in the future, speedily and in multiple forms. There will be no prohibition going on in music. There is going to be greater and greater variety, because it is going to reach more and more persons. Music is going to enter more and more into our lives and become a part of our philosophy."

ROBERT M. STULTS

COMPOSER OF "THE SWEETEST STORY EVER TOLD," ONE OF THE MOST SUCCESSFUL SONGS EVER WRITTEN-REPUTED TO HAVE SOLD OVER 3,000,000 COPIES DURING THE LAST THREE DECADES

I HAVE expressed myself so frequently on this subject, in casual conversation, and in such a vehement manner, that it will be rather difficult for me to put my opinion in public print, and leave out certain expletives. It is hard to talk about this "mongrel" music and keep calm. For years past I have watched the gradual deterioration of the so-called popular music of the day. In the modern dances this is particularly noticeable. I don't object to the dances as such, for I have always enjoyed dancing; but the infernal racket that usually accompanies them, and the monkey shines of some of the performers, are enough to give even a musician of my type a chronic case of "jim-jams."

One cannot help comparing the dance music of thirty years now with the traverties of the present day. Think of the of Workshort of the traverse day is the help of the second second second second second second help of the second second second second second second help there is the second second second second second help there is the combination of fidles index, and the littler is the combination of fidles index. Shades of Terpischere i happy are ye that your errs cannot heve the parabolic that we regard

This jazz epidemic has also had its degenerating effect on the popular songs of the day. In fact, nearly every piece of dance music we now hear is a re-hash of these often vulgar songs. But I am optimistic! There is every indication that the ballad of the past, with its strong heart appeal, is again coming into favor. This is strongly indicated by the number of love songs that have recently sprung into popularity. I may be pardoned if I mention "The Sweetest Story Ever Told," a song written thirty-two years ago, and which during the past

The attention of the reader is called to the last issue of "The Etude," John Philip Sousa, U. S. N. R. F., Paul Whiteman, Isham Jones, which was devoted in part to the "Jazz Problem." In that issue there Henry T. Finck, and others. These, together with the following, make were noteworthy contributions from George Ade, Mrs. H. H. A. Beach, the most comprehensive investigation of the subject ever accomplished. Felix Borowski, Charles Wakefield Cadman, John Alden Carpen- "The Etude" does not endorse jazz, by discussing it. We merely enter, Dr. Frank Damrosch, Franz Drdla, Arthur Foole, H. F. Gil- deavor to keep our readers constantly informed upon present day musical

> two years has scemingly taken on a new lease of life; the sales now approaching the 3,000,000 mark. Another happy sign is the fact that publishers are demanding more and more songs of a higher and more refined sentiment; and publishers are not given to printing music that the people do not want. "Jazz" has created a "malarious" atmosphere in the musical world. It is abnormal. The air needs clarifying 1

CLAY SMITH

WELL-KNOWN CHAUTAUQUA PERFORMER AND COMPOSER OF MANY SUCCESSFUL SONGS

IF the truth were known about the origin of the word "Jazz" it would never he mentioned in polite society. I have seen many quotations from active-minded musicians who have guessed at the origin of the term but they are far from the facts. Thousands of men know the truth about the ancestry of "Jazz," and why it has been withheld is hard to tell.

When I was a boy in school, some thirty-five years ago, played the trombone and it did not take long in those days for me to get the reputation of being a prodigy. At fifteen and sixteen I had already made tours of western towns including the big mining centres when the West was really wild and woolly. Those were hard rough settlements and many of the men were as tough as mankind ever becomes. Like all adolescent boys let loose on the world I naturally received information that was none too good for me and was piloted by ignorant men to dance resorts which were open to the entire town. These dance resorts were known as "Honky-Tonks"-a name, which in itself suggests some of the rhythms of Jazz. The vulgar word "Jazz" was in general currency in those dance halls thirty years or more ago. Therefore Jazz to me does not seem to be of American negro origin as many

The primitive music that went with the "Jazz" of those mining-town dance halls is unquestionably the lineal ancestry of much of the Jazz music of to-day. The highly vulgar dances that accompany some of the modern Jazz are sometimes far too suggestive of the ugly origin of the word.

I know that this will prove shocking to some people but why not tell the truth. "The Truth is mighty and will prevail." "Jazz" was born and christened in the low dance halls of our far west of three decades ago. Present day "Jazz" has gone through many reformations and absorbed many racial colors from our own South, from Africa, the Near East and the Far East. But why stigmatize what is good in the music by the unmentionably low word "Jazz?"

If I were to get upon the platform and merely repeat some of the utterly horrible scenes that were forced upon me at those "Jazz" resorts during those boyhood tours, any respectable audience would be petrified. Do you wonder that the very name "Jazz" is anathema to me!

Having played high-class music with the Smith-Spring-Holmes Company, in some three thousand engagements in Chautauqua and Lyceum, which have taken me to the remotest parts of the country, I have heard so-called modern Jazz of all kinds. Who can help it?

Some of the modern Jazz arrangements are strikingly original and refreshing, with an instrumentation that is often very novel and charming. Music of this kind is far too good and far too clever to slander with the name 'Jazz." It is very American in its snap, speed, smartness and cosmopolitan character. Why not call it "Ragtonia" or "Calithumpia" or anything on earth to get away from the term "Jazz," But, even the best of this entertaining and popular music has no place with the great classics or even with fine concert numbers, except perhaps in a few cases where musicians of the highest standing, such as Stravinsky, Carpenter, Cadman, Guion, Grainger, Huerter and others with real musical training, have playfully taken "Jazz" idioms and made them into modernistic pieces of the super-jazz type.

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FRED STONE FAMOUS COMEDIAN-DANCER

PRESIDENT OF NATIONAL VAUDEVILLE ARTISTS THE following is part of an interview printed in the New York Times. Mr. Stone traces the origin of Jazz

to a ragtime piece known as The Pasmala. "I can't remember where I first heard The Pasmala The name is a corruption of the French, 'pas a mele,' which means 'a mixed step.' That is exactly what it was-a step generally done backward, the dancer, with his knees bent, dragging one foot back to the other to broken time; a short, unaccented beat before a long accented one, the same principle now used in jazz and known as syncopation.

I first heard ragtime in New Orleans about 1895. It was in a cafe, and there was a little negro at the piano. He would play one of the standard songs of the day, such as 'Mary and John,' and then he would announce: 'Here's the new music, the way us plays it,' and he would break into ragtime. I'll never forget the way that negro chased himself up and down the keyboard of that piano. He was doing, or trying to do, everything that the eccentric jazz orchestra did three or fous years ago.

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"All this took practice, plenty of it, for a dance had to be good. There was no such thing as a pretty good dancer, because engagements were limited, and a dancer who could not dance as well as the best was crowded out. Work was scarce enough for the best ones, and they were constantly traveling about the country. And all of this dancing lasted long after ragtime had its first big flare-up. What caused it to go out was the introduction of foreign stuff, such as splits, adaptations of Russian steps, jumps over the foot and all those things.

"Whenever the talk turns to American music and American dancing, I always wonder if there is any music or dancing more thoroughly American than syncopation and what we at first called ragtime. I do not pretend to say that this music originally was anything but what it was-the creation of illiterates. But it was spontaneous, and as thoroughly original, though in another mood, as the so-called songs of the South which might have been inspired by negro chants.

"If jazz develops into a form accepted as music, there will be interest a century hence as to its origin. That means if it is generally accepted that The Pasmala was the first ragtime song, that Ernest Hogan, an almost forgotten minstrel, will be hailed as the founder of the new American music."

GEOFFREY O'HARA

WELL-KNOWN COMMUNITY SONG LEADER, COMPOSER JAZZ is teaching America new tone colors in orchestral instruments. It is interesting the whole nation in rhythm, in melody, in keeping time. It is establishing the first principles of music in everyone (call it noise-what is music but beautified noise; call it rhythm-what is music but ordered and beautified rhythm?)

Jazz has been an entering wedge for millions who had not taken the first step in music. Jazz has met them half way. Jazz is a mediator and advocate, a great gobetween, a sort of theatrical announcer, a herald of better things, a jester,

Jazz is knocking at the door of the Temple of Music. Old Dame Muse will open the door. Even now I hear her shuffling old feet and the creaking of that rusty old door of tradition. It will soon open. Jazz will be conducted to take its rightful seat in the Hall of Fame where it will be taught etiquette.

PAUL SPECHT

WELL-KNOWN CONDUCTOR OF SUCCESSFUL ORCHESTRAS

WHERE is jazz leading America? I can best answer the press in fits, declaring that "jazz music is like whiskey; a powerful stimulant with a depressing re-Another critic says, "the body throws off the action." poison alcohol, but jazz is lasting," and so on.

Well, briefly, if you refer to jazz of the past, noisy, slam-bang style, the critics have a good fair reason to shout, but if you or I refer to the present-day jazz music, I prefer to think of it as "rhythmic symphonic syncopation," a particular brand of music fit for the ear and fit for the feet; in other words, it sounds as pleasing as it feels to the feet of the dance enthusiast; something that is elevating instead of degrading. Many letters received by me in my recent essay contest on jazz confirm this

This symphonic syncopation was founded by scholars like Bach and Brahms, and so, by adding a good share of spicy rhythm we define modern American dance music, the greatest of musical educators of the masses our art has ever known. Do you realize that this form of music is a forceful stepping stone to stimulate interest in the study of music; a step of musical development, distinctly American, that is teaching the public to better appreciate our big symphony orchestras?

The radio and the phonograph have proven big factors in this development. In our smaller towns and cities where the small five or six-piece jazz band used to be the rage, today they are grouping into ten to fifteen-piece dance orchestras, imitating what they hear from the top-notch dance orchestras who broadcast over radio regularly; or often they take a phonograph record and play it over, observing all the musical arrangement, color, phrasing and detail that some famous orchestra leader has either paid big money for or else he has lain awake nights to think of some new novelty or embellishment to retain his supremacy amidst a competition that is rapidly bringing this unique native development to the fore. In other words, this so-called and grossly misunderstood "American Jazz" has probably equalled the American dollar as the American trademark of notoriety in Europe, Asia and even Africa. It has rapidly spread to the four corners of the world.

Now, then, if this form of music is like that critic's whiskey, with a lasting effect, then I prefcr the stimulant, although I am not a drinker, since I am convinced that modern dance music occupies a permanent place in the development of America's progressive spirit and it has proven a welcome and effective stimulus, taking the place of liquor, banned by prohibition.

A Jazz "Characterization"

IN a recent article, the widely-read music critic, Mr. Gilbert Selden, in Arts and Decoration, has given a distinctly clever characterization of Jazz, and from it we quote:

"Among the lively arts, jazz is at present the most promising. It is hard, precise and unsentimental. It is not sloppy, it is sclf-assured, it is never dull. . The jazz of ten years ago was impudent and mocking. Whiteman and Lopcz preserve the lightness of spirit, transferring the jokes to the musical instruments and to the transformations in tempo which they make,

"The orchestra as now constituted exploits the banjo and saxophone, which, it is surprising to learn, were absent from the original jazz bands. In reality the characteristic of the modern jazz band is its deficiency in strings, made up by the diversity in wood-wind, exuberance of brass, and the utilization of the saxophone family, which has the ambiguous quality of wind and brass, of reedbell. That constitution is suitable enough for dancing: If the jazz orchestra ever becomes a concert body, the strings will have to be enlarged. "Jazz is roaring and stamping and vulgar you may say;

but you can not say that it is pale and polite and dying. . The strength, the touch upon common things, the hold upon common emotions, the almost rapturous freedom, the carelessness, the lack of dignity, the very vulgarity, if you insist, of jazz are treasures beyond price in a world which is busy with business and a society corrupted by false ideas of politeness and gentility in the arts. Jazz at least is mastering its machine instead of allowing itself to be enslaved. It will not sacrifice music and it will possibly create music."

upon Piano Playing, by the famous Russian Virtuoso, Mark Hambourg,

THE ETUDE

Would Mozart Write Fox-Trots If He Lived To-day?

THE following from Mr. George Vail, of the wellthis by making a reply to the jazz critics and old karned professors and the like, who continually sphere into time Mr. Davis is widely advertising that he will give a prize of \$100 for a name for our distinctive American dance music that will not carry the stigma of jazz.

ALL great national schools of music have been built on the songs and dances of the common reople. Such folkmusic, while a very humble form of art, is the indispensable raw material from which masterpieces are fashioned. Great composers have universally recognized this indebtedness and the greatest among them have not considered it beneath their dignity to compose songs and dances in the popular style of their day. It has remained for American purists to profess unbounded contempt for contemporary dance music, familiarly known as "jazz," and in the same breath to deplore the absence of a distinctively national school of composition,

Most of the crudities of "jazz," are due to an utter lack of interest, on the part of our austere academicians, in an idiom which, whatever its cultural shortcomings, is American through and through. Mozart. Haydu and Chopin, were they alive today, would write fox-trots as naturally and inevitably as they once composed gavottes, minuets and mazurkas. The perfection of these now classic dance forms, which in their unpolished state were the "jazz" of their day, may be attributed largely to the eurobling influence of such masters. We have it in our power to achieve similar results to-day; but nothing can be accomplished until we drop our present attitude of superiority and take an intelligent interest in our own popular music. The average level of the latter could be lifted considerably if it were possible to disseminate more widely a knowledge of the elementary principles of musical form. One has only to listen to the great majority of popular dance melodies to become convinced that few of the composers in this field possess technical skill sufficient for the proper construction of sixteen-bar choruses. Since most of them are capable instrumentalists their musical illiteracy must be laid at the door of the teaching profession. Five minutes of every lesson period devoted to a simple analysis of the compositions studied would speedily remedy this appalling situation and the gain to music would be enormous.

Give Muscles a Thought

By Rena I. Carver

THE director of a gymnasium gave a little solvice to a new class, which has been adapted for music pupils : Try not to overdo. Do not take heavy exercises or weightlifting every day. Do them every other day and on intervening days practice something entirely different. In other words, play fast-velocity studies and something light

Be sure to warm up and become thoroughly supple before heavy exercises, for it is dangerous suddenly to exert a cold and stiff muscle.

If you perspire much while practicing, drink a glass or two of water (not too cold) at any time. That restores to the system the moisture that you have lost, and refreshes you.

It is well to practice the hands separately because the mental concentration is greater; the movement is usually better executed and danger of overdoing lessened. In alternate exercising use the weaker hand first so it will get best attention. If there is much difference, give the weaker one special exercises. But in learning a new exercise or an unfamiliar one, use the stronger hand, as that lessens the danger of strain; and if a strain should occur it gives the weak one a chance to catch up with the other instead of falling farther behind. Use complete movements. Short, unfinished movements, especially when accompanied by a heavy strain, gradually diminish the muscles' latitude of action and tend to a cramped, "muscle-bound" condition. In testing yourself do not do your best at the first

trial. Sct the metronome at about one-quarter of your speed to make sure that positions are correct and to warm the muscles. Rest a few moments, then try about one-half your speed. Rest again and try three-quarters of your limit. Next, do your best on the feat you are

Never hold your breath in any exercise for more than a few seconds. Take four or five deep inspirations between movements-while the muscles are resting. Next month THE ETUDE presents the first of a notable new series of important articles



Instrumental Music in Public Schools

By GLENN H. WOODS, A. A. G. O.

Director of Music, Oakland, California

Mr. Glenn H. Woods' Success with the Orchestras and the Bands in the Public Schools of Oakland, California, Has Attracted Nation-Wide Attention. His Methods Have Literally Brought About a Revolution in Certain Phases of Musical Education

Few are the cities that have not responded to the popular demand for instrumental music in the schools. The evolution has been natural, steady and secure, developed by the increasing interest in instrumental music through Symphony Orchestras and Concert Bands. Every city of any commercial importance has at least one Symphony Orchestra listed among its advertised achievements.

Instrumental music is of itself its best salesman. It has a variety of tone color in the four choirs of sound that appeals to the auditory senses. Its harmony is triplicated in three different sections of the orchestra and reenforced by the fourth; it has height and depth, force and delicacy, tragedy and tenderness, so that no sentiment within the gamut of human emotions is left untouched by the tone color and technic of pure sound that emanates from an orchestra. Small wonder, then, that instrumental music has finally penetrated the confines of the elementary as well as the high school.

The boys and girls of today are the men and women of tomorrow; and as taste, culture and refinement become needs of the daily life in mature years, the appeal to

these tastes cannot be applied too soon. Music appreciation has acquired considerable vogue in recent years; and those who can perform and participate in musical production are the more apt to have a highly cultivated degree of appreciation. American boys and girls have just as much innate musical instinct as the boys and girls of any other nation. We of America, however, have been concerned too largely with the elements that provide for "making a living." Having succeeded admirably in this undertaking, the time is now propitious to add to our accomplishment the elements that presage the tastes we evidence in the life we live.

Music for Everybody

Music is by no means a subject which only the elect can acquire. The average boy and girl shows marked ability in all phases of musical technic, when that instruction is available and they are exposed to its mysteries(?). Their voices are quite above the average and respond quickly and permanently to vocal training; piano and instrumental technic offer few obstacles that they cannot master; harmony is not a closed book nor an unwelcome study; they grasp its principles quickly and uced only to be well taught to be able to acquire its use.

Orchestration and arranging hold no terrors for high school students. Orchestral tone and instrumentation are already almost a daily association, and this acquaintance makes easy the approach to the goal of thinking pitch in different qualities and quantities. So music in any of its diversified phases can be assimilated by the American boys and girls if instruction is available.

Educators have been slow to recognize the educational value of the subject; for few of them have ever had any appreciable training or experience in the subject. Music has acquired some recognition in the educational

program; but it has not yet received the endorsement that guarantees the momentum of success it can develop

if the endorsement were more of a conviction in its potentialities rather than resignation in behalf of an experiment. President Eliot (Emeritus) of Harvard stated that: "Music, rightly taught, is the best mind-trainer in the group." The educational leaders heard but did not heed; for experience in the subject aroused no reciprocal conviction as to the merit of the statement. Music has had to ferret out its own course in the schools and adjust itself to established procedure dating back many years. Despite this handicap it has grown, expanded and acquired a permanency that augurs well for its future achievement "If the child be more than his information we shall

not neglect his taste"-(Developing Mental Power-P. 70-George Malcolm Stratton). Does music develop the artistic taste of the child? Is the element of taste in art, literature and general culture influenced at all by such music as may come within the experience of the child in his school years?

Music for so long a time has been considered a fad by



the majority of educators that the layman is frequently inclined to question its real intrinsic value. To aid the layman and others who may still question its value, may it be said that music is the most universal of the arts, and those who frequently derive the most pleasure from it have little knowledge of the subject and regret it exceedingly.

The child is the man in the making and music should he part of his equipment. It will never do him any harm and may do him much good. This is a certainty beyond a doubt, so let us proceed to the ways and means of accomplishment.

Every child spends a large part of his first eighteen years in school. His music and school work must progress simultaneously or one or the other be neglected if not entirely ahandoned. If he possesses musical ability of a marked degree the school studies are usually sacrificed, with a permanent educational deficit to the child. If music be to his dislike he is most certain to face later a regret that music instruction was discontinued at a time when mind and muscle were retentive and pliant. Very few persons acquire facility in any drill subject after twenty years of age. The concert artists now before the public were masters of technic on their chosen instruments while still in their teens. It is imperative, then, that music be part of the instruction received during the school years and for that reason it should be part of the

form, but it is more frequently confined to singing. In the last decade, however, instrumental music has attracted considerable attention and many cities have incorporated it in the program. This particular phase of music usually appeals to boys; and music for boys is the theme of this

average boy of average intelligence, with good teaching, can learn to play almost any instrument and produce therefrom material sounds that are quite above the average. The unusual instruments of the orchestra, such as the oboe, bassoon, French horn, string bass, flute and clarinet, fall easy prey to the nimble fingers and alert minds of the bright-eyed, vigorous American boys, and they derive no small pleasure from being able to make the "thing do stunts." If the boy can do it, and he can,

Superintendent. If he says instrumental music is to be taught in the schools, the first hazard is passed and the fairway looms clear for a long drive.

The instructor is the first consideration. Good performers are not always good teachers, and vice versa; but a good teacher must know how to perform on orchestral instruments, if success is to attend the undertaking.

missive.

curriculum of the school. All progressive school systems have music in some

The Teacher Taste in art, literature and music can be acquired. The

he should be given the chance to do it. The first move in this decision must be made by the

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The violin is, of course, the major instrument to be considered; but that does not guarantee that the woodwind choir will receive correct attention unless the instructor knows something about that section. Then the brass should not be neglected and most of all the drum section. Let us look at the different instruments in the orchestra and investigate the problem from a practical standpoint.

The string choir has violin, viola, cello and string bass. A good violinist can always play viola; so the cello and bass are the only two that need consideration. The knowledge necessary to carry pupils to a stage of proficiency on either of these instruments can be acquired by any violinist in a few months

The reed or wood-wind section has clarinet, flute, oboe and bassoon and the "moaning saxophone." Of these the clarinet is the more complex, as the fingering of the others is quite similar and the single and double reeds are the only additional obstacles. So a knowledge of the clarinet is decidedly advantageous for the instructor, and the rest can be learned by application.

In the brass choir are cornets, horns, trombones and tuba; and the most formidable two are the horns and trombone. The technic of each is distinct; yet, with a playing knowledge and experience on the cornet, these two instruments are possible of attainment.

The remaining section is the drums; and because of their dominance, especially in the hands of a husky boy, one needs information concerning the execution of the instrument and not of the player.

As a summary, you naturally wonder if one man can do all of this and do it well, and the answer is yes. Most musicians play more than one instrument and some play many; while others know the fingering and general technic of the different instruments well enough to start a pupil and continue his instruction until his playing ability and interest in music urge him to seek a special teacher. Every community has musicians who are so equipped; those musicians not so versatile are willing to increase their professional efficiency by taking up the study of the instruments they do not play.

For the teacher, then, find the man who can play more than one instrument-violin, first; clarinet, second; cornet, third; or any substitutes for these except the ukulele. Many persons will hold that a teacher so equipped is a "jack of all trades;" others will venture that he cannot teach all instruments with equal facility; but the prime factor yet to be considered is the orchestra itself. Each member in a professional or symphony orchestra is master of the instrument of his choice; but school children are not yet masters and they present an entirely different problem. For that reason a teacher who has a good working knowledge of many different instruments of the orchestra will weld and develop a better ensemble because of this ability. The composite effect of the orchestra as a whole is preëminently the main objective of instrumental music in the public schools.

Equipment

No other department in the schools dealing with vocational subjects such as manual training, cooking, sewing, millinery, or the trades, has as little of the equipment furnished by the Board of Education as the music department. A library of music, racks, and instruments are the only equipment needed; but the need of these is impera-To any orchestra, anywhere, in any city, will be brought violins, cornets, clarinets, maybe a flute, cello or trombone; but what of those unusual instruments, the viola, string bass, oboe, French horn, drums and tympani, so necessary to complete the instrumentation? These must be supplied by the school department just as they supply typewriters, sewing machines, lathes and forges. And what of the cost? The money invested in one machine shop alone would furnish all the unusual instruments needed to complete the instrumentation of ten high school orchestras and bands, to buy a large library of good music, a grand piano, and still leave enough to start a substantial savings account.

Many are the Principals who will escort you through the educational plant and expatiate at great length and with much pride upon the new and modern equipment to be found in every branch of trades and arts, except the music department. This must be content with pianos of dance-hall type and tone; orchestras and bands perform with only half the complete instrumentation demanded; and the Principal is satisfied "because it is cheap" and the music instructor is dissatisfied "because it is incomplete.

And what of the pupils? Are there boys and girls in the schools who could learn to play these unusual instruments? How do pupils learn to manipulate a typewriter at one hundred words per minute? How do they learn to cook pies and eake that rival those that "mother used to make?" How do they learn to run a lathe, a planer, a (Continued on page 643)

Quick Ways of Teaching Youngsters the Notes

By Mrs. R. J. Manning

As all teachers of experience know, the beginner needs more careful instruction than the advanced student. Good or bad habits in music are formed early as in everything else. How often we hear music teachers say, "If they knew their notes; I would not mind teaching beginners." Now let us make this much dreaded task easy and pleasant for both teacher and pupil.

Jennie and Jessie come for their first lesson-bright and talented twin-sisters. We seat them side-by-side at the beautiful grand piano they are so eager to play on. How simple it is for them to find groups of "three' black keys and "two" black keys alternately! Inside of a few minutes, both can delightedly point out these groups. Then we locate A (in group three). They find it instantly, and play a game of "finding all the A's" and seeing which can get them first! Such a merry scramble They "skip notes" all over the keyboard, until A, B, C, D, F and G are often learned in one half-hour lesson, which ends with the location of middle C. The little tots go away with "something to practice;" for they have had a game of "skipping notes in which each tries to catch the Often they are further equipped with a knowledge other " of "feeding the musical pigs" at this first lesson-going home with two music games. "Feeding the pigs" is a first

lesson in technic. This alluring game is played by placing "five fingers on five notes" (each hand separately) with fingers beautifully curved, each one resting lightly on the "ball of the Now all of these tiny digits must be tilted prettily towards the thumb; when, behold, they turn into

pigs The ball of each finger is a "little mouth" and the feeding is done by tapping a note three times with each finger successively, taking great care with the fourth and fifth fingers, which are the "youngest, weakest pigs and need This game is persisted in with many children until help.' an amazing control of the fingers is acquired before learning to read sheet music. Then the next "bugaboo" is the The pupils are anxious to find that something staff which the "beautiful golden notes lean upon to make music." Heigh ho! here it is :--

Find your middle C. Skip one note and then press down the second note above middle C (which is E); then the second above that, and so on ; keep holding down every other note until you are holding down five. It takes both of Jennie's tiny hands to hold down E, G, B, D, and F on the staff. Presto ! another game.

Now whilst Jennie is holding down the treble staff, Jessie is told to help her by "playing teacher." The five notes held down are the lines (E, G, B, D, and F). The four notes "sticking up" are the spaces (F, A, C and E). It takes both lines and spaces to make the staff (in its ew dress). Then repeat the old formula-1st line E, 2nd line G, and so on. One child asks what note is on a certain line or a certain space in the staff; the other names the note and finds it. Then they exchange positions. Jessie holds while Jennie "teaches." Soon (often in a second lesson) they both know this staff perfectly.

Have blank staffs with clefs ready. When they know the keyboard notes perfectly have them write them on the staff (whole notes because easier to make, are best for this), thus preparing a solid foundation for accurate reading. During the mastery of the staff in treble, if the least weariness is shown, divert their attention by playing a "staff tune." Take each pupil separately and egardless of time make her recognize the old tune "Days of Absence" by applying a knowledge of lines and spaces. As the real teacher calls them rapidly have the child press down the correct note on the piano in staccato fashion, thus:

Teacher. Fourth space Pupil. Touching E (at same time) T. Fourth space P. Touching E (at same time) Fourth line Touching D (at same time) Third space Touching C (at same time) Third space Touching C (at same time) Fourth line Touching D (at same time) Fourth line Touching D (at same time) Fourth space Touching E (at same time) Fourth.line P. Touching D (at same time)

T. Third space

P. Touching C (at same time). The staff in bass begins with the second G below middle C and is learned the same way as the treble staff was learned. The notes held down are: G, B, D, F, A; those sticking up are: A, C, E, G,

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After both staffs are mastered it is interesting to see two tots; one holding the treble staff, the other holding the bass staff, in a cross-fire of "very hard skipping the time!" The real teacher tries to catch them, too, with rapid questions from one staff to the other.

Leger Lines, Note Values, Time, Intervals, Triads, Signatures, and Scales are made equally simple and, valuable in succeeding lessons or articles.

Sparks from the Musical Anvil

Glowing Words of Contemporary Music Workers

"ALL art is, in the first instance, derived from Nature."-R. B. INCE

"An innate sense of tone-color might be styled the saving grace in creative and interpretative musical art." -WATSON LYLE

"Fads in technic or monstrosities in composition may cause a passing curiosity; but little or nothing of them will be preserved for posterity."-RUDOLPH RICHTER

"The advanced student must, in the end, develop his own technic, according to the structure of his hand, and, I might add, according to his own mentality."-FREDERIC LAMOND

"It is altogether a fallacy that good music is meant only for the cultivated, and we are all very thank ful for the view of the broader-minded people of taste who hold that the general public only submits to cheap stuff because it knows little of the other kind."-JOHN F. PORTE

"Music should become part of the life of the people, and should be looked upon in just the same way as the provision of parks and pleasure-grounds and other matters of public health, because it has a great influence on human nature, and a great deal to do with life itself. SIR DAN GODFREY

"Music is one of the oldest modes by which man has expressed his emotions and aspirations. It brings pleasure to probably more people than any other one of the arts. Whatever contributes to a wider dissemination of interest in it is entitled to be regarded as a real public service."-PRESIDENT COOLIDGE

The "Game" in Study

By Lynne Roche

One day a young man, walking through a small wood, became so engrossed in the game of watching the furred and feathered folk who scurried over the mosscovered ground, flitted from tree to tree or intermittently darted among the foliage that he was drawn to repeat the pastime. Soon the habit had grown upon him until his visits became almost daily and he had learned to sit for hours as still as a stump, just that his woodland companions might lose their timidity in approaching him. Finally he built a cabin in the forest so that he might live much of the time among the lively, lovely little woods-folk who had become his friends. The stories he wrote of these associations made the name of Henry Thorcau one of the most familiar and most respected among naturalists,

The musician, young or old, may have many a game not so different, in the "study forest." So much depends upon the attitude in which the work is approached. There is not an "animal of the musical woods" that is not as interesting as could be if only one gets into the game of trying to find just how familiar he can become with it. The trill will serve, as one. Get into the sport of chasing its history back through the centuries to the days when Opera was young, and there will be an entircly new thrill in its execution.

And then, best of all, get into a game with yourself "Beating the other fellow" has no sensation to be compared with that of a victory over one's own past work. The thrill of knowing that the thing just accomplished is an obvious advance on that ever done before is more soul-stirring than laurel on the victor's brow. And the hest of it is that the game may be played every time one sits down to study or practice.

No.3 Allegro

p

Allegro

p

New and Practical Helps in Sight Reading

By the Eminent Pianist, Composer, Teacher

EUGENIO PIRANI

632 2 1 2 2 1 2 2 1 2 2

The whole "primo" part ought to be "drummed" in

similar manner from beginning to end, while the teacher

(or the better musician) plays the "secondo" at the piano,

as it is written. This training ought to be continued until

the student feels himself able to grasp the rhythm at one

glance, even if retiring at some distance from the music,

The development of the time sense itself is most impor-

tant. One does not count when one plays in public. Time

must be felt. The trouble is that many piano teachers

expect the pupil to come by this time feeling naturally,

like breathing or seeing. It may come in that way to

some very gifted persons; but in most instances it is a

matter of careful, attentive building upon the part of the

teacher with close cooperation of the pupil. It certainly

deserves specialized attention. Therefore, after the pupil

has developed the rhythm, in a piece with the metronome,

as we have indicated, the teacher should hear the pupil tap

the rhythm without the use of the metronome and with-

out counting. This will call for the strictest aural atten-

After that a similar procedure ought to be employed,

isolating the notes from the rhythm, in other words, con-

sidering only height or depth of the notes, independently

from their rhythmical value. Also here a thorough train-

ing will be necessary, especially in deciphering the notes

In fact, how many times one hears the inexperienced

sight-reader ask: "What note is that?" He often is

bewildered by the great number of lines and perplexed to

find out what note is represented. Instead of counting the

Don'ts for Sight Readers

bad sight reading is due to the fact that the

student has been impatient, that is, has

tried to read too difficult music too soon.

Don't Hurry! Take your time. Much

Don't read single notes! Form the habit

of viewing your work in chord groups. You

don't read single letters when you read a

Don't despair! Many people who might

be good sight readers give up too quickly

and say, "Sight reading is a gift. I can never do it." The real gift is that of "work"

Don't be easy! Sloppiness is unforgiv-

able. Concentrate. Form the habit of play-

ing right. Play the right notes, the right

time, the right rhythm, the right accents,

the right phrases, the right expression,

the right pedaling. It is marvelous what

lines and the spaces, he tries to guess, mostly wrongly !

with many lines above or under the staff.

tion upon the part of the pupil.

printed word.

and "sticktoitiveness."

so as to perceive only the rhythm without the notes.

Why not learn to read difficult music as readily as you read your article will prove a real help if you will undertake to try his methods for daily paper? Hundreds can do it. Why not you, also? Mr. Piram's a little while. Sight reading is becoming more and more important. A great help in reading at sight will be the ability to

How often one meets pianists of merit, who find themselves at a loss if they are confronted with reading at sight, even if it may be an easy composition !

I have in mind a young pianist who is truly remarkable for her rendition of a quite exacting repertoire, including difficult works of Bach, Beethoven, Liszt, and others. She is possessed of a brilliant technic and also her interpretation is very artistic and poetic. But give her to read the easiest piece of music and she is like a fish out of water. Rhythm, notes, everything is bungled beyond recognition. She candidly confesses her inability to read at sight. (Confession is an extenuating circumstance, but Or in the Etude No. 25, Primo: not an excuse!)

There is here a regrettable deficiency in the musical training. A pianist cannot, often times, escape the necessity of playing for four hands, or in chamber music ensemble, or to accompany some singer or instrumentalist, without having the opportunity to study the music beforehand, even if he does not make a specialty of this branch of pianistic art. The consciousness of his inability to cope with this eventuality must be very humiliating indeed

To all those who are eager to fill this gap in their musical education some suggestions are offered which may facilitate the task. Several things must be quickly perceived by the sight-reader, viz.: rhythm, notes and the signs of expression. In the case of complex music it is not easy to grasp at the same time these three important elements.

Faults of Time and Rhythm

If one plays with somebody else, like in four-hand compositions, the rhythm, the time have first place. It is of course had enough if one strikes wrong notes; but this type of errors at least does not totally upset one's partner, The playing can go in spite of mistaken notes. Much worse are faults in time or rhythm, which compel the partner to stop and to seek a place where the two players can get a new start. Everybody who has had the misfortune to play with such an undependable partner knows how provoking, how exasperating these continuous interruptions are. Therefore the rhythm should be the first thing to be mastered by the sight-reader.

I have obtained the best results with my pupils by "isolating" the rhythm, that is beating the rhythm alone, independently from the notes, on a box or, still better, on a tambourine. One does not really need a tambourine to begin practicing in this manner. An ordinary wooden box and a lead pencil will complete the necessary equipment. I prefer however a tambourine as being more picturesque and because it appeals more to the phantasy of the pupil, being a regular "instrument."

Use the Metronome

If another player for the secondo part is not at hand one could use also a metronome, set at a moderate rate. However the metronome makes matters much easier for the pupil, not offering the contrast of different rhythms contained in the secondo part.

If a simple box is used, place the music on a rack before the pupil seated at a table. Let him tap the rhythm through the entire piece with great accuracy making a distinction in the matter of weight of the taps for all accents, all fortes, all pianos, and other features. Let us take for instance the N. 19 of the (excellent) Etudes for 4 hands, Op. 97, by Bertini. The beginning measures of the Primo are as follows:



On the tambourine the rhythm would be beaten as follows:

the human eye can grasp and what the 12 3 ppp 1 3 ppp 1 3 d 1 d - 1 human mind can digest in a flash if one will only persist and "concentrate" and not be Thus isolated the rhythm will be easily mastered by the

easy with oneself. pupil. Or, in the Etude N. 12 of the same work :

identify groups of chords. This is one of the reasons why a thorough study of scales and arpeggios (see "Mastering the Scales and Arpeggios" by Cooke) as well as an understanding of harmony are so advantageous to the study of sight reading. Quick Eye Work

After the pupil has come to identify the ordinary triads easily, his next step is to the seventh chords. It is not easy for the eye to grasp note groups with four notes quickly and accurately. Good sight reading depends very largely upon a quick eye; and a quick eye means eye training and eye development.

Contrapuntal exercises are also good for reading. because they take the eyes as well as the fingers into different paths. For such a purpose Bach is invaluable; "Album of Favorite Pieces," the "Two part Inventions" and similar books. (Polyphonic Studies compiled by Theodore Presser were published largely because of their value for sight reading purposes at a certain stage of development.)

How, for goodness sake, can a pianist read at sight, if he is not thoroughly acquainted with rhythm and with the notes? I, therefore, insist on mastering apart these two integral components of notation. It reminds me of a significant anecdote which will illustrate my method: A famous general, I believe it was Frederick the Great, asked his soldiers, on the battlefield where a carcass of a dead horse was lying, if any one could tear off its tail. Several tried hard to do so, but none succeeded. Frederick showed how easily it could be done. He tore the hairs one by one and in no time the tail was completely torn off. MORAL: What we are not able to master collectively, we can easily overcome separately.

Look Ahead !

After a sufficient skill in these single operations has been acquired, another matter should be considered. To acquire a certain amount of speed in sight reading, it will be necessary to look a measure or two in advance of the place one actually plays. In other words, the player sught to have always something in reserve for the next moment, "Looking ahead" means to figure in advance what comes after, to feel in advance the notes, the passages, with the right fingering, under your fingers. The quicker and surer you can perform this mentod operation, the more fluent will become your sight reading. The moment you lack this reserve your machine comes to a sudden stop and consequently your partner also is again put out of commission. Like the singer, who must always have a reserve of air lest otherwise the phrase will be suddenly chopped off, so the player must be prepared two or more bars in advance. You must have in your bank some funds in reserve for future expenses, or you will find yourself soon in a sorry plight.

Do not believe, however, that this advice is meant only for beginners. Also advanced players will benefit from this procedure, namely, giving the first glance to the rhythm and the successive ones to the notes. Of course the two operations must follow one another with the utmost rapidity, but still be distinctly separated from each other. And, furthermore, this method of sight reading will prove beneficial not only to pianists, but as well to other instrumentalists and singers.

Resuming: Study first the rhythm alone, perhaps with the help of a tambourine.

Try to decipher at a glance the notes, especially those above and below the staff, independently from the rhythm. Continue training, uniting the two elements. Look one or more bars ahead of what you are actually playing.

Self-Test Questions on Mr. Pirani's Article

1. What should be the first thing mastered by the sight reader?

Name two good ways in which to learn rhythm? How should notes be isolated from rhythm? 4. State what kind of exercises are valuable in sight reading?

5. How does one acquire speed in sight reading?

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Targets in Music

By Jessie E. Britt

ONE of the greatest things in life is a target, a definite aim. In the study of music there is too often a tendency to drift with no definite goal in view and with but little to show for time and effort expended. This is especially discouraging to young pupils who are at an age when immediate rewards are more alluring than future fame or glory

If some means, however simple, can be used to denote definite stages of progress, then the interest and enthusiasm are quickened, and a friendly spirit of competition may be stimulated among the pupils. It also pleases the parents by enabling them to judge the musical progress of the child and to co-operate in a helpful way with the

With young pupils, gilt stars, which may be purchased at a triffing expense at any stationery store, can be used very effectively. When a piece of music is perfectly learned or approximately so, and can be played in a musical manner, with correct fingering time, and notes; then the teacher sticks the gummed star upon it, and thereafter it is proudly alluded to as a star piece. For a memorized piece the larger sized star may be used. It is surprising how eager and delighted the little pupils are to get a "gold star" and how they hurry home to show "the folks."

As the pupil advances in age and proficiency, other ways may be used for making the study definite and worth-while. As soon as the second grade is reached, each pupil should have an assignment book which need be only an inexpensive note book with durable binding. In this the teacher can write down exactly what is assigned, with practice time for each. The pupil should also be required, or at least encouraged to keep a practice record for each day. To further encourage the student and indicate his progress it is well to employ a system of marking in red pencil on the assignment book. E may stand for excellent, G for good, F for fair, and U unsatisfactory. One splendid result of this system is the careful supervision which the parents are able to give the pupils in the home practice. The graded courses of study, of which several good ones are to be found among musical publications, furnish a standard of advancement and tend to promote systematic work, when judiciously adapted to the needs of the student and supplemented by other material. Before promotion into another grade a simple test may be given on such elements as musical terms, time values and key signa-Of course the tests should not be so rigid as to be dreaded by the pupil. He should feel, rather, that they are simply a means of fixing important points in his mind, so that he may proceed more rapidly and pleasantly in his musical studies. If he has a real musical target he stands a far better chance of making progress.

The Use of Improvisation

By Grace Mays

PIANO lessons may be made much more interesting by a teacher who has the talent for improvising. Something of this kind is needed as a stimulus for pupils who are not especially interested in taking piano lessons. Four drills are suggested here for use by a teacher who

can improvise First-The teacher allows the pupil to name a key, the kind of rhythm, and a title for a composition to be improvised by the teacher. Of course the mood of the composition should be consistent with the title. The teacher carries out the idea which the pupil has suggested. Second-The pupil suggests a key and the kind of rhythm, then gives a title to the composition after it has been played. Since it appeals to the imagination, this is more interesting to some pupils than naming the title before the piece has been played.

Third-To help develop the child's sense of rhythm, the teacher improvises, and then allows the child to name the kind of rhythm after the composition has been played. This causes the pupil to listen closely for the accented beat of each measure.

Fourth-To familiarize a pupil with the different keys, have him to watch the keyboard while a selection is being played. The child can easily distinguish whether it is in a major or minor key, if the teacher has explained that minor keys are suggestive of something weird, gruesome, or melancholy; and that major keys express bright, happy or exciting ideas.

These drills appeal to pupils and are a real pleasure for them. They are also enjoyable work for the teacher and are means by which one who hasn't time for more extended composition can use his talent for improvising, in a beneficial way.

Training That Awkward Thumb

By Wendal C. Wood

The thumb is the awkward member of our family of it a number of times successively in the same direction. digits; on its action more than on anything else depends the speed and evenness of our scales and other passage work. All too often it fails us, preventing the acquirement of the desired qualities; so special training becomes

Technic specialists insist on preparation of the thumb's note; that is, that the thumb must always be in readiness above its next key before the time to play the latter. The following little exercise was designed to make the thumb form this habit of finding its next key at once after being used, and serves to facilitate greatly the thumb-under movement in scale and arpeggio playing. It also enables us to concentrate our attention on the thumb movement

A Simple Exercise

Play any scale in a skeleton form, using only the thumb and forefinger, leaving out the 3rd and 4th fingers and their keys, thus:

Ex. 1. C major r. h. 1 2 1 2 1 etc. The notes in parentheses are to be omitted. Use the same fingering in descending the scales. Ex. 2 Bh minor

C Bb (A Gb) F Eb (Db) C Bb 1 2 1 2 1 2 etc.

Use the same fingering in ascending. As soon as the 2nd finger touches its key, D, (Ex. 1) slip the thumb under it by an quick easy motion and let the latter drop lightly on F, and so on up the scale. Play in even rhythm, very slowly at first and always with but one hand at a time, (Notice that "slowly" refers to the length of time the key is held down-the thumb movement itself must be quick.) This skeleton scale may be played up desired, like the ordinary scale; but it is better to practice and velocity will be noticed.

scales. The "thumb-under" should be practiced more than the "hand-over" movement; and the left hand more than the right. The following schedule of repetitions should suit most pupils :

L. H., descending, 10 times

R. H., ascending, 8 times L. H., ascending, 5 times

R H descending 4 times.

Play thus in all keys; the thumb's first note will not be the keynote in those scales which begin on a black key (see Ex. 2). Since the scale fingering is determined hy the thumb's notes this exercise furnishes an excellent means of learning the various scale fingerings.

Keep the arm lightly poised; it should neither be stiffly held up nor should its weight be allowed to drag on the hand. If the arm is well balanced it will be easy to keen the wrist free. In playing a scale the hand should be slightly turned in at the wrist and the fingers well rounded, in order to allow the thumb to swing under easily

The exercise should be played very slowly, until attention to the above details has become a habit. Then the ton to the above qualis has become a habit. Then the speed may be gradually increased. Rhythmical variations such as a revaluable. If this rhythm is re-versed the thumb taking the sixteenth note and the exercise

is played very fast with the thumb note always planissimo, we have the most difficult form possible; and the one who has mastered it has mastered scale technic

Three- and four-note arpeggios may be studied in the same way as outlined for the scales. Try this method of practice for a month or two; the

regular scales may be dropped for the time being since the third and fourth get plenty of other exercise. When and down the keyboard through as many octaves as returning to the normal scale form, great gain in case

The Necessity of Ear Training

By Arthur Olaf Andersen

LACK of proper ear training is one of the greatest draw- in their exact pitch. That is but a small factor in the backs in the progress of the average American music student. This deficiency is especially noticeable in the pupils of the private teacher who rarely, if ever, takes the trouble to determine just how much or how little each individual knows regarding this most important branch of an all-round, general musical education.

Ear training, to the music student, is what rudimentary knowledge of English is to the literary scholar. It must be acquired in some way before one is capable of any degree of mastery in either subject. In studying English, the necessary elements of grammar, phrasing by punctuation as well as rhetorical construction, must first be acquired. In ear training, an equally careful mastery of all the primary factors pertaining to the language of sounds must be attained.

The first thing the teacher should do is to ascertain whether or not the student has perfect or relative pitch. The necessity of perfect pitch in the student has been a matter of much controversy among teachers of theory. The majority insist that it is an indispensable requisition in the success of a composer, singer or performer of a string instrument, but not so important in the case of the pianist or of the performer of an instrument where predetermined pitch exists. This may or may not be true in some instances, but we argue that perfect pitch is not necessary in any case! The delicately sensitive ear of the musician might save him a great deal of hard work but what has perfect pitch to do with the inspiration that gives us an exquisite melody, a ravishing sequence of harmonies, a well balanced, symmetrically designed composition? True, perfect pitch will be of great assistance in the setting down of the musical expression; but perfect pitch never was and never will be the inspiration of composition.

In the matter of the instrumentalist or vocalist, the perfect ear is undoubtedly an asset of extreme importance; course in ear training are of inestimable value to the but the fact that one does not possess this gift of nature need not discourage or disconcert the young musician, for he has it in his power to develop his auditory faculties to the point where they will serve him in every emergency, Ear training should be seriously considered by every student, no matter whether he has perfect pitch or not Ear training does not alone mean the ability to hear tones all the practical advantages of perfect pitch.

study of ear cultivation. It further implies the three "R's' of music: the "Readin'," "Ritin'" and "'Rithmetic.' These may be interpreted as constituting the ability to read music audibly or inaudibly, to have mastered the fundamental principles of notation chord spelling and chord rogression, tranposition, modulation and ornamentation. It also includes the ability to perform with distinct clarity and ease all the various simple, compound and complex rhythms.

The most coveted prize at the Paris Conservatoire de Musique is the medaille de solfege. The winner of this distinguished honor is considered the greatest all round musician in his class for that year. The final contest, at which the winner is to be decided upon, results in an excitingly thrilling ceremony. For this event the judges, chosen from among the musical elite of the French Republic, consider the invitation to serve as a mark of special distinction and recognition. The entire faculty arrives carly at the large Conservatoire Hall, in order to procure advantageous places; next, the student body, which has been clamoring for admittance at the portals, rushes in; and, finally, the specially invited guests are allowed to enter upon presentation of invitation cards, being there with escorted to their appointed seats. An unbroken and tense silence reigns from the moment the first contestant is put through the paces, until the final recitation has taken place. Upon the announcement of the winner, from the judge's box, pandemonium breaks loose, the successful candidate is lifted upon the shoulders of his confreres and borne from the Hall amid vigorous applause and shouts of Bravo! Bravo!

Thus it will be seen how enormously important the French musicians consider the study of solfege, which after all, is car training in its practical demonstration.

The ultimate benefits derived from a comprehensive music student, be he instrumentalist, vocalist or composer, This training may not disclose the fact that he is the proud possessor of perfect pitch, but, in any event, he can so train his ear as to make it serve him in all his work Relative pitch may be acquired through proper study. thought and practice ; and relative pitch will bring to him

It was evening of the memorable day when the happy news came over the wires to the Fostoria home folks that their band had won first honors at the National Contest, the occasion a social gathering of Fostorians where naturally the favorite topic of comment was the

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join the band-or isn't he musically inclined?"

to be musical to belong to the band."

an argument by observing that it "helped some" to

insult, as he chose to term it, which had been hurled

contained more than a grain of truth. My commentator might have gone a step farther and said, "Of course, one doesn't have to be musical to direct a band," with-

The from-pioneer-home-to-White-House story of the to-day. perhaps a measure ahead or behind; the drummers sullenly slinking behind their cymbals if they were caught off guard and received their inevitable reckoning for such an offense-it was not musicianship that counted

centage of the unmusical now in our band is exceedingly low, while the number of those who are naturally endowed with musical talent, who undoubtedly will reap a rich harvest from their training in the band whether or not they choose to make music a profession, I could place at twenty-five, or about fifty per cent. of the membership.

outset, not so much depends upon a boy's accurate sense of pitch as upon his enthusiasm, and not so much upon a director's knowledge of phrasing as upon his under-standing and love of boy nature. Earl May, in his treatise on "The Silver Cornet Band," drives straight at the

hcart of the situation when he tells in his humorous way how even the most uninspired, unwilling student of the piano or violin, when fired by the prospect of a parade or a concert in uniform, will seize a horn and blow himself into a frenzy of enthusiasm.

First and foremost, let there be a band! Then let time and tide cut down the hills of cornets, fill up the valleys of clarinets, weed out the saxophones, set up drummers and basses as invincible as the forest pines and throw over the whole a shimmering veil of color, delectable and undying.

Time and tide are personified in the director whose baton is the magic wand which may make or break the destinics of his organization. It is sad to say that there are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are doing. In most cases it falls to the lot of the already overworked supervisor of vocal music to try to build up the band and orchestra; but, most emphatically, teaching instrumental music is a job all by itself and should not be attempted by anyone who has not been especially trained for it, who does not know every instrument, including its different combinations of fingering, who cannot unearth technical mistakes in the playing of his pupils and then correct them. The lack of well-trained supervisors, or, to place the blame where it actually lies, the lack of funds to secure well-trained supervisors, is the greatest drawback to the progress of instrumental music in our schools

A Leader of Boys

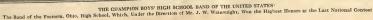
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them two for fifteen cents and earns spending money for the coning day. Rand the two distributions will be the coning day is and the two distributions of the two The trib means the two distributions and members with the two meansity with the second secon

In many respects the director's knowledge of boys may have a very direct effect upon his work. How many precious hours are wasted every year-every week-at rehearsals, not alone on account of tardiness and absences, those two bugbears of music teachers which, like the poor, are always with us, but because the leader does not know how to get the most out of his boys. Our band might still be working on "Our Director March" and "Iron Count Overture" if I had chosen to accept what my boys chose to give as their best effort; but I knew what I wanted them to do, guessed at what they were able to do, and tried to awaken them to the fact that they could do more than they were doing. Someone very truthfully has said that we are all as lazy as we dare to be; and high school boys are no exception. They have to be startled out of their state of dormancy once in a while-sometimes twice in a while. They have to catch the vision. (My own individual means of "waking them up" may not always coincide with the hest recognized pcdagogical principles; but it gets results.)

Then again, why do so many directors content themselves with the A, B, C's of band literature? What would happen to a violinist if he never attempted Kreutzer because he knew he could never master it? We were playing at the aforementioned "Day in Venice Suite," "Peer Gynt," "Dwellers of the Western World," and "William Tell," when we probably should have been playing things much less pretentious. But we did not give them just the once over and then lay them up on a shelf-WE WORKED. The boys knew when they came that they might not work on more than one number during the whole rehearsal; but I have heard many of them declare that they would rather practice two hours on something very difficult than one hour on something easily within their comprehension. Our orchestra worked for twelve consecutive rehearsals on one big overture without having anything light on the bill of fare. I admit that is going to extremes; but at the end of that time we could do it creditably and had gained enough technic that the lighter numbers came just as easily as though we had been spending most of our time on them.

Some time ago a well-known band director, after hearing our boys play a concert, said, "A band like that may happen once in a generation," but I say it can "happen" any time, anywhere, when a director and his boys hitch their wagon to a star and then get behind it and push.



How To Organize A Boys' High School Band

By J. W. WAINWRIGHT

Music Supervisor of Fostoria, Ohio, and Director of the Fostoria High School Band, Which Won the Championship of the United States

"Always Begin Music Study With the Piano"-Read Director Wainwright's important words on this subject on the next page

he musical My informant was boiling over with indignation when he sought me out upon my return home to tell me of the

But I told him we had been paid a rare compliment. For what seemed to my friend an unjust statement

out deviating very far from the truth. And there you have in a nutshell the reason for the

boy band movement.

Thanks to many fortunate circumstances, the per-

But I am serious when I say that, at least at the

band and its victory, that the following conversation took place: "Well. I suppose this will make your boy anxious to

"Not particularly so. But, of course, you don't have

The first speaker, a trifle taken aback, adroitly avoided

at the personnel of his idolized company of musicians.

unmitigated, unprecedented, unquestioned success of the

organization and advancement of the Fostoria High School Band is doubtless already familiar to many readers of the ETUDE, so I need not review it here. Musical or unmusical, I doubt if my fortitude would permit me to endure those first rchcarsals and programs again. The terrible tension of the first five beats of the "Day in Venice Suite," when I trusted madly that my young amateurs could and would "hit" the sixth; the sour soarings of the clarinets a little farther down the score; the uninvited augumented chords (my apologies to the horns); the basses ploob-ploob-ing along, then. Oh, no; it was pure, unadulterated grit.

1 believe the same principle holds good in private teaching,

I where the many priority holds good in priority terebing them in by comes that will be covering differ a bar hand by the start of the signal of the start of the start of the start of the signal of the start of the start of the start of the signal of the start of the start of the start of the signal of the start of

And this reminds me of the preacher who told the farmer how to plant his corn and the farmer who told the preacher what to preach about. So if some violin or piano teacher will give me a few pointers on how to develop my hand I have no doubt the henefit will be mutual.

And now, in the belief that many readers of the ETUDE are men and women with the ability and the personality to develop successful bands and orchestras, if they knew where and how to begin; and in the hope that, by relating some of the facts which it has taken me some years of experience to lcarn; I may map out a shorter cut for some who are just about to undertake this fascinating work; I am going to set down on paper a few of the most important steps which I would follow if I were to begin again with new material to try to organize a group of boys into an efficient high school band. Bear in mind that this is not intended for those who are already well advanced in the art of band making. Far be it from me to inflict my ideas and opinions upon anyone whom experience has given well-seasoned methods of his own. But in the spirit of sympathetic co-operation with the novice who is about to do his bit toward making America musical, I am contributing the following suggestions:

Physical Qualifications

First, examine the applicant for his physical adaptation to the instrument. If he has good teeth, lips not too thick, he may play a cornet or flute. If his lips are rather thick give him a larger mouthpiece, such as baritone or tuba, or better still, one of the reeds. A reed player must be unhampered by any defective fingers; but sometimes a boy with a disfigured hand may he taught one of the brass instruments. Our solo cornetist. who won the Grand Prize for soloists at the Ohio State Band Contest, is a left-handed player because of an injury sustained to his right hand when a very small

Have regard for the balance of the band. Be sure there will be as many reeds as all the rest of the instruments combined. It is best to have all the reed players to begin with the B-flat clarinet because it is easiest, and then pick the E-flat, alto and bass clarinets, oboe and bassoon players from them.

Do not put in a C-melody saxophone to play the oboe part. It is not a band instrument. As soon as possible get an oboe and teach some boy to play it.

A quartet of saxophones is sufficient. A leader who allows more is doing an injustice to his band.

and one BB.

Insure a strong bass section : For a fifty piece band there must be not less than three basses, two E-flats

When the lastramentation has been decided upon, the boost after which the regular band uncertain may been the psychological value of this case, easily be also been umple universel value of the set of the set of the set unple universel to halt the universary in parts. Also the set of th

Cornets, French Horns and Baritones

Contest, French Horns and Barltones The sensets, French horns and senset like it rules and C as many instructors pick to At the first issue the transformation of the senset of the pick of the senset of the senset of the pick of the senset of the senset of the pick of the senset of the senset of the pick of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the pick of the senset of the senset of the senset of the senset of the pick of the senset of the senset

rectly, the above exercise is the best possible exped toward developing a clear, round tone, no matter what instrument in question. Any teacher who does not is upon such au exercise is not giving his pupils value recei-

Meantime introduce Herbert Clarke's "Elementary Studies for the Cornet," and after he has played the first twenty pages and is able to finger and blow correctly, let him take up Arhan.

Do not give pieces too soon; for often it gives boys the impression that they already know all there is to learn about playing and simply places a stumbling block in their path. One reason why we have so few artists is because young players get an inflated idea of their ability and stop working too soon. Their ensemble work in the band should be enough of an incentive to hold their interest during the first months of their study.

For trombones, the first tone to be produced is F, fourth line of bass staff. Never teach a trombone player to read in the treble staff. He may be asked some day whether he plays in the "town or city clef," a favorite joke among bandsmen. Spare him the embarrassment of discovering that he is out of date. The plan of procedure is the same as for the cornets. The second lesson he learns E-flat and G, the adjacent tones to the given one, and increases the range in the

same manner following the B-flat scale line instead of the C.

Pure Tones Always

By all means teach him to put the slide in the right place; and never allow a tone to escape that is not absolutely in tune. The practice of finding fourth position by extending the fingers and touching the bell of the horn is in very had taste and should not be tolerated. Do not use the supplementary positions too soon.

Blodgett's "Foundation on Trombone Playing," with the exception of the last few pages, is very practical; and Arban's method, which is now written in the bass staff especially for the trombone, is, of course, excellent. The trombone is a greater test of a boy's musicianship than almost any other band instrument and is certain to give pleasure to the serious student because of its inexhaustible possibilities. One of my boys, a fine fellow who has been a conscientious student for five years, said to me the other day, "I am just beginning to realize what a wonderful instrument the trombone is." It is well in choosing a trombone player to select a boy who shows very marked musical ability, preferably one who has had a year or two of piano lessons.

Always Begin Music Study at the Piano

Anapa Bagin Muit Shudy at Landa The transmission of the strength of the streng

A great many of the difficulties of the clarinetist would he minimized if composers and those who arrange for hands and orchestras would not write anything above high D, or better, high C; because those tones are very hard to produce and when played by any but the most professional of professionals, are shrill and disagreeable. They should be used only to obtain special effects.

Wagner's "Foundation to Flute Playing" is exceptionally well adapted to the needs of the young flute player, If we had for every instrument a text-book as complete as this, the task of preparing beginners for active hand work would be much more simple. When something

of lessons will teach them all there is to know about a saxophone. But this strange cross between the brass a saxophone. But this strange complex than one would at first imagine. I dare say that ninety per cent. of our twentieth century army of saxophonists do not know how to finger it correctly. Take, for example, the progression B to C, or C to B-C should not be played with the second finger of the left hand but with the first finger of the left hand and the middle side key of the right. No matter how clever a performer, this mistake may easily be detected in most players. Then again, about ninety-nine per cent. do not know how or do not care to know how to produce a bearable tone. A mistake of fingering is easily forgiven, but the barbaric tone which comes swaggering out of the horns of most saxophone players strikes murder or suicide into the heart of any real musician. The saxophone family, especially the E-flat alto, when properly handled is a very useful instrument; but few ever learn the first principles of playing it correctly. If studied intelligently, with a conscientious teacher who insists upon correct combinations of fingering and good tone quality. it may be fairly well mastered in three or four years, "The Universal Method for the Saxophone," by Paul DeVille, has proven to be very satisfactory.

THE ETUDE

DeVille, has proven to be very satisfactory. I which i might take the to be very satisfactory. I which i might take the best of the set of th

As soon as possible after the first meeting it is well to organize the different sections of the band into groups for sectional rehearsals. This has proven a most effective device for hringing about a good ensemble and a finished production of any number which might otherwise have been too advanced for our boys, and has saved many a stormy hour at the regular rehearsal. Divide the band in the following manner: B-flat, E-flat, bass and alto clarinets

Cornets Baritones and trombones Tubas and French horns

Saxophones

And don't forget the drums. Insist that the snares play the parts as written instead of trying to put in a lot of "fancy work," the product of their own imagination

General Hints

From the beginning guard against allowing any, especially the cornets, to overhlow. This is a very common fault and detracts greatly from the tone quality of the whole band.

Be particular about the appearance of the boys rehearsal and in concert. It is surprising what slovenly habits directors allow. It is very little effort to insist that boys sit straight in their chairs, feet flat on the floor, clarinets held at a comfortable angle, fingers slightly arched, cornets and trombones held straight out almost parallel to the floor, and so on around the semi-circular tiers of players-yet it adds one hundred per cent. to the effect.

On the march, even in professional hands, one rarely sees two trombones held at the same angle. This is very had taste on the part of both director and drummajor. From the beginning train the boys to hold their trombones at the correct angle when on the march, and they will take pride in a fine appearance.

Do not allow the drum-major to overdo his part he must be snappy, but not grotesque.

Last, but not least, prove to your boys, by filling their minds full of what is noble and lasting in music, that punishing their instruments with the ludicrous and inane noises characteristic of "jazz" music is evidence of missing link somewhere in their musical, mental or moral training

hand work would be much more simple. When something more advanced is required. The Indispensative set of the something that its name implies and is an easy step forward. **The Complex Stoophone** Of the thousands who try to learn to play the saxes prover, the number of tilter than that of students of all provers the number of tilter than that of students of all the stress stress of students and stress stress of the lower states are stress stress of the stress stress of the stress and the stress stress of the stress stress of the stress and the stress stress of the stress stress of the stress attres, exiting at the stress stress of the stress attres, exiting at the stress stress of the stress attres, exiting at the stress stress of the stress attres, exiting at the stress stress of the stress attres, exiting at the stress stress of the stress attres, exiting at the stress stress of the stress attres, exiting at the stress stress of the stress attress stress at the stress stress of the stress attress stress at the stress stress of the stress attress stress at the stress stress of the stress stress of the stress attress stress at theory the stress attress stress at theory the stress stress of the stress stress of the stress stress at theory the stress stress of the stress stress of the stress stress at theory the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress of the stress stress of the stress stress of the stress stress stress stress of the stress stress of the stress stress of the stress stress stress stress of the stress stress of the stress stress of the stress stress of the stress st

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Infantile Paralysis

THE ETUDE

A little fellow of nine, whose right arm has been affected by infrarity long hand, by the second terms of the second hand, by the second hand of the terms is to strike e-sec, his fourth and affit huger by the second hand hand has been been as the end of the second hand has been been as the end of the second hand has been been as the constraint of the second hand has been been as the constraint of the second hand has been been as the head hand hand—A. E. M.

It is difficult to prescribe for such an abnormal condition as you describe, without seeing the patient and finding out by experiment what he can do. The trouble may be partly traceable to that bane of pianists, a stiff wr.st. A useful means for learning to play a chord evenly and clearly is to sound each of its notes in succession, from lowest to highest, holding them down until the entire chord is within one's grasp. Then play the chord several times staccato, keeping the elbow low, and allowing the wrist to rise suddenly an inch or so at each stroke. This upward jump of the wrist will prove that it has not stiffened in the process and will also result in a clear, bright tone, caused by throwing the hand into the keys. For instance, taking the chord which you suggest, the pupil plays as follows :

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Continue	this	treatment	with	each	of	the	to.lowing
chords :							
Ex.2	5	1	1	8		*	
1		0	60	12 13		1.0	

	-8	e- 4	» · · &	1.2
These	chords may	then be	transposed	into other keys.
and may	be similarl	y studied	with the le	ft hand.

Beethoven's Sonatas

How do the plano sonatas of Beethoven siand in order of excellence—or of difficulty? With which ones would you advise uie to beeto play in are some of the more pleasing least difficult? What puble, and which are among the less difficult? I will list the sonatas which seem best adapted for

either playing or teaching.

In an easy Grade II we may place the melodious little Sonatinas in F and G. Of about Grade III is the sonata (or rather sonatina) Op. 49, No. 2, and its somewhat harder twin, Op. 49, No. 1. Next in order comes Op. 79, with its naive, folk-song lilt. Considering the above group as introductory to the greater works, we may classify the latter under three heads: (1) those of Beethoven's earlier manner, in which he emphasizes the formal structure, on the lines of Haydn and Mozart: (2) those in which, while still observing conventional forms, he gives free rein to his personal ideas and moods; and (3) those in which he breaks loose from all tradition.

Of the first of these groups, the most pleasing are the energetic Op. 2, No. 1; the compact sonatas Op. 10, Nos. 1 and 2, and the two numbers of Op. 14, both of rare beauty and workmanship. All these sonatas are of moderate technical difficulty.

Under the second heading, the leader is easily the Sonata Pathétique, Op. 13, a rival in popular favor to the dramatic Moonlight, Op. 27, No. 2. Unique in structure is the Op. 26, with the graceful variations of the first movement, the majestic Funeral March, and the final Rondo, a masterpiece for technical drill. The Pastorale, Op. 28, is intricate and not so pleasing; but the three sonatas, Op. 31, are all valuable, especially No. 3, which is a marvel of concentrated thought.

We now come to that magnificent pair of sonatas which demand a pianist of expert technic and deep musical insight: the brilliant Waldstein, Op. 53, which bubbles over with the joy of life, and the strenuous Appassionata, Op. 57, which sounds the depths of human experience. Passing over Les Adicux, Op. 81a, as of secondary importance, we come to the capricious Op. 90, with its "conflict between the head and the heart."

The average pianist will fight shy of the five sonatas

cult of all is the mammoth Op. 106 (for the Hammerclavier.)

A generally ascending scale of difficulty is followed in the above list. As to their order of excellence, who shall venture to say? Play the sonatas over from the complete edition-which every pianist should possessand judge for yourself!

A Music Teacher's Education

A correspondent who signs herself Ann, writes that she has a large class of pupils whom she is teaching along conventional lines. But she feels the need, on both their account and her own, of a broader outlook on music than that of mere technic, and asks:

What do you consider should be the education of a teacher before students are entrusted to her care?

Let me say immediately that I like the spirit of the writer in propounding this question, for it shows that she has ideals which are not contented with simply producing pleasant sounds out of the piano; that, in short, she places musicianship before technical display. I wish every teacher might have similar ideals; for we should then have more appreciation of music as an art, and not as a mere acrobatic exposition.

Proceeding now to the equipment of the piano teacher, I list the following items:

1. The ability to play well, music of at least the fifth or sixth grade.

2. Experience in playing for others; in public, if possible.

3. For this purpose, a repertory of pieces, preferably memorized, kept constantly on tap.

4. An historical perspective, gained from the study of various histories of music and biographies of composers. 5. A thorough knowledge of music notation and ter-

minology. 6. Familiarity with at least the fundamentals of musi-

cal theory, including scale-structure, intervals and the structure of the simpler chords.

7. Acquaintance with the leading principles of pedagogy, as applied to music teaching.

These items to begin with. But do not stop here, by any means! For there is no better opportunity for advancement than that involved in the very act of teaching. New problems will constantly arise, new vistas will open for continued study; so that the teacher should constantly seek further enlightenment from books or other sources. Every teacher, in other words, should be at the same time an earnest student, otherwise she will fall behind in the race.

Practical Pointers

Miss Anna E. McIlhenny, of Chicago, seads a list of "Practical Pointers," which she gives to the mother of each child under her tuition, and which she describes as a wonderful help in her work. For the benefit of the Round Table I give these in somewhat condensed form.

1, Have a regular, practice time for the child, and do not permit anything to interrupt it.

2. Remember that 15 to 20 minutes of practice twice or three times daily is hetter than an hour at one sitting.

3 Do not enforce extra practice as a punishment. Music should always be regarded as a pleasure. 4. Sit with the child, whenever possible, during the

practice hour, even if you do not play. It will prevent carcless work.

5. Do not omit a lesson for a trifling reason, since such a procedure means loss of interest.

6. Cooperate with the teacher in every way possible. 7. Never criticise the teacher or the music which she gives, in the child's presence; for advancement is in Properly performed, they should be enjoyed by everyone

proportion to the child's faith in his teacher. Ask the child to play for your friends who call, as who has any music in his soul. it will increase his confidence. The piece which he plays,

however, should be one that he has well mastered. 9. Allow the child to pick out pieces that are not in

the garment-a very desirable thing if one could afford his lesson, provided that he does this outside of his regular practice time.

10. Always display a sympathetic interest in his work. of the last period, difficult for both player and audience. Most pleasing of these is the Op. 109, in A hit of advice, a word of encouragement, a friendly afford to neglect its development."-GEORGE EASTMAN.

E major, with its graceful arabesques; and most diffi- suggestion and a little praise will be helpful and stimulating.

11. Last, but not least, do not complain about your inability to get the child to practice. That reflects on the parents, and not on the teacher. If parents, who are with the child daily, lack the power to enforce obedience, how can the teacher, who sees the child but once a week, be expected to do so?

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The Form of Music

How should I teach music form? I explain to my pupils the dance forms, the sonata form, and so on, as they occur, to the heat of my ability; but just how should this be done?--1. G. P.

SINCE the understanding of form in music is absolutely necessary to intelligent interpretation, I consider that the teaching of the principles of form should be a prime factor in any musical instructions, whether of voice, piano, violin or any other instrument.

Such teaching, too, should begin much farther back than with the forms you mention. From the very beginning, the child should be initiated into the nature of measures, and how these are grouped into phrases; how phrases, too, are based on figures and motives. From these he should preced to the complete sentences and sections, and so on up to the larger forms such as the dance, rondo, variations and sonata.

All this instruction will be more effective if it proceeds naturally out of the music he is studying. Let him realize from the first the meaning of each motive and phrase-how it grows gradually up to its climax, just as does a line of poctry. How, too, phrases follow one another in symmetrical order; and how, for the sake of variety, they are often extended or curtailed. The result should be that the pupil understands just as intimately the structure of each study or piece that he learns as he does the notes of which it is composed. For unless these notes are invested with real meaning, they are a

valueless hotch-potch of sound. As preparation for this work, I suggest that you study one, at least, of the following works :

Goetschius: Lessons in Music Form.

MacPherson: Form in Music. Hamilton: Music Interpretation.

and playable :

Grainger: Country Gardens.

MacDowell: Hungarian.

Moszkowski: Guitarre.

Cyril Scott ; Danse nègre.

Rachmaninov : Polichinelle.

Poldini : Marche Mianonne.

I. A. Carpenter: Polonaise Americaine,

For the older people, you may add:

Coleridge-Taylor: Deep River.

Nevin: Narcissus and Barchetta.

Music of Popular Appeal

Can you suggest a few pleces that would please the young people of the jazz age, and still not be of the popular type? Then there are the older people who caunot seem to understand elassical mysic: what of them? 1 have found that the latter class appreciate folksongs, or still more, the variation type of pleces.--A. Mel. It is quite possible to find music that is pleasing to

both old and young, without descending to the jazz level.

What the young people like about jazz is its strongly-

marked rhythm-a rhythmic swing that gives it a pro-

nounced vitality that is lamentably absent from the play-

ing of many lackadaisical performers. The trouble

with the great body of jazz music is that rhythm is

everything and that the finer qualities of melody and har-

mony are sacrificed to it. Supply these qualities, and

we have music that will appeal to all. As examples of

such music, try these pieces, all of which are rhythmic

These are modern compositions, of real musical merit,

"I USED to think of music as I thought of lace upon

it, but I have come to believe that music is one of the

essentials in our community life and that we cannot

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THE "RADIO" VOICE A PRESS clipping informs us that "Radio is developing an entirely new type of vocal artists," according to Miss Eleanor Poehler, director of Station WIAG, Minneapolis and St. Paul, "who formerly was a soprano soloist well known in western musi cal circles "Thousands of voices that have not the

volume required to fill even small halls have a sweetness rarely found in voice of greater carrying power," Miss Pochle declares. "Before the advent of radio broadcasting the range of such voices was limited to the confines of a small room and persons possessing them were known as The system of sound 'narlor singers.' amplification made possible through the sweet voices heard in every nook and corsands of homes."

At present the singer for broadcasting purposes is unpaid, a great pity; but this open up for singers of the kind described either voice or violin. artists. It was curious to hear her speak some "radio" better than others. All very would be more vividly brought home to us anomalies." interesting, and fraught with possibilities. Incidentally, a broadcasting station impresario apparently needs an infinity of tact in weeding out the fit and unfit from the multitudes of singers eager to make their

THE WRITING OF SONGS

"FORTUNES IN SONG-WRITING," run the guileful advertisements, wherefore we reprint the salutary advice of Charles Villiers Stanford in his book, Musical Composition (a book which all should read, composers or not):

'The first attempt of a tyro usually takes the form of writing a song. This is probably because the lilt of a poem suggests a musical phrase, stirs the lyrical feeling, and perhaps appeals to the dramatic sense which composers must possess in order to be composers at all. But the tyro does not know, what in course of time he will infallibly find out, that to write a good song sank exhaused on a chair by the side of is one of the most difficult tasks a comminiature painting. The detail must be out the house, and consternation in every end to all hope of the appointment." perfect from the first note to the last, capable of being examined under a microscope, and standing the test without showing a flaw. It demands a power, which is perhaps the hardest of all to acquire, of suggesting large and comprehensive ideas overloading them on the one hand or underestimating them on the other

Write a melody in intelligible sentences,



THE ILLUSION OF PIANO TONE

In his book, "The Artist at the Piano," were it possible to arrest the movement of Zumbalist's recent recital in Carnegie Hall, George Woodbouse reminds us once again music and register the actual sound effects "The years 1710 to 1720 were, according that the tones of the piano begin to die so that the eye could perceive them.

the strings. "Pianoforte tones," he says, music ought to be truly thankful for the violins made in those ten years show a "are characteristically evanescent. From illusion which shields their musical sense culmination of both the artistic and sciencalled; and they are heard nightly in thou- the moment they appear they begin to dis- from the actual facts. It is no exaggera- tife genius necessary for the production appear, regardless of the player's wishes tion to say that more of the great composers of so beautiful and delicate an instrument.

spite its shortcomings, has received more medium for their expression were it not year 1715, at the very peak of that amazcannot last. Soon new possibilities will favor at the hands of great composers than that the rhythmic sense so subordinated the ing interval. It is not on record whether

RPO' San Francisco; a new kind of im- sibilities it affords. Its limitations are their compositions to prove that composers their of his fame, would hardly have

"The pianoforte crescendo and dimin- and not of actualities. of "radio-artists" as though they were a ucudo in the hands of an artist are as "Beethoven evinced supreme disregard class apart. So they are. Radio music convincing to the listener as those pro- for the instrument's restricted capacity; he family music the do of the eligitienth has to pass twice through a diaphragm, duced by other instruments. Yet this actually wrote erescendo signs to semihreve once at the transmitting end and again at crescendo is a sequence of diminucndos, (whole note) pulses! But any one who once at the transmitting end and again at tracting is a sequence of minimum of the traction of a series to search will find that phanofree remained with the count dEvry, nor how "eccent" better for the phonograph, so ever-decreasing createrulor. The illusion music presents many such apparent it came into the possession of the Count

HOW SCHUBERT LOST A JOB

How the impoverished Franz Schubert face. Then Duport was seen going from limit is the world's end. Imperial Court in Vienna worth 1200 cursing matters with the singer and florins (about \$600, and of high purchas- the chief musicians present. Schubert sat ing power compared to the dollar) be- through this painful scene like a marble cause of his high artistic principles, is figure, with his eyes fixed on the score berecorded by E. Duncan in his life of fore him. Then after a long interval cf the violin and its splendid state of pres-

Schubert This was of course quickly beg of you to make the necessary changes manager.

Then the hitch occurred. Mdlle. Schechner, easier for Mdlle. Schechner." Several of the great prima donna, called upon Schu-the musicians in the orchestra joined in bert to alter the principal air, by shorten-ing it and simplifying the accompaniment, begging him to yield. But Schubert had Schubert refused, and at the first rehearsal Mdlle. Schechner broke down. She and shouting out, at the top of his voice, ivari." "I will alter nothing," he shut the score the proscenium. Schindler continues as with a loud bang, placed it under his arm, poser can set himself. Song writing is follows: There was a dead silence through- and marched home. Thus there was an

THE YOUTH OF FRANZ LISZT

A VIRTUOSO is not necessarily an apostle would study in the morning; at other times suggesting large and completenents have and of virtue; and certainly Liszt was not; yet he would do so in the evening; just as he expressing small and dainty ideas without one wonders what the outcome would have felt inclined. His time was not better dibeen had his father not died while Franz, vided for his lesson, which would often be who idolized him, was still a sixteen-year- short to-day and long to-morrow, just to First attempts, then, ought to be in old boy. His mother also, he adored, but suit his convenience or whim. He was also the direction of melodic writing for an she was indulgent. "After his father's most unpunctual, arriving sometimes too instrument, and preferably for the violin, death (in 1827) he was left perfect free- early and other times too late; sometimes, which can play them in the pure scale. dom in arranging his mode of life," says also, he would not put in an appearance. Raphael Ledos de Bcaufort in his book, His want of method and order was noticewhich is logical and clear in tonality, and The Abbe Lisst. "His mother refrained able in the way he took his meals. He to that melody write a good bass. Do not from interfering in all that did not relate to would often come home late at night withtrouble about the intervening parts; they household affairs; and yet, with his artis- out having tasted solid food all day, and, will come of themselves, and to any one tic nature, he had no idea of a suitable whilst waiting for his food to be ready, he who knows his technic, with the minimum division of one's time for attending to would take a glass of spirits or a glass of who knows his technic, with the minimum unvoice of one time occupations. His wine, by way of staying the faintness arises had seen hidden, and the greater life of covered up the right-hand part of the sadly missed now. The division of the day He himself often deplored in after life the planoforte accompaniment before he look was now merely accidental, depending sole- fact of his having been left so early in ed at it, and primarily judged it by its ly upon his humor at the time. One day life sole master of arranging his time as ed at it, and primaring judged it by its it upts instruction of the plano; the next he thought fit, and sole judge of what man to be ready for his opportunity when

ZIMBALIST'S "TITIAN" STRAD "In the beginning of the eighteen hundreds," says Samuel Chotzinoff in Vanity Fair, "a shipment of Stradivarius violins to a dealer in London was returned because of the prohibitive sum stipulated as the selling price. This was four

THE ETUDE

as the setting price. This was four pounds a violin! A hundred years later, Mr. Zimbalist, sojourning in Paris, pays after proper haggling, the sum of \$33,000 for a Stradivarius violin which had never. since it left the Master's workshop in Cremona, been heard in a public performance anywhere on the globe.

"This is the 'Titian Strad' which made its maiden appearance in concert at Mr.

to connoisseurs, the finest period of Stradueveropment or rando has supplied the time to conso of the plano organ to the so that the the office office random to commonsents, the must period of Strad-volume and power necessary to make these away the moment after the hammers strike "All lovers of the planoforte and its ivaris long and productive career; and the

and intentions. Yet the planoforte, de- would have regarded the planoforte as a Mr. Zimbalist's 'Titian' was made in the other facultics as to cause the limitations the violin was commissioned by the Count "We certainly cannot attribute this pref- of the pianoforte to pass unnoticed. There d'Evry, its first owner; but it is reasonabove. The writer recently had a most "We certainly cannot attribute this pref- of the pianoforte to pass unmoticed. There dEvry, its first owner; but it is reason-interesting talk with Mrs. O'Brien, of erence solely to the greater harmonic pos- is sufficient evidence in the markings of able to assume that Stradivari, at the presario engaged in securing broadcasting compensated by the great factor, illusion. are conscious only of the illusory effects found leisure for any work but commissions. However, the record has it that the 'Titian' was in possession of the d'Evry

"It is not known how long the 'Titian' d'Sauzay, who was its next owner. In 1872, it was sold through the violin dealer S. P. Bernardel, to a Monsieur Baker who received a certified history of the violin and an explanation of the name 'Titian'; (this instrument, baptized the Titian because of its suberb red varnish

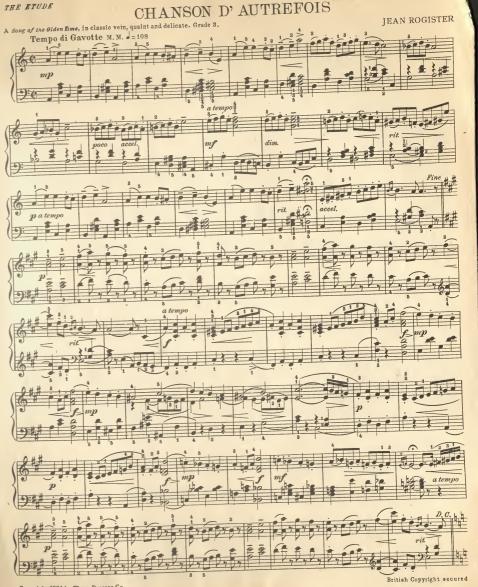
is classed with perhaps the 4 or 5 finest existing Stradivari violins). "Mr. Zimbalist paid an astonishing price

for his latest acquisition but the heauty Duport advanced to the orchestra and ervation are even more astonishing. The "The candidate," he says, "was to set politely addressed the composer in these most careful inspection has failed to dissome operatic scenes, for which the words "Herr Schubert, we will postpone cover the slightest crack or imperfection words were provided by Duport the the rehearsal for a few days, and I must in the wood. The scroll is gracefully imaginative, yet noble and solid; the 'f' holes provocatively irregular; the belly chastely rounded. When it appeared on the stage at Carnegie Hall after a quiet and tenderly guarded existence of two hundred years, it was, outwardly in the condition in listened with increasing anger to the speech, which it left the hands of Antonio Strad-

THREE STEPS UP

A SOMEWHAT unusual book is Musicians of Sorrow and Romance, by Frederic Lawrence, in which the author expresses himself in terms of romantic philosophy, with singular charm and insight. With regard to Robert Schumann, he points out that There were three occasions in the youth Schumann when influence external to his own genius had a direct action upon his career, and each had its place in the development of his personality. The first was when he passed into the office of the lawyer and found music. The second when, through injury to his hand, the career of the virtuoso became closed to him, composition alone remaining. The third culminated in his marriage, when his spirit, having been given the direction, was granted flight. Clara had broken the seals which only a woman's hand may find, and a soul had swept upward which she alone, of all those who had known him. Robert Schumann had begun."

"THE secret of success in life is for the it comes."-DISRAELI.

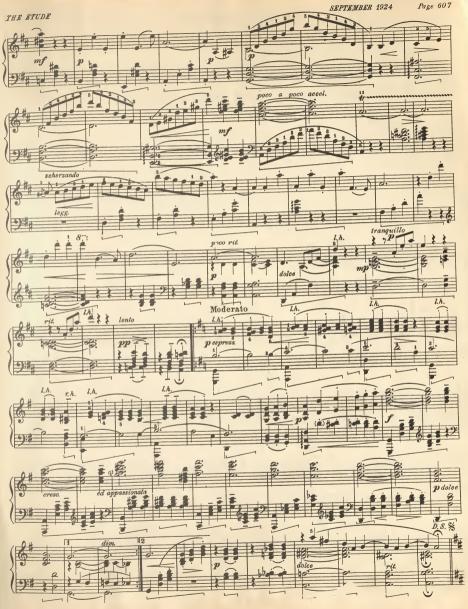


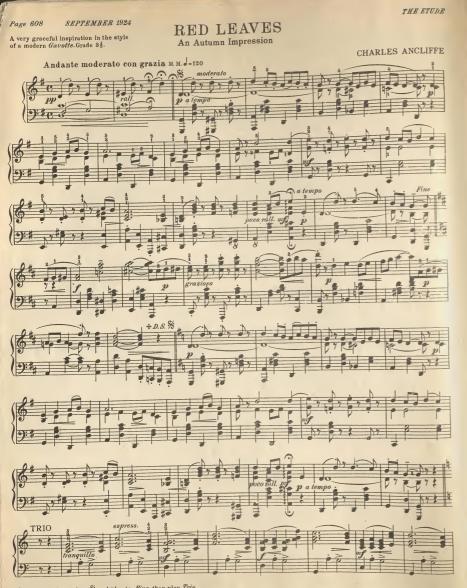
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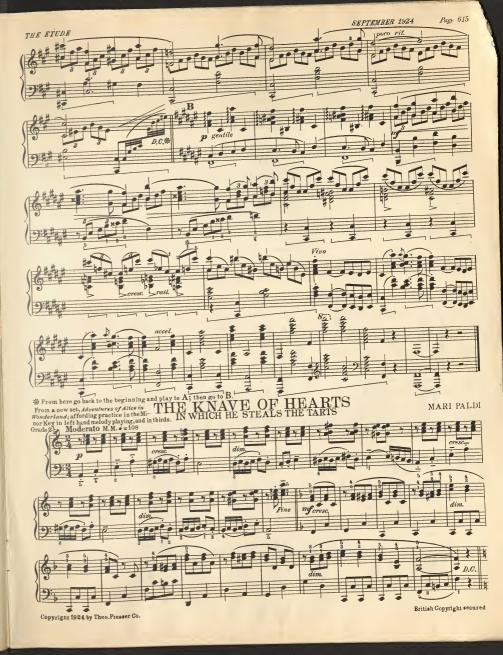
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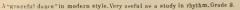




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THE ETUDE



Will the young beginner love or hate practice?

ginner in music will never like practice -will never be a real musician. Unless she discovers music for herself she will never put her heart into her practicing. Before she can produce music she must love music and want to create it. To love it she must know it-and to know it she must hear music, good music, constantly. When she learns what music is, when she grows to listen with her heart as well as with her ears-then she will understand that practice is only a step toward creating music with her own hands.

Think what a difference an Ampico can make in the whole musical life of the little girl who is just starting on the study of music. Through the Ampico, the world's greatest pianists can tell her how beautiful real music may be. Rachmaninoff will play for her-austere melodies of snowbound waste lands. Lhevinne will charm the strings into telling her a joyous story of sunny lands and laughing children. The little girl who hates to practice will discover that music means something!

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You have enjoyed the thrill of radio. Now, in addition, you get the orchestra, the artist performing miles away, in absolute and amazing musical clarity . . . not a subtle tone nor shade of beauty missed.

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The music of the air at the turn of a lever

It means that the Brunswick Method of Reproduction, the unique method that brought phonographic music into the realms of higher musical expression, has So as to bring this instrument within the means of every home, many different types and styles have been developedand liberal terms of payment provided. Some are priced as low as \$190, embodying the master craftsmanship in cabinet work which characterizes Brunswick. Some embody the noted Radiola Super-

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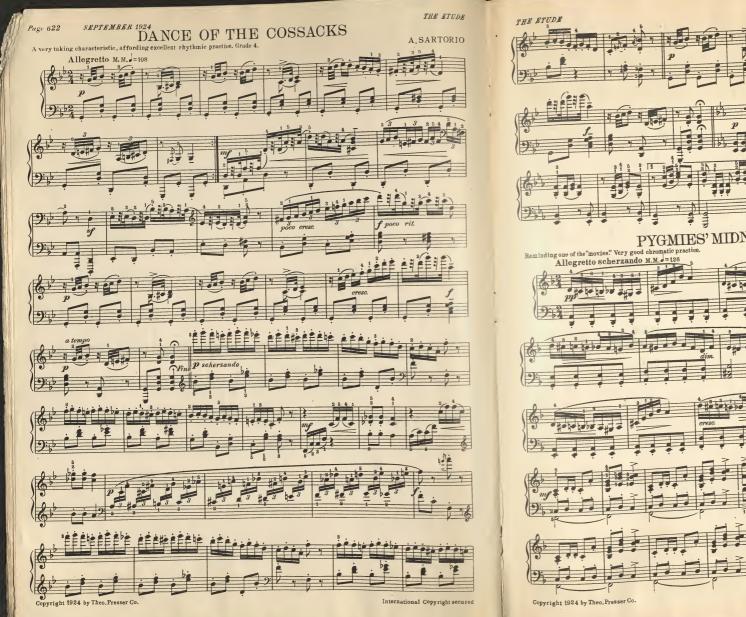
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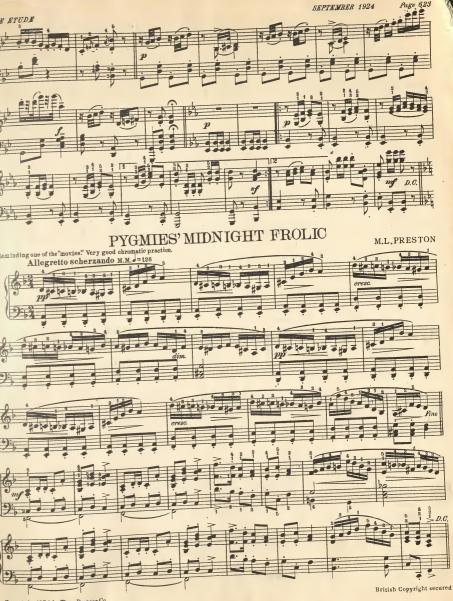


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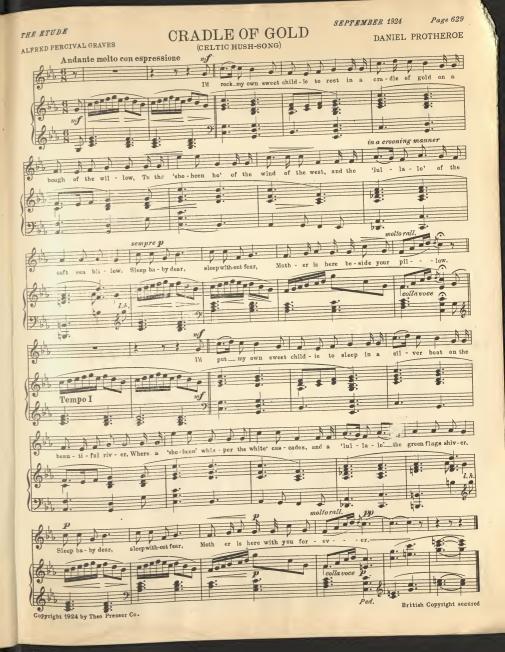




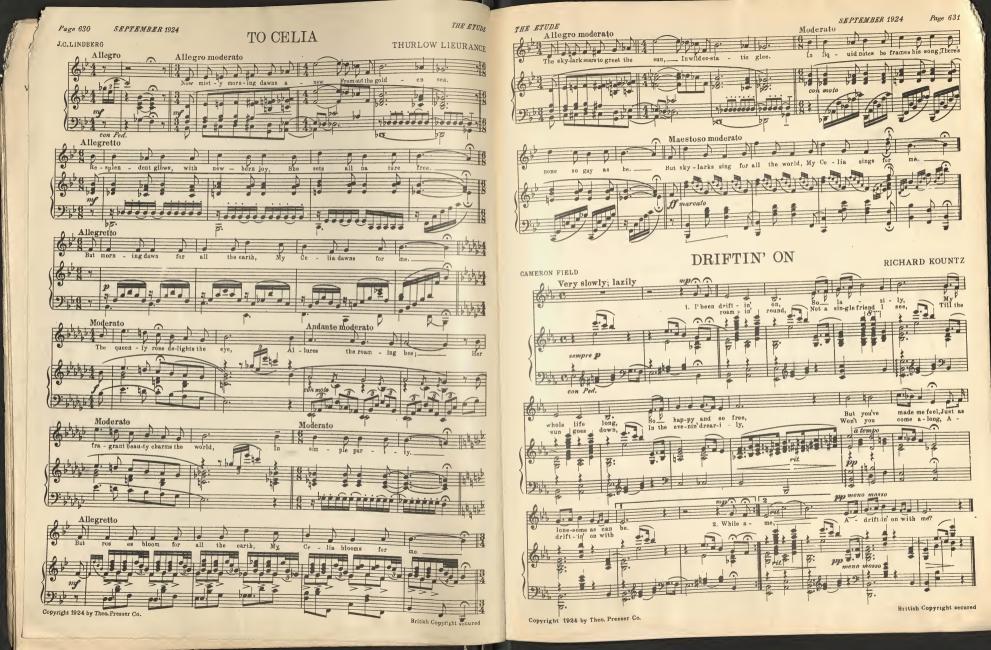


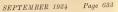
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THE ETUDE SOME DAY I'LL UNDERSTAND Words and Music by WILLIAM M. FELTON mf Dear-est one I Twi-light comes with Though you're far a - way,_____ Whis-pers from a - bove;_____

THE ETUDE



1. Dear-est one I think of you

2. Evn-ing brings a sweet con-tent,

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SEPTEMBER 1924

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Moderately

nf a tempo and die; Just why the hours of sor - row come, What brings the tear to dim the fade eve: I dream of



fappassionata 100 you each night, and long A - gain to touch your hand. miss you so, But still T know, Some



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THE following article is taken from a book recently issued by the Oxford University Press, made up in part of lectures delivered at Oxford University by Mr. Hermann Klein, a well-known voice teacher of London and a former pupil of Manuel Garcia. The title of the book is "Bel Canto."

"It is not easy, of course, to grasp and coordinate the various factors that make up the true art of singing from the printed page alone, nor can they effectively be put into practice save under skillful and experienced guidance. Art is a thing of imitation, and in the study of singing you require the aid of the living model and critic as absolutely as in the study of painting or dancing. Nevertheless, a clear record or statement of facts is essential and the printed page may therefore be re-

regarded as a valuable accessory to the work of the teacher. "Garcia recognized this when he published accomplishment of the right result.

in this country an English translation of his famous Traité complete de l'Art du Chant (Complete Treatise of the Art of Song) which first appeared in Paris in 1840; and again when he supplemented it fiftyfour years later with his Hints on Singing, which embodied all the subsequent experience garnered during a life time of successful teaching.

"The main essentials of the Italian system are the mastery of-

(a) BREATHING

(b) RESONANCE

(c) VOWEL-FORMATION AND ATTACK (d) THE SOSTENUTO (SUSTAINED TONE)

(e) THE LEGATO (SLOW SCALE, REG-ISTERS)

(f) THE PORTAMENTO

(g) THE 'MESSA DI VOCE' (h) AGILITY (COLORATURA, ORNAMENTS,

ETC.) "This order of progression is natural

but by no means invariable. For example, the formation of a vowel shape must necessarily precede the attack of a sound, but the study of its manifold variations would have to come later. So the slow scale will naturally proceed simultaneously with the legato; whilst the quick scales form part of the acquisition of agility.

(a) Breathing

"Although scientific Breathing stands both at the base and the apex of the whole vocal structure, it is, nevertheless, the thing most neglected and most misunderstood in the average modern practice of this art. Correct instruction in respiration is, I think, the feature which chiefly differentiates the good teacher from the bad, the efficient master from the charlatan who misleads, cheats, and defrauds the innocent and unwary pupil. We cannot too frequently repeat the familiar saying of Maria Celloni: 'Chi sa respirare sa cantare.'

"But commonly the novice is told, if told anything at all about respiration, to take a 'deep breath'; to fill the lungs with air as though crowding the chest with ozone or inhaling the perfume of flowers; to breathe in or out 'from the waist' (whereever that may be), or even to expand the abdomen with a vigorous outward push of that obscure muscle, the diaphragm

"Obedience to these familiar rules must inevitably tend to guide the student in the wrong direction and lead to had habits which, once acquired, are exceedingly hard in obtaining a bright, ringing tone. Reson-

The Singer's Etude Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself'

Factors That Make Up the True Art of Singing

By Hermann Klein

beneficial to the health, unfailing in its "The voice, in order to acquire its full vibrant power, must have the aid of a "One seldom hears talk of abdominal 'reflector,' just as surely as the light burning breathing. It is this filling of the lowest in a lighthouse. The singer can no more part of the lungs by the expansion of the dispense with its aid than the performer stomach which not only flattens (and there- on the piano or the violin could dispense with locates) the hidden diaphragm, but with that of a sounding board. prepares for its contraction when the "As the act of singing is a natural organic

stomach is drawn in and the ribs are raised, function, common to the majority of civilthus giving the necessary impetus for the ized people, there is no need to discuss here expulsion of the breath by muscular pres- the physiology of tone production. The sure from below the middle of the body, point is, rather, whereabouts is that tone situated or sounding when it has left the "This mode of inhalation is doubly ben- larynx. The answer is that a clear note is, eficial; (1) because we are only able com- at the moment of its utterance, instantly pletely to inflate the lower part of the lungs ringing clear and true in its ultimate poby slowly introducing the air there first sition, projected and maintained there by

(c) Vowel-Formation and Attack

and filling the upper part during the same steady diaphragmatic breath-pressure, and inhalation afterwards; (2) because, where enhanced in strength and color by shape we feel the breath go, thence shall we expel and other influences. To the singer the it; and, inasmuch as steadiness and purity of resulting sensation is that the tone is comtone are only to be obtained by this upward ing not from the throat at all, but existing pressure from between the lower ribs, just ready-made in the area to which it is reabove the stomach, we thereby learn how to flected. avoid all superfluous or ill-directed pres-"Free, unobstructed access to these 'forward' cavities can alone enable the voice

sure, we learn how to control our breathing action from the region of the diaphragm; to obtain all the advantages of complete and how, finally, to keep the chest high resonance. Properly directed and well and firm, utilizing it as a receptacle for air supported by the breath, it can entirely not inhaled directly into it from without, escape the danger of a nasal quality and but pressed into it from the lung spaces attain increased beauty of timbre, diversity underneath. of color, and penetrative power.

"Thus concentrated, the breath-virtually becomes 'compressed air', that is, air possessing an inherent force of its own. Hence its greater power, moving always by muscular contraction in the upward (the neces-

not from the region of the chest.

sary) direction, and so doing its work of creating tone in all degrees of loudness with the minimum of physical action or is not without its use as a means for indieffort, and with a total absence of strain. "This I believe to be the old Italian system of breathing, as it was taught by Manuel Garcia, and as I have taught it myself for by the ordinary route. many years. The secret of its success lies primarily in the controlling power of the abdominal support and action; Much depends, however, upon a correct attitude of the body, the capacity for retention and expulsion of the breath in any required

volume or degree, and the ability to perform the mechanical functions of the breathing apparatus either slowly or quickly, as may be needed, with the same subby as may be needed, which is the preliminary action, the natural work for the formation of the universal vowel for the formation of the universal vowel of the

THE ETUDE

pinging upon the same identical facial area that is to say, in the 'mask;' and there alone, will their union be made perfect. In no other fashion and by no other mechani cal means can 'speech and song' be resolved into a single function.

"Garcia says (Hints on Singing, p. 12) that 'the Pharynx ought to be considered the real mouth of a singer.' The idea is not an easy one to convey in words, but I understand it to mean that, just as the mouth contains the organs of speech (with especial reference to consonants), so the right place for forming vowel shapes and originating tonal character is the passage leading from the throat to the nasal cavities. I also believe the idea in question to have been an essential feature of the old Italian method.

norous vowels in a natural manner ensured a free, elastic movement of the jaw. without the least muscular stiffness, leaving the tongue 'limp and motionless,' yet not entailing au excessively wide opening of the mouth, which 'favors neither low nor high notes.' This, the true singing position, is a matter of the utmost importance, and it s peculiarly associated with the teaching of Manuel Garcia

as a mental and physical attitude corresponds to the spontaneous gesture of the speaker. It coincides with the inhalation of the breath, and is immediately followed by the act of phonation or atlack of the sound. The old Italians were right in their location of the true source of attack when they said respirare, e poi appoggiare ; inhale, and then support with the breath. An inflated air-cushion, once the screw is tightened, affords a firm and resilient support for the whole weight of the body. Similarly, the voice must rest easily and comortably upon the solid column of air that holds it in position.

"And it must do this from the outset. From the moment that the singing position is assumed and the vowel shape formed, the diaphragm takes control; the breath is impelled upwards into the chest, towards the throat, where it becomes tone, and towards the resonators, where it becomes a voice. The whole process is comprised in a single physical movement, in a smooth "The formation of some vowel shape must even exhalation. Therewith, not in the necessarily precede the attack of a vocal throat nor with any perceptible action of sound-an act which involves the opening the glottis, but in the ultimate 'forward' of the mouth. If we sing with the mouth area to which it has been projected, does the shut we hum; but the act of humming attack of the vocal tone actually begin. "I need scarcely add that the misuse of

cating where the vibration of the sound- Garcia's scientific definition, coup de la waves may be felt re-echoing in the facial glotte, is no longer tolerated by the best resonators when unable to make their exit teachers.

"In vocal attack the intensity of the "When we open the mouth to sing a note, glottic action may vary according to cirit must be done by dropping the lower jaw, cumstances. It depends largely upon the and without moving the head, which re- nature of the utterance or the emotion to mains erect and still. The tongue flattens be expressed. A perceptible glottic impetus as the jaw descends, whilst the pharyngeal is not in certain cases inadvisable. For the space at the back of the throat enlarges singer there must be but one aim-that as the soft palate rises and forms the roof the tone, whatever its character, is to be of the mouth into a dome or arch. The so prepared, mentally and physically, that shape thus created gives us, without fur - it shall sound perfect from the start.

ad noiselesances of operation, sound "ab" that is, the first vowel of the "T₁ the old Halian school of singing participation". (b) Resonance The old Italian teachers had no troub The old Italian teachers had no troub what the language, is simply a variation is *Beareally preferred*. Consequently the mode advantage to be more admiraged and advantage of the second which, once acquired, are exceedingly hard in obtaining a bright ringing tote. Reson-to eradicate. The breaking taught by the add Italian masters entirely reverses the largely into their theory, but was far from their gate to the statement of the statement of the exclusion which form part of our daily bodie differently; train their muscles and first to last the whole procedure is normal, to they statement of the statement of the exclusion which form part of our daily bodies differently; train their muscles and first to last the whole procedure is normal, to every facial cavity or space (besides the exclusion which form part of our daily bodies differently; train their muscles and first to last the whole procedure is normal, to every facial cavity or space (besides the event latter of the state of the state of the train and event. The state of the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the train and the state of the state of the state of the train and the state of the state of the state of the train and the state of the state of the state of the train and the state of the state of the state of the state of the train and the state of the state of the state of the train and the state of the state of the state of the state of the train and the state of the state of the state of the state of the train and the state of the train and the state of the state of the state of the state state of the

first to last the whole proceedure is normal, to every factual cavity of space (generation in the state of th

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right amount of hreath-pressure should be natural to the good singer and made reliable by practice and experience. It contributes, moreover, to the Hould purity and elsentess of thebre resulting from an undisturbed adjustnorce: resulting from an undistributed adjust-ient of the vecal cords. "This economy of a truth adjust the solution and the solution of the solution of the solution the threat resultion do the varying degrees of east provide he lungs, yet he used for care pressure end there. The singer laivent moor the torse must be thus, but the used for care pressure end there. The singer laivent moor where and how on this is the singer the solution where and hered; that is the true point speed, or placed; that is the true point

d'appui. "It follows that a perfect sostenuto can only "It follows that a before has the sensation

be obtained when the single has been and uniterrupted breath support of direct and uninterrupted breath support extending from the region of the diaphragm to the area of resonance. to the area of resonance. "The gradations of strength and varieties of tone-color, like the cultivation of the mczzo resonance of the strength in books. They are best ac-plained or taught in books. They are best ac-guired by careful listening and elver imita-guired by careful listening and elver imita-

tion. "The value of a beautiful messa roce ('half voce' never seems to convey the same idea) cannot be over-estimated. Every singer ought to possess it : but, like the old faisetto, now

to possess it; but, like the old *falicito*, now happfly discarded by most singers, it comes more easily to some voices than others. Learn-ing the mzza roce is nor unlike acquiring the knack of a stroke at goff or lawn tennis; and the set must be kept upon the tone as the eye upon the ball.

upon the ball. "The art of skillfully graduating a crescendo or diminicuado (dealt with later under the head of 'Messa all Voce') should be associated with a constant endeavor to purify the tone. It is the pure sound that travels farthest, not the merely lond one. The delicate mezza voce with a course sound that the delicate server the merely lond one. The delicate server of a soprano or a tenor can provide an in-of a soprano or a tenor can be delightful than the server of the server into a number of the server of the serv of a solution outrast not less delightful than that of the most exquisite variation in nunnees of color. Hence, are things their must be studied and worked at, for years if necessary, until they are definitely gained.

(e) The Legato (Slow Scale, Registers)

upon the surface.

manner has often been compared to the disaster. stringing of a row of pearls. When they are perfectly matched they form the peridentical in quality and color with un-

for itself alone, but in its relation to its cutire series. The higher the pitch of the note the greater the degree of pressure reor down. The great point is to make sure of the identity of the tone.

an arbitary rule on this point. Their plan (adopted also in Paris by the great singer and teacher, Faure) was to find the best note in the middle of the voice and use it as the pivot on which to balance the two halves of the scale lying above and below it. In this way they had less difficulty in obtaining an even scale and a smooth legato.

"This device is so effective that many years ago I invented for the study of it a form of rhythmical slow scale in three sections, each commencing on the dominant. The key must be varied so that the dominant in every case may afford the safest model for the succeeding notes:

Grand In the day

filen marine

"This slow scale must be sung with the dark or 'closed' tone (voix sombre), whereas quick scales and runs are best executed in the bright or 'open' tone (voix claire), which lends itself more readily to passages

requiring flexibility. "Just as the dominant or initial note supplies the model for the others, so must the breathing of the descending scale be imitated in the ascending scale (not the reverse). The legato is always easier, neater, and to be employed with better gradation on the down scale-certainly

at first. "The point is that, whether the voice be mounting or descending the scale, the same note shall always be sung in the same manner: that the 'pivot' tone, when returned to or sung in passing, shall invariably sound quite the same,

"The ability, however, to manage this depends upon the correct blending of the registers, an important matter upon which I can only touch briefly here, Unless the differences of sensation and changes of mechanism which characterize what are known as the 'registers' of the human voice have so merged into each other as to create a harmonious whole, smoothness of scale or legato singing is out of the question,

"The provision of registers, with their three different mechanical actions, enables the same vocal cords to produce a succession of sounds of extensive range. They thus add to what might otherwise be a relatively

limited compass and provide for an in-"It is one thing to sing a single note well. finitely greater variety of timbres. Until To sing a group of notes all equally well, Manuel Garcia discovered and invented the with a clean, direct transition from the laryngoscope, the nature of these different middle of one to the middle of the next mechanisms was not understood; the effect involves a good deal more than appears was known, but not the cause. From close observation, however, one fact appears-

"It means, to begin with, command of the that we must not alter our manner of singpure Legato, a term more readily under- ing because we feel the mechanism to be stood on an instrument than in the human in some subtle way altering its automatic voice. The singing of the scale in the legato procedure. Interference is bound to entail

"The solution of the problem lies in uniformity-uniformity of breathing, of 'singfect necklace. The act of uniting notes ing position,' of resonance-the last is perhaps the most important. So long as broken smoothness constitutes the perfect the voice is securely reflected in its ultimate forward position and is sustained there by

"The first step is the management of the the breath, supported from the diaphragm, breath. Every note must be supported' the vocal cords will enjoy the elasticity and from the region of the diaphragm with freedom essential for modifying their the degree of pressure that it demands, not action, without sudden change or 'break' which is commonly heard. Otherwise the neighbors and the true gradation of the modification cannot be made imperceptibly, and the abrupt transition from one register to another will become audible. The blendquired, and vice versa; the ear and the sense ing tone, if properly graduated, extends of volume must combine to secure and pre- over three or at most four notes, to which serve the even gradation of the scale up the French give the name of voir mixte. "With the aid of this voix mixte, the union of the 'chest' and 'medium,' of 'medi-"It is not necessary to begin either at the um' and 'head' tones, proceeding either up top or the bottom of a scale. The old or down the scale, the voice can be brought Italians were wise enough not to enforce into line throughout its whole compass. Once

the uniformity is achieved the secret of the legato, clusive as it may appear, becomes comparatively clear. The eclectic ear of the singer must do the rest.

(f) The Portamento

"The portamento resembles the legato, only in its execution the carrying of the voice is made audible over the interval separating the two notes.

"The mastery of the portamento is not more elusive than that of the legato; but its application to a musical phrase, the

TBoth formations are shown with diagrams and described in *Hists on Singino*, p. 14. "The finest carcies I: know for obtaining chearness and uniformity of dimeny Tiani when she went to hum in Paris in Vienny Tiani when she went to hum in Paris in 1841, to "mend her worr and uneven voles." It will be found on p. 16 of *Hists on Singing*. It is not to be used meredy as a removel, thus a study for ensembling scales, and at the is a study for maintaining a ringing qu is a study for maintaining a ringing qu if tone on the descending scales, and at same time preparing the way for a na-

mun p



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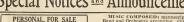


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any point. That, of course, is absurd, like of the quick scale is also the right most objections that go to an extreme. MUSIC COMPOSED: manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobson, 2638 Milwaukee Are., Chicago, III. Sixty years ago the excessive use of the or trill. But when more than two notes portamento was unknown. The great are attempted the larynx does not oscillate; singers used it in just the right measure the voice glides smoothly over the group

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in succession nor spreading the tone up VIOLINISTS—Artists who appreciate the test, use my Soloist Strings and Professional strings. Their recommendations are a guar-nice. Write now to Bert Brehmer, Rutlaud, and down with sickly heaviness. I remember the period when the exaggeration gradually set in. The song-writers of the eighties were as much responsible for it

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them, Grieg, suffering from an inordinate must be able to think them in perfection. ARRANGING AND COMPOSING for ixed or Male Choruses; also Band, Orlove of portamento, as his songs show. chestra, Plano or any combination of Instra-nents, V. Baluta, 905 N. Taylor Ave., Oak Park, III.

tivated English audiences became familiar with the Passion-music and cantatas of 7 7 PIANO PLAYING Bach, and learned to appreciate the proper reticence, in this matter. They began to JALL IN 20 LESSONS enjoy a final cadence without the customary upward or downward glissade to the concluding note. Musicians perceived that the CHRISTENSEN SCHOOLS OF POPULAR MUSIC artistic singers were imitating the grace. Suite 4, 20 F. Jackson, Chicago Teachers wanted where we are not represented

perception, and restraint of players of the violin or the violoncello like Joachim, Sarasate, Ysaye, Lady Halle, Hollman, Haus- rhythms is extremely important. Usually mann, and Piatti, who were the right models the accent falls upon the first note of a from whom to acquire them.

choice of a right mode of executing it, and other

various other considerations which musical

feeling and experience alone can satisfy,

difficult device of the two. In the singing

of Mozart both play an exceedingly im-

"The English word 'slur' is capable of too

many interpretations, and has not the same

precise significance as the Italian porta-

mento or the French port de voix. These

imply a mode of carrying the voice which,

if employed gracefully and in the right

place, always adds character, elegance,

force, or intensity of expression, to the delivery of a phrase. Without one of these

purposes in view it had better not be used.

But, correctly to fulfill the traditions of

the Italian school, it cannot be dispensed

"To enhance the elegance of a phrase, the

portamento should as a rule be lightly

sung. Merely pushing the voice up or

dropping it down from note to note deprives

the device of all charm. The tone must be

delicately poised and supported by the

breath; it must likewise be carried without

jerk or interruption over the whole of the

interval, attaining its goal with perfect

intonation and quality. Correct breath-

pressure and intelligent anticipation of

or of sentiment, the portamento should be

employed with an energy and directness

that leaves no doubt as to its object,

yet always with the greatest discretion,

The intention of the composer must be

carefully studied, and this in the case of

Mozart will scarcely leave room for mis-

taken zeal or choice of the wrong place.

The portamento is not invariably indicated,

but where it is not tradition and taste

"As an ordinary device for adding senti-

ment to the music, the portamento has been

exaggerated and overdone to an extent that

and no more; they made it rare enough

for the ear to be grateful for its charm,

enable us to mark the spot.

"To import the declamatory force or vig-

resonance will alone make this possible.

portant part.

with

combine to make it the more subtle and

(g) The Messa dl Voce

"The Brajish meaning of this carlous term brain the brain of the second second second training the second s without interfering with the rhythm and clarity of the run. Nothing can be worse than triplets sung with a slurred and indistinct middle note, except perhaps a jumbled 'turn' of which the final note is not audible

about he reversed." "In the singing of Mozari, correctly-minimizing and the set of switching and the set of t "In the singing of Mozart, correctly-

as the singers, one of the most popular of ear. To sing scales crisply and clearly we

"Then began a reaction. The more cul- runs (or 'divisions') which form perhaps

"Here, once more, it is disput and preshing that enables the slaver to avong here thing that enables the slaver to avong one while swelling or diminishing the arregularity of graduation. "The present of the state of the slaver with presents, mechanical and uniconacions presenter is hierdrow noted in the exercise of a dynamic force that is lake to avong of style. It may be constantly used, has only of style. It may be constantly used, has only of style. Thus he constantly used, has one of the state of the state of the state of the present state of the state. It is not state of the state of the state of the state of the state. State of the state of the state of the state. State of the st

ence. "A Mozart singer who does not possess this t, would, in my judgment, be an anomaly.

(h) Agility, Coloratura, Ornaments, Etc.

"It is a common belief that only light

voices are fitted by nature for the execution

of florid or coloratura music. That is a

misapprehension which has only grown up

in recent times, and did not prevail among

the old teachers, because their pupils, even

those with the heaviest organs, were con-

tinually demonstrating the opposite. Bach

and Handel, Mozart and Rossini, wrote

many passages that are tours de force, it is

true; but, generally speaking, the former

did not write their runs and 'divisions' or

the last-named his brilliant passages

and cadenzas, for what they would have

called exceptional voices. They wrote

them indiscriminately for singers of every

calibre-and for basses and contraltos as

"The basis of all flexibility is the pure

vocalization of the quick scale upon the

bright tone, or voix claire. In order to be

able to sing clearly, evenly, and rapidly an

octave or two of notes, one must be able

to do the same thing on two, three, or five

notes. That means careful and constant

practice with correct breathing and mechan-

ism, adequate resonance, a true ear. freedom

from muscular rigidity of the throat or

larvnx, and the natural impulse which

imparts ease and abandonment to the steady.

"The free oscillation of the tone from

note to note necessary for the preparation

beginning for the practice of the shake

with a slight accent upon each note, so that,

no matter how rapid the movement, the

singing of the scale becomes clear, definite.

flexible, and of even strength throughout.

this lightness, elasticity, and accuracy is

the supreme controlling action of the breath,

working in complete accord with mind and

"Similar rules apply to the practice of

the most characteristic and persistent

feature of Italian music of the seventeenth

and eighteenth centuries. The mastery of

these is the key to every branch of florid

singing. They provide the groundwork

for all vocal agility, for the ease and bril-

liancy of rendering which alone justifies

"Apart from smoothness and beauty of

tone, a clear accentuation of the various

group of four, six, or eight notes, but

the singer must be able to place it anywhere

the survival of this class of music.

"The main factor in the attainment of

effortless flow of tone.

much as for sopranos and tenors.

gift

observe peculiar or divergent rhythms, in delicacy and finish of execution. addition, is frequently essential in passages "Mozart was especially fond of notes, where agility is also called for. The study coulees which are very difficult to sing of one should therefore go hand in hand really well. They belonged rather to the with the other; though naturally the scales technic of the violin or the 'cello than of and runs have to be mastered first, d runs have to be mastered first. With Mozart's special ornamentations, 'up or down bow' are comparatively easy

the point is that he treats the various types to play (compare the semiquaver passages of ornaments, not as mere embellishments, in the Tannhauser overture); but two notes but as integral parts of the composition, to a syllable for a few bars in succession He thus enhances their dignity and makes present a greater difficulty to the singer their faultless execution of equal importance because of the certainty, smoothness, and with that of the main melody. "The master had his favorite 'ornaments.' who should here closely imitate the violin. Grace notes simply abound in his music: "At the root of the matter lies the comturns (gruppetti), appoggiature, repeated mand of agility, and every student of this and staccato sounds, shakes, slurred notes art who works diligently enough can be (notes coulees) constantly arrest the atten- trained to become a more or less accomp-

Interesting Letters from Our Readers

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appreciating 'cello records, and this the

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moment they are worth while.

tion of the student. One and all demand the lished singer of florid music."

grace that are demanded of the executant,

clapped my hands and the girl in the box

broke through the top and recited this:

A Stage Fright Episode TO THE ETUDE:

I was much interested in the different Hello, everyone! I'm glad all are here; opinions on "Stage Fright," as presented I offer to each one a lot of good cheer; in the ETUDE symposium of some months You see here the spirit that hovers around ago. Its "cure," if there is such a thing, If no one is near to observe how you had a special appeal. There was brought to me an experience which might be at least When you practice or study or even sightamusing to others who may read.

Several years ago, having accepted a And that all scales are given the care position in a prominent church attended by many celebrities and professional people, suffered severely from stage fright, or Always have patience, and always go slow; The more that you do this, the more you

its equivalent. One beautiful summer morning the church was packed, and among the con- Don't forget I am near to note all that you gregation came a handsome, distinguishedlooking man accompanied by a charming

So good-bye, now you've seen me; take As the service progressed, I noticed in the mirror that the man never took his eyes To do pieces right and you'll get them off the organ. As I had not been in the position long, I became very nervous,

imagining that he was a critic. By the close of the service I was near a collapse. While leaving the church, I spoke to a prominent member, asking who was the distinguished man who never took his eyes off the organ. TO THE ETUDE: "Why, don't you know that is Mr. J .- of In the last ETUDE appeared an article by

the very prominent family of that name? He has lost his mind, and the lady is al-Mr. Alterman, lamenting the small part the 'cello plays in the phonograph world. Violin ways with him, as he is not allowed to records are there in profusion and of the go out alone. most brilliant kind. My tumble was big, but effective. Needup your talking machine catalog and see less to say, my cure was complete.

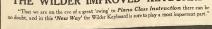
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A Musical Party Surprise

TO THE ETUDE ; For a novel entertainment at a Pupils' brilliancy. Party, I found this feature a great success. One of the smaller girls came early and was enclosed in a very large pasteboard done with it as with the violin. When some box. Any chain store will have one. She kcellist wakes up to the fact that people will was seated comfortably and then the top not buy this dull, uninteresting stuff, and enclosed with crepe paper glued tight to give us what we want to listen to, there will each side. Also, sides were decorated with be no trouble about the buying public the same,

When all the pupils had arrived and were in their seats, conversing at ease, I

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Page 638 SEPTEMBER 1924

E VERY organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church. While his position in the church should have a certain value to any musical work in which he may be engaged on the outside, he should aid the cause of music through other channels besides those within the church. What can be done and what is the way

to go at it? There are so many things he can do

and so many ways of going at them that only a few can be mentioned here by way of suggesting others. He should, in co-operation with other

enthusiasts, organize a chorus or singing club. It matters not whether it be of men women or children, or all three combined, so long as it is of value to the community. as it naturally would be.

To organists and pianists who have never done this type of work, and are not 'ity to "jolly" people along. Therefore, I music in three or four parts on piano or organ and listen to each voice in its correct relation to the other for the proper blending of, all the parts, you can do the same with voices. If you haven't done it and want to learn how, go to it and you will soon learn.

A Men's Singing Club

If the field in your own community is only partly covered by having a mixed and a women's chorus, then organize the if any, are so crowded with pupils as to church that has the community spirit, or tion and the smug way we sit back and your health or your doctor tells you to secured. vary your activities more by engaging in some work of this kind.

Now Let's All Sing

The work requires just the sort of training and knowledge an experienced type of leader whose only qualification its singing members. While some of the of private pupils, be an active member of singing has not reaction a ugicet statistical and the statistical statistical and commanded the respect and support of type of song, or perhaps some ragitime hit, other things that might be mentioned and by their theatrical qualities. more of the best musicians. Any singer more of the next muscleurs. Any singer ing and enjoying works of the great mas- a life should keep one well and happy. In tact, such it must be a great temptation to an or-with a robust voice, possessing little or ing and enjoying works of the great mas- a life should keep one well and happy. If ganist not to improve the occasion by some sonality, can get away with a certain type picked men in a few weeks. While this



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Value of the Organist to His Community

By Herbert Stavely Sammond

[Paper presented by the well-known Brooklyn organist and choral conductor at Convention of National Association of Organists, Rochester, N. Y.]

Music and Business sure they could, I would say, as you play say to all organists and planists, and par- Another branch of musical work still ticularly to those who may have some in its infancy is the organizing and develknowledge of the voice, which all expe- oping of choral societies and glee clubs pelled to futile improvisations. rienced organists should have: Do some- in industrial plants, commercial houses generally commenced ph, with a gradual thing that will elevate the standard of and department stores-a work that has crescendo, then diminuendo, until the music in your community or adjacent town wonderful possibilities of development, preacher ascended the pulpit stairs to the along the lines suggested. If it does not Such work is waiting only for the right accompaniment of the tremulant. As a

add directly to your income, it will pay person who will go at it in a manner in other ways. that will appeal to the heads of such concerns, and who is able to show the value

How to Begin

A good way to start a singing society ful work of this kind is being done in the men into a singing club. If there is no or club is to begin in your own church, great department store of Marshall Field women's chorus and there is one of mixed taking as a nucleus those of your choir & Co., in Chicago, where they have prewomen's chorus and mere is one of maximum taking the intervent who may sing. Sented most of the great or avoide source and male voices, try that or a children's or others in the church who may sing. large chorus, full orchestra and noted solochoir. If you find the field fully covered Do not, as was said at the outset, confine ists. Some of New York's stores have it to that church, but invite from all the choruses, but their work is not generally it would be unwise to organize one of the kind already established, go outside and churches those who love to sing. You will known to the public, find a place where there is no singing club find many waiting to be asked. Perhaps a and stir up one. If there is any com- better plan is to get together a committee munity anywhere, in city or town, without and send out a letter, signed by that com- Just as we have a hankers' glee club, a singing club of some sort, such a place mittee, calling it a committee on organiza- why not an insurance men's or stock needs stirring up. There should be a male, tion, to all in the community who are brokers' glee club? Industrial plants have a female, a mixed and a children's choir known to sing more or less, asking them their ball teams for Saturday and Sunin every community. Its value to all con- to come together for the purpose of form- day games during the summer, so why cerned is too obvious and needs only an ing a glee club, oratorio society, a Schu- not have glee clubs and bands? enthusiastic musician to bring it about, mann, Orpheus, St. Cecilia, Apollo or what- could meet in friendly competition (with Why not be that one? Some organists ever name or type of club you may wish each other) on Saturday and Sunday nights may feel that they cannot give the time to start. If the club or choral society is in the winter and once a season give a or have not the time to give to it. To such representative of the community, as it festival concert with the combined forces. I would say: You have the time if you should be, it is likely a rehearsal room The possibilities are so tremendous that are only willing to use it that way. Few, can be obtained without charge from some I marvel at our indifference to the situa-

associate membership called subscribing

members or patrons.

he obliged to teach morning, noon and through the courtesy of a chamber of think how terribly busy we are, just benight. If there are any such, my advice commerce or some fraternal order, or per- cause we may occupy a position as organis to cut, out some of the teaching before haps a public school auditorium might be ist of a church and perhaps a synagorue and have a class of pupils. Theatre or-You will wish to give at least two con- ganists do not come under this indictment

certs a season, the expenses of which can as their afternoon and evening work and be met in part by the dues of the active sometimes morning rehearsals do not per-the lowest pedal note, and slowly building or singing members, but largely by an mit the adjustment of their time,

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They

In a short time you will have them sing- still be well and happy. In fact, such

requires far more than a voice and the abil- knowledge of orchestration while doing it.

THE ETUDE

The Place of the Voluntary By E. A. H. Crawshaw

As the name implies, a voluntary did not form part of the regular service of the Church and it was optional for the organist to play it or not. Others believed that various preludes and interludes were thus called because they were improvised. It is to be feared that too often little thought is given to-day as to what shall be the voluntaries chosen for public performance. If a preacher were to come as unprepared to the pulpit as some organists to the organ loft, we should not wonder if our congregations gradually diminished.

As Mr. Harvey Grace so ably expresses it: "The organ prelude is the first sound heard by the congregation, and it ought to be a worthy breaking of the silence, however simple it may be." At one town where I lived, Sunday by Sunday, the organist appeared without a single piece of music in his hand-he did not keep his musical library on Church premiscs-and we were comcure for such improvisers Mr. Grace suggests that their efforts should be recorded on a gramophone, and they should be compelled to hear on Monday what they had perpetrated on Sunday !

I read that the palmy period of the voluntary (i. e. of English composers) was from 1720 to 1830, and that the best specimens were composed by Croft, Beckwith, Keehle Boyce, Greene, Battishill, Kelway, S Wesley, Russell and Adams, Mr. John E West has rescued some of these from oblivion, and edited them in the series of "Old English Organ Music."

To give another personal experience : the concluding voluntary was always chosen in the same key, or one nearly related to the key of the last hymn-tune sung at the service. This is an excellent idea, and is especially gratifying to those who, having an exceedingly good sense of pitch, object to the frequent "ungentlemanly modulation" which perhaps follows the final Amen.

But it is of some of the extraordinary voluntaries which have been played that I would write

The practice is not a new one. In 1712 Addison found it necessary to protest against "Merry Epilogues after Tradgedies, and Jigging Voluntaries," in The Spectator for the 28th of March.

There is a story to the effect that S. S. Wesley once showed his disapproval of up and sustaining the chord of C1

Mendelssohn, when travelling in Italy in Aside from the wonderful and inspiring I know from personal experience that it stastical music. He tells us he was in the organist is supposed to possess, with cer- work of elevating the musical taste of the is possible to be organist of a church and Franciscan Church at Venice, gazing at tain other qualifications that require only community indirectly, the club should have synagogue at the same time, direct two or Titian's "Martyrdom of St. Peter." Divine exercising for development, and not the a direct influence in molding the taste of three choral organizations, have a class service was going on, and as he was type or maker while only quantation to many high members may be studying music a committee of an organization to which one ing landscape" with its trees, and angels too much of this type of song leading in seriously the largest part at the outset may may belong, spend a night at home once among the houghs, the organ commenced. community work since the world war, and not be able to read music at all and their in a while, read the daily papers, a maga- The first sound was quite in harmony with community work since the work war and the second may have been to sing zine price or two, a few musical abbits my feelings; but the second was quite in narmony with the need or excuss for it casard with the highest ambition may have been to sing zine price or two, a few musical abbits my feelings; but the second, third, and, my war. This is one of the reasons community nothing beyond the "Dear Old Pal of cations a month, attend the "movies" opera fact, all the rest, unlessly roughest me from war, I his is one or ne reasons community in the substruction of Your Smile" or concert now and then and do various my reveries, and restored me to my senses

with a robust vote, possessing inthe or ters, as well as songs of the best modern. I am emphasizing too strongly a general selection of music which he is sure the composers, arranged for part singing, in- distribution of one's energies and talents audience will recognize. Sir Arthur Sullisonancy can get away wurst extension by temperated with light and humorous num-rather than a more intensive adherence van was playing the organ at un sonor of "Now let's all sing" committy song bers that are a part of a well-arranged to one or a few things such as devoting cration of a Church by the them Eishport terspersed with light and humorous num- rather than a more intensive adherence van was playing the organ at the conseleading. During the war one of the duits program. One campo realize, without have one's time to concert organ plasing or London. The hour was fixed for noon, but of the government song leaders was too ing tried it, the joy that such work brings composition, as some of our distinguished through some misuaderstanding the Bishop organists do, and do well, it is because I did not arrive till one. Sullivan had to play A fine work for a community can be would call the attention of others to a all the time, and amongst other music he was done, after a fashion, and met a cer- done by organizing a Sunday-school or mach neglected and unexplored field of introduced "I Waited for the Lord," then tain contingency, no high standard could community hand or small orchestra. In- endeavor, the development of which would one of his own songs, "Will He Come?" the be built on such a foundation. Such work cidentally, one might obtain a practical make the community happier and richer, appropriateness of these being apprehended -The Diapason. by the waiting congregation.

THE ETUDE

When Charles Santley was in Italy his wishes all "who handle the organ" could "I think your boss is a peach. He seemed experience was not more happy than Men- read. He pleads for making a feature of to have a good time, didn't he? priety was discarded; the organist simply a service, is most valuable. played whatever he could get through, But in some churches the officiating the Elevation (the most solemn part) we unhappy man! were regaled with 'Largo al factotum'

of combativeness. He displayed all these taries than the minister's sermons! a good many in the congregation.

on the subject of voluntaries which one "Praise Him with the harp and organ."

Organ Extemporization

structive than a book which may be the 4-ft.

mindi

sented to him.

consideration; that of form and that of chords on soft reeds or violas. color. In regard to the first mentioned, it mant at the close of the fourth measure and a perfect cadence at the close of the eighth measure. Later this could be extended to a Double-Period, reserving the imperfect cadence until the close of the eighth measure and the perfect cadence until the end of the sixteenth measure. Before long the player's musical instinct will show how this can be further developed, and where extra measures may be interpolated or intro- paniment tone. ductory chords added.

and a knowledge of its construction bc possessed.

people refine the manners.

delssohn's. In his Reminiscences he says: the organ music before the service. He delsonn's. In his Reminuscences he says: the organ music before the service. He "Passing the Carmelites one day, in Milan, argues that then people have time to listen, "Louidn't, Itwould have spoiled his whole "Passing the call of the organ, and entered, being most of them "in their places some evening if Pd played on our jangling plano. About twenty-five girls were receiving con- ten minutes before the service begins." firmation; the organist enlivened the pro- Happy Mr. Grace, if this is his usual exceedings with selections from La Traviata. perience! His advice as to the choice of In the country places all attempt at pro- suitable voluntaries, both before and after

sacred or profane. I have heard the minister is not musical. To him the only favorite galop from the last new ballet and important part of the service is that when the last movement of the overture to he can have his own say-the sermon. If William Tell played as voluntaries. At he should be in the pulpit (I refer now to Baveno a few years ago, on the occasion of Nonconformist usage) and the organist a wedding, Mass was being performed. At dare to finish his voluntary, woe be to the I was recently told by an organist, a

from Il Barbiere di Siviglia!" Dr. Mus. B., and a most capable musician, that Schweitzer mentions in his J. S. Bach that he was playing the "Angel's Farewell" from in 1548 an organist in Strassburg was dis- The Dream of Gerontius before service, missed from his post for having played and kept the minister waiting a short time French and Italian songs during the until he had concluded Elgar's lovely music The result was great anger on the part of Dr. Henry Coward in his Reminiscences the minister that he should have had to

tells of a former organist of Leeds Parish wait, and an apology insisted on from the Church, Mr. R. S. Burton, a man of strong poor unfortunate organist. I would cerwill and firm convictions, with a large share tainly prefer to hear that organist's volun-

qualities by playing, at the conclusion of If the ministers take this attitude and give what he considered an unorthodox sermon no encouragement to their organists, music the chorus from St. Paul: "Now this man will never occupy its rightful place in our ceaseth not to utter blasphemous things," services. There are many of us to whom which was, doubtless, the opinion also of the voluntaries, well chosen and well played, mean a great deal. They may be as Mr. Harvey Grace, in his excellent book, distinctly helpful as the spoken sermon,

The Compleat Organist, has two chapters and we echo the words of the Psalmist:

By S. M. F.

EXTEMPORIZATION may be considered to In regard to color extemporization much a certain degree as a combination of the depends on the mechanical and tonal rearts of composition and interpretation. It sources of the instrument. Variety in tonal differs from composition in the same way texture is important. For instance, it is that ordinary conversation differs from more interesting tonally to use gamba 8-ft. literature; but is not the conversation of a with flute 4-ft. or flute 8-ft. with gamba brilliant man far more interesting and in- 4-ft. than the same quality of tone 8 and

studied product of a dull and uninteresting Sixteen-foot stops played an octave higher or 4-ft. stops an octave lower often Many famous composers have been noted yield interesting contrasts of tone to the for their skill in the branch of their art; 8-ft. registers. Flutes modify reed-tone Beethoven and Mendelssohn being two although modern reeds do not require flutes gifted examples. In our own time stands to modify their asperity. Diapasons and the eminent Marcel Dupre, weaving into gambas or reeds and gambas rarely agree. massive symphonic form the themes pre- Four-foot open flutes often have a pleasing quality of tone in their lowest octave which Two phases of extempore playing deserve may be effectively used in arpeggios against

When playing a solo, do not always would be advisable to begin with a Period, couple the manual used for the accompani forming an imperfect cadence on the Dom- ment. If, for instance, an 8-ft. flute is being used on the Choir, accompanied by a delicate string tone on the Swell with octave couplers, the top note of the accompaniment, if uncoupled, will lie above the solo. The effect is pleasing, the ear being intrigued by the apparent conflicting claims of the more powerful toned solo stop and the delicate but more highly pitched accom-

Use the vox humana as a timbre creat A fugal composition should not be beyond ing stop. Its tone, combined with the the powers of a player, provided a short and celeste and 4-ft. flute is arresting. Care simple subject be chosen to begin with, should be taken not to fatigue the listener by too constant a use of the tremolo. The 8-ft, stops on the Pedal organ should

It is important that a sense of melodic frequently be used without any 16-ft. The outline be cultivated. Intimate acquaint- constant booming of the 16-ft. frequently ance with melodies of Mozart, Beethoven, becomes wearisome to the listener. Schubert and Brahms will most assuredly Great are the resources and possibilities form and refine the melodic taste, just as of the modern organ. It is in their use that association with cultured and well-bred one proves himself to be an artist or an artisan

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"Why didn't you play when he asked you to?'

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The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

SUNDAY MORNING, NOV, 23rd

SUNDAY EVENING, NOV. 23rd

a, To Thee, O Lord, Our Hearts

SUNDAY MORNING, NOV. 30th

SUNDAY EVENING, NOV. 30th

The Day is Ended (Violin

ORGAN Church Festival MarchStults

Obb.)Wolcott

Homage to Grieg......Whiting

ORGAN

ANTHEM

ORGAN

ANTHEM

OFFFFTOPY

ORGAN Offertoire in F......Read

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reason-able and the discounts the best obtainable.

SUNDAY MORNING, NOV. 2nd SUNDAY EVENING, NOV. 16th ANTHEM OFFERTORY The Shelley Jesus, Lover of My Soul (Duet S. and A.)Solly ORGAN Anniversary MarchPease Minster MarchWagner

SUNDAY EVENING, NOV. 2nd ORGAN MeditationStults ANTHEM a. In the Light of His Face Wildermere

Williams ORGAN Allegro Con SpiritoWarner

SUNDAY MORNING, NOV. 9th

ANTHEM ANTHEM a. We Lift Our Hearts to Thee. Borch b. O Love That Will Not Let OPPERTORY In Heavenly Love Abiding DECAN (Duct S. and A.)....Rockwell

ORGAN March in C.....Read

SUNDAY EVENING, NOV. 9th

ORGAN rceuseGodard a. I Long to Be with Jesus.Godard b. Day is Past and Over.....Stults OFFERTORY That Survey hat Sweet StoryWidener

ORGAN Allegro PomposoSh: ppard SUNDAY MORNING, NOV. 16th

ORGAN Ave MariaSchubert-Nevin

OFFERTORY How Amiable are Thy Dwellings (Duet S. and A.). Roberts ORGAN

SUMMY'S CORNER

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	GRADED STUDIES-Booka I to 7-Grades 1 to 5	
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	THE FIRST MELODIES FOR THE PIANO-by Lillian Sara Jackson .75 The melolies are entlobed by an harmonic background played by the teacher.	
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I	THE LITTLE HANON-by Robert J. Ring. 1.00 Important finger technic for beginners, patterned after and preparetory to the Hanan Virtuose Planist.	
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	THE MUSIC STUDENT'S LESSON RECORD-by Leola Arnold	
I		

CLAYTON F. SUMMY CO., Publishers 429 South Wabash Avenue Chicago, Illinois We are making no change in prices or discounts on our publications

The Birth of the Organ How old is the organ? No one really By A. Lane Allan knows. There is a very interesting carv-

ing of an organ upon an obelisk erected An organist-teacher-choir-director has Theodosius, who died in 393 A. D.; but worked out a satisfactory plan to help is certain that organs existed long bepupils to pay for their lessons. She is organist and director of the choir in one of The organ was in general use in the the large churches in an eastern city churches of Spain as early as 450 A. D. Upon discovering a pupil whose voice seems In 666, Pope Vitalian at Rome realized arrangements can be made for him to sing singing and advocated its use. This pope, in the choir. If the voice is satisfactory she however, had the habit of changing his allows the pupil to apply the fee which he mind and soon thereafter abolished conreceives from this source in payment of gregational singing in the church and adhis lessons on the organ or piano as the case vocated the use of canonical singers. may he Organ making was introduced in Eng-

fore his time.

A Prayer of Thanksgiving a. Prayer of Thanksgiving Netherlands Netherlands

land in the eighth century. It was intro-

Pepin, the father of Charlemagne, im-

norted an organ from Constantinople

(Byzantium) about 757. It was a pneu-

matic organ and its pipes were made of

duced in France just a little later.

erected at Aix-la-Chapelle.

congregation

said the doctor

the rejoinder.

seems only fair

difficult ?

Handel-Adapted

bundle of music books under his arm.

A little assistance of this kind makes it possible for a pupil to continue his lessons sometimes, or pay for the music he uses. Those who have been fortunate enough to qualify for the work in the choir are of course receiving valuable training, free of charge, in the control of their breathing

Adjusting Hymn Titles

TO THE ETUDE : Your issues of THE ETUDE have, in the Festival MarchLyre In 825, the Caliph Harouth al Raschid presented Charlemagne with an organ by last few months, contained articles from an Arabian maker. This organ was also correspondents who have fallen into errors in naming of tunes, calling them by the words of the first lines of hymns. I recall two or three such. The proper name for Waiting at the Church a. 10 they. O Lord, our Hears We Raise.......Dressler His Praise.......Pressler GPFEERORY In the Hour of Trial (Duet rence's biography of this genial composer the tune to which we sing the words is "Bethany," and never "Nearer My God to Thee," Suppose we sang these words to the tune by Sullivan, the words "Now I Have Found a Friend," would you call the tune Bethany by the words "Now I have found a friend?" It is simply absurd to allow signed the new organ for him and undersuch inaccuracies. Another thing in this SUNDAY MORNING, NOV. 30th of the second second and second and second and the second and second and the second sec connection is that Lowell Mason did not the consecration of the church by the then be named simply from the words of the

twelve o'clock, and by some misunder-And there is another matter in connection standing the Bishop didn't arrive until one, with hymn tunes to speak of. A year or whole time, in order to occupy the attenaddressed the association of organists and tion of the congregation. As the minutes tried to impress on them the importance of went by and the Bishop didn't arrive, I be- playing the hymns in better style. I, theregan to play appropriate music. First I upon wrote the preacher and suggested that played I Waited for the Lord' (in Eng- we organists never play hypnis, but we do and, it should be explained, a Bishop is a play the tunes: the hymns are words, the member of the House of Peers, as one of tunes are notes. The gentleman answered the 'Lords Spiritual'), and then went on that he was exactly wrong and that I was with a song of mine which is entitled, exactly right. It does seem strange that so 'Will He Come.' The appropriateness of many fall into bad habits of inaccuracies the piece was perfectly appreciated by the in the relation of hymns to tunes.

JOHN Q. EVERSON, Pittsburgh, Pa.

Musical Ambassadors

In the preface to an edition of Handel's THE recent Mascagni-Mocchi trouble in "Messiah" written by Dr. John Clarke, Buenos Ayres was the occasion for some the following amusing anecdote is given: pertinent remarks by the eminent baritone, "Being on a visit to a friend in a country Dinh Gilly, in the Musical News and Herplace, the inhabitants of which were more ald, of London primitive than scientific, Dr. Busby, on

After discussing the necessity of the his way to church on a Sunday morning, impresario offering his public the style of overtook one of the choristers with a opera it likes, Mr. Gilly continues:

"It is only a partial truth to say that "'What have you got there, my man?' music is international. There is competition for supremacy, and the nation, "Zum of Handel's music, zur, that which, having 'the goods,' knows how to we're going to zing at church today,' was advertise them best and can organize a propaganda which puts nationalism first, is "Handel!' said the querist, somewhat bound to come out best. Artists should astonished; 'don't you find this music not be driven out of their own country to seek in foreign lands the recognition which "'Why,' said the countryman, 'we did at their own country has denied them, but furst, zur, but we altered un a bit, and he should be sent out as propagandists and find abroad their main support in their find abroad their main support in their Considering how freely Handel himself co-nationals. Does not an artist do abroad took the music of other composers and as much for his nation as any commercial "altered un a bit," the treatment given to firm? Did not 'Caruso' mean Italy; 'Sarah the "Messiah" by the West countryman Bernhardt,' France, and 'Hans von Bülow. Germany ?"

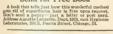
THE ETUDE

I Have Found Out How to Get Rid of Superfluous Hair At Once

Here's the Secret

Only your initials or a chosen nom de plume will be printed. I had become utterly discouraged with a her I had become utterly discouraged with a heat growth of hair on my face and lip. I tricd every we to get rid of it - all the depliatories I had heard o electrolysis, even a razor. I tried every advertise remedy, but all were disappointments.







How to try a new Plane. Wilters, II T. Finck. "tood diction" in some the fragma wee gland-and behavior of the source of the source of the source fragma wee gland-and behavior of the source of th

Ouestion and Answer Department

Always send your full name and address. No questions will be answered when this has

· Conducted by ARTHUR DE GUICHARD

Make your questions short and to the point.

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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Freckles

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THE ETUDE A Thought for Choir Directors

Page 641 SEPTEMBER 1924





sgain appear with that ugly growth to disfigure your face. So overjoyed was I with the results this discovery brought tome that I gave it my own name-Lan

Send for Free Book



Page 642 SEPTEMBER 1924

VIOLIN teaching is a growing profession. There has not been, in the entire history of music, such a rapid development in the popularity of an instrument, nor in the number of students studying it, as that which has taken place in the last ten or fifteen years, in the United States, in the study of the violin.

We have no way of knowing what the percentage of increase in the number of violin students has been; but there are towns and cities scattered all over the country where it has been 1,000 per cent at least

The cause of this wonderful increase in the popularity of violin playing and the number of people studying this instrument the terms of the bargain, and the lessons ducted, I might mention that in one of the His crowning bit of wormwood is swalhas been the wide-spread introduction of are started at once. it within the reach of the masses. This and bows at seventy-five cents each, the the country, of over 25,000 population, but too much." class instruction has manifested itself in entire outfit thus costing four and one-half what has one or more of these schools, and The worst part about this observation two forms, one the introduction of violin dollars. Some schools pay a little more the number is increasing all the time, as it is that it is correct. The student has been instruction into the public schools, and the for the violins than this, but not much, is found to be a money making proposition," so immersed in acquiring the fundamental other the establishing of numerous private The pupil who gets the outfit is, of course, violin schools, where a season's term of under the impression that it is worth from

class lessons, including a violin outfit, is twenty to twenty-five dollars. offered at a very cheap rate.

Violin Instruction in Schools

Hundreds of towns and cities have introduced violin instruction in their public school gets from ten to twenty-five dollars ment has been more in quantity than quality; his time to suit his lack of ability schools. The classes range in size from two to twenty-five pupils; and where a fee is The violin pupils of the schools, as soon also have other sources of income, as they looked for. To learn the violin in a really formed into school orchestras which play for the marching of the pupils, for school

being complete in themselves, these school seng complete in themselves, these school dollars as well as bows, cases, strings, and twenty of twenty-five. It is very difficult of such exercises is uninterest large orchestra for special occasions, such general musical merchandise. Many of for most pupils to acquire the proner one hundred to three hundred violins, or even more.

Nominal Cost

Owing to the nominal cost of the instruction and the pleasure of playing in the orchestras at the schools and in their public performances, violin playing has become extremely popular in the public schools, and the number of violin pupils in the country is increased many thousand each year from this source alone. I know, personally, of moderate-sized cities in the middle-west, where the number of violin students in each town has increased from he last ten years.

violin schools with the class instruction and a season's lessons, all for thirty or tuoso order, and more composers of violin system, is also swelling the number of forty dollars, looks like a bargain to many; music. This has been the experience in pupils by thousands. In these schools violin and the canvassers bring in hosts of pupils. countries like Hungary, where violin playteaching is commercialized and reduced to an exact business proposition. I recently which some of the violin schools are con- same here in our own country. of a violin house which makes a specialty of selling cheap violin outfits to these schools. His story was really illuminating, as showing the tremendous growth of violin instruction now going on. He said, "It will be a surprise, even to many musicians

a large scale many of these schools are student to keep his bow moving, but some- -he must have confidence in himself. Of on a large scale in the United States for new student, lacking self-confidence and should be tolerated, nor that the bow from thirty-six to forty lessons (or in and bow in a very cramped way. He is the bow moving freely, without any un-

to become his property as soon as he has The 'cello student should be taught to and this sound should be music. to become his property as soon as ne has the cells shown should be tagen to completed and fully paid for the full numbers bow freely, that is, with a free arm move. This need not interfere in any way with the players. Last, but not least, Haydn has completed and tuly part for the run num- own needs, not is not needs to be a very excellent posthumous duo which is his parents, signs a contract setting forth even, smoothly-flowing tones. The 'cellist given attention.

strument included.

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"Pupils are secured for these schools by

The Violinist's Etude Edited by ROBERT BRAINE

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A Growing Profession

bowing.

Hints in 'Cello Bowing

By Caroline V. Wood

Only Crude Results

in the notes. larger western cities there is a school which lowed when one of the seasoned warthe class system of teaching, making the "Our firm selfs these violins to schools of we furnish with two hundred violins every horses approaches, smiles balefully and obcost of instruction very cheap, and putting this character at three dollars each, bags three months. There is hardly a city in serves, "Your trouble is that you play alone

technic of his instrument that he has

THE ETUDE

Ensemble for "String"

Students

By Alfred Sprissler

NEARLY every musician when making

the first step into ensemble playing, finds

himself considerably at sea. The routine

is new, so new that apparently all he can

do is to sit fast in his chair trying to

look intelligent. Everything seems vague

and hazy; nothing is understood; and the

other musicians are seemingly doing things

entirely differently from what is ordered

arrived at a strange condition. When Of course all this increased interest in playing a selection hc will, unless an ex-"The classes in such schools range in size from ten up to twenty-five pupils in some the number of pupils, must eventually recases. Where the charge for lessons is sult in a wonderful impetus to the art. For and conversely, should a part of extraone dollar each it thus appears that the the present, unfortunately, the develop- ordinary difficulty appear, he will retard

Consequently, after years of playing for a single class lesson. It is very apparent that is, there has been an enormous increase that the school can easily afford to give in the number of violin pupils who have alone, the student has lost his perspective. to twenty-nee pupils, and where a fee is that to each pupil a violin outfit costing acquired a snattering of the art, but a He has acquired such a mental state that charged, the price of ressons tanges from the second state of a state of the second st paying the violate end of the reas going towards receives from thirty to forty dollars for the really artistic players. Under the dass voluntary, so much so that he would resent paying the teachers are paid by the school board, term, according to the length of the term, system, at least where there are many in your telling him of it. But the first time and the violin instruction is entirely free, and the price of the lessons. The schools the class, only very cruck results can be playing with others proves his delinquency. The master-and-pupil exercises for 'cello as they are sufficiently advanced, are arrange in many cases for private lessons, artistic manner a pupil must have individual of the Dotzauer-Schüle are not sufficient to be given when the teachers are not busy instruction, at least once or twice a week, to insure the hases for good ensemble playwith the class lessons. They also have ex- It is the most that a really competent violin ing. The teacher's part is so meagre, and for the marching of the pupils, for school with a school of the pupils and the school of the violins, ranging in price up to two hundred a half dozen, to say nothing of quite unsatisfactory. Besides, the playing

The problem was happily solved when a as concerts and musical object of special compiled by my grandfather was as concerts and missical restricts. In others these combined orchestras numbering from ments, which are operated on the same good teacher becomes absolutely necessary, of such as Schastian Lee, Felix Battanchon, plan of a term of lessons, with a free in- Where there are so many to teach at once, Breval and Kummer. The duets by this it is quite impossible for the teacher to last composer initiate the student into the give every member of the class a good peculiarities of the tenor clef, by easy tages, and are written upon themes from

However it is quite certain that if interest Mozart and Haydn. They are very meloputting out agents who make a house to is increased in an art or science, a great dious and give an opportunity for as much evolution is bound to take place in that art ensemble work as the young pupil can conor science; so, if interest is increased in veniently handle at this time.

dren of a neighborhood, and, to try to in- violin playing, by multiplying by many A teacher of the violin mentioned the dren of a neignborhood, and, to try to m-duce the parents to send them to the school. times the number of players, even though forthcoming from this departure. He sug-Almost everyone is interested in music, their attempts are crude, the number of gested that one of his advanced students and where the door would he quickly closed artistic players also will be increased. There meet my scholar for the purpose of duets in the face of an ordinary canvasser, the will be more pupils for the artistic teachers. for violoncello and violin. My library conrepresentative of the violin school is usually As the art of violin playing becomes more tained the necessary selections and the students in each own has increased from invited in, and an animated conversation diffused among the people, there will be twain were started on the six selections of ensues; for people never tire of talking more pupils with talent for violin playing, Charles Dancla, composed on themes from The establishing of hundreds of private about their children. A violin outfit free, a greater number of geniuses of the vir- operas "Il Barbiere di Siviglia," "Lucia," "Norma," "Der Freischütz" and "Don Juan." The parts were loaned the young musicians with the understanding that the "To give you an idea of the scale on ing is so common, and the result will be the fere with the regular routine. One lesson per month was spent in working at them under supervision, my friend and I alternating

The literature for this combination, practically unknown by many teachers, is rich. Beethoven composed three very fine duos for clarinet and bassoon, which may be Will be a Suppreservent to many more than a supervised of the state of Sebastian Lee has to his credit many selecoperated. The plan has been in general use times this injunction seems necessary. A course this does not mean that carefords for the combination. Wichtel, of "Young Violinist" fame, has a large reperonly about ten or fifteen years. A course of ability as well, is apt to be over-cautious should race across the strings. But keep toties of them; although they are little from hitry-six to forty lessons (or in and how may very crampen way. The ar life bow moving preety, without any un-some cases fively taken weekly, is offered so how locating the notes on the final necessary hitches or stops. Remember, find, however, if the 'cellist's wrist hadden at seventy-five cents to one dollar per Les- board that he forgets to keep his how necessary hitches or stops. Remember, in however, if the 'cellist's wrist here's son. As an inducement to the turil to en- moving freely, and the result is very it is only by moving the bow across the out. Kreater has also contributed. Break strings that any sound at all is produced, has written a multitude of easy ducts, well fingered, which instil a sense of time into

worth careful study.

The results of this training are manifold. quartettes which were to follow when their In the first place, it gave the young persons proficiency made such possible. Above all under my notice an insight into the pleas- it gave poise and ability to listen and unurcs and profits accruing from concerted derstand what "the other fellow was dopractice, aiding them in time and the pro- ing" without becoming nervous and trying duction of tone. Then it made them look to "catch up." with interest upon the string trios and

Instrumental Music in Public Schools By Glenn H. Woods

(Continued from page 598)

forge? Not on equipment furnished by home instruments. So the orchestra in the their parents. In Cass Technical High School, Detroit, mentation. The viola, French horn, string the Board of Education has placed \$7,000 hass, oboe and the bassoon are left for the worth of musical instruments in one huilding, with an annual budget of \$3,000 for maintenance. A concert band, two orchestras, seven full-time instructors with seven half-time student teachers, give ample

does things.

is usually sufficient to employ a regular

The instrumental teacher usually visits

of the same class but once in every eight weeks. This system is hard to establish, but it has much merit after the pupils have

(from 8 to 9 o'clock); then the individual or group lessons are continued throughout the regular school day, being given in school time. If the school day has eight periods the instructor 'teaches an average of four per period, or thirty or more pupils per day. Sometimes it is possible to group four or six violin pupils in one period, or three clarinets, or four cornets, but rarely more than six studying the same instrument in a period. A child is not taken into the orchestra until he has had about one year or more of individual instruction, depending somewhat on his aptitude and progress. The instruments most in favor are the violin, cornct, clarinet, flute, trombone



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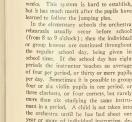
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the teeth, and the musical attitude of the child, not overlooking in the final equation his mental caliber and the home supervision of study.

one building every day, depending upon the the Principal and his classroom teacher, with the least retardation in his studies.

who, upon request, can usually advise the orchestra rehearse daily on school time best instrument for the child to study, usually the afternoon periods and receive taking into consideration the hand, the lips, the same credit for the subject as they do in other studies

If more cornet pupils enroll than can be accommodated in the orchestra, the instruetor induces two or more to transfer to French horn: saxonhone players find the number of pupils enrolled, Pupils are bassoon easy; flute players like to learn the excused from regular class by consent of oboe; and piano pupils find the string bass helps to strengthen the fingers of the left who determine the period he can be excused hand. By this process pupils are encouraged to learn to play more than one In some schools the "sliding schedule" is instrument and the orchestral instrumenta-

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(Continued on page 644)

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subject. Much time and study have been given to program making to accommodate the new subject; much thought has brought forth these subjects into popular approval and prominence; yet Music-upon which American adults spend annually over \$700,000,000-since music appreciation comes with mature years-has never had a champion before the educational court. Do you know of any city that has:

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LEEDS and LIPPINCOTT COMPANY (6) Learned that musically trained hands are rarely "idle hands" and for them the Devil has little use? One might go on and ask why the educators have not yet discovered what the

musician knows can be done with music in a school system and accomplished by it. Did you ever drop in to a rehearsal

room and watch a band or an orchestra at work? Do you know of any other subject that can hold the interest and attention of a class of fifty to seventy high school students, get thirty-five minutes of work out of a forty minute recitation and secure real effort from every individual for the entire recitation period? Some educator will discover it some day and make a Conservatory out of the High School. May

that day come soon! A good citizen is a value to

any community. A boy is the man in the making: teach him to do and you have less to undo later. California spends \$33,000,000 annually to maintain her penal institutions and reports state that sixty-five per cent of the inmates are under 25 years of age. One tenth of that amount of money invested in music instruction, teaching boys how to blow a horn, might keep them so busy that they would not have time to learn how to blow a safe. Just look about you in any city and see the number of little orchestras that can be found in lodges, clubs, churches, and other organizations. and you will realize that people who can play would rather play than be idle. If for no other reason, then, instrumental music is of value if it accomplishes no more than the occupation of time, or the consumption

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Thais

Although "Thais" is not regarded by all success. The libretto of "Thais" is vircritics as the very greatest of Massenet's tually in a kind of rhymed prose, "Poesic twenty-five operas, it has, nevertheless, melique," the librettist called it. become the work by which the composer When the opera was brought out at the is best known in America. The oppor- Opera in 1894, it was called a lyric comedy

tunity it affords for a prima donna of --comedy despite the fact that the heroine dramatic ability and physical beauty has dies at the end. It was Hammerstein who made it a favorite rôle with all singers first brought the work to America, with who aspire to something more than the a premiere at the Manhattan Opera House operas of the trill and cadanza type, in New York, November 25, 1907, with Massenet was born at Montaud, near Mary Garden in the title role. It was St. Etienne (Loire), France. He was presented at the Metropolitan in New York

French in all his instincts, and his highly in 1917. polished roles, fired with deep emotion, The richness of "Thais," as with other but without evident pedantry, are char- Massenet works, lies very greatly in the acteristic of his nation. He was a pupil notable orchestral treatment with which of Laurent, Reber, Savard and Ambroise this extremely gifted composer virtually Thomas. In 1863 he won the Grand Prix costumes his characters. His style is de Rome at the Paris Conservatory. From characterized by the most exquisite finish, 1878 to 1896 he was the professor of com- flowing melodies and charming and disposition at the conservatory in Paris. His tinctive orchestration. In the final duet later years were devoted to composition between Thais and Athanael, and in other and the production of his works. Like parts of the opera, the real musical values Wagner, Meyerbeer, Verdi, Donizetti and from the standpoint of composition, rise Wagner, Megerbeer, verus constant and from the stategoral of dominative some others, he is essentially a composer to heights of creative originality. for the footlights, although some of his Apart from the Meditation, the bari-

"Thais" was written, originally, to provide a rôle for the very beautiful Ameri- Awful City I Behold), and the soprano can singer, Sybil Sanderson. Since then solo, "With Holy Water Anoint Me." the opera has always demanded a singing are among the best-known numbers from actress of great physical beauty, to insure this vivid and passionate score,

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THE ETUDE

Musical Terms (No. 9)

Have you copied them all in your note-

a concerted composition. Octet-a composition written for eight instruments or voices. Opus-abbreviated Op. A composition. Used with the number of the composition in series; as, Sonata, Op. 9, means the ninth composition of that particular Oratorio-A large composition for chorus,

orchestra and solo voices, to be given without scenery or costume, the words being on a sacred subject. Overtones-a series of faint, high tones, produced by an instrument or voice when vibrating to make any tone. Overture-an orchestral introduction to an

opera or other large work. Passionato-in an impassioned manner. Patetico-pathetically. Pastorale-a composition describing OT suggesting rural scenes. Pause-prolonging a beat beyond its the beautiful flowers, she vanished. rhythmic duration.

Thoughts I used to think When I grew up I'd practice nothing more, But sit and play The pretty things That I had learned of yore.

And then I thought That would not do ause I soon found out That practicing Is something that One cannot do without. Aud now you see My mind's made up

Whether I Am young or old I'll always love to plan.

Question Box

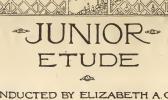
DEAR JUNIOR ETUDE : How de you pronounce "Humoresque?" Answer. Pronounce Humor as it is pro-nounced in Euglish and add csk. DEAR JUNIOR FILDE: Will you give me names of some easy Son-atas which I can play?

Answer. As a rule, sonatas do not have any "anmes" bni are compositions written in "Sonata form." Do you know what this means? If not, look it up or ask your teater. Rome of the best-known simple and for you to play are by Beethoven, Hafdn, Mozart and Clemendi.

The Waterfall The waterfall flows ever on Over the rocks and stones, And ever so, and even so It musically moans.

It changes not from year to year But gives forth all it holds; Sometimes in winter, stops awhile Till meit its frozen folds.

And then in spring it dashes forth And sings its happy song; It has its little work to do And does it all year long. I hope that I may do my work In just this happy way; And when I've done it several years "I'm sure that I can play.



CONDUCTED BY ELIZABETH A GEST

THIS is the ninth list of musical terms,

True Knights of Labor By Rena Idella Carver

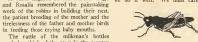
Obbligato-An indispensable solo part in Ir was a beautiful September morning, winter. Some grasshoppers stopped to Rosalia had begun practicing but she soon watch them, they laughed at the ants and dressed in brown and green ran out from grew tired and walked to the open window called them foolish creatures to spend the behind the bushes and played ball with with a sigh, "I almost wish I were a dumb beautiful summer working, instead of the big round tears, and by and by the animal and did not have to work." Outside a bee buzzed angrily, "There the summer was over, the ants went into began to laugh." But it wasn't the story you stand watching us gather our winter their snug little house and they were nice that made the little lad forget his troubles

> But the grasshoppers had no house and no food and they soon died. A voice called, "Come, Rosalia, We are

going to see the parade now." Rosalia skipped out of the room answering, "Yes, Mother, I am coming." As Rosalia watched the big procession

the beautiful floats, the huge wagons, and listened to the stirring band music, she will work herself to death for the sake of the sisters she has never seen, but the bec began to feel that it would be interesting to

idlers-the drones-are put to death. Just be a Knight of Labor. Then the lecturer suppose that human drones were put to told about a good worker who was honest death !" Then, after drinking deeply from and carnest and ready and willing to work. He said we find pleasure in doing work if A robin alighted on the window ledge we do it well. We must care for the



and their work. A heavy dray horse work for work's sake, if we are going to drawing a wagon load of trunks came up be true Knights of Labor. As she went the avenue and Rosalia could not but ad- home she remembered how happy she had mire the animal toiling so faithfully. been when she had finally conquered a Looking down she noticed the ants at hard phrase, or played a scale ten times work. The story of the ants and the correctly, or played her piece perfectly. grasshoppers came to her mind. A family When she sat down to her piano again,

of ants was hard at work filling the cellars she breathed the hope that she might beof its underground house with food for come a true worker.

When anything happened which they are tuned to hear them. Suppose you begin could not understand, especially if they by making good sound fairies the next heard strange sounds, the people said that time you practice. Every perfect note the fairies were abroad-for good or ill. will be a good fairy. But if you let mis-For instance, if the young folks went takes creep into the practice hour, then low the same model. Then write the out to dance, and in a quiet moment heard the bad sound fairies, in ugly colors, will chords at the end of each scale. Then in a tap-tap-tapping sound they thought that go tumbling and shrieking among the the back of the book make a list of all the

they had heard the cobbler fairies at work beautiful sound fairies and spoil all the pieces you have memorized, with the making shoes. Another common belief was that by made,

putting on a little red cap the wearer You cannot remember the first sound what country they lived in. became invisible to world people.

Suppose we make some fairies of our It was your mother's voice. Once a little having spent your summer this way; and Suppose we make our fairies; and let boy was very much hurt. When the little your teacher will be a great deal more own and can be mode discuss the set of the state of the s cal musical instrument like the harp or the big tears running down his face, the would be if it followed a summer of idlepiano, or with the voice. There are many loving sound fairies came quickly in a ness and wasted time.

"once upon a time" story, that started like this: "Once upon a time a little boy was lost

in a big wood, and the tears began to come and to roll in great drops down his face. And the little wood people all dancing and enjoying themselves. When little boy forgot that he was lost and store and you say we do not work. A bee and warm all winter with plenty to eat. as much as the sound fairies of his mother's voice. There are so many harsh, ugly and unkind sounds in the world, so many of the shrieking, jazz music fairies that it is going to keep you little music lovers very busy with voice and instrument to make enough beautiful sounds to drown the others

DEAR JUNIOR ETUDE: I sent you a letter some time ago from Australia and have received many answers from America. There are very few aboriginals in Australia, and I have never seen one. Enzin Australia, and I nave never seen one. English is the language spoken here and there are any number of schools and colleges here These are answers to so many questions my American friends ask.

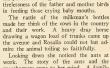
These are causers to many questions my I still keys up, three hours' daily cells in the start of the start of the start of the matter is a start of the vector of the start of the start of the vector of the start of the start of the vector of the start of the start of the start of the vector of the start of the start of the vector of the start of the start of the vector of the start of the start of the vector of the start of the start of the vector of the start of the start of the start of the vector of the start of the start of the start of the start of the vector of the start of

Summer Time No. 3

SUMMER time is nearly over, and before the end of the month most of you will be back at school and starting music lessons again. Have you had a nice summer? Did you keep up your schedule that you read about in the JUNIOR ETUDE for July? And did you fix up your music according to the plan in the JUNIOR ETUDE for August? If you have, your summer has not been a wasted time.

Now before starting your lessons again, get a blank music note book, and in it write all the major and minor scales. Do not say that you do not know them all; for if you know how to do one, you know how to do them all, for they all folmusic which the good sound fairies have names of the composers. After their names put the dates of the birth and death and

that you loved, but I know what it was. You will be pleased with yourself for



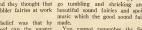
work of the robins in building their nest,

the patient brooding of the mother and the



By Edith M. Lee







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SEPTEMBER 1924



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JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will' award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "The Value of Musical Puzzles." Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St ... Philadelphia, before Sept. 20, Names of prize winners and their contributions will be published in the December issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered

Contests are resumed this month, after Summer vacation.

Puzzle Corner

WHO AM I?

LUCRETIA LAURENCE SHEFFIELD (Each "I" or "me" is a term found in music.)

I'm used by the fisherman; And I'm the fish he catches. I'm an army officer, And I unlock the latches,

I flow adown the valley, My mistress sews with me; I grow in the garden, I'm the nicest way to be

I'm a broad and level plain. I dig the coal you burn. I'm a common piece of soap. I'm what the tired folks carn.

I'm wound around your packages. I'm the knot that's made. I am a real unkind remark. I'm found where people trade.

I make a sum three times it's size... On a kitten me you'll find. I am a little letter While I'm the name that's signed.



Dean Jewice Ercur: I want to write and (ed how much I enjor) you. About your ago we ergunized a school your the second second second second track the second second second second track the second second second second track the second temporal second second second second second second temporal second s

Data J reton Errors. We creatly only. To work any only on the new issue. I would like an explanation of the Com-power's Naure Puzzle in the March sumber the square and move is any direction, skip no ietre and do not move diagonally." Now is promy our threat. From your friend. Breary Largen. Deta any direction with the second Breary Largen.

Prann. N. B.—Evelyn seems to be the only one out of the many who seem in nawers to the March parale who noticed this discrepancy in the directions asy "move they certainly contain a contradiction. This was an oversight and a mistake, as "move in any direction" was correct, and everyhody eribinity moved in any direction in working out the purels.

DEAR JUNION ETUDE: I have not been taking The ETUDE very long, hat enjoy it very much, particularly the Violiniats' ETUDE, as I play the violin, My broker plays the colo and my sister the play start of this month's puzzle was par-ticularly good. My browns, think time ______ plinn, I think time ______ ticularly good, From your frieud, RACHEL SLAYTON, New Hampshire.

DEAR JUNIOR ETURE: Your page is very good and it helps me to do better. I study music with my mother, who is a teacher; and 1 study daucing, too. My brother and 1 danced at my mother's lass product in an orchestra, Phone was the start of the same phone in an orchestra, UBERN STATLER (Age 10), Ohio.

DEAS JUNIOR ETUDS: Recently we had a unsite memory contest mart. Two pupils from each school werk we setted to go to the finals My brother and to the final school and we field to the balance with acknowledge to the performant of the setted school and the performant of the setted school and the From your friend, California.

Data Jersen Freins: The above the flow multiple and part for the mouths: but J love multiple and part for the mouths: but J love multiple and part for the second second second second second second which are able to the second second second second to histore and our music child, which we can be histored in our music child, which we can be histored in our music child, which we can be histored in our music child, which we can the second second second second second second second multiple second se

Draw Jersnon Forms: Tam a Bittle girl eleven years old, and though I do not take Tris Forms so yet. I use the second second second second second Tam to the Jose of our music cha. There we have the Jose of our music cha. There the second second second second second second the second second second second second second the second second second second second second second the second second second second second second second the second second second second second second second second the second se

Richard Wagner

Died, Venice, 188 Born, Leipzig, 1813 Died, Venice, 188; Greatest composer of the Music-Drama the world has known. He wrote the words as well as the music for his operas. Some of his best known works are "Tamhauser," "Lohengrin," "Parsifal" and "Die Meisterainger." Born, Leipsie, 1813

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