


4-1-1928

## Volume 46, Number 04 (April 1928)

James Francis Cooke

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The Journal of the Musical Home Everywhere

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*Music Magazine*

Sara Carter - Bradford

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San Carter - Bradford Can You Tell?

NO. 11

- 1. What two great vocal forms came into existence in 1600?
2. Who were John Bull and Ole Bull?
3. In what two operas is a celebrated "Mad Scene" to be found; and who were their composers?
4. Who has been mentioned as "The greatest American composer ever born in Ireland and educated in Germany?"
5. (a) In what Italian opera is the famous song, "La Donna e Mobile"? (b) What do these words mean?
6. Who wrote the "Nutcracker Suite?"
7. What American singer was the first internationally known Carmen?
8. How can one-twelfth of a beat, in four-four (common) time, be represented?
9. What is an overtone?
10. Who was the greatest of American women violinists?

TURN TO PAGE 326 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have an entertainment manual which you are sure to be a group of music-loving friends. Teachers can make a scrap book of them for the benefit of other pupils or others who will be the reception room ending sale.

What is a Symphony Concert?

By DR. ORLANDO A. MANSFIELD

THE CLASSICAL symphonies and, to a certain extent, modern symphonies also, in substance, sonatas for full orchestra; that is, they are compositions each of which consists of three or four movements, contrasted in form and style and scored for the instruments found in the best orchestras existing at the time of their production. And, of course, as compared with the movements of the ordinary piano-forte sonata, those of the symphony are considerably longer and much more fully developed.

Gradually, as the performances of symphonies increased in importance and frequency, during the last century, the

term symphony concerts came to be applied, although somewhat inaccurately, to any series of concerts at each of which a symphony was performed, or even to choral or miscellaneous concerts at which the performance of a symphony was merely occasional. This use of the term was scarcely justifiable, and the expression has now become more properly and consistently applied to concerts given by celebrated and more or less permanent musical institutions or societies, in Europe and America, at which the performance of symphonic works is the main object in view." No musical movement has grown more rapidly in the last twenty-five years.

Musical Appreciation and Musical Form

By EUTOKA HELLER NICKELSEN

- Every child should know:
1. That each major scale has a relative minor scale.
2. That number six (the sub-mediante) of a major scale becomes the tonic for its relative minor.
3. That the Natural Minor scale has no altered tones.
4. That by raising the seventh tone one-half step both ascending and descending, the Harmonic Minor scale is formed.
5. That by raising the sixth and seventh tones one-half step in the ascending scale and by canceling the altered tones in the descending scale, the Melodic Minor scale is

- formed. It is named "Melodic," because it avoids the harsh augmented second.
6. That by a combination of the Melodic Minor ascending and the Harmonic descending the Mixed Minor scale is formed.
7. That the "raised seventh" occurs very frequently throughout any composition written in the minor mode.
8. By a glance when the tonic close of a composition is in a major or minor key.
9. That any key signature represents two keys, either that of a major key or its relative minor.
10. That the Minor mode is used to express mystery, distress and sorrow.

Taking an Inventory

By SARAH A. HANSON

THE FIRST of the year is a good time to take an inventory of your musical progress during the past year and to make your plans for the future. Come to some decision as to what you mean in your community musically and otherwise. Take each pupil individually and see if very stimulating.

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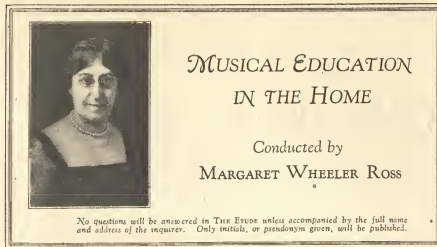
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Mothers and Music Week

THE MAIN purpose of this department is to assist the mother in guiding and making pleasant the path of her children along the musical highway.

We believe that she has a distinct responsibility in this direction and that it is possible for her, even without actual training in the subject, to develop, control and keep alive a musical atmosphere in the home and, to a certain extent, in the community.

Further: She can start a movement for the purchase of reproducing instruments and an adequate supply of rolls and records for the public schools in order that the older children of the community, who have missed out on music training in the early grades and are now too busy for actual study, may have the advantage of training in music appreciation. It is possible to get the leading business men and all philanthropic citizens behind this project and sell it with the enthusiasm of Music Week.

When you come to think of it, it is a great tribute to the art that a special week should be set aside for its propagation and demonstration and that such extensive, nation-wide plans for celebration should be perfected. None of the other arts receive such recognition and distinction.

A Mother's Problems

AND NOW what can the mother do? First: she should begin at home. It would be a good move to plan a recital for some evening during the week under her own roof-tree. Let her children, and some of the neighborhood children who perform, furnish the program. At these gatherings father should be an honored and distinguished guest, since it is he who usually provides the means for the instruments and study of them and naturally would like an occasional display of the results of his efforts. The mother's own part may be the refreshments, a bright, attractive home setting, and a cheery, inspirational, welcoming personality.

Second: If music instruction is given in the public schools of a town, there will probably be a special demonstration of it given some time during Music Week. Then it is plainly the mother's duty to go and thus encourage the instructor by her presence, and incidentally find out what sort of music-teaching her children are receiving and the type of instructor administering them. If no demonstration is offered by the teacher, the mother should see that such a program is provided, because National Music Week is emphasizing this particular feature, and no school should be out of step in the big parade. If the public school in her town does not include music instruction, this is the week for her to begin an active campaign to see that it is introduced. Let her call, after her school authorities get music educational publicity from her local press, organize the music teachers and professional musicians of the community and get them to storm the school boards; the super-

intendents and the principals. Under the impetus of National Music Week such a campaign ought to be successful. In pursuance of this movement she should write the National Bureau for the Advancement of Music, 45 West 45th Street, New York City, and ask for copy of pamphlet entitled, "The Value of Musical Training To Children in the Schools of America," and "A Speech That Raised \$2,000 for the Band."

Further: She can start a movement for the purchase of reproducing instruments and an adequate supply of rolls and records for the public schools in order that the older children of the community, who have missed out on music training in the early grades and are now too busy for actual study, may have the advantage of training in music appreciation. It is possible to get the leading business men and all philanthropic citizens behind this project and sell it with the enthusiasm of Music Week.

Community Programs

THE National Bureau for the Advancement of Music can give you interesting data for an elaborate community celebration, on the progressive idea, entitled, "Home Night in National Music Week," as originated and successfully carried out in Kent, Washington. Get this pamphlet, and if it is too late to use it this year, file it for Music Week in 1929.

Music Week is now a permanent institution. It is with us to stay, and, as a mother, you will be wise if you climb up on the Band Wagon and ride at the head of the procession. It is possible for the mother to lead in this movement, as she does in most of the worthwhile things in life.

Mrs. S. CORROSWOOD, California. Small children can best be started upon the musical highway by a thorough training in rhythmic—marching, gliding, waltzing to the different tempos. Finger tapping on the top of the table, hand-clapping and toe-tapping may also be demonstrated to various rhythms. All sorts of toy instruments may be used effectively in this rhythmic training. Hand position may be demonstrated, and finger, wrist and arm movements for early muscular development may be done on the top of a table. Or a chart of the keyboard may be used. The mother can avoid straining and stiffening delicate muscles by this plan. Listening games may also be supervised by the mother. She may use toy whistles, bird calls, the tones of the home clocks. She can strike various metal and glass articles around the house, listening attentively, and then finding these various sounds on the keyboard of the piano. One who has had as much musical training as you seem to show should be able to do these things with your children, making it all a jolly game.

(Continued on Page 313)



When the Band played his own March...

"A band in the street—a band—a band!" Youngsters running, beckoning, shouting. Among them was a boy of eleven whose voice was heard above their clamor. It was his music that the band was playing—the military march he had composed for the great Constantin, Grand Duke of all the Russias.

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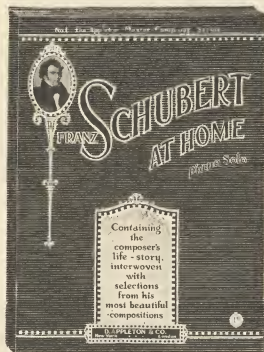
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## FRANZ SCHUBERT AT HOME

will be the title of the first volume to be published in the "Master-Composer" Series, the selection being particularly appropriate in view of the fact that the year 1928 marks the observance the world over of the centenary of Schubert's death. The volume begins with a colorful, accurate and concise sketch of Schubert's career, followed by the actual music of more than thirty-five of his most popular compositions, selected not only from his piano works, but also from works operatic and symphonic in character. There are also a number of transcriptions of his best known songs, and, in addition, six four-hand arrangements of compositions that are especially popular. Each composition is linked to the following one by an interesting paragraph of biographical, anecdotal or critical information. To read the life-story and to play the compositions in this volume means that you become intimately acquainted with Schubert both as a composer and as a human being. All strictly piano compositions are presented in the original, and all arrangements are of medium difficulty, so that the average music lover can enjoy and appreciate the volume. In appearance, "Schubert at Home" is as attractive as its contents. It comprises 160 pages of music and text, printed on fine paper from engraved plates, the cover design being a bronze maroon with the composer's name in green and a striking likeness in sepia brown. The size of the volume is eleven inches in height by about nine inches in width. A sample of the arrangement of text and music is given below, also the complete music index. All volumes in this Series will be priced at \$1.50.

The form of arrangement is shown, and the Complete Contents given herewith

It is a melancholy fact that, while Schubert was very fond of composing for the stage and wrote in all more than a dozen operas, no one of them had any degree of success, and many were never performed. This was in no sense due to the lack of dramatic intensity or melodic inspiration on the composer's part. It was chiefly due to the weak librettos which were supplied him. Some of the most beautiful music he ever conceived was incorporated in "Rosamunde, Princess of Cyprus", founded on a play by Madame von Chezy, who also wrote the libretto for Carl Maria von Weber's opera "Euryanthe". When produced in Vienna on December 20th, 1823, Schubert's music was enthusiastically applauded, but the libretto was so weak that only two performances were given, the parts tied up and entirely neglected until Sir George Grove and Sir Arthur Sullivan rescued them from oblivion in 1867 when on a visit to Vienna. No entr'acte with greater musical charm has ever been written than the one from "Rosamunde" which follows.

### Entr'acte from "Rosamunde"

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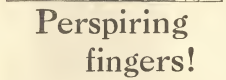
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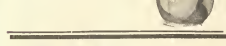
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Hand and Fingers in Piano-Playing: The highest notes (say one under the notes for the lowest series (B)). It they are to be played first with the sign (say placed over the notes signifies that they are to be played after the notes (say after the notes) when placed under one or several notes of the octave. With the sign (say over the notes) signifies that they are to be played an octave lower. Very frequently the figure 8 is used for the same purpose, only for the detached bass notes. Thus we have 8a, 8b, or 8c for Octave, 8a alla for "an octave higher"; 8b alla for "an octave lower"; 8c alla, 8c alla, 8c alla, for "the octave."

A. It is frequently very puzzling for me to know whether a note is tied or slurred.

A. It is frequently very puzzling for me to know whether a note is tied or slurred. Beethoven, Op. 31, No. 1

Introductory Sign for the Bass. A young man claims that the sign (say placed over a chord in the bass signifies that the chord is to be played an octave lower. I am a step-brother and have taught music for years and have never heard anything like it. Is he right or wrong? Underneath that the sign in question underneath the bass notes means an octave lower, and that means to play the note as an octave lower or to play the octave ("cool bass"). Will you please explain?

A. Written music today has a compass, from C to C, six octaves, Wisconsin. A third, requiring six additional lines below the staff and seven above it. To avoid taking up the space for so many additional lines and the possibility of any error in reading them, a system was invented, known as the octave line.

Major and Minor. Please explain briefly as possible the meaning of "Major" and "Minor." I cannot tell the difference between the major and minor scales.—L. L. Peterson, New Jersey.

Major means greater; minor means less. These words are applied to the third degree of the third scale. The third degree of the third scale (from any note) consists of two whole tones and one semitone. You have a major third (from the octave) do—mi, the major third or skeleton of the major scale. The third from the octave (do—mi) consists of one tone and a half (or three semitones); you have a minor third (from the octave) do—b, which are the foundation of the minor third or skeleton of the minor mode. Sing or play alternately (beginning on middle C) the major triad (do—mi—so) and the minor triad (do—b—mi), until your ear is attuned to the difference. Next play the piano the triad (do—E—G—do), and the minor triad (do—b—mi—do), until your ear is attuned to the difference. Next play the chords major or minor, as the case may be, and play the white keys. The only difficulty you will encounter will be the minor scale (do—b—mi—do) and the minor triad (do—b—mi), which will give another major or minor, because the fifth (F) is an imperfect fifth (its scale) and its triad is an imperfect triad (which is another story).

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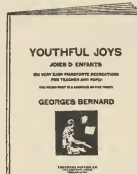
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## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by  
A. S. GARBETT

When Liszt Improvised

Minnie Hauk, in her day a famous American singer, knew Franz Liszt well, and her book, "Memories of a Singer," contains some interesting pages about him. "Franz Liszt would often come quickly to my drawing-room, walk up to my piano, which stood in the corner near the windows, and improvise," she tells us, after describing her apartment in Vienna, overlooking the Danube and the Royal Castle. "The silver rays of the moon would shine upon his inspired face, and he appeared to me like a supernatural being. So he would sometimes sit for an hour or more and play as only he could play. I have heard all the great pianists since the sixties, but none moved me as did the Abbe Liszt. Under his magic fingers the piano would become a whole orchestra, producing the most wonderful music imaginable. Sometimes he would forget himself and play on till midnight, and I would touch him gently on the shoulder

and say, 'Will you not have a game of écarté now?' "He loved to play this silly game for a rest, and, as it was not good for his contents some interesting pages about him. "Franz Liszt would often come quickly to my drawing-room, walk up to my piano, which stood in the corner near the windows, and improvise," she tells us, after describing her apartment in Vienna, overlooking the Danube and the Royal Castle. "The silver rays of the moon would shine upon his inspired face, and he appeared to me like a supernatural being. So he would sometimes sit for an hour or more and play as only he could play. I have heard all the great pianists since the sixties, but none moved me as did the Abbe Liszt. Under his magic fingers the piano would become a whole orchestra, producing the most wonderful music imaginable. Sometimes he would forget himself and play on till midnight, and I would touch him gently on the shoulder

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A Lock of Beethoven's Hair

BEETHOVEN loved to play tricks that were not always in good taste. Louis Engel, in "From Handel to Halle" has written us how "a Mrs. Halim wrote to him (Beethoven) when he had already lived half a century, and most sentimentally asked him for a souvenir—if possible, of his hair—and he was cruel enough to cut some grey hair from a goat and to send it to her in a locket which she had transmitted to him for that purpose. There would not have been much harm in it, because Mrs. Halim in perfect good faith wore the locket. . . . But after her delusion had lasted some years, one of Beethoven's friends to whom he had

laughingly confided the whole story, cruelly revealed the secret to the very lady who was the victim of the hoax. "With bitter tears she wrote to Beethoven, telling him how cruel it was to take such unfair advantage of her admiration for and unbounded good faith in him, and to render a friend, a sincere adorer, if she might say so, ridiculous before all her friends. . . . She pleaded her cause so well that Beethoven, touched by her resignation—she did not cry for vengeance but submitted meekly—repented of his joke and sent her some of his venerable grey hair, which made her happy."

The Feeling of Rhythm

Something more than metronomic time-keeping is needed in playing or singing. In a remarkable chapter on the sense of rhythm in his "Psychology of Musical Talent," Dr. Carl E. Seashore gives an admirable analysis of the power of rhythmic feeling in interpretation. "It has been demonstrated that under happy grouping one can remember approximately as many small groups as one can remember individual objects without grouping," says Seashore. "For example, in listening to a series of notes one can grasp nearly as many measures, if they are heard rhythmically, as one could grasp individual sounds, if they were not heard rhythmically. This is a principle which is involved in all auditory perception. Individual sounds are grouped in measures and phrases, phrases and periods, periods and movements. The ability to grasp in terms of larger and larger units is a condition for achievement. "The development of this ability results in power to handle vast numbers of sounds with ease, and such success is a

source of pleasure. This is true not only in poetry and in music but also in our natural hearing, even under primitive conditions. Thus, rhythm has become a biological principle of efficiency, a condition for advance and achievement and a perpetual source of satisfaction. This satisfaction need not be conscious. The rhythm need not be conspicuous in order to be effective. In music and poetry we play with rhythm, as it were, and thereby develop it in expansive and artistic forms." Further he observes, "Rhythm carries. It is like a dream of flying; it is so easy to soar. We feel as if we could lift ourselves by our boot-straps. The pattern once grasped, we have an assurance of ability to cope with the future. This leads to a disregard of the ear element and results in a motor attitude, a projection of the self in action. For rhythm is never rhythm unless we feel that we ourselves are acting it, or, what may seem incongruous, that we are even carried by our own actions."

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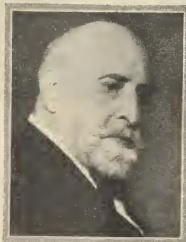
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## EDITORIALS

### Piano Compulsory

ONE of the most interesting signs of the times in music is the cultivation of the ability to play other instruments than the piano. Instruments such as the flute, trumpet, oboe, violin, viola, saxophone, clarinet, and French horn have expanded the musical horizon immensely and contributed hugely to the potentialities of the orchestral situation of America for the future. In fact, this marks a huge advance in our musical educational culture.

Yet, herein may lie a serious setback to musicianship, if we do not take a page from the experience of Europe. In looking over the catalogs of a score of European conservatories, we noted that in practically all courses, the piano was "compulsory." That is, no matter what other instrument is studied it is necessary to study also the piano, to complete the course.

The reason for this is obvious, even in the case of voice students. Music is a fabric of tones. When the student has not the ability to grasp more than one thread or voice in the fabric, his training is only fractional. It is the experience of most voice teachers that only a few of the pupils who come to their studios have anything resembling a good musical training. It was this fact that prompted the famous voice teacher, Franz Proschowski, to incorporate in his "Beginner's Book" of his vocal method, a means whereby the student can make up in a limited way for this great shortcoming. But even this will not give the student what he will acquire with a good course of instruction in piano playing.

It is inconceivable to the writer how the performer upon any one of the orchestral instruments can get a really good idea of the orchestral fabric unless he has a knowledge such as that which can be easily acquired only through the piano. True, Berlioz is said to have been unable to play any instrument well (he did play the guitar). Wagner was no pianist. John Philip Sousa can scarcely play his own marches at the keyboard. Don't make any mistake, however. All of these men, including the erudite Mr. Sousa, have made exhaustive studies in musicianship. They studied harmony and composition long and hard, through years, with masters and by themselves.

The advantage of the piano is that it opens the book to an instinctive knowledge of harmony and composition that can be acquired by no other means except years of study. In addition to this, the pianist who can play at one time four melodies or parts, as in contrapuntal playing, attains a personal mastery over the complications of modern music, in a far shorter time than it can be acquired in any other way.

The piano also is, of course, of great value as an accompanying instrument. For this reason, if for no other, the performers upon other instruments should learn to play the piano as well. It is not difficult, in listening to a violinist,

discover whether the artist is a pianist also and can grasp the musical composition as a whole instead of the thin line of notes that he is called upon to play.

Fritz Kreisler is a remarkably fine pianist, and we have often thought that this is one of the reasons why he reaches such a very high degree of artistry. For a similar reason we have often thought that the fact that Mr. Harold Bauer was a concert violinist in his youth makes his playing of the piano more beautiful and understandable. We have not the least doubt that the study of another instrument leads to a better comprehension of one's major instrument.

In the days of the great masters the composer was expected to play upon more than one instrument. Bach, Mozart, Haydn, and Beethoven were accomplished on at least two instruments.

The piano, however, is a most distinctive instrument. A

home without a piano is like a house without a front door. No matter what other instrument you may possess—flute, cello, trombone, violin, or trumpet—if there is not a good piano in the home, there is lacking the background for building up a thorough, all-around musical culture. This fact is so widely recognized that it "looks queer" to go into a pianoless home.

If you are studying voice or any other instrument than the piano, make plans at once to take up piano study as an indispensable adjunct. This may be the best advice you have ever read in the editorial pages of THE ETUDE MUSIC MAGAZINE.



"THE FLUTE PLAYER," MEISSONIER'S GREAT MASTERPIECE, NOW IN THE LOUVRE

HABIT—THE STRUCTURAL STEEL OF A MUSICAL TRAINING

MODERN architecture has been revolutionized by the introduction of the steel skeleton by means of which the tiny shop or the great cathedral can be brought into being in a fraction of the time formerly employed. The great spires of Cologne did not reach up into the heavens until hundreds of centuries. Now a magnificent structure of thrilling beauty and great endurance is brought to completion in two years. The reason is structural steel.

In every musical education there is a structural background upon which the edifice must be erected. This background is a skeleton of habits—habits of correct thinking, habits of accuracy, habits of carefulness, habits of aesthetic detail, habits—habits—habits.

All practice is the culmination of habits. O student—you who are willing and glad to sacrifice hours and hours at your instrument—why do you not realize this more clearly? Why do you not see that the hour-glass, itself, has very little to do with your success, unless you everlastingly watch the development of your habits every second, every hour, every day, every year? HABITS! HABITS! HABITS!

A few notes played incorrectly with the wrong touch, the wrong rhythm, or other defects, for a few weeks, may create a habit which requires months to correct.

Habits demand will power. They must be established with great determination and cultivated through innumerable repetitions, always with the most exacting accuracy. Only in this way can the steel structure of your musical career be so soundly built that you may depend upon it at all times in the future.

ON BEING PRACTICAL

AMERICANS have won the reputation of being practical. Just what does "being practical" mean?

We take it that it is most akin to the old problem of Euclid revealing that the shortest distance between two points is a straight line.

In music study we are constantly seeking to find that straight line. We strive to put aside all unnecessary nonsense and shoot like an arrow, straight for results.

Mr. Theodore Presser, the revered founder of THE ETUDE Music Magazine, was in this sense one of the most practical men we have ever known, and this accounts for the enormous popularity of his very successful educational works. He had no use for "flimmy diddles," as he called fanciful and extraneous ideas which usually proved more obstructive than helpful. He saw his object clearly and went directly and unwaveringly toward it.

At the same time he always realized that in musical education it was necessary to gain the student's interest with pleasing material. He hated ugliness in music and his sensitive nervous nature was such that sounds that were discordant in harmony or in tone-quality gave him actual physical pain.

In advising young teachers, he used to say, "See clearly what you are striving to do and then go toward that point by the most direct route possible." It was for this reason that he adopted as the first motto for THE ETUDE:

"He who combines the useful with the beautiful carries off the prize."

MUSICAL WASTE BASKETS

ONLY a few years ago, it was the ambition of the writer of books to produce works that would last through the centuries. Milton, Spencer, Thackeray, Chaucer, Pope, Goldsmith, Scott, Dickens did not make books for the moment but for all time. That their works have survived is due to the spirit in which they were written.

The greater part of the huge volume of fiction that is shot out of the Hoe Printing Presses today, as out of a machine gun, is not written with any idea of doing more than catching popular favor for a few months.

Probably not more than one work in a thousand or even ten thousand will be known at the end of a decade. What a terrible waste of brains, not merely the brains of the writer but also those of the readers whose lives may be greatly influenced by these books which find their way to the waste paper basket a short time after they have left the printing press!

In music the same conditions exist. The pathetic thing is that thousands of young people turn their minds into waste paper baskets in which they deliberately throw the musical trash of the hour. A basket filled with trash leaves no space for treasures.

The human mind is such a marvelous and precious thing that its owner should seek to make it a treasure chest filled only with the best. We do not mean that the mind should be limited strictly to classics, ignoring much of the lovely salon music which has great educational value, but we do mean that it should be devoted largely to the works, simple or complex, of enduring value.

RECOGNITION

ONE does not have to roam very far in European cities before finding oneself going along Beethoven Strasse, Via Verdi or the Rue Gounod. The only attempt we have ever known in America to honor American composers with the municipal method of adopting their names for streets was in Flatbush, New York City, when a musical real estate man ran the customary staked highways through a farm and called them after De Koven, Foster, Sousa, MacDowell, Nevin and others. We wonder whether they have survived or whether they have been absorbed and are now 78th Street, or perhaps 378th Street.

Monuments, tablets, boulevards may be employed as posthumous tributes to composers, but, after all is said and done, what they need most and what they deserve is liberal, generous recognition during their lifetime.

The composer presumably writes according to his inspiration. He is expected to put down those divine messages which come from the great unknown. But, and mind this, the messages are to mankind. If his life has been rich and full, and if his art (his method of communication) is finely developed, his message may be the voice of the gods. If it is, the great soul of mankind will not be long in identifying it. Most of all, it should be honored and amply rewarded. Closed eyes cannot see the floral tributes of admirers, and ears sealed in death can never hear the most gorgeous requiems.

THE "GREAT AND GLORIOUS ADVENTURE"

A PARIS paper tells the story of a woman who at the age of seventy came into a fortune. She had always lived within sight of the Eiffel Tower but had never had the courage to visit the City of Light. She paid her first visit and told the reporters, "It was a grand and glorious adventure." "What are you going to do next?" asked the reporters. "I am going to study the piano," she replied. "I have always wanted to study music, but have never had a chance. Now I am old and have no relatives. I think that music will make my best companion. And that will be my next adventure."

Thousands of people, starting to study music seriously and earnestly late in life, have found in the art a "grand and glorious adventure." Not all succeed in becoming able to play, but we know, from our own teaching days, of many who have been richly repaid for their labors.

In fact, in some cases music study has proven a spiritual and mental inspiration, resulting in a complete renaissance of the individual. We have witnessed this in many cases, where music study has seemingly brought new youth to the mature beginner.

It must be encountered with severe earnestness. Then the advantage of the mental drill, the delight of the new experience, the sense of conquest over one's mind and fingers, bring back the thrill of buoyant youth and verdant fields.

Of course, no one can start out to become a virtuoso at fifty; but we do remember one former pupil who at fifty-five was able to achieve his life ambition to play three of the polonaises of Chopin.



Alleluia  
The Glorious Song of the Resurrection  
From a Painting by Gotch in the Tate Gallery, London

Christ the Lord is risen to-day, Al-le-lu-ia!

Reinforce the Weak Spots

By CAROLINE V. WOOD

THE PRINCIPAL reason why it is usually difficult for a piano student to read music written on ledger lines is because such a small proportion of the music which he plays is written thereon. The remedy is obvious—give him more practice in reading on the ledger lines.

In the early days, when the right and left hands are often playing the same notes of the scale an octave apart, have the pupil first play the right hand alone several times, for if he starts in by playing both hands together he will probably read only the left hand, simply letting the right hand

Aiming for It!

By C. W. BERG

HAVE you ever noticed the difference between a person walking over smooth ice in a faltering uncertain manner and a skater gliding over the same stretch with such confidence in his ability to arrive at the goal? In much the same way you have probably seen and heard some students playing scales in a hesitating fashion and others playing the same scales with perfect evenness and regularity.

What is the reason? Largely this: the fallers are absorbed in the individual steps or notes, while the graceful performers have their eyes fixed on the goal toward which they are headed.

The following exercises are helpful in instilling confidence.

Starting with the thumb of the right hand on middle C and the fifth finger of the left hand on low C, strike these notes firmly, giving them the relative value of a quarter note. Then play the scale of C through two octaves with legato touch, allowing each note the relative value of a sixteenth note and ending with the thumb

Do You Know That

By HAROLD S. FARNSE

- 1. SCHUBERT in his time was considered second-rate while the world extolled Mendelssohn to the skies?
- 2. Schubert and Beethoven were contemporaries in the city of Vienna and yet did not know each other?
- 3. Chopin was one of the few great composers who never learned how to write for orchestra?
- 4. Chopin's heart is buried in Warsaw, Poland, while his body rests in the Pèrle-Chaise, Paris?
- 5. Schumann believed that his music expressed the moods of two different beings merged in him, whom he called Florestan and Eschubus, and that he signed a great many of his compositions either "F" or "E"?
- 6. César Franck had practically no standing as a composer in his time and that, when he died in an accident, Ambrose Thomas, composer of "Mignon" and then Director of the Opera, refused to go to his funeral?
- 7. Weber wrote the opera "Oberon" on his deathbed and died shortly after its premiere in London?
- 8. Berlioz, who wrote music for numerous orchestras, could play only a guitar?
- 9. Claude Debussy received much of his inspiration from listening to Javanese music?

Hi While most anecdotes about composers are true, those about the right of not compositions were invented years later by the publishers in order to interest the public?

Wrapping-Paper De Luxe

By H. G. SELVYN

IN HIS admirable life of Bach, C. F. Ahly Williams tells us that, after the great composer's death, his music was felt more and more to oblivion, and for a time his name seems to have been forgotten. In 1883 a room in the Thomas-church (at Leipzig where Bach was Kantor) was used as the English Church, and on the first floor a smaller room was used as the vestry.

In the latter was a cupboard in which the communion plate and stipends were kept. The writer was told that this cupboard had formerly been full of music

Teaching the Fundamentals of Music Through Improvisation

By HELEN OLIPHANT BATES

IF IMPROVISATION is to be specified progressive assignments it is one of the most valuable and effective means of impressing upon the student the fundamentals of music education. Improvisation may be started as early as the first lesson.

Children begin to form original sentences as soon as they can pronounce a few words. Why should they not also begin to form original musical sentences? The first lessons should be devoted to rhythmic improvisation upon a percussion instrument such as the triangle, tambourine or drum, because on these instruments the pupil is not hindered with technical and can devote his entire attention to the rhythmic patterns.

Lusnach as pupils should always be taught to think in complete ideas even from the beginning, improvisation assignments should never consist of less than a phrase. The first lessons might be planned as follows:

- A four-measure phrase in 4/4, using whole and half notes.
- Four-measure phrases in 3/4, 4/4, 2/4, using quarter notes.
- Four-measure phrases in 4/4, 3/4, 2/4, using whole, half, and quarters.
- Four-measure phrases in 4/4, 2/4, 3/4, 6/8, using eighth notes.
- Four-measure phrases in 2/4, 3/4, 4/4, 6/8, using dotted halves and dotted quarters.
- Four measures in 2/4, 3/4, 4/4, using four sixteenths to a beat.
- Four measures in 2/4, 3/4, 4/4, using

Four measures in 6/8, using

Phrases in all rhythms, using ties and triplets.

After some skill is acquired at rhythmic improvisation, melodic improvisation should be started. This, unlike the former, should stand alone, but must be combined with some rhythmic pattern. In melodic improvisation pupils must be taught the value of repetition and sequence, and the consistent use of given figures. Motives similar to the following may be assigned for development by means of repetition and sequence:

Accompanying as an Art

By JESSIE M. DOWLIN

IT IS CONSIDERED that the solo player may be allowed a certain license as to time in his individual interpretation of a musical score. He may accelerate or diminish the tempo at points where it may seem to him that this course will best bring out the complete thought of the composer. But the accompanist may take no such liberties. He must "fall in line" at the and rhythm but also with each delicate phrase and barely suggested nuance.

He may gain excellent practice by playing piano duets where he must keep track which carries the melody or the bass which marks the beat of measures.

In these days, when high school orchestras are the rule rather than the exception, the young pianist may obtain invaluable experience if he is fortunate

"Man does not live in reality alone, but by every word which proceeds out of the mouth of Dream."—MONTAIGNE.

Sau Carter - Bradford Uses and Abuses of the Pedals

By the Distinguished Composer - Pianist - Teacher

EUGENIO PIRANI

THE SUPERFICIAL pianist looks

upon the pedal as a device for making noise and for producing a kind of cloud under which wrong notes and faulty passages can safely be concealed—as maneuvers of warships and airships are masked by a smoke screen. The sustaining pedal is consequently assigned the humiliating rôle of hiding imperfections and incompetency.

On the other hand, if used in a skillful manner, the pedal is a remarkable aid in obtaining artistic effects. It should be considered as a key and the foot the finger which presses it. To avoid the noise tapping when suddenly needed, it should always be in contact with the sole of the shoe. The foot should attain a high degree of agility in pressing and lifting when rapid changing is needed.

A common mistake in using the pedal is pressing it simultaneously with the note or the chord to be sustained. Instead it should be lowered an instant after.

Thus, in the following:

Ex. 1 Musical notation showing pedal use in a four-measure phrase.

Ex. 2 Musical notation showing pedal use in a four-measure phrase with a change.

if the pedal is changed together with the chords (as in b), an empty space ensues when the hands leave the keys and the foot releases the pedal. On the contrary, if the pedal is lifted after the chord is struck (as in a) and again when the fingers are lifted to prepare for the following chord, the pedal sustains the abandoned chord. Consequently a perfect continuity of sound is obtained.

Hence follows the inaccuracy of the usual notation. Ex. 1. is generally indicated as follows:

Diagram showing 1st, 2nd, 3rd, and 4th measures with Ped. markings.

Instead of changing fingers, in the first and third measure, one can take the pedal, as given in the line below, and proceed in a similar way throughout the whole piece.

In considering ways of indicating the pedaling another method which has its merits is the diagonal one, adopted by many of the well-known publishers.

The sign is:

Ex. 2 Musical notation showing diagonal pedaling markings.

The piano has been accused of not being able to effect a crescendo on a single note or on a chord. This inferiority of the

Musical notation for melodic passages with pedal.

In melodic passages where the right hand has to perform, in addition to the melody, notes belonging to the accompaniment (as in several Songs Without Words, by Mendelssohn), it is at times difficult to kind the different melody notes, even though the fingers are changed frequently on the same note.

But the skillful use of the pedal between notes (as mentioned above) renders the binding comparatively easy and can be effected much more quickly than the changing of the fingers. Let us take the first four measures of the Spring Song, for instance.

Ex. 3 Musical notation for Spring Song, Mendelssohn.

Ex. 4 Musical notation showing Ped. 2 markings.

Most modern pianos have a third (sostenuto) pedal, introduced by M. Montal, the purpose of which is to prolong single notes or chords, in contrast to the sustaining pedal, which, by releasing all the dampers of the keyboard, results in a somewhat clouded sonority. This pedal makes it possible to perform on the piano organ points which could not otherwise be executed.

Lietai, in his relation of his visit to the Organ Pedalium in A Minor, writes the following passage:

Ex. 4 Musical notation showing Ped. 3 markings.

The organ point on the A in the bass could not be executed with the use of the sustaining pedal alone, as it would bring about a confusion of harmonies, while the union of the sostenuto pedal (holding the A with the left foot) and the sustaining pedal (with the right foot), changing it

piano, in comparison with other instruments or with the human voice which can sustain and swell a note, is only relatively. For the human voice, and the wind instruments also, are subordinate to the length and endurance of the breath. They cannot sustain the note beyond certain limits.

On the piano one way of increasing the volume of tone after the key has been struck is to strike a note or chord and allow the string to vibrate for a short time. After this press the pedal. In that moment all the sympathetic strings of the piano which were prevented from resounding by the dampers will vibrate, and the decided swelling of the note or chord will result. Liszt used to obtain marvelous effects of crescendo, striking first a chord with the piano pedal (which allows the hammers to strike only one of the three chords) and afterwards releasing it and pressing instead the sustaining pedal.

For obtaining orchestral effects the use of the sustaining pedal offers unlimited possibilities. The powerful sonority effected through the reinforced chords and the thundering arpeggios through the whole keyboard, sustained by this pedal, produce the tremendous chords which make the piano a rival of the orchestra.

"Veiled playing," which is an imitation of piano playing as heard at a great distance, has a special poetic charm. Of course, very light touch is required to produce that delicate, ethereal tone. But the touch alone is not sufficient. The service of both pedals should be enrolled in addition, the piano pedal to diminish the bulk of sound and the sustaining pedal to beautify and idealize it. This union of both pedals produces a velvety shade which gives the illusion of veiled tone. Spinning songs, lullabies, gondoliers and similar compositions which call for murmuring sounds can be beautified through the simultaneous use of both pedals.

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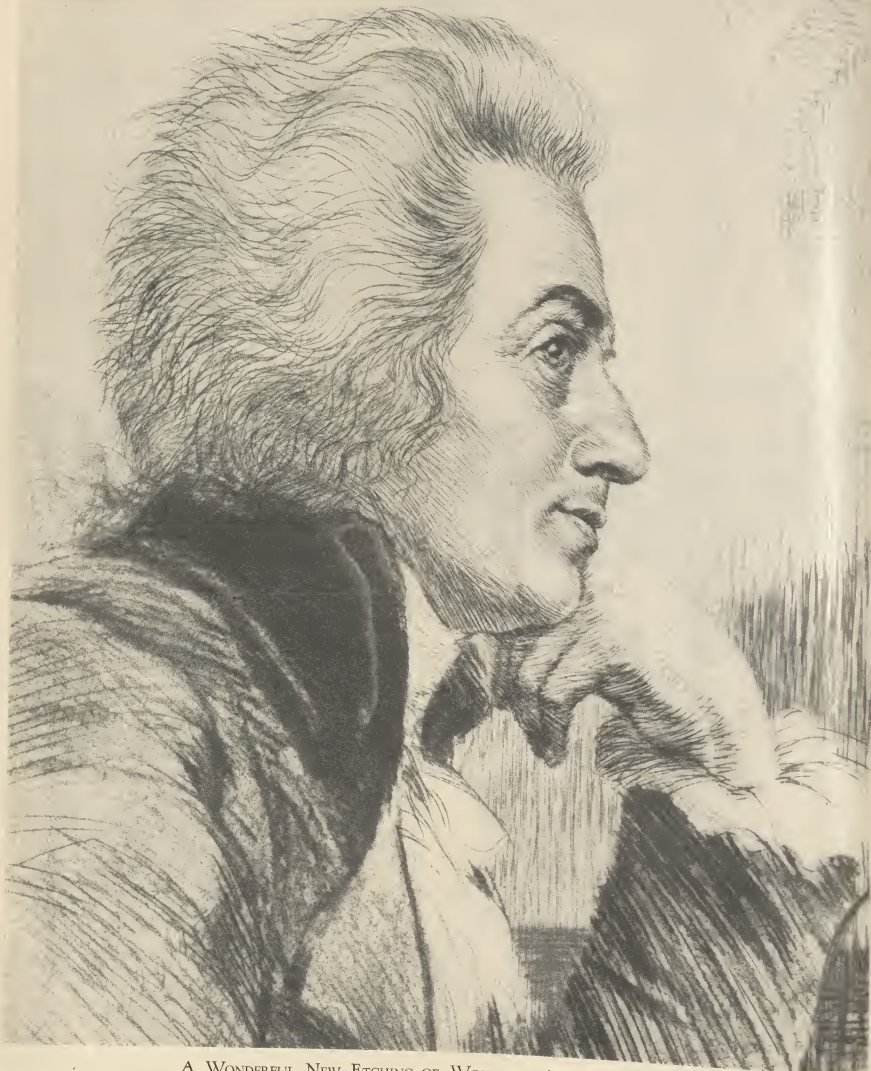
Only the use of the middle pedal makes it possible to bring out clearly the solo in the midst of the arabesques of scales. As soon as the chords of the choral are caught through the sustaining pedal, both hands are freed to play the scales, which otherwise (with the sustaining pedal) would cause cacophonous entanglement.

The student should be warned against another commonly occurring ill treatment of the sustaining pedal—"alambarguing" it in loud passages, so that the listener not only notices the pugilistic efforts of the player upon the keyboard, but also the ugly belaboring of the pedal with legs and feet, suggesting a bicyclist rather than a pianist. He hears also the violent kicking of the innocent pedals and wonders if the pianist is bent upon its total destruction! This habit is ugly to see and utterly disgusting to listen to. The pedal should be taken unobtrusively. Its presence, while obtaining highly artistic effects, should remain unnoticed and never, through unnecessary motions of legs and feet, become annoying or offensive.

Here is a classical saying: "Our case should be seen but not heard." In so far as this maxim should be translated and amplified, "Pedals should neither be seen nor heard."

SELF-HELP QUESTIONS ON MR. PIRANI'S ARTICLE

- 1. When, in relation to the playing of the chord, should the pedal be pressed?
- 2. Explain the advantages of the diagonal pedal marking?
- 3. In what way may volume of tone be increased after the note is struck?
- 4. How may the pedals be manipulated to produce the "veiled" tone?
- 5. What are three effects to be obtained through the use of the middle pedal?



A WONDERFUL NEW ETCHING OF WOLFGANG AMADEUS MOZART  
This Notable Masterpiece, by Nani Bauer, is one of a Series to be presented in The Etude

## Parental Influence in the Lives of Famous Musicians

By WINTON J. BALTZELL

MANAGING EDITOR OF THE ETUDE MUSIC MAGAZINE FROM 1900 TO 1907

The passing of Mr. Winton James Baltzell, in New York, on January 16th, removed from American musical life one of its most earnest and self-sacrificing devotees. Born at Shiremanstown, Pennsylvania, on December 18, 1864, he received a liberal education at Lebanon College, the University of Pennsylvania, the New England Conservatory, and under Sir Frederick Bridge and William Shakespeare, of London. Returning to America, he became active as teacher, author and editor. From 1887 he was an assistant editor of THE ETUDE till 1900, when he became managing editor up to 1907. He then became editor of "The Musician" till 1918. Besides vocal compositions, he published in 1905 a "History of Music," and in 1914 a "Dictionary of Musicians," the latter a standard work for reference. The accompanying article was written shortly before his death.

HEREDITY has more or less absorbing interest for the student of personal development. Certain writers claim great value for this factor. There are also those who take the ground that environment is the strongest force in the development of the individual. The object of the present writing is to present as easily obtainable facts with regard to a number of famous musicians, leaving it to the reader to note the deductions as to the influence of heredity or environment on individual development.

Unfortunately, information as to the early years of musicians and the lives of their forefathers is not extensive. This leads the historian to make conclusions which must, in part, take the place of facts. Heredity may be due either to one parent or to both. It may have the cumulative force of several generations. The investigation which follows indicates the source of genius, so far as is possible, and gives credit to the parent who contributed most to the musical development of the child.

A study of the careers of most famous musicians makes it plain that the special fitness for music was shown at an early age and that training also began early and kept pace with physical development. Most virtuosi are made during childhood. Few persons become a real success in music if they begin the study during later adolescence or after that period. Only in singing is it necessary to wait for adult physical development.

### The Older Classical Period

UNUSUAL musical endowment seldom appears in successive generations of the same family. Two exceptions to this rule are found in the stories of the Bach and the Couperin families. In the former case, while the father, uncles, grandfather and sons were musicians, the culmination of genius rested in Johann Sebastian. Owing to the death of his father, his mother he was cared for by an older brother, an organist. His first wife was a member of the Bach family and a singer, and his second wife the daughter of a musi-



MOZART AS A CHILD  
From the Famous Statuette in the Luxembourg Museum, Paris

cian, an excellent singer and evidently a clavichord player, judging from the fact that Bach wrote certain studies for her. Such was the nature of the heredity and environment which had part in the development of the sons of J. S. Bach.

Among the prominent older French musicians were members of the Couperin family, organists and harpsichord players through several generations. Most famous of them was Francois, surnamed Le Grand (the Great). His father and his

uncles were musicians and organists, and the family talent continued in the next generation.

Contemporary with Bach, born in the same year, 1685, was Handel. No musical talent nor even inclination was shown in the parents of this master. Yet, it is evident that the mother recognized a musical endowment in the child, for she gave him an opportunity to learn to play a spinet against the uncompromising objections of the father. Handel never married.



HAYDN CONDUCTING THE FIRST PERFORMANCE OF ONE OF HIS STRING QUARTETS, IN HIS HOME

### The Son of Peasant Parents

HAYDN WAS the child of peasant parents, singers of the folk tunes of the Croats, a people of Slavonic race with a rich heritage of musical spirit. The compositions of Haydn showed the influence of the people's music, an evidence of the influence which early environment has upon musical development. His brother was also an excellent musician and composer. Haydn left no children.

Although much younger than Haydn, the path of Mozart crossed that of the older master, for he spent his short mature life in Vienna, the home of Haydn. The father of Mozart was a musician of eminence in his life-time and was, himself, the descendant of a family of bookbinders of Augsburg, Germany, where this occupation was raised to the dignity of an art. The older Mozart was the teacher of his son and must have had solid attainments as well as fine educational discernment. He watched over the growth of his son with the greatest care and devotion, fully aware of the wonderful endowment in music which had been given to the child. Mozart's son became a musician and enjoyed a considerable reputation in Vienna.

The most famous of the older English musicians was Henry Purcell (1659-1695). His father was a church singer and composer, his uncle was a court musician and his brother, an organist and composer. Henry left a son who was an organist and kept up the family tradition. Like Mozart, Purcell had a short life.

Contemporary with Bach and Handel was an eminent French musician, Rameau. His father was a musician and an organist. The boy early became a proficient player on the harpsichord, organ and violin. Owing to lack of a competent teacher in composition in his native city he made his studies in that branch unskilled.

Friend of Handel and contemporary of Bach in Germany and Rameau in France, was the famous Italian harpsichordist, Domenico Scarlatti. In his development both heredity and environment played a part. His father was Alessandro Scarlatti, one of the most noted of Italian composers of his time, and one who did much to perfect Italian opera, especially the aria. Domenico was thoroughly trained in the musical science of the day by his father and gained fame as an organist and harpsichord player. A son, Giuseppe, was a composer whose operas were esteemed at Vienna where he lived during the last twenty years of his life. A nephew was chapel master at Naples and produced an opera.

### Later Classical and Nineteenth Century

BEETHOVEN, the master who summed up the work of his predecessors, Mozart and Haydn, had a musical heredity. His father was a singer and his grandfather a church musician of high standing. The father was a man of dissolute habits but most exacting as to his boy's training in music. Apparently the younger Beethoven inherited the sturdy, self-reliant character of his grandfather. Although his environment was distinctly musical, it was not of a character to develop the softer and refined graces. He never married.



will probably be wrong anyhow. The future will tell and more quickly than one's want to believe."

SELF-TEST QUESTIONS ON M. MILHAUD'S ARTICLE

- 1. Give the names of the "Group of Six" of France.
2. Who were "The Five" of Russian composers?
3. Why is Milhaud so much interested in the youthful composer?
4. What is the mental attitude of the musical "radical"?
5. How have popular music and dance songs influenced musical composition?

The Path to Music

By ABBIE LLEWELLYN SNODDY

MUSIC as the expression of an instinct (almost as intuitive as the antipathy between a cat and a dog) rather than an art which may be acquired by systematic, intelligent study is the conception held by all too many people. One is frequently amused by the naive expressions of parents...

8. Keeping fingers extended as before, raise and lower hand rapidly as in repeated octaves. (So-called "wispy" stroke). Make movements ample.
9. Raise hand and forearm, as if turning a door knob.
10. Lay hand loosely on lap, palm downward, whole arm relaxed. Give a simple march downward with fingers to the extent that the wrist and forearm are tensed up.

Keep It Up

By MARION COSSITT BRACKIN

One of the deplorable circumstances of the music world is the uniformity with which most women "give up their music" after they are married. If you are one of these women who played at least a trifle reasonably well when you were a young girl, who neglected her music when she married, and is now educating her little girl to play, just stop for a moment and think whether you will want her to do what you are doing when she is married and has a little daughter. Will you not want her playing to inspire her daughter? Will you not feel a sense of fulfillment if she goes all this music which you are so thoughtfully trying to teach her?

Daily Exercises for the Busy Teacher

By PAUL J. CRESTON

MANY sets of exercises have been devised for the busy teacher who cannot keep his technical maine in order by sufficient practice; but most of these exercises have been by hand practice. When we have now much time he spends in the street car and in other places where he has no access to a piano, we shall realize that he can do a good deal of "keeping fit" away from the keyboard.

Simplicity Thoughts

By GLADYS M. STEIN

Simplicity in food for health. Simplicity in clothing for comfort. Simplicity in words for clearness. Simplicity in faith for happiness. Simplicity in surroundings for beauty. Simplicity in honesty for success. Simplicity in teaching for influence.

Finger Combinations Met With Every Day

By LEON NATHAN

IN ATTAINING TECHNIC for piano playing there are a great many studies, such as exercises, etudes, and so forth, which are practiced for purely technical reasons. There are groups of notes in some studies that appear also in others—not necessarily the same notes or fingering but so similar that from a technical viewpoint they are repetitions.

In a great many cases it is desirable to practice these groups again so as to obtain further benefit. Often, however, it is not desirable, not because the time is wasted, for no correct practice is a waste of time, but because it is more advisable to spend the minutes otherwise. This repetition of practicing in cases where to do so is not advisable may sometimes be due to the similarity not being detected. Even if detected, it is not practical to play an etude and omit such groups of notes as have previously been practiced. The total number of hours spent in such "vain repetitions" if they could be numbered, would no doubt be amazing. There is no remedy for this, but it awakens a realization of how wonderful it would be if there were in existence one standard work which embraced every possible combination of notes and fingering and other features pertaining to piano technique, without repetition of any sort.

The object, however, in bringing out

Table with 10 columns of numbers representing finger combinations. Columns are numbered 1 through 10. Each column contains a list of numbers representing finger combinations.

The Youngest Performer!

By A. LANE ALLAN

An amusing experience, if it could be looked at in that light, grew out of a recent recital. That was to be a number of pupils on the program. Thinking that the youngest pupil might like to play some little "piece," he was trained carefully in one that appeared to be the most promising.

The day of the recital arrived and with it the youngest "performer" came to appear so early that everyone had an opportunity to speak of his face, age, and dress; up to that length. He was all would scarcely bend and his blouse fairly rustled. When the hour set for the first appearance of the youngest performer drew near, efforts became uneasy. He seemed actually to be overcome with his own importance. He then backed away, and nothing could induce him to go on and play the simple little thing that he knew perfectly well, every note and rest.

Sacii Caterin-Bradford Sight Reading

A Practical Exposition of this Practical Subject

By the Well-Known Writer

LESLIE FAIRCHILD

IF YOU WERE told that you could not readily read the English language you would feel rather ignorant and embarrassed. Yet there are many advanced musicians who openly admit they cannot read rapidly the language of music.

Let us consider for a moment the difficulties involved in reading both the English language and music. For book reading let us turn to one of the best sellers of them all—the Bible. Here is a book or, more properly, a collection of books which Bruce Barton has aptly termed "The Book Nobody Knows." Yet it has enjoyed the greatest circulation of any published work.

The reader will no doubt say, "Yes, but in these mountains of letters, words and phrases there is a great amount of repetition." This is very true. It is also true of music. If you will observe the pattern of the twelve tones of the chromatic scale you will find that it repeats itself about seven and one-third times throughout the entire keyboard.

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Polish Dance, Op. 3, No. 1, X. Scharwenka. Ex. 3 Allegro con bris. Musical notation for a Polish Dance.

Allegro animato. Musical notation for an Allegro animato piece.

Rhapsodie Espagnole, Liszt. Musical notation for a Rhapsodie Espagnole.

Concerto in B Flat Major, Brahms. Allegretto grazioso. Musical notation for a Concerto in B Flat Major.

Numerous examples may also be found of compositions containing passages of the chromatic scale and familiar arpeggios. Since an entire measure can often be compressed into a chord or two, let us learn to grasp the chord content of a measure or phrase. It is advisable to do this whenever possible in order to reduce the amount of reading to a minimum. Take the following, for example:

To a Wild Rose, Edward Mac Dowell. Ex. 5 With simple tenderness. Musical notation for To a Wild Rose.

At "A" the measures are written out in full while those at "B" are so contracted. Musical notation for To a Wild Rose, showing full and contracted measures.

Of Repeated Formulas

AS MANY compositions are composed of scale and arpeggio passages, it is advisable to know them in their various forms so that, when we come across them in a composition, we shall know them as old friends and shall need only to read the first and last notes of the passage.

Polonaise A Flat Major, Chopin

Musical notation for Polonaise A Flat Major, Chopin.

Concerto in B Flat Major, Brahms. Musical notation for a Concerto in B Flat Major.

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At "A" the measures are written out in full while those at "B" are so contracted in their respective places.



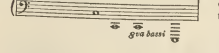
as to enable the pianist to read whole measures at a glance.

Many students do not know the ledger lines thoroughly, simply because they have not made it their business to know them. When they attempt to read some remote note on a ledger line, their reading is seriously hampered by trying to determine where the note is and then to locate it properly on the piano. From this moment let us make up our minds that we shall make the notes of the ledger lines as familiar as those on the five lines of the staff.

By keeping the key signature constantly in mind we shall possibly avoid reading the notes a half tone higher or lower, as the case may be. Let us try never to read composition at sight until we have first gone over the signature in our minds.

By running through the scale and principal chords in the key of the piece we are reading, we shall put ourselves in time, so to speak, with the tonality of the composition. This will help us when several compositions, each one in a different key, are being played.

By locating the various C's as goals



We shall find that the other notes on the ledger line will be easily located.

But, in some cases, even though the notes are read correctly, we find ourselves, through some little technical inaccuracy, striking a wrong note. In an article "How to Avoid Fumbling at the Keyboard," which appeared in the December, 1923 issue of THE ETUDE, we shall find many concrete examples of how to avoid just such pitfalls. Here are some reasons why notes are played incorrectly:

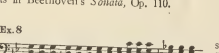
- (1) Lack of self-control or steady nerves.
- (2) Wrong fingering.
- (3) Failure to give attention to the initial note of a phrase or to use special care to avoid rugged endings of phrases.
- (4) Using fingering that necessitates ungainly stretches.
- (5) Failure to give attention to the lowest notes in the bass.
- (6) Failure to attack chords vertically.
- (7) Carelessness when the hand changes its position.
- (8) Lack of preparation for playing keys.
- (9) Lack of the unconscious feeling for distances or skips.
- (10) Jerky motions with the hands instead of executing all passages in a smooth manner.
- (11) Failure to know whether or not a passage can be executed better with two hands or with one hand.

The eyes should be trained to know instantly the various notes. If for some reason we cannot recall what a certain note is, especially on the ledger lines, we can easily locate it if we can recognize the interval from the note we have just played.

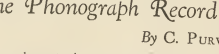
A perfect familiarity with various types of intervals should be acquired. There is the Albert bass.



Ex. 6 Then we have the chord type bass, as in Beethoven's Sonata, Op. 110.



Ex. 7 Ex. 8



## The Phonograph Record as a Master Teacher

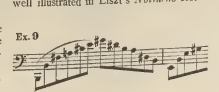
By C. PURVES-SMITH

ADVANCE AND help were given by the master Liszt at Weimar to a group of young artists who today number among the world's greatest virtuosos; and the thought often comes over the present-day student, "Oh, if only I could have the opportunity to get such help! how much it would mean to my playing!" But while there are very few who may have the chance of studying with a Liszt or a Paderewski in person, the help of such masters is within the constant reach of every student through sound-reproducing machine recordings.

I have noticed in meeting students of the piano that the number who actually use a record are remarkably few. Many of them listen, but few really regard the record as a teacher. Yet, for interpretation, which is the big problem for the pianist, the record is probably even better than a personal hearing of the master because it is always at beck and call, always willing to repeat a particular passage a hundred times, if necessary, until the ideal performance is conceived in the listener's mind.

First, let us give our attention to the record. The record is far the most satisfactory guide to correct time. Its advantages far surpass the metronome marking because it not only gives a clue to the

The arpeggio type of accompaniment is well illustrated in Liszt's Nocturne III.



Ex. 9 Then there is the familiar Waltz bass such as is found in Chopin's Valse, Op. 64, No. 2



If an idea of what is to be expected of the left-hand part can be gained, we can devote more of our attention to reading the right-hand part, which generally carries the melodic outline. This does not infer in any way that the bass should be slighted or that it should be played in a hit-or-miss fashion. The point is that if we are familiar with various types of bass we shall know the exact motions the hand is obliged to make in order to execute such a pattern. Then again, if the pattern is familiar, it will require only a glance to sum up the entire situation.

Bach's music will be found of great value in learning to read rapidly at sight, since it demands of the player the utmost concentration. His works should be used in the following order:

- (1) Little Preludes
- (2) Partitas
- (3) Two and Three-Part Inventions
- (4) Well-Tempered Clavichord

(Albert to be studied in the following order: "112 Little Preludes for Beginners," Nos. 1, 2, 3, 12, 5.

\*From Pianissimo Book, by Alberto Jonas.

general or starting tempo but also offers advice concerning all the many little increases and decreases throughout the composition. The record set at seventy-eight plays the actual tempo at which the artist plays. If the car is not a sufficiently reliable guide in recalling the speed a metronome may be used which should first be set in time with the portion of the record under consideration and then used for practice in the ordinary way. This is an exact copy of the artist's habit of playing too fast or too slow, or drawing certain difficult parts as many amateur pianists continually do. Besides, it sets a standard which is ideal and which cannot fail to improve the student's playing.

The record may also be used as a guide to the time taken for a composition, especially since there is an increasing tendency among recorders to play compositions in full, usually, if necessary, several recordings. For the student who plays in public a time schedule is "indispensable." By knowing just how many minutes a number will take a program may be better divided than by merely guessing at it.

A Guide to Proper Phrasing THE RECORD is also an excellent guide to the expression marks and phrasing. A copy of the music should be

11, 8, 10, 7, 6, 4, 9, "6 Little Preludes for Beginners" (more difficult than the "12 Little Preludes"); Nos. 2, 6, 5, 3, 4. The Little Preludes and Fughettas and Fugues are also to be studied. To be taken next are Two-Part Inventions in the order of Nos. 8, 1, 2, 3, 6, 7, 10, 11, 13, 14, 12, 9, 15; Three-Part Inventions, Nos. 1, 2, 5, 7, 11, 8, 13, 3, 4, 10, 12, 15, 14, 9 and French Suites. Individual attention will indicate the course to be pursued in the selection of the Suites and Partitas. However, they may be recommended in the following order: Nos. 4, 1, 6, 2, 3, 5; English Suites, Nos. 3, 1, 2; Partitas, Nos. 2, 3, 1, 5, 6, 4.

Sight-reading is not so completely an acquired habit of those who play with any degree of proficiency in this domain we shall, no doubt, find that they are always wading through new music. Through this constant practice they have formed certain mental habits which have enabled them to grasp at a glance the significance of the printed page and the ability to convey their composer's thoughts to the keyboard with lightning rapidity. This mental process gives them the facility to visualize a succession of notes as though they were issued in familiar chord formations and to recognize at a glance familiar scale and arpeggio passages, various figures—in fact, all the phenomena of the staff and notation.

SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

- 1. How may the habit of looking ahead a few measures be acquired?
- 2. How may notes on ledger lines be quickly recognized?
- 3. Describe the four different types of basses.
- 4. What are the advantages of recognizing intervals instantly?
- 5. What type of music should be played to develop rapid sight-reading?

Mastepiece Recordings Obtainable A REVIEW of records issued shows that a great percentage of the standards and concert compositions are obtainable and, with practically every great virtuoso recording for one maker or another, the listener is fast reaching the point where it will be possible to get a recording for whatever one wishes.

The reader has at his disposal a series of master lessons by the greatest living pianist; but it must again be emphasized that the real benefit of these will not be realized unless they are treated as lessons. The mere playing over a record, while leaving back in a comfortable chair for serious student, is not enough for the enjoyment by hit, with both a piano and a copy of the music at hand and it is greatly earnestly studied, it will prove the greatest help imaginable. The young pianist and encouragement from the record that the surest way to get himself into recording it.

metal needle is lowered onto the playing part of the disc. In fact, the needle seems to be better always on piano records.

After a lapse of time I now return to my reminiscences of 1891. A musical motor appeared in Boston, in the person of Paderewski. We had never heard anybody like him before. In fact, we never have since. As Joseph Adamowski, not knowing much English at that time, said, "Paderewski came, saw and conquered." Paderewski gave a series of recitals. We shall never forget his playing. When he came to Boston he stayed at the Hotel Brunswick. After each recital, he asked a lot of us, ten or a dozen, to dine with him. Prohibition hadn't been invented, so champagne flowed freely. Un-expectedly, so to speak, everybody played poker. "Bridge" was not known. A colored man, attached to the hotel, was in constant attendance. Paderewski always called him "General Washington."

In addition to the feasts at the Brunswick, Mr. and Mrs. Montgomery Sears gave wonderful musical parties—one, in particular, in honor of Mr. Sears' birthday. Paderewski was in Portland, planning to arrive in Boston in plenty of time before the party, but an unexpected blizzard held up all trains. Paderewski determined not to disappoint Mr. Sears, chartered a single locomotive, without cars, in which he was carried from Portland to Boston and in which he arrived just in time to play for the party already assembled. That was a "banter year" in Boston, but there were a great many more banter years when Mr. and Mrs. Sears entertained so lavishly. Having a big house and a big music room, Melba, Panofse and any number of other great artists sang and played there. Mr. and Mrs. Sears loved to entertain as much as their artists loved to sing and play, because the lost and hostess and guests loved to hear them.

Another Sunday, on the river, Paderewski and the Nikisches were in the same steam launch. Melba was again hostess. Paderewski wore his usual frock coat, silk hat and voluminous white necktie and it was no wonder he attracted general attention to the holiday makers. At a landing of one of the inns on the river, a collision occurred between the boats, a chair tumbled overboard, and at the same time Mrs. Nikisch tumbled in. Nothing more serious happened, however, than a ducking, as the friends were promptly rescued. After that delightful day, Paderewski returned to London, while I stayed to dine, taking a later train, in time to go to Madame X's where Paderewski played.

Melba, as well as being the greatest lyric soprano, was also a most genial and hospitable hostess. She loved having people about her, and doing kind things for others. I am glad to have known her for a number of years, both in Boston and in London, where I found her always a good friend.

Musical Ischl AFTER those busy days in London, I went to Ischl, remaining there for six weeks, taking a lodging and hiring a piano, meaning to do some work. The summer of 1895 was a "high water" mark for Ischl. Brahm's was there as usual, Leschetzky in his house, Johann Strauss at his charming villa, such a galaxy of celebrities drew crowds of musicians. The Gerikes were nearby at Steinbach; the Nikisches came for a few days; the "Kneisel Quartet" took a house for the summer. Mahler, Eduard Schuetz and a number of others appeared.

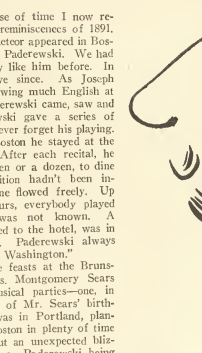
At the little cafe on the Esplanade, by the river, all the musicians assembled at a long table, Brahm's sitting at one end. Brahm had an enormous head, a large body and very short legs, looking very small as to height. He always wore Jaeger clothes "outside the belt," his manner was variable, sometimes genial, and at others, not so much so. As an instance of his temper, when we were all going to his house to hear his new Clarinet Sonata, Frau-lein Eibenschutz asked if she might be there, too; to which Brahm's gruffly said, "Ich spiele nicht vor Clavierpleinern!" ("I don't play before pianists"). Franklin Eibenschutz's feelings were hurt, she weeps at others, not so much so. As an instance of his temper, when we were all going to his house to hear his new Clarinet Sonata, Frau-lein Eibenschutz asked if she might be there, too; to which Brahm's gruffly said, "Ich spiele nicht vor Clavierpleinern!" ("I don't play before pianists"). Franklin Eibenschutz's feelings were hurt, she weeps at others, not so much so. As an instance of his temper, when we were all going to his house to hear his new Clarinet Sonata, Frau-lein Eibenschutz asked if she might be there, too; to which Brahm's gruffly said, "Ich spiele nicht vor Clavierpleinern!" ("I don't play before pianists"). Franklin Eibenschutz's feelings were hurt, she weeps at others, not so much so. As an instance of his temper, when we were all going to his house to hear his new Clarinet Sonata, Frau-lein Eibenschutz asked if she might be there, too; to which Brahm's gruffly said, "Ich spiele nicht vor Clavierpleinern!" ("I don't play before pianists"). Franklin Eibenschutz's feelings were hurt, she weeps at others, not so much so.

# Fascinating Journeys in Music Land

By the Well-Known American Composer-Journalist

CLAYTON JOHNS

PROFESSOR OF PIANOFORTE PLAYING AT THE NEW ENGLAND CONSERVATORY OF MUSIC



A FAMOUS CARICATURE OF PADEREWSKI BY ANDLOFF

In passing six weeks of the summer of 1895 in London, seeing many people and hearing much music, I became a real proponent. When a number of my songs were sung by Melba, Emma Eames, Marie Brema, David Bispham, Theodore Byard and others, in public and private, I played the accompaniment, sometimes taking part in two or three different concerts during one afternoon, driving from each just in time to appear on the next stage.

With Melba on the Thames WHILE SINGING at Covent Garden, Melba took a place on the River, about twenty miles from London, where I met her and a number of other friends to pass Sunday now and then. One Sunday, particularly, Melba hired a steam launch in which we spent most of the day, launching on board, under the trees and decorations, one great panel in particular, for the House of Parliament at Buda-Pesth. From the studio we went on to St. Clare's, lunching and the weather couldn't have been better than it was. The view from Gounod's villa, looking over Paris, was wonderful. M. and Mme. Gounod were both charming. Paderewski on the way from Paris said that Gounoud sang his own songs better than anyone else could. Gounoud wanted to hear some Mozart; then Gounoud, in his half voice, sang several of his songs. I, begging Gounoud to give me a photograph in memory of our visit, was given a personally inscribed amateur picture. Gounoud sitting on his piazza. When Mme. Gounoud saw the signed photograph, she said, "Oh, that's the only one I've got and I can't get any more!" I was sorry for Mme. Gounoud but glad for the good luck which came my way.

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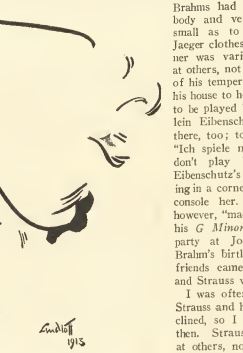
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The Summer Courses Announced in This Issue of THE ETUDE by Leading Schools and Colleges Remind Progressive Teachers and Ambitious Students to Plan Now for Profitable Use of Summer Days.

for ten days, doing all sorts of pleasant things. Cricket was the chief interest...

Frank Millet and Navarro were the special hosts. After the games were over, there was a grand dinner party of fifty in the old priory, retold by Millet, and death to him. The hostesses, Mrs. Millet and Mrs. de Navarro, were toasted. They stood at one end of the long table...

Living Among Masterpieces

IN 1899, before my visit at Broadway, with the de Navarros, I stayed at Longford Castle, a great place, with a celebrated collection of pictures, near Salisbury. The collection is still wonderful but "The Admiral" by Velasquez, "The Ambassadors" by Holbein and a portrait by Moroni, were hidden by the authorities of the National Gallery some years ago...

After dinner we had a delightful evening, cards and chat. The next morning my hostess led me through the halls and rooms, showing me the pictures. Opening a large gilt cabinet, with a gold key, she said, "These things are very precious, because they all belonged to Queen Elizabeth."

Studio Suggestions

By CLIFFORD C. BROWN

The real progress of the student depends upon the amount of time given to practice during the week. A grading system which embodies special credits for the number of hours put in will develop a keen interest in the class. Posting of grades in the studio brings a competitive spirit which accomplishes wonders. An hour lesson demands, at the very least, one hour daily practice. Likewise, forty-minute lessons require forty minutes of daily practice. The standard passing grade for this amount of practice is 75 per cent. Double the amount of practice is 100 per cent.

Grading in this manner tends to bring up the weekly average to a higher mark. Technical, including scales and study, form another subject. Mental assignments form another, and sight-reading and general recitation form a fourth and general.

A small memorandum book should be used at each lesson—one which shows the weekly assignments and grades of the teacher. Then the parents have this "check letter" on the progress of the child, which creates a desire on their part to have him put in real practice between lessons.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herein institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

(Since this column aims to facilitate the growth of the musical life in the home, questions relative to it or pertaining to recorded music will be gladly answered.) "Toccata and Fugue in D Minor" by Bach; Philadelphia Symphony (Victor). Stokowski has superbly transcribed for modern orchestra one of Bach's finest organ compositions. Although it is labeled with a technical name, the layman will find however it is not scholastic in content. Rather, it is a vibrant, vital and awe-inspiring musical message as played by this renowned orchestra. A master disc indeed!

"Symphony in D Major," Opus 18, No. 3, Opus 95, No. 2 (Clock Symphony) by Haydn; Hartly and Hallé Orchestra (Columbia). This work derives its special appeal from the slow linking in the second movement. It is by no means one of the finest Haydn Symphonies, and if it were not for Haydn's brilliant performance, one would wonder why it was recorded. But Haydn conducts with such genuine rhythmic fervor and sensitive variance, the work proves as interesting as the more popular "Surprise" Symphony.

"Scherzade" by Rimsky-Korsakoff; Philadelphia Symphony (Victor). Stokowski gives a brilliant reading of this famous symphonic suite founded upon the famous "Arabian Nights." The success of his performance lies in a skillful and artistic recasting. All the beauty of harmonic opulence and oriental coloring in this suite can be best, like a pink rose. A number of persons were at dinner, chief poles whom we had a little music. Before the music, the Kalevala's narrative, it is the manner and melody which suggest many imaginative intriques and the festival is made symmetrical plan of oriental splendor. Scheherazade's plaintive theme heard on the solo violin near the opening and repeated throughout the work is exquisitely played by the first violinist who deserves special commendation.

"Ritzi Overture" by Wagner; Merckle and State Opera Orchestra (Odeon). Morike deserves commendation for his skillful interpretation of this overture. Where many conductors go astray stressing the pomposness and glamor of the work, his reading presents true poetic fecundity and artistic brilliancy. Mendelssohn's original in orchestral coloring, with lavish harmonic and varying figures suggesting waterplay. The first section is the roscate flush of dawn, the second in the light of morning, the third in the sunny pageantry of noon, and the fourth in the twilight when the mystic mantle of dusk hovers over all. Gotta's use of the greatest modern conductors, impressing out all the composer has intended to portray.

"Mondnacht" by Schumann, and "Der Lindenbaum" by Schubert; sung by Emmy Bettemann (Odeon). This fine artist sings Schumann's most exquisite song in an unforgettable manner, also the popular Schubert song. The trio accompaniment does not prove obtrusive, nor does it give

of a medieval folk-tune has a living grace. Both are sung with rare art by a lovely voice. "Quartet in D Major," Opus 18, No. 3, by Beethoven; Lener String Quartet (Columbia). The discs made up this quartet have acquired a name for perfect artistry. Certainly when one listens to this set there can be small doubt about their ability. The perfect and inimitable "Beethoven" of the first and last movements is performed with poetic insight and artistic fecundity. "Sonata in A Major" for Violin and Piano" by Grieg; played by Felix Safonoff and Simeon Rimschitsky (Columbia). This is one of the few notable works for cello. It is rendered by two competent artists. Although the sonata is a technical form requiring some musical background for intensive appreciation, this work is not difficult to enjoy without it. Grieg has a plaintive and wholesome color. His "Faded Triole" has attained unusual popularity with orchestras, bands, quartets, and so forth, while his colorful "Finlandia" is almost as popular. His symphonies and larger poems, being available only for the major symphony orchestras, are not so widely known. Most of his music is related to or colored by the history or racial peculiarities of his native land. Finnish music like the Finnish character, is the outcome of the struggle against an unfavorable environment. It is a rugged, mountainous country which is enveloped by a northern winter for a large portion of the year.

Fountains of Rome

"FOUNTAINS OF ROME" by Respighi; played by Gotes and London Symphony (Victor). Here is a modern study of considerable beauty, reminiscent rather than original in orchestral coloring. Four fountains in the Holy City are depicted with lavish harmonic and varying figures suggesting waterplay. The first section is the roscate flush of dawn, the second in the light of morning, the third in the sunny pageantry of noon, and the fourth in the twilight when the mystic mantle of dusk hovers over all. Gotta's use of the greatest modern conductors, impressing out all the composer has intended to portray.

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(Continued on Page 317)



DEPARTMENT OF BANDS AND ORCHESTRAS Conducted Monthly By VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR

The Tone-Poem "Finlandia" An Analysis and Interpretation (This number has been selected for the 1928 contests of School Bands and Orchestras)

J EAN SIBELIUS, Finland's foremost composer, was born in 1865. He originally planned for a legal career and it was with this end in view that he entered the University of Helsinki during the age of twenty. He had, however, studied violin and musical theory previously, and an ever increasing inclination to make music his profession induced him to give up his legal studies and transfer his activities to the Helsinki Conservatory, where he became a pupil of the director, Martin Wegelius.

In 1889, Sibelius went to Germany for further study. After a year in Berlin, he proceeded to Vienna where he continued his study of composition with Robert Fuchs and the famous composer, Karl Goldmark. Upon his return to his native land he was honored by the appointment to the directorship of the Helsinki Conservatory. In 1897, he was granted an annuity of \$600 by his government to enable him to devote much of his time to composition. This subsidy has since been considerably increased, enabling him to retire from the conservatory and devote all his energies to composition.

He has written several symphonies, symphonic poems, dramatic settings, songs, and so forth. His "Faded Triole" has attained unusual popularity with orchestras, bands, quartets, and so forth, while his colorful "Finlandia" is almost as popular. His symphonies and larger poems, being available only for the major symphony orchestras, are not so widely known.

Most of his music is related to or colored by the history or racial peculiarities of his native land. Finnish music like the Finnish character, is the outcome of the struggle against an unfavorable environment. It is a rugged, mountainous country which is enveloped by a northern winter for a large portion of the year.

A Poet and a Dreamer

AT THE TIME Sibelius came to America in 1914 to conduct some of his works, he gave an interview from which the following is quoted: "It is true that I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, waters and mountains. I was graduated from the University of Helsinki and studied law, but I did not care to become a lawyer or judge. I, instead, determined to become a musician. I first began to take lessons on the violin. I had already studied music systematically from my fourteenth year and had even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood.

"The first composition to be performed was a Variation for String Quartet which I wrote in 1887. It was considered a very great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me in composition and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark, also studying for awhile with Robert Fuchs. This was in brief, the principal facts of my musical career.

"It places me greatly to be called an artist of nature, for nature has truly been the book of books for me. The elements of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for his efforts."

Finlandia

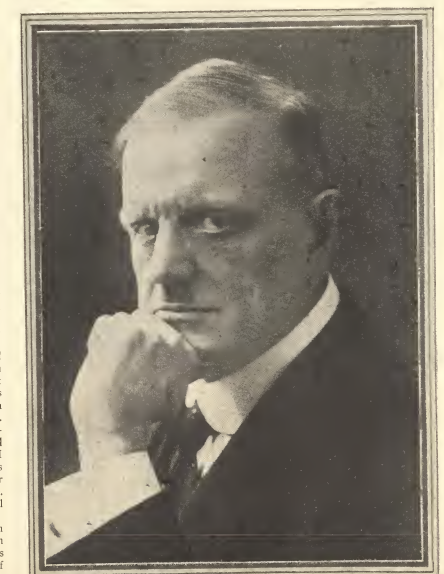
"FINLANDIA" was composed in 1894 and is supposed to set forth an impression of the national spirit and life, a portrayal of the characteristics of his native Finland and her people—the work recording the impressions of an exile upon his return to his homeland after a long absence. It is a poem of nature and calls for an imaginative interpretation designed to set forth its varied and contrasting aspects.

The poem opens with a discordant, angry theme for the lower brasses—*andante sostenuto*. This theme is later re-inforced by the other brasses and soon answered

by an organ-like response in the woodwinds, to be followed by a prayerful passage as though to reveal the essential earnestness of the Finnish people.

There follows an *allegro moderato*, opening with a rumble of the drums and basses against which a trenchant theme in the brasses is superimposed in the opening measures. After several measures of crescendo for the drums and basses, the theme for the horns and clarinets (strings in the orchestra) against the persistent rhythmic figure set forth in the brasses at the opening of this movement.

With a change to *Allergo* the movement



JEAN SIBELIUS

may properly be said to begin. A cheerful theme in the woodwinds and horns, against the rhythmic brass figure, leads up to a dynamic climax, to be followed by a broad chord theme which seems to be pregnant with yearning for childhood scenes and companions. As it continues, it seems to become prophetic of ultimate peace and rest.

This subject is suddenly—and rudely—interrupted by a return of the agitated theme for brasses which quickly leads to the finale in which the chorale is now triumphantly proclaimed, *fortissimo*, by the horns (against the light, syncopated accompaniment of the woodwinds) as a song of exultant thanksgiving, bringing the tone poem to an eloquent and joyous conclusion.

The opening chord is an unprepared discord, which might be considered as indicative of the more forbidding aspects of this country—the freezing blasts of the northern winter, the snow avalanches, the mountain-high waterfalls, the rumbling peals of thunder echoing and resounding among the mountain peaks. This opening will be more effective if played in the following manner rather than as written.

Musical notation for Horns, Trombones, and Tuba. Includes a 'Tuba' part with a 'Tuba' label.

Attack the chord with a very decisive forte, immediately subsiding to a piano, then making a crescendo to *es* on the resolution of the chord—the quarter-note chord being played short and explosively. Take plenty of time to attain an effective crescendo. This is not a melody. It is a dramatic effect. You cannot gain the desired effect by playing it a tempo.

In the ninth measure the tympani roll is continued from the preceding *fortissimo* chord. Here the tympani roll has a hold over the measure so as to permit ample time for this effect. The effect is neither logical nor good unless plenty of time is given the player. The band or orchestra which does not have a tympani should have this roll played on the bass drum with two tympani sticks.

Musical notation for Chord, showing a sequence of notes and rests.

The chord at the tenth measure should be played with an *fff* attack; and a mighty crescendo up to the crashing chord of the measure. To add to the effectiveness of this figure a roll on a suspended cymbal could be employed to aid in the crescendo—starting the roll softly as the chord is attacked—and the crash of a cymbal could be added at the eleventh measure. The two following would be played in the same manner.

The passage which follows should be played in a very decisive and ponderous manner with a broad *ritard* introduced at the twentieth measure. The final chord

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SCHOOL MUSIC DEPARTMENT

Conducted Monthly by GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Choral Singing in School and College

By DR. HOLLIS DANN

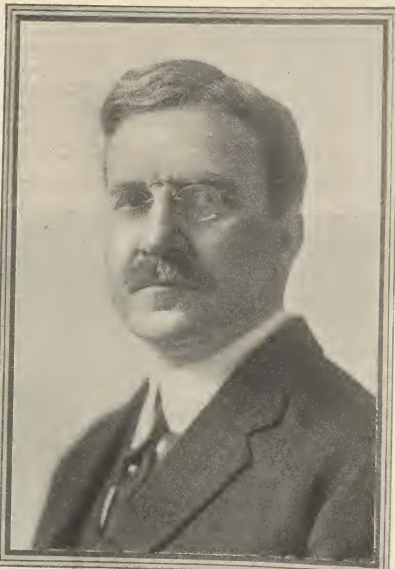
Director of Music in New York University

EVERY really musical nation is in love with group singing. Rich and poor, old and young, literate and illiterate, share in this universal medium of emotional expression. All the people sing, as gathered in a public school auditorium. Every one of these children had landed in the United States since the previous June. They represented nine nationalities—France, Germany, Italy, Czech-Slovakia, Sweden, Poland, Rumania, Holland and Russia. After saluting the flag and singing "America" in broken English, one group after another sang their native songs. This unique program evoked in me a conflict of emotional reactions—admiration for their perfect memory of both words and music, although trained in widely separated schools and homes, tears and sympathy following some of the songs, laughter at the lighter songs, especially by the French group—above all a feeling of shame and chagrin that a group of American adults similarly situated would have failed utterly.

We have no songs which all children know and which they sing together wherever they go. American children or American adults similarly situated would be helpless, knowing neither words nor music. A list of choicest songs to be taught from year to year to every child in the public schools, should be agreed upon by the Supervisors' National Conference and every child in the land given a chance to sing, entirely from memory and in four parts, with thrilling effect.

Appeal of Group Singing SUPERIOR group singing makes an universal appeal, whether it be by professional or amateur choirs. We are amazed and delighted with the wonderful singing of the Prague Choir of eighty-two teachers and college professors, and charmed with the art of the incomparable English Singers; we are thrilled also by the singing of a chorus of Welsh miners, hundreds of their own professors, and a Glasgow group of Russian or Czech-Slovakian peasants, a fine church choir, hundreds of people singing a familiar hymn, a group of children or adults singing Christmas Carols, a Rotary Club, a family group the singing of a great oratorio chorus. There is no limit to the artistic heights which may be attained by an organized chorus, or to the enjoyment of informal group singing.

Farmers Road School IN THE MIDST of the factory district in East London are low block of little houses joined together. Here we found exactly like its neighbors. Here we heard a lot about the Farmers Road School. We had come to see the choir. Presently the choir was heard on one side of a bay room which seemed to combine a hall, gymnasium, cloak-



DR. HOLLIS DANN

room, and auditorium without seats. The sixty singers were mostly little girls from nine to thirteen, a few from fourteen to sixteen years. Before them stood their leader, Margaret Nichols, one of the grade teachers. The children began to sing. For forty minutes we listened in wonder and amazement. Exquisite tone, beautiful phrasing and phrasing, balance and diction seemed perfect. The music included Elgar's "Snow" and other selections supposedly beyond the comprehension of children. All were sung with feeling and judgment from the atmosphere, facial expression and general effect—without understanding.

Charmed with this unique organization I spent a week in the school—with evening lessons from Miss Nichols. The reasons for the wonderful singing were gradually discovered. First, a master teacher of singing in the person of Margaret Nichols, second, unique and effective coordination. The departments of Hygiene, Reading and Music coordinated daily. Right habits of posture, deep breathing and relaxation were fixed by daily practice under the direction of the supervisor of Hygiene. Correct with particular attention to the pitch and quality of voice, were acquired in oral reading and frequent delivery of memory

selections. Thus correct vocal habits were formed. These habits, applied in the daily classroom lessons in music, eliminated most of the usual difficulties of diction, breath control and tone quality. Given normal posture, active relaxation, deep breathing, good diction, unstrained and well modulated speech, the singing voice functions normally and beautifully. Indeed these habits permitting the voice to function without physical effort or interference are the principal objectives of the successful singing teacher. (Since our visit Margaret Nichols has written an invaluable book on "The Training of Children's Choirs" and has become an authority on the subject.)

Learning that the director of Hygiene and most of the other teachers in the Farmers' Road School were trained in the Graycoke Normal College, I later spent several days there and was again impressed by the value of coordination in the elementary school, particularly in closely related subjects having many objectives in common. It is a pity that the tremendous potential power of subject coordination cannot be effectively utilized in our public schools.

The Organized Chorus

THE AIM of this paper is to consider the organization and direction of the selected choirs in American schools. Excellent material is available in every grade school, every high school, every normal school, college and university. Childhood and youth everywhere are ready and eager to sing when favorable opportunity is offered. Then why are superior choirs so rare? Why is the average chorus lacking in beauty of tone and diction? Why the poor attack and release, the unsatisfactory tempo, the absence of intelligent phrasing and tone color, and, above all, why do our choruses sing so much cheap and unwholly music?

Choral standards are improving; conditions are much more favorable than they were twenty years ago. But the improvement is too slow—unacceptably slow. Certain definite and absolutely necessary steps should be taken to bring about higher standards and to produce infinitely better results. The principal cause of poor choral singing and the resulting lack of interest and enthusiasm shown by both singers and listeners are not difficult to discover. Every item of the indictment points to the cause.

Tone Quality

BEAUFY OF TONE is possible only when the voice is properly used, good vocal habits are present, such as proper posture, breathing, relaxed jaw, tongue and lips, equalization of vowels and proper pronunciation of consonants, and the tone is not forced, and when a high ideal of beauty of tone is kept constantly before the chorus. All these are strength, or weakness, of all these virtues, or faults, is the conductor. It is absolutely essential, therefore, that the successful choral conductor be equipped to solve the many complex vocal problems present in every chorus.

A definite knowledge of the capacity and (Continued on Page 309)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A. PROFESSOR OF HANDELS PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHERS WHO HAVE QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL TEACHING METHODS. ARTICLES OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS" DEPARTMENT. FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

What Music Shall I Study?

I am seventeen years old and have taken piano lessons for over eight years. I am at present working on Bach's Invention and Stralung's Fugue. My music teacher says that such music is in only the fifth grade. It would like to know the names of some brilliant studies for the seventh grade student. My instructor gives me simple pieces, and I know how I can do much advanced work, since I am her best advanced pupil. I feel that she is unable to select music for me, so she asks me to select it myself. P. B.

Don't be too sure that your teacher is unwise in giving you music that is well within your capacity. The worst teacher I know are those who, in order to give the idea that their pupils are advancing rapidly, habitually give them music that is either much too hard or is at the very limit of their powers. In either case the pupils merely play at the music and never really master it.

After a certain grade, one should advance not so much in studying music of greater complexity as in acquiring more finesse, more accuracy and surety of technique and more delivery of expression.

It seems to me, however, that you may soon be ready for selections from Bach's Well-Tempered Clavichord, or Beethoven's Sonatas, such as Op. 26 and Op. 31, No. 3, and for pieces such as Mozart's Fantasia and Sonata in C Minor, Weber's Rondos Brillianti in E flat, Schubert's Impromptu, Op. 142, No. 3, Mendelssohn's Rondo Capriccioso, Schumann's Papillons, some of Chopin's Waltzes and Nocturnes and Liszt's Nightingale. Perhaps if you suggest some of these to your teacher, she will let you try them.

Playing With Ease

Can you tell me what enables pianists to play with ease? I see some people play beautifully without effort, their hands moving softly and easily along the keys, as though water, and as though they were swimming. I know a woman past forty with such a gift. She has never had much instruction in music, nevertheless I know she has always kept up her music because it brings her such joy. I love music, both melodiously and theoretically, but I feel that my playing is not as good as hers. It may be that I poke the keys too much. I notice that when she plays she seems to caress them.—Mrs. R. H. H.

To play easily one must learn to avoid every unnecessary muscular effort. Sometimes, as in the case of your friend, this condition comes naturally; oftener, it must be acquired by careful thought and practice.

Sometimes silly motions, such as throwing up the hands or hobbing the hand, have been cultivated to impress audiences, but the modern virtuoso has pretty well gotten over such tomfoolery. Often, however, players waste their strength needlessly. To jerk one's hand violently back from the wrist in playing staccato, for instance, is a different and perfectly useless motion; for the key would rise just as quickly if the hand were simply relaxed after the stroke.

To acquire ease, begin by relaxing every playing muscle to the utmost, with hand

hanging at the side. Lift the hands above the keyboard, allowing them to dangle from the wrists. Now study out every motion that you make, and be sure that it is absolutely needed for what you want to do. Be sure to know the position of each part of the hand and the arm only when the hands are inadequate. Weed out every nervous grasp and direct each movement straight to its end. Practice music which is comparatively easy for you to master. Play the same passage over many times, each time striving to do it more quietly. You can learn to play with ease if you put your mind to it hard enough.

Phrase Marks

(1) In playing the following two-note phrase, should the hand be drawn away after playing the B, or should ordinary hand staccato be used?



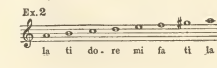
(2) One of my pupils is learning Mozart's Fantasia and Sonatas in C Minor (Prestes Edition, No. 279). The metronome marking is  $\text{♩} = 76$ . Should it not be  $\text{♩.M.} = 70$ ?

(3) When singing the third scale by the Fauré method, what syllables should be used for the lowered notes in these terms—A, B, C?

Let the wrist fall in playing the A, and jump up when playing the F, releasing the finger from the key, so that the hand hangs down from the wrist.

Prestes edition is correct, since the term Adagio, when used by Mozart, indicates an extremely slow tempo.

(3) Since the syllables used for the minor scale are the same as those of its relative major, the minor scale begins with the A of the major scale, so that its third and sixth are respectively do and fa. Thus the scale of A minor has the following syllables (as is used for the seventh degree):



Thus, as you will observe, the third and sixth of the minor scale are not regarded as lowered, but as notes that regularly conform to the signature, while the seventh is consequently sharped.

Consonances and Dissonances

I have a pupil who wants to study only pieces that sound pretty. He can't understand why dissonances occur. I have explained the reason for this, but he doesn't seem to be satisfied. Kindly give me an explanation of which may help to enlighten him.—M.C.R.

Your pupil would certainly not care to go to the movies or to a play in which nothing happened, or which he regarded as uninteresting. The ordinary course of existence placidly and uneventfully. Now dissonances are the happenings in music—the things which excite our interest and give zest to a piece. Old Händsells is a sample of a composition that consists only of

restful consonants; but we should find a series of "Old Händsells" decidedly monotonous.

So tell your pupil that dissonances are the real events of music—events each of which represents an emergency that makes us want to find out "how it comes out"—what will happen before a final chord is reached. As Browning admirably says:

Why rash the discords in But that discords words are, points of rest, while harmony suggests movement. No wonder that dissonances prevail in musical compositions during these hectic days of autos, speed boats and aeroplanes!

Trills and Other Matters

(1) In the piece, Anitra's Dance, by Liszt, should the trill consist of four or three notes? Also in Anitra's Dance, where the trill begins at F: what should be played over or over-? I have heard it played both ways.

(2) In the key of C, how should the trill be written? Is it wrong to place three flats before it?

(3) One of my pupils, a small child of ten, has learned the second scale of the major scale (difficultly). When she was a baby the trill was all pulled together, and she cannot reach any other than the second. Would you advise using any extension work?

(4) Please explain the difference between ritardando, rallentando and decelerando. Do they seem to disagree as to the exact meaning of these terms—A. W.

(1) In measure 8 of Anitra's Dance, the trill is executed either in A or in B:



The rapidity of the pace makes it difficult to play the five notes, so that the first version is more practicable for the piano. In compositions written since 1800, the trill almost invariably begins and ends on the principal note. Before this time the regular rule prescribed that it should begin on the upper note; there were many exceptions to this rule.

(2) In the key of C flat minor, the diminished seventh chord is Bb, Db, Fb, Abb. Theoretically, three flats might be placed before a single note, although this is never done in practical usage. There is no call for it in this instance.

(3) I should be careful not to give any exercises which would tend to strain the muscles or stiffen the wrist. Judicious hand-massage may prove efficacious.

(4) Ritardando and rallentando are practically synonymous terms, each meaning to slacken the time gradually. Ritardando is often used in the same sense, although it really means to adopt a slower pace suddenly and to keep the slower rate permanently. In Chopin's Rondo, Op. 16, for instance, just before the second subject enters, there are two measures marked poco ritardato, meaning slower, followed by two measures marked molto ritardato, meaning to grow slower, before the tempo brings back the original pace.

Scales and Arpeggios

(1) What form of scales is taught after the major, minor and chromatic?

(2) What method gives a complete sight of arpeggios and their fingerings. Should these be taught at the same time at which they receive key scales in given keys—A. W.

(1) The only other form that deserves attention is the whole-tone scale, which is frequently met with in modern works, especially those of the French school.

(2) I refer you to James Francis Cooke's Mastering the Scales and Arpeggios, in which the fundamental forms of both are presented with their fingerings and with valuable suggestions as to methods of practice.

It is well to alternate practice on scales and arpeggios, teaching a few scales, then arpeggios based on these scales, then a few more scales, and so on.

The Beginning Age

How early should a child begin piano lessons? Some maintain that it is wise for the average child to start at the age of five. While others think a few years later is a more workable time to start children when they are in the kindergarten or in the first grade of school, or to wait until the third grade, where their initials are more developed and they are better able to do the best of their work. Do they begin at the early age, in class or private instruction performance?—A. W.

Also, what courses of instruction could profitably be followed with the young child? Are there books you would advise my reading on the subject?—H. W.

Regular private lessons are rarely successful with a child before the age of six, or, better still, seven. If he shows distinct musical tendencies before then, however, they should be encouraged—in the case of Mozart who wrote minuetts at four! A clever parent may guide a child along the early steps by several lessons a week of but few minutes each and may thus whet the child's zest for piano playing until he is old enough to study with a teacher who is wise in the workings of the young mind.

Something in the way of kindergarten class work may, however, be admirable during these early stages and may itself point out the age at which individual work should begin. As a child stands out from the general group, for instance, by reason of his ready grasp of new ideas and his enthusiasm for the subject, he shows that he is prepared for more concentrated work.

On the subject of early class instruction, I suggest these books: Musical Kindergarten Method, by Daniel Bacheller and Charles W. Landon; Half-Hour Lessons in Music, by Mrs. Hermann Kotschmar.

For connecting this work with regular lessons, these books are valuable: Musical Ideas for Beginners, by H. Morton Ralston; Elementary Piano Pedagogy, by Charles B. Macklin; What to Teach at the Very First Lessons, by John M. Williams. Mrs. Willard Ross's Piano for Tiny Tots and First Year at the Piano are excellent.

(Continued on Page 317)



NICANOR ABELARDO

# Musical Composition in the Philippines

By CARLYLE L. SMITH

IN THE FAR Philippines, the most distant land under the American flag, music is loved and enthusiastically cultivated. Though the art has not reached so high a state of development as in America, it is quite probable that at one time there was a greater variety of original music in use in these islands than in our own country.

Mr. Louis C. Elson, upon authority of Mr. O. G. Sonneck, states that James Lyon (1735-1794) was the first American composer of original sacred songs and that Francis Hopkinson (1737-1791) was the first to write in the secular line. In the Philippine Library I have seen the original letters (in Spanish) which passed between Jacobo Zobel and José Inzeaga, in which Zobel quotes from a dictionary of the Tagalog dialect, compiled by Padres Juan de Norceda and Pedro de San Lucas in 1754. Zobel quotes many Tagalog words descriptive of many types of songs for use upon all sorts of occasions.

### Early Tagalog Tunes

NOW IF Lyon and Hopkinson were born in 1735 and 1737, respectively, and this dictionary was compiled in 1754 and contained Tagalog words in current use describing many and varied kinds of songs, it is not too much to suppose that music was in use as a social art, at least in central Luzon, as early as in the New England Colonies, where, according to Elson (History of American Music, page 2) the Pilgrims used music only for religious purposes, allowed nothing to be sung except the Psalms, and used but five different tunes for their psalmody.

However, as to the real character of

these old melodies we cannot be sure. The Filipinos had no notation in the early times, so the songs were handed down from mouth to ear and ear to mouth—a dangerous process if accuracy be desired. The Islanders had for many years been trading with Asia, and now the Spaniards were among them. Naturally, we expect their songs to bear the influence of both Asia and Iberia.

### Philippine Folk Music

OF COURSE, these first songs of the Filipinos would be classed as folk-music. They were communal rather than individual, being passed on from person to person, generation to generation, not written and preserved for posterity, but changing as the times changed and outside influence crept in. They may have gained or they may have lost—who knows?—but it is certain that they are not what they were in the beginning.

The first person to inaugurate notation in the Philippines—that is, the writing of music that it might be of permanent record, also singing and playing by note according to the established rules of the art—were probably the Augustinian Friars. For as early as 1718 Padre Castello was teaching boys in Manila to sing by note and to play various instruments. Remember that this was only one hundred and twenty-eight years after Jacopo Peri had produced the first opera in Florence! No doubt the good Padre's methods would seem to us rather antiquated—even childish; but remember that in 1718 John Sebastian Bach, the father of modern music, was only thirty-three years old and not well known outside his own country.

The most important product of the Augustinians' teaching is Mr. Marcelo Adonay, the first real Filipino composer—lovingly called by the younger men Deam of Filipino Composers.

Marcelo Adonay was born in 1848. The boy entered the Augustinian school at the age of seven and received instruction from the friars until he was twelve. He studied solfeggio and plain song and was eventually made a member of the chorus in the Cathedral. He also studied violin and learned to play the harmonium without the aid of a teacher. He had received a thorough grounding in solfeggio and the rudiments of music, and he pursued the study of harmony by reading the scores of the

older composers and experimenting at the keyboard of the harmonium. Mr. Adonay now began composing. Being of a deeply religious nature, he, like Palestrina of old, devoted most of his efforts to the production of music for use in the church. And it is not amiss to say that, in freshness, vigor and originality, Mr. Adonay's compositions have been considerable in common with the old Italian master.

Naturally, when Mr. Adonay's compositions were well received and repeatedly performed in various churches throughout the archipelago, as well as in Madrid and Barcelona, where they met with considerable success, many of his contemporaries began to try their hands at composition. Much of the work of these men is now lost, neglected or forgotten; but they and their compositions played an important rôle in bringing about the production of music in the Philippines by Filipinos.

Then came a corps of composers, many of whom have produced works of lasting value, though generally in the shorter forms of songs and dances. From them the younger musicians have received the instruction, counsel and encouragement which are so necessary to the making of artists.



TAPALESS ISANG



CONSUELO MARTINEZ

### Philippine Composers

AMONG composers who are achieving in the larger forms, are Francisco Santiago, Nicanor Abelardo and Benito Antonio Alonzo, who have to their credit many symphonies, overtures, piano concertos and chamber compositions. Manila has its symphony orchestra; and, altogether, there is developing throughout the island a general musical culture and a school of composition which is rather distinctively individual.

Tapaless Isang, or Isang Tapaless as she is sometimes called, has been the operatic sensation of Europe for two seasons. In THE ETUDE MUSIC MAGAZINE in October there was an extended interview with this remarkable Filipino girl, which the Editor of THE ETUDE secured in person in Paris last spring. Miss Isang paid great tribute to the advantages she had had from "American" musical education received from American school teachers, under the Stars and Stripes, in her native land. She also explained that a great deal of her success was due to the education she derived from listening to phonograph records.

### Records of Great Singers

ISOLATED in a distant country, she heard these records of the world's foremost singers over and over again, until she could almost sing the great arias backward. This, combined with a good vocal, instrumental and theoretical training, great charm, and hard work, has brought her more applause than most singers have received in Europe in recent years. The general musical educational work of the Philippines has been both remarkable and encouraging. The admixture of Spanish romance, Oriental warmth, and American progressive educational methods, will produce great artistic results in the future.

## Summer Treasure Hour of Music Study

The blanket Indian who for seventy years had lived over an oil well that he sold for \$2,000,000 is hardly different from those who are now living over the thousands of neglected opportunities. One of the most serious phases of this neglect in America is the failure to recognize the vast importance of getting in just as much musical practice and study during the summer months as possible.

# BRIDAL CHORUS

From "LOHENGRIN"

EDOUARD SCHUTT

R. WAGNER

### CONCERT TRANSCRIPTION

Here is a delightful arrangement of the much loved Wagner Theme, made by the great Russian Pianist, Edouard Schutt, long resident in Austria and Italy. It will make a sensation on any recital program. Grade 6

mf

dim. e calando

cresc.

f

p

fp

fp

p

cantando

dim.

p

fp

p

mf

fp

un poco più tranqu.

cantando

llegiero

p

pp

espress.

espressivo

tranquillo cant.

mp

pp subito poco rit.

p

poco rall.

più espressivo

molto espress.

cresc. ed poco allargando

mf

animato

più f

poco rall.

ben marcato

più marc.

più molto

ff

sempre più f ed allargando

l.h.

allargando

# PEPITA!

RÊVES ET JEUX

FELIX FOURDRAIN

Readers who have been clamoring for a breath of continental modernity will have a delightful experience in playing over and over this charming piece by a brilliant French Composer. Note the ingenious use of the whole tone scale in measure nine (9). Grade 5.

Très lent, (Mouvement de Berceuse), M. M. ♩ = 68

# THE ETUDE

Tempo I.

# FIRST INTERMEZZO

A great modern classic. Grade 6.  
Andante moderato M. M. ♩ = 48

"Sleep sweetly, my baby,  
So quiet, so pure!"  
From a Scotch Folk Song  
J. BRAHMS, Op. 117, No. 1. (1892)

\* The melody—in the inner part—must slightly predominate over the accompanying octaves.

Più Adagio

THE ETUDE

rit. molto  
pp sempre ma molto espress.  
pp  
p  
p  
Un poco più Andante  
pp sempre pp  
3 elegantissimo  
col Ped. come prima  
p  
tranquillo  
dolce  
dolce  
espressivo  
rit. dim.  
dim. rit.  
pp

A SENTIMENTAL WALTZ

The eminently successful American Composer, James Hotchkiss Rogers has written no more ingratiating melodies or harmonies than are to be found in this greatly liked False Grade 4

In slow waltz time

JAMES H. ROGERS

p ben cantando  
poco rit.  
a tempo

THE ETUDE

A Più animato  
p  
mf  
mf  
dim.  
Ben tranquillo  
mp  
pp  
sempre pp dolce marcato la melodia  
dolciss.  
mp  
diminuendo  
molto più vivo  
leggiero  
mf  
dim. poco rall.  
a tempo  
p dolce marcato la mano sinistra  
rallentando  
D. C.  
B più animato, ma non troppo  
Meno mosso  
mf ma dolce  
dim.  
accel.  
rit.  
mf  
armonioso  
p

\* From here go back to the beginning and play to A; then go to B.

# SCENTED MEMORIES

PAR LA SENTE EMBAUMÉE

MAURICE PESSE

This is a section from a most alluring piece by a contemporary French composer. The completed work with its fine climaxes is much longer. It makes a delightful recital number.

Andantino moderato M.M. ♩ = 108

Copyright 1914 by J. Jobert

# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## AT TWILIGHT

CHARLES HUERTER

MAUDE LYMAN

Moderato

*p* *espressivo*

When twilight greets the dying day And

*espressivo* *p* *rall.* *col Pedale*

luring zephyrs' round me play, Love calls me, Love calls me. When nesting birds at eventide Are softly whispering

*cresc.* *mf* *rit.* *p* *a tempo*

side by side Love calls me, Love calls me. Love calls me. When nature all in slumber lies 'neath

*cresc.* *p* *a tempo*

moonlit, bright and starry skies, Love calls me, Love calls me. My secret longings freed arise My heart exultant

*animato poco* *a f*

*animato poco*

*poco* *cresc.* *ff* *largamente* *accl.*

ea-gerys Love calls me, Love calls me.

*poco* *cresc.* *ff* *largamente* *accl.*



# BY SINGING WATERS

THE ETUDE

LEONE WOLF

THURLOW LIEURANCE

*Andante moderato*

By sing - ing wa - ters, - Sum - mer has fled -

*Animato*

Trees in hushed sor - row, - Drop leaves of red. - Weird the loon is cry - ing

*rit. a tempo*

Sad the west - wind sigh - ing where is heav - ens blue? Gone like you. By sing - ing

wa - ters, - Sweet is the breath - Stirred from the leaf fires,

In - cense, in death. - By sing - ing wa - ters, - I yearn a -

lone, - Leaves in their drift - ing - Call Thee, my

THE ETUDE

*Animato*

own. We had pledgd our love, dear, Cried in yes - ter - year - Love will last - al - ways

where grass - es sway By sing - ing wa - ters - Love will re -

main Frost kissed the hill - sides Know Spring a - gain.

## FROM "IMPROMPTU"

Transcribed by EDWARD SHIPPEN BARNES

Op.142, No. 3

FRANZ SCHUBERT

*Andante*

*Solo*  
Manual  
*Accomp.*  
Ped. *p* 16 (to accomp.) Add 4 stop or coupler

As at first

### DAY DREAMS

FOR ONE OR TWO VIOLINS HELEN DALLAM

Dreamily, Not fast

Violins I & II

### O LORD, WITH WEARY HEARTS WE'RE YEARNING

E.A. BARRELL H. ENGELMANN

Moderato

1 O Lord with wear-y hearts we're yearn-ing To when we come in-to life's clos-ing, Be  
 cast a-side all sin and walk with Thee; Ev-er more our thoughts, re-turn-ing, seek Thy  
 near us, Lord, and cour-age free-ly give; For it is Thine own dis-pos-ing That we  
 dear Di-vin-ity Our days with wrongs and sor-rows la-den, Op-press us with a deep des-  
 shall for-ev-er live. Thy Cross the pow'r of death hath-er-ivn, We shall not fear at last to  
 pair: O grant Thy won-drous grace our souls to glad-den, Thy mer-cy filled with love so rare.  
 2 And die: Thou, God, wilt take us to Thy glo-rious Heav'n, To  
 live al-ways with Thee on high. Thou't take us to Thy glo-rious Heav'n, To live with Thee on high.

# IN A ROSE GARDEN

THE ETUDE

In modern Gavotte style. Very graceful

SECONDO

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

Musical score for the second part of 'In a Rose Garden'. It consists of two systems of piano accompaniment. The first system includes a 'Fine' marking and a 'sonoro' instruction. The second system is labeled 'TRIO' and includes 'D. C. \*', 'p', 'mf cantabile', and 'rit.' markings. The score is written in bass clef with a 3/4 time signature.

\* From here go back to beginning and play to *Fine*; then play *Trio*.  
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THE ETUDE

# IN A ROSE GARDEN

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

PRIMO

Musical score for the first part of 'In a Rose Garden'. It consists of two systems of piano accompaniment. The first system includes a 'Fine' marking. The second system is labeled 'TRIO' and includes 'p', 'mf cantabile', and 'f' markings. The score is written in treble clef with a 3/4 time signature.

\* From here go back to beginning and play to *Fine*; then play *Trio*.  
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## The ORGANIST'S ETUDE

Edited for April by Eminent Specialists

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

## How to Buy an Organ

By LeROY V. GRANT

THE EXPENDITURE of amounts of money ranging from about \$3,000 to \$100,000 for an organ not infrequently lies in the hands of one man. More often than not that one man is the organist of the church. He is rarely the organist of a theater, for many managers of theaters confer with organ architects when they lay down their good cash in such amounts.

Before entering into the technical side of this discussion let us consider the way in which the church organ may secure a new organ or build additions to his present instrument. The scheme here suggested is the one which was used in the purchase of the new organ for the Scottish Rite Temple of San Jose, California.

An organ club was first formed called "The Scottish Rite Organ Club." The officers were a president, a secretary and a treasurer, and it was their duty to devise means of raising money for the organ. A letter was sent out to all the 19-19 members announcing the organization of the club, stating its purpose and calling for subscriptions. A rather good response was made to this letter, which served the purpose of acquainting members further in fact that the purchase of an organ was being contemplated. Then, entertainments were held, proceeds of which went into the organ fund.

Next a meeting was called for the membership; the desires and actions of the organ club were made public, and cards were distributed among those present, reading as follows:

I hereby subscribe \$10.00 to the Scottish Rite Organ Fund (or agree to get others to subscribe to this amount).

Payable on or before January 1st, 1928.

Dated..... 1928.

The above cards were printed on white cardboard. Yellow cards were then distributed, reading as follows:

I hereby subscribe \$5.00 to the Scottish Rite Organ Fund, payable on or before January 1st, 1928.

Dated..... 1928.

Secured by..... 1928.

This is the way the scheme worked. A member pledged himself to raise one hundred dollars by a given date. To this end he was given the yellow cards for the smaller subscriptions, he himself having signed a hundred-dollar card. Whenever he secured a smaller card a yellow card properly filled out, signed by the pledger and countersigned by himself, was given to the secretary who counted it on the member's hundred-dollar pledge.

Almost the entire amount was pledged at the meeting mentioned. One pledger raised \$70 almost entirely by telephone calls within ten days. It is not difficult to raise a few hundred dollars in small amounts. The only difficult thing is to overcome a natural reluctance to solicit money.

If half a dozen men in any church of average size are determined to make a success of it, a campaign for a ten thousand dollar organ can be had in eighteen months. A point of great importance is the fact that an organ is usually a most popular object for which to raise money.

**Judging an Organ**  
OF FIRST importance in the final artistic success of the organ are the organ chambers, the blowing plant, the scales of the pipes, the weights of the

metal and thickness of the wood, the voicing and the specifications. For the benefit of the organist who is not familiar with these points let me briefly discuss them.

The location of the organ chambers has a great deal to do with the way in which the instrument sounds. It will be muffled or it will be clear depending on the position of the chambers. Suppose, Mr. Organist, you had a choir of seventy voices and that choir had always to sing in a corridor outside the auditorium. You would secure a few beautiful effects, but a large part of the beauty would be lost. The effect could never be brilliant, as it should at times be.

When the choir sings in its proper stalls or balcony, it can run the entire gamut of effects, from *placido* to *fortissimo*. It can be either robust or delicate. So it is with an organ. If crowded into a small chamber, with an insignificant opening for the swell shutters, half its effect can easily be lost.

There is to-day on the Pacific coast one extreme example of badly located swell chambers. The organ was made by one of the foremost builders in the country—it is—\$95,000 was the price paid. About \$15,000 worth of organ gets out. In brief, it is not up to pay a large sum of money for an organ, unless the chambers are made right. These should be roomy. The openings should be large and look directly into the auditorium. The swell should be as nearly as possible sound-proof.

**The Blower**  
EVERY ORGANIST has heard a singer who has a good voice but not enough breath control to sing well. Some of that singer's tone would be beautiful in certain passages. But at other times the audience would listen with a certain attention less the voice crack in the middle of a note. This is due to improper breath control, which is another way of saying that it is due to lack of breath.

### "Changing Stops on the Swell"

By LYNNE ROCHE

HERE is a point of very great importance to the organist. If a stop of considerable power is to be added or withdrawn, this must be done with the greatest care, else there will be a sudden accession or an ugly gap in the tone volume. Suppose that we have a Swell Organ with three or four 2 ft. diapasons, one each of 4 ft. and 2 ft. pitch, and then adding a considerable 8 ft. reed stop. This will make a considerable difference in the power of the Swell Organ.  
Now should we wish to add this reed

stop and at the same time to make a gradual increase in the power, it is well first to open somewhat the swell box before adding the reed, and then to close it at this way there will be no more gradual increase in the power.

If a smooth *decrescendo* is desired, of course the process will be reversed. The swell box begins to open in just as the reed stop begins to open.

There may be times when a strong *concourse* is desired. In such instances, of course, the above directions will be ignored.

Organists are like singers. They need plenty of wind. Without plenty of wind they are liable to fail at the crucial moment. There comes a time in the life of every organist when he wants to use full organ for an extended period. What of the wind?

The size of the blowing plant will depend not only on the size of the organ but also on the pressure at which it is voiced. The late George Ashdown Audley is entirely right in his contention that low pressures are better and produce more beautiful tones, for the most part, than high pressures. (We except the big reeds, of course, which should have high pressures.)

Thus, if the fine work is voiced on three and a half inches and the reeds on twelve, and if there are twenty-five speaking stops in the organ, a fan blower with a four-horsepower motor should be provided. The importance of this cannot be overestimated.

The scales and the pressure have a good deal to do with each other. A small scale pipe voiced on ten inches will produce the volume of a larger pipe voiced on less wind. But the quality of tone will not be so good. However, unscrupulous builders sometimes use small scales with higher pressures for the reason that it is cheaper so to do, and, on paper, a larger organ may thus be secured. But after all, it is not a question of how large the organ is. It is a question of whether or not it is secure the quiet and religious tone in our organ, the cathedra effect, rather than the restlessness which seems to belong to the organ voiced on high pressures.

Different scales will be needed for an organ in a small auditorium from those required in an auditorium of large proportions. The scale will be determined to some extent by whether or not the stop is to be free or in the swell box. These are matters about which no general rule can be laid down but which must be determined by the individual case. But the matter of scales and pressures is vital.

Weight of Metal and Thickness of Wood

MOST METAL pipes are made of tin, an alloy of tin and lead, or zinc. It is obvious that money would be saved by the builder, if he used tin rather than heavy metal for the pipes. In an organ containing ten or two thousand pipes, the difference in dollars and cents would run into a considerable amount, and, in the course of construction, many organs during the year would represent a large sum of money.

Again, the cost of tin is much greater than that of lead. Yet it is true that some stops are better if the metal used is a high percent of tin or all tin. It is generally considered bad practice to make pipes of pure lead. Within the last three months the writer looked through a large three-manual organ in California in which he saw probably one hundred pipes sagged down by the own weight—almost all of which were made of pure lead. In a well-voiced organ a gripping quality of tone is required—a tone that seems to take hold of one. If the walls of the stop are made of thin lead, would we get a noise and no drama at all.

What shall we say of this matter of voicing? To discuss it we must enter the shades of twilight in the organ world. The voicing of an organ is like the painting of a picture. What is the difference between the scene as represented by Corot and as copied by John Smith? When the reader can answer that question he can speak intelligently to the organist. The organist should hear many organs and decide which is the most beautiful tonally.

**Specifications**  
DO NOT BUY an organ on a price sheet or because one agent submits a larger specification than another! A specification is misleading, because, as a rule, it does not indicate scales. Often it does not specify the size of the blower. If submitted to the organist, the specification shows a large amount of four and two-foot work which makes it appear that the organ is larger than it really is. Again, there may be a large amount of unimportant in the instrument, which is not so indicated on the specification.

In the choice of an organ avoid likewise an unusual or "trick" specification. It is possible that an organist may have discovered something unknown to Widor, or Guilmant or Farnan, but it is more likely that their specifications have been copied by the logic of many generations past. In the main, our fathers were right.

We should always look to the future but still have our feet planted firmly on the foundation of the past and present. A certain specification submitted for a three-manual, 36-stop organ had six six-foot stops on the choir. Without doubt many unusual effects could have been thereby attained, but they were not worth the money. In the main, our fathers were right. A group of large pipes—say a reparable firm, at least, refused to bid on the specification.

One should seek for as large a spread of color as possible for one is to have two flutes on a manual, let them be as diverse as possible, perhaps one closed and the other open. One could be metal, another a harmonic length, perhaps a double flute, and so on. One diapason

(Continued on Page 307)

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### "Don't Drag!"

By H. C. HAMILTON

MANY A choirmaster might retire on a competency were he given a dollar every time he admonishes his singers, "Don't drag!" And yet choirs still do drag—congregations, too—both those who sing by note and those who sing by ear. Many leaders are at their wits' end to know how to overcome this fatal habit—fatal to everything that stands for improvement. Simply to say "Don't drag!" and to hasten the tempo is but a temporary remedy. The singers hurry, scramble, have no idea where to take breath, and finish with only the thought of having got through in a shorter time than usual. Not one knows what he is expected to do, unless it is to "sing faster," and the state he finds himself in after doing so is such that he is glad to lapse into dragging again, if only for a chance to rest and breathe.

If the act of singing slowly meant inevitably dragging, every advance and adagio movement in music would be tiresome, and only the movements at a brisker tempo possessed of any interest. Fortunately this is not the case. The trouble lies chiefly in the fact that many do not realize what dragging really is. As in the case of the physician, a diagnosis is first necessary and the trouble located before a prescription can be forthcoming.

Time and rhythm mean a systematic arrangement of accents. Where these accents are disregarded a distortion of time values is certain to be the result. Phrases, strains—all the parts which go to make a complete melody—must get *concocture*, or a clearly defined movement. This "movement" may be at varying rates of speed according to the nature of the music and the sentiment to be expressed, but it must move; there must be no coming to a dead stop except in places so designated.

The way to avoid the "drag" is, first of all, to observe *breath divisions*. As everyone knows, the rate of a measure is the strong accent, therefore of paramount importance. Now, if this emphatic beat is sure to result. After one has entered a measure, a momentary wait is not objectionable, but if such a wait occurs before the first beat of one measure and the first beat of the following measure, a most irritating effect is produced. A phrase sung after this manner will kill any spontaneity. If the choirmaster will take breath and insure a better attack on the first beat of measure three.

To see that the entry of the first beat is not delayed, to insist on the lighter toning-off of the shorter notes, and to do away with any sort of "scooping"—these principles put congregational singing on a new basis.

But there is another evil to combat as well as this "holding-back" tendency, one too often in evidence, especially among those of little or no musical training. It

is the practice of singing every note at the same strength. Every tone, whether it be one of four beats or only half a beat—all are given impartial treatment—every tone is the same dead level of sound. Nothing is more wearisome. Also, the sliding "scoop" we hear between intervals in many well-known hymn tunes adds the finishing touch of ineffectiveness. The following:

**Ex. 1** Tempo ad libitum

is an example of how a hymn is killed in too many churches and prayer services. Every note is sung at exactly the same strength; there is a "holding-back" at the end of each measure—as if getting ready to climb the bar—and a sliding "scoop" indulged in where the length of the note permits the delightful privilege. And how universal in the Church at least, that every one who will give his or her honest opinion will admit that the following method of singing the hymn in question will do much towards making it more enjoyable for everyone.

**Ex. 2** Andante moderato

The tempo need not here be increased in the slightest. The strong accent falls on the first beat. The shorter eighth notes are rendered more lightly and semi-detached, and the third beat has a moderate accent. The fourth beat in measure two is silent in order better to separate the parts of the sentence. This makes it easier to take breath and insure a better attack on the first beat of measure three.

To see that the entry of the first beat is not delayed, to insist on the lighter toning-off of the shorter notes, and to do away with any sort of "scooping"—these principles put congregational singing on a new basis.

### How to Buy an Organ

(Continued from Page 306)

could be leathery. If part of the organ is made free and part closed the free stops could differ each from the other, while stops of the same general nature could be placed part in the box and part without.

Unification

THE FOLLOWING rule will be found to cover the matter of unification in the majority of cases. Never let unified stops serve as a foundation for the organ. Let foundation stops be all separate ranks. Soft-toned stops may then be unified, if it seems advisable to do so. In the main it is better to avoid unifying or duplexing until enough organ has been secured. Then one may feel free to do as his individual taste demands.



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23982	3	23988	3
23983	3	23989	3
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24000	3	24006	3
24001	3	24007	3
24002	3	24008	3
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24004	3	24010	3
24005	3	24011	3
24006	3	24012	3
24007	3	24013	3
24008	3	24014	3
24009	3	24015	3
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Appreciation (High School)	6 hours a week
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Artist Concerts	1 a week

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Class Methods, Brass	3 hours a week
Class Methods, Strings	3 hours a week
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Band Conducting	6 hours a week
Appreciation (Grades)	6 hours a week
Appreciation (High School)	6 hours a week
Harmony II	3 hours a week
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Orchestra Rehearsals	3 times a week
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Artist Concerts	1 a week

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The father of Sir Arthur Sullivan was a handmaster and professor of the clarinet in the military training school. The boy was brought up in a musical atmosphere, strengthened by his membership in the Royal Chapel, repaying the experience of other eminent English musicians who received their early training as boy chorists.

The first musical training of Saint-Saens was received from a great aunt who lived in the family. His father died when the boy was very young, but he received devoted care and attention from his mother and the aunt. He passed under the instruction of Stamati.

Wagner's early education did not center on music, but the connection of his stepfather with the theater added the fact that other members of his family were actors and singers undoubtedly influenced his development.

Modern Musicians CASALS IS the son of a musician, an organist, who gave the boy his first training on stringed and wind instruments. He appeared in public as cellist before he was thirteen.

Walter Damrosch was born in a musical atmosphere. His father, Leopold Damrosch, was a distinguished musician who established German opera in the United States and founded the Symphony Society and the Oratorio Society of New York.

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## Parental Influence in the Lives of Famous Musicians

(Continued from Page 276)

violinist, began his studies as a mere child, played in public at six, and became an orchestral soloist when barely in his teens.

Sir Alexander Mackenzie, one of the eminent living English musicians, represents the fourth generation of musicians in his family. His father and his grandfather were violinists. As a boy student in the conservatory at Sondershausen, Germany, he played in the grandducal orchestra.

The father of Sir Arthur Sullivan was a handmaster and professor of the clarinet in the military training school. The boy was brought up in a musical atmosphere, strengthened by his membership in the Royal Chapel, repaying the experience of other eminent English musicians who received their early training as boy chorists.

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Debusy was not the child of musical ancestry, was not even raised in a family in which the art was cultivated. A woman relative divined his musical aptitude, began his education and succeeded in getting him into the Paris Conservatory.

Josef Hofmann, as the student of the father divined his musical aptitude, began his education and succeeded in getting him into the Paris Conservatory.

His father was a professor of harmony and composition and a piano teacher at Warsaw Conservatory; outside of that his professional activity was that of an orchestral director.

Korngold, one of the distinguished Austrian composers of the present, owes much to the devoted care of his father, an eminent music critic of Vienna.

The father of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was an orchestral musician and planned a musical career for his boy. At the age of nine he was a violinist in an orchestra; at fourteen he entered a music school at Moscow and began the study of the double-bass of which he became a virtuoso.

Paderewski's mother was his first teacher, beginning his instruction at the age of three. Her death, two years later, was followed by desultory and superficial teaching, and it was not until the boy was twelve that he entered the Warsaw Conservatory.

Puccini came from a family of musicians. His great-grandfather was music director at Lucca and an excellent composer of church music; his great-grandfather was an eminent theorist; his grandfather won recognition for his church and operatic music; his father was a church composer.

Edvard Elgar's father was an organist and also conducted a shop for the sale of music and musical instruments. This environment had a strong influence on the development of the boy who early made himself acquainted with orchestral instruments.

Ysaye's first instruction was received from his father, a violinist and orchestral conductor. The family inclination for music must have been definite, for another son, Théophile, was a distinguished pianist and teacher at Brussels.

SELF-HELP QUESTIONS ON MR. BAUTZELLS' ARTICLE  
1. Which factor, heredity or environment, would you say influences most the development of genius?  
2. Name four musicians whose artistic instinct may be traced directly to maternal influence.

3. What composer combated his mother's wishes in becoming a musician?  
4. Does evidence show that infant prodigies have virtuosos or less chance of becoming virtuosos than children of average attainments?  
5. Which of the "three B's" was most blessed as to musical background? Which least?

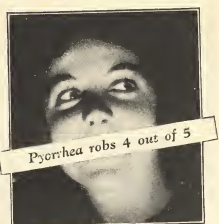
### Musical Education in the Home

(Continued from Page 277)

The early fundamentals may also be taught in a lively and fascinating manner by charts and mechanical devices. Then, when the tiny lot is ready for work at the keyboard, most of the drudgery of the beginning period has been done. With the wealth of the attractive "learn-while-you-play" method in your own home and have a good bit of fun out of it yourself. I am mailing you a list of material.

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## MASTER DISCS

(Continued from Page 282)

added charm. Personally I think the piano is sufficient.

"Tannhäuser" by Wagner, *Wolfram's aria* and "Mignon," by Thomas and "Wiesgelleit" by Brahms; sung by Heinrich Schünens (Brunswick). Wolfram's song of love and his beautiful ode to the evening star are admirably sung by Schünens; likewise there is Lothario's "Lullaby" which is rendered with rare masculine tenderness.

"The Waltz" by Ravel; Coates and Symphony Orchestra (Victor). This work is often termed the "Apotheosis of the Waltz." In reality it is a much-glorified waltz written for modern orchestra. Coates conducts realistically a frenzied and almost nervous work which suggests a gigantic ballroom pulsing with whirling crowds.

Love for Three Oranges

"LOVE FOR THREE ORANGES" by Prokofieff, *Waltz-scherzo* and *March and Scherzo*; Coates and London Symphony (Victor). These are selections from a modern Russian Opera which Coates conducts with superb vigor. The *Waltz-scherzo* suggesting "Fiends Infernal" is most impressive.

"Campanella" by Liszt-Bosoni, and "Magnificat in D Minor" by Chopin; played by Ignaz Friedman (Columbia). The

familiar Liszt is admirably played, as is likewise the plaintive Chopin *Mazurka*. The piano time is realistic.

"Concerto No. 5 in E Flat" (Emperor) Opus 73, by Beethoven; played by Wilhelm Bachaus and the Royal Albert Hall Orchestra (Victor).

"Concerto in E Flat Major" for violin and orchestra, by Mozart; played by Jacques Thibaud and the Royal Opera Orchestra (Victor).

"Oberon Overture" by Weber; played by Coates and Symphony Orchestra (Victor).

"Hungarian Dance No. 1," by Brahms-Joachim, and "Slavonic Dance No. 1" by Dvořák-Kreuder; played by Toscha Seidel (Columbia).

"Leonore Overture No. 3," by Beethoven; Henry Wood and Orchestra (Columbia).

These are splendid recordings of standard works which deserve especial commendation, although space does not permit an analytic review. The Beethoven is an admirable performance. Thibaud plays Mozart's graceful music with artistic refinement, and Coates once again excels in a favorite overture. The Seidel violin disc has real beauty of tone and artistic execution. Wood gives an orthodox reading of the popular "Leonore Overture."

## EDUCATIONAL STUDY NOTES

(Continued from Page 303)

Study carefully the poem of the present song. Observe how skillfully the writer has expressed the beauty and softness of autumn, which would be entirely unobtainable if it were not for the knowledge that autumn will bring us spring and green things and new life.

The middle section is in E Flat minor. This song is a study of legato (smooth-flowing) singing and of interpretation.

From "Impromptu," Op. 142, No. 3, by Schubert. Arranged by Edward Shippen Barnes.

Mr. Barnes, a résumé of whose brilliant career appeared in these columns recently, has selected sections of the "E Flat Impromptu" which best lend themselves to organ adaptation. The marks of interpretation which he has added are most helpful.

This is one of three "Basic Transcriptions" for organ which Mr. Barnes has made; the other two are the "Wagner from the Comedies" and "E Flat by Mozart and Chopin." The "Mozart from Smetana Op. 40, No. 2" by Beethoven.

Day Dreams, by Helen Dallam.

Miss Dallam has given us, in *Day Dreams*, a smooth-flowing waltz for two violins. In the first position, the D minor section should be taken slightly faster than the rest.

This composer uses no Italian words of expression in her own teaching pieces. One who while it seems a wise decision to do this. Let the dream "wear" of this waltz to your being, or into your pupils, as the case may be.

Summer Twilight, by H. P. Hopkins.

Mr. Hopkins lives in Baltimore, Maryland. He received his musical training under well-known American teachers, completing his studies with the great Anton Dvořák when the latter was in New York City. Mr. Hopkins writes easily and

naturally, and the melodic charm of his style has made his compositions favorites everywhere.

The excellent contrast section (middle section) of the present piece emphasizes the loveliness of the present piece.

The arrangement is by Arthur Hartmann whose work in this line is one of practical and artistic value. He has carefully given fingerings where necessary.

In a Rose Garden, by Montague Ewing.

An attractive four-hand number by one of the composers of the English song-books of the present day.

Try to keep the *Primo* and *Secondo* strictly together. Try to keep them properly balanced throughout, that is, try to keep the solo or melody, let the other be unobtruded. And try to keep the tempo and fragrance of the scene in which Mr. Ewing has so faithfully rendered through the medium of tones.

O Lord, With Weary Hearts We're Yearning, by H. Engelmann.

Hans Engelmann was born in Berlin, Germany, in 1872, and died in 1913. He was a pianist and composer. He was a horn soloist in the Berlin Opera House in 1914. He was a horn soloist in the Berlin Opera House in 1914. He was a horn soloist in the Berlin Opera House in 1914.

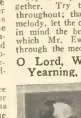
Engelmann's most noted composition is the beautiful *Melody of Life*. Here a composition of equal charm, but of an entirely different character.

The rhythm is slow and steady, being slightly hastened only at the word "Live" in the composition.

Build up to the powerful climax with great care.



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## TEACHERS' ROUND TABLE

(Continued from Page 285)

A Prospective Teacher

I am studying Curry, Op. 299, third book, and Krause's *Trill Studies*, several books, together with *Exercise of Spring*, arpeggios, scales, chords, and so forth. Should I study any other method?

In what grade do you consider me? Am I advanced enough to take *Opus 10*—No. 4.

I should say that you are in the fifth or sixth grade. While keeping up your work in scales and arpeggios, you may well take up next the *Fifty Selected Studies* by Cramer (Presser Edition, No. 175) and Clement's *Gravitas ad Parvissimum* (Presser

Edition, No. 166) emphasizing in each book the studies which seem most helpful.

As far as technical training is concerned, you ought to be prepared to teach. But before doing so, you should acquire at least an elementary knowledge of harmony, musical form and music history and

many books should be read carefully as many books should also read carefully as many books as you can obtain on the subject of piano teaching, also on pedagogy in general. If possible attend a course in piano teaching at one of our colleges and such as is given in many colleges and conservatories during the good old summer time.



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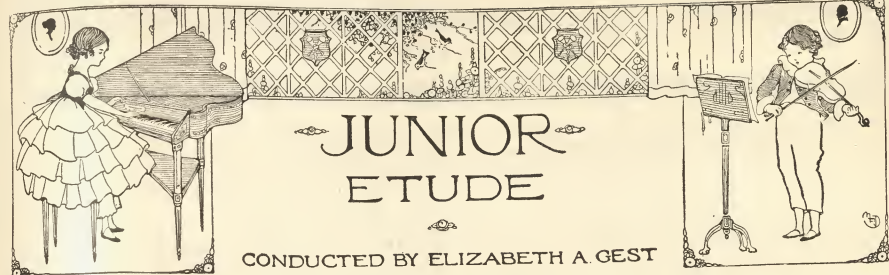
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Phrases from a Piano's Diary  
 PRELUDE (THE SATISFIED PIANO)  
 BY ANNETTE M. LINGBERACH

All diaries have introductions. Even a mere piano's Diary wouldn't be quite proper without some sort of introduction of who and what he is.

When I tell you I am a satisfied piano, you do not know how happy and thrilled I am. There are so few satisfied pianos in the world. But wait. Here is my prelude.

As a piano, I do very well. I am not often banged on, and I am often dusted, and I have not had a headache in five years. This is a remarkable record. My friend, the Sad Piano, must listen to jazz every day and he is rarely ever dusted, and as to headaches—why, he's had twelve last year!

The children cause his headaches. They certainly make mistakes while practicing; they play every piece like every other piece, and Beautiful Phrasing and Minute Perfection are words they just don't know!

Everyone in this house loves me, too. This so helps a piano to sing as it should. In the evening the children gather around their mother while she sings, and the mother plays the violin, and even the cat keeps time with little purring sounds.

The children are kind in other ways. They don't litter me with books that weigh down my spirit, and they speak of me in terms of the greatest affection, and they do know who my ancestors are and what a very old instrument I am. They even know the history of the great men who have played me, and what a tremendous part I have had in building up the world of beauty and happiness.

Now this is a comfort. It is trying enough to have a child bang you to sleep when you feel like singing some new songs to him; but to have one of them say that Paderewski invented the piano when he wanted to have something new to play on is the last note.

But I'm getting as grumpy as a sharp sixteenth-note and talking in that terrible minor key of my sad piano friend. So I'll play myself to sleep and talk to you later.

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Little Jack Homer  
 By MARION BENSON MATTHEWS

Little Jack Homer  
 Sat in a corner  
 Practicing hard on a 'cello.  
 "If I practice," said he,  
 "Very diligently,  
 Some day I'll be one famous fellow!"

## An Adventure with the Spirit of Music

By ETHEL V. MOYER

It was a beautiful spring day. Just the kind of day the children love to wander in the woods and pick flowers and listen to the songs of birds.

Ruth Ann and Dorothy were sitting on a fallen log with their hands full of early violets. They were talking about their music club meetings and how much pleasure they gave the children.

"Don't you remember, Dorothy," said Ruth Ann, "that we were sitting under this very oak tree when the Spirit of Music talked to us on one of his visits?"

"Yes, of course I remember," replied Dorothy. "He was so pleased that we were talking about their music club meetings and how much pleasure they gave the children."

"And what would you tell me?" asked a shrill little voice from the oak tree.

Ruth Ann and Dorothy looked up and there sat the Spirit of Music in a little green suit the color of new leaves.

### Did you ever hear a Mazurka

"Oh!" cried both the children, "we are so glad to see you again!"

"But what about this music club? What do you learn there?" inquired the little Spirit.

"Each time we have a paper about one of the great musicians, then a few of his compositions," replied Ruth Ann.

"Yes, and don't forget the trios for piano, violin and 'cello," added Dorothy.

"That sounds quite musically," said the little voice from the tree. "Who plays the piano?"

"We usually have an easy one and an advanced one that the different pupils play," said Ruth Ann. "You know our piano, violin and 'cello," added Dorothy.

"That sounds quite musically," said the little voice from the tree. "Who plays the piano?"

"Each time we have a paper about one of the great musicians, then a few of his compositions," replied Ruth Ann.

"Yes, and don't forget the trios for piano, violin and 'cello," added Dorothy.

"That sounds quite musically," said the little voice from the tree. "Who plays the piano?"

"The great Polish composer, Frederic Chopin," has written a whole book of "Polonaises," added Ruth Ann.

"Yes, and there is another dance we liked very much," said Dorothy. "It is the mazurka."

(Continued on Next Page)

### Answers to Last Month's Questions

1. What is a bassoon?
2. Who wrote the well-known *Mimnet* in G?
3. What is a chorus?
4. What is a folk song?
5. When was Schubert born?
6. What is meant by *molto ritardando*?
7. Who was one of the greatest song writers?
8. How many symphonies did Beethoven write?
9. For what is Guido D'Arezzo famous?
10. From what is this melody taken?

### The Habanera comes from Spain

"How do you learn the rhythm?" inquired the Spirit. "By clapping your hands or by counting?"

"Oh, we count all right," laughed Dorothy, "but one of the pupils plays a piece on the piano and the rest of us clap our hands and count. Of course, we accent count one very strongly."

"What other dance forms have you learned?" asked the Spirit.

"We have had the *Waltz*," replied Ruth Ann. "Of course everyone knows that the *Waltz* is just one, two, three."

"Of course," said Dorothy emphatically. "The *Mimnet* is in three-four time also but it is usually more dignified than the *Waltz*. Then we have had the *Polonaise*, which I like very much. It has an eighth and two sixteenths on count one, followed by two eighths for count two, and two eighths for count three. Of course, they sometimes vary this so that it will not become monotonous."

"The great Polish composer, Frederic Chopin," has written a whole book of "Polonaises," added Ruth Ann.

"Yes, and there is another dance we liked very much," said Dorothy. "It is the mazurka."

(Continued on Next Page)

### A Musical Castle

By FRANCES GORMAN RISSER

I am building my Castle of Music. So that when I'm grown up, some day, it will stand as a model of beauty and melody, sober or gay.

Every exercise, practiced so slowly, Adds stones to the foundation wall, While the scales build the hundreds of stairways That lead to the towers so tall;

All the time that I practice I'm making My Castle more lovely and grand, 'Till one day when I built it so nicely I'm glad that I reach Grown-Up Land!

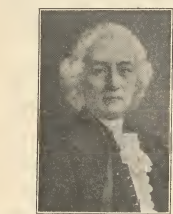
### The Polonaise is full of Spirit

Answers will be found on page 324.



Little Biographies for Club Meetings No. 6—Gluck

The little biography last month told about Beethoven, as you remember; and of course everybody was familiar with the name and principal compositions of Beethoven.



1714—GLUCK—1787

The clavichord, you remember, was one of the ancestors of the modern piano. It was much smaller than the piano, and the tone was produced in a different way and was so no pleasant.

DEAR JUNIOR ETUDE: I was glad to see a letter from Robert Goldman in your letter box some time ago. For he has the same ambition that I have, that is, to become a theater organist.

DEAR JUNIOR ETUDE: I read in your letter box about a cat that jumps on our kitchen. It jumped on the piano keys and my aunt thought that it was playing, but found it was the kitten on the keys.

DEAR JUNIOR ETUDE: I read in your letter box about a cat that jumps on our kitchen. It jumped on the piano keys and my aunt thought that it was playing, but found it was the kitten on the keys.

DEAR JUNIOR ETUDE: I am taking lessons in piano, violin and voice; because I wish to have music as my vocation. If I can ever be of any help in giving suggestions to juniors in starting music clubs I would be glad to do so.

JUNIOR ETUDE—Continued

ride," and "Alceste." Altogether he wrote over thirty operas.

Some of his "reforms" were to give the chorus more to sing, to make the words more important, to put more action into the story, and to make the orchestra more musical.

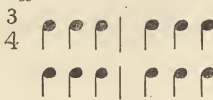
He was born in 1714, in Germany; and his musical ability showed at an early age; for, when he was only a school boy, he learned to play the violin, clavichord and organ and took singing lessons, too.

QUESTIONS ON LITTLE BIOGRAPHIES

- 1. What kind of music did Gluck chiefly write?
2. What other musician was also a great traveler?
3. Name one of Gluck's well-known operas.

An Adventure with the Spirit of Music

quaint, old-fashioned Gavotte. It is in four-four time but should really begin on count three of the measure, although some composers are not so careful to do so.



EVERYBODY KNOWS A WALTZ

"That's a good idea," replied the Spirit. "I'll go right over and start them talking about it." Then he added thoughtfully, "The next time you play in a recital try to understand my point of view, and see how you'll enjoy what was formerly a trial to you!"

QUESTION BOX

DEAR JUNIOR ETUDE: Are the hands always to be taken off the keys in any kind of a rest?

ANSWER: If the hands remain on the keys the rest would not be observed, but in short rests the hands need not be taken very far from the keys, but lifted a little so as to be in readiness to play immediately.

DEAR JUNIOR ETUDE: Is Beethoven considered the greatest of all musicians?

ANSWER: As art is something that cannot be measured, it is not possible to say who is the greatest, but Beethoven is, of course, one of the greatest.

ANSWERS TO ASK ANOTHER

- 1. The bassoon is the largest and deepest toned wood-wind instrument in the orchestra.
2. Beethoven wrote the well-known Minuet in G.
3. A chorus is a body of people singing together (usually in "parts"), or the music written for such a body to sing.

PLAYING AT RECITALS

Playing at recitals makes you confident, so that you can play before people without making mistakes. When playing at recitals I think you should remember three things: first, you should not let yourself feel nervous; then you should play with good tone; and if you play two pieces you should not play them too close together, but pause between them.

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There are many reasons why children should be inspired to play their best at recitals, not only to show the result of careful training and the extent of their talent but also for the benefit of the public. There are many people who do not appreciate good music because they never hear it.

HONORABLE MENTION FOR PUZZLES

JANE ROSS (Age 12), California. IRVING HOFFMAN (Age 11), New York. MARY GRACE JAMES (Age 11), Massachusetts. MARGARET NUN BARNETT (Age 11), Kansas. CHARLES HENRY (Age 11), Illinois.

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JUNIOR ETUDE—Continued

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Submit your story or essay this month—"A Musical Genius." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender, written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of April.

PLAYING AT RECITALS

There is bound to be some anxiety on the part of the young musician before any recital. But when he gets started, when he resolves to make the audience feel the full meaning of the piece he is playing, nervousness flies to the winds.

HONORABLE MENTION FOR PUZZLES

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PUZZLE CORNER

Horror! There were two mistakes printed in the puzzle in January. There is nothing to be had from it on the printer (and he's not my mind very much). Most of the Juniors noticed them and mentioned them in their answers, because they were very close to see.

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# VALE PETITE

ELLA KETTERER

"Cross Hands" and "Alternating Hands" Grade 2½

Allegretto M.M. ♩ = 144

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# THE HAPPY SHEPHERD

RICHARD J. FITCHER

A fine left hand melody. Grade 2½

Allegretto alla marcia M.M. ♩ = 126

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# THE WICKED WITCH

CARL WILHELM KERN, Op. 500, No. 2

Very characteristic; an excellent study in freedom. Grade 2½

Allegretto con spirito M.M. ♩ = 108

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# I SKIPPED AND SKIPPED

I skipped and skipped Until I found I'd left my mother behind.	So then I turned Myself around Skipped back before she could mind.
--	--

MARY GAIL CLARK

Allegretto grazioso

Copyright 1927 by Theodore Presser Co.

British Copyright secured

A gay little dance movement. Grade 2.

# GOLDIE'S WALTZ

MARGARET A. WILSON

Moderato M. M.  $\text{♩} = 54$

*mf* *rit* *f* *p* *D. C.*

TRIO *allegretto*

*mp* *p* *rit* *D. C.*

\*From here go back to the beginning and play to *Fine*; then play *Trio*.  
Copyright 1926 by Theodore Presser Co.

By a very popular French writer. Grade 14.

# SANDMAN'S SERENADE

British Copyright secured

BERCEUSE

PAUL WACHS

Moderato M. M.  $\text{♩} = 108$

*p* *Fine* *D. C.*

Copyright by E. Weiller, 1919.

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## KEEP UP MUSICAL INTEREST IN YOUR COMMUNITY WITH SPECIAL CLASSES

Any One of Any Age Not Informed on Musical Matters will find it Profitable to Join a Special Summer Music History Class or Study Club Using as a Guide—

### THE STANDARD HISTORY OF MUSIC By James Francis Cooke

PROFUSELY ILLUSTRATED—ENGAGINGLY WRITTEN—UP-TO-DATE—THE MOST POPULAR MUSICAL HISTORY—CLOTH BOUND  
Price, \$1.50

Every pupil regularly taking courses in piano instruction should be invited to join a special pupils' summer music history class. It tends to hold interest and develop greater musical appreciation.

The matter of a summer music history class need not be approached timidly by the teacher. Every respectable member of the community may be invited to join. Not one, but a number of classes or music history clubs may be started and the nominal fee to each member for each meeting brings the teacher a comfortable and profitable summer revenue. Classes for school children, afternoon classes for the ladies, and evening classes for those who cannot conveniently devote daylight hours are the possible if proper publicity, initiative and intelligence are combined in the teacher's activities. If the community is small, a family affair, with all ages represented, can be made interesting and profitable to all. Thousands of teachers know "The Standard History of Music," and how admirably it answers for a text-book. Those who do not know it need only to examine a copy to have their enthusiasm aroused over the possibilities of using it to stir up a real musical interest in their communities.

The more folk the teacher interests in musical history either through class, private or self-study, the more readily will future pupils for piano or other musical study be secured.

Tell Music Lovers, Singers and Students of the New Pleasure they will have in Music After a Summer of Study in Your Class Using

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By PRESTON WARE OREM

A Text-Book that Lays a Most Substantial Foundation for Real Musicianship by Making the First Steps in Harmony Easy to Grasp

"Harmony Book for Beginners" is brief, simple, vital, practical, and distinctive. It is an excellent text book for class or private instruction, as well as an admirable book for self-help. It gives the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in first Harmony instruction or as a self-tutor. This work is not a rehash of the old "cut and dried" harmonies, but a fresh, new, sound treatment along modern lines. Hundreds of enthusiastic letters have been received from delighted users of this book and leading musicians and critics have praised it unreservedly.

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### Theory and Composition of Music

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May be taken up by anyone having an elementary knowledge of harmony. It teaches melody making, harmonizing melodies, how to write an accompaniment, modulation, modern harmony, and musical forms.

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Ask for our "Music Teachers' Handbook" if Interested in Writing Books, Rudimentary Works, Keyboard Charts or Other Accessories of Music Teaching (Sent Free)

### Piano Classes for Children

Fill Your Classes by telling parents of the special summer class plan by which, for so little cost, you can give their children knowledge of, and performing ability in, the great art of music. Any intelligent parent, even though a piano is not in the home at present, will appreciate the value of giving the child the opportunity through a class of obtaining something which would cost considerably more by individual instruction. Individual instruction never will be surpassed, but the class method is ideal for awakening interest and giving musical opportunities to many who might otherwise be left musically ignorant and subject to social embarrassment later in life because of such ignorance.

Make Your Class Times "Play-Times" for the Children by Using This Remarkable New and Easiest of All Piano Instructors—

### MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING PRICE, \$1.25  
COMPLETE IN ONE BOOK, \* ALSO PUBLISHED IN PARTS FOR CLASS USE

A "brand new" book for piano beginners that engages the interest of children just like a delightful little toy's story and picture book. It is the composite work of warm-hearted educators who have spent years in finding out the ways in which children can be led to an eagerness for beneficial knowledge and musical performing ability. "Music Play for Every Day" is just filled with charming and captivating pages that give much in fascinating pictures, pretty little melodies, story-like explanations and a natural step-by-step procedure never lets a new step appear like a problem. It is always the fun of finding out something new in the "playtimes" allotted. No teacher or prospective teacher of juveniles, either in class or private, should neglect making the acquaintance of this book which gives music a new and decidedly more attractive appeal to children than any other first instructor.

Class of Boys and Girls, Who Feel, Considerably the Seniors of Kindergarten and Primary Tots, Progress Finely with—

### FIRST YEAR AT THE PIANO

By JOHN M. WILLIAMS

In Four Parts for Class Use, Each 35c  
Complete in One Book, Price \$1.40

Few progressive teachers are not somewhat acquainted with the practical and successful teaching ideas of John M. Williams. Many agree that the "First Year at the Piano" is one of his finest educational works. Tremendously successful as published originally complete, popular demand for it in parts for convenience in its use as a class instructor caused its recent publication in four parts. It is a commonsense work throughout and aids the teacher to achieve excellent results.

An All-Year-'Round Delight to Little Students and Lovers of Music. Ideal for Easily Formed Special Summer Primaries in Musical History

### Young Folks' Picture History of Music

By JAMES FRANCIS COOKE

A Book that Magnifies the Average Child's Interest in All Music Study. Its Popularity with Teachers Indicates Its Merit

The author begins with the old Greek fable regarding the origin of music and soon leads to the facts relating to the growth of musical art in such an engaging manner that the young reader is fascinated with musical lore. Then, in due course, little biographical outlines and anecdotes are given of the old masters. More important modern masters are briefly introduced, thus acquainting the young musician with practically all of the great composers.

Throughout the printed pages of the book there are numbered spaces and it is play for the juvenile to cut out of picture sheets provided, the one hundred and some odd pictures and paste them in proper spaces in the book. These attractive illustrations arouse an interest in the things and individuals and instruments pictured, and while they apparently provide play with scissors and paste, they are leading the child to a wealth of information on things musical.

A natural play-like method of evolving tunes is given, and so the young student may get the fascination of writing little melodies, there are a half dozen pages of wide-spaced music staves provided.

Price, \$1.00

THEODORE PRESSER CO. DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS  
1712-1714 CHESTNUT STREET, PHILADELPHIA, PENNA.

# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

THE ETUDE



MUSIC STUDY EXALTS LIFE

## THIS SUMMER AND YOU

If this Summer runs true to form it will be full of sunshine, flowers, blue skies and singing birds. A carrying over of all the happy things of this Summer into next Fall next Winter and many more to come can be done by not letting this Summer go without really accomplishing something worth while. The time spent in relaxation or play out-of-doors will be enjoyed much more after hours in which some real value in the future years has been gained.

Those in the music world know that they never can exhaust the interest in this great art and that they must apply many hours to gaining a full appreciation of music in all its forms and an ability to give to others enjoyment in the art of music. The average year is 365 days. By the time you take out Sundays, holidays, a two week's vacation and perhaps another half-day every week, there are only 298 days left. Dedicating the hours that are used for sleeping, eating, riding here or there, attending to personal appearance and comforts, engaging in profitable evening entertainment or social life, and in casual conversation, we find that the hours left in a year total about 100 days.

A teacher or an adult lover of music utilizes in the professional and business activities of the course of a year enough hours to total 85 to 90 days. This leaves an average of only between 7 and 8 hours each week, from which time may be taken for practice in music and study or other effort to become more proficient in the art. When this is all the time that is available despite the fact that the actual working time is limited to two weeks, just think how few hours are available in the course of a year. If the vacation is extended to one of a moderate, sensible period to several months of absolute inactivity. The earnest and ambitious music student and the progressive teacher upon considering this will be spurred to continuing study in the Summer months.

Teachers also should remind parents of younger children that the release of their children from school studies is not a gift for their fathers, but an opportunity for their children to give better-than-ever attention to accomplishing something that will lift them many years out of a "hum-drum work-a-day" existence. It is the duty of those in authority to make reasonable efforts toward guiding children into using to good advantage some of the hours that are available to them for valuable and beneficial things such as the study of music.

The Theodore Presser Co. will be glad to send a "Description and Catalog of Musical Works of Distinguished and the Series of Pieces for Young Children" to any teacher or parent. This free literature, which knowledge may be increased through Summer reading and self study. Helpful catalogs that will aid teachers to select new materials with which to make their Summer classes particularly attractive will be sent on request.

## THE REAL SECRET OF MUSICAL EDUCATIONAL SUCCESS

WHEN all is said and done the secret of musical success gets right down to one thing—*greatest interest*. All the books on pedagogy and psychology in all languages echo this over and over again.

This too is the reason for the long continued success of THE ETUDE. By maintaining *unfading delightful interest* in music in the home and in the studio teachers have caused the plan of having all of their pupils subscribe to THE ETUDE regarded as almost of importance to them. Particularly, with vacation days not so far distant, this is a fine month in which to enlist new ETUDE subscribers. Every issue is of permanent value, and of great interest, and just consider how THE ETUDE will contribute to a "keeping up" of musical interest all summer.

How can your pupils spend \$2.00 more to their advantage and to your business interest?

Why not make your entire class 100% ETUDE subscribers?

### Advance of Publication Offers—April, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALBUM OF CROSS-HEAD PIANO.....	30c.
BETTY LOU—OPERA—PARTS.....	50c.
BOOK OF PART SONGS FOR BOYS WITH CHANGING VOICES.....	30c.
CONCERTO, NO. 1—VIOLIN—SITZ.....	35c.
CONCERTO, NO. 2—VIOLIN—SITZ.....	35c.
ELLECTE PIANO STUDIES—HEINZE.....	35c.
FIRST FIVE SONGS—VALENTI—WATSON.....	30c.
HOLLEN PHILLIPS—SONG.....	35c.
KEYBOARD ADVENTURES—SCARLEIGH.....	30c.
LITTLE STUDY PIECES IN THE CLASSIC FORMS—HARRIS.....	35c.
MUSIC STUDY ALBUM FOR YOUNG PLAYERS—SANTORIO.....	30c.
MOODS FROM NATURE—BACH—NEWBY.....	50c.
NIGHT IN PALESTINE, A OPERA—WEISBERG.....	45.00
THE SAM—DE LUXE EDITION.....	10.00
PART SONGS FOR SOPRANO, ALTO AND BASS.....	30c.
PIANO DIALOGUE—HAINZ—GAMER.....	30c.
PIANO VOLGTANZ.....	35c.
PASTORAL BOOK—PIANO—ANON.....	30c.
PREPARATORY EXERCISES IN DOUBLE STOPPING—VIOLIN—O. 9.....	35c.
SHEPHERD—THE MUSICAL PLAY—THEODORE.....	35c.
SONG TO SING FOR TEACHERS.....	35c.
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TWENTY-FIVE PRIMARY PIECES—WRIGHT.....	35c.

### STORIES TO SING TO

ANY AGE, PRACTICE AND INTERESTING METACAL PLAY FOR CHILDREN BY MARY ELLEN BIRNBAUM

This little work is a novelty in elementary teaching. The idea is to develop the sense of pitch in very young students by a stimulation of the imagination, through the imitation of various sounds such as those of automobiles, rattles, harmonicas, definite degrees of pitch. In this book there are two stories: *The Rainbow Cat* and *King Dong*. In the first story the sounds are used as oral exercises. *etc.* which is higher, the purple cat's "Miao" or the green cat's "Miao" etc. In the second story the members of the class imitate the sounds of bells at various pitches.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

### TUNES FOR LITTLE FOLKS

FOR THE PIANO/OPERA BY M. L. PRESTON

Mrs. M. L. Preston is a composer well known for her many melodious teaching pieces of intermediate grade. Just re-

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Now is the time school music supervisors and teachers turn their attention to the selection of suitable music for the graduation exercises, or commencement program. We are prepared this year as never before to render expert assistance in making selections and our incomparable catalog is rich in suitable material. Those wishing to have us make up selections for them need only write a letter telling the grade of work desired, the voice combinations available and any other information they think would be of assistance. Their request will be given into the hands of a trained music clerk. There is no personal, individual attention and a selection of music sent, any or all of which may be returned if it does not prove satisfactory.

For the convenience of those wishing to make their own selections, we have issued a folder entitled "Commencement Music" which will be sent upon request. The following numbers published during the past year are especially appropriate:

FOR MIXED VOICES	The Slave, H. P. Hopkins.
Four Indian Songs, Thurlow Lickner.	
<i>Two—The Psalmist</i> , H. P. Hopkins.	
Chant of the Cors Garigues, H. P. Hopkins.	
<i>The Deserted Lodge</i> , H. P. Hopkins.	
<i>The Fur Sorcerer</i> , H. P. Hopkins.	
For Soprano, Alto and Bass	Sunshine in Rainbow Valley, Bernard Hamblen.
For THREE PART TREBLE VOICES	My Arcady, A. P. Fisher.
Three—The Master of the House, H. P. Hopkins.	
For TWO PART TREBLE VOICES	The Early Morning Breaks, William Balnes.
Two—Barbecole, William Bergwald.	
Pickaniny Sandman, Sarah Tallent.	
Look to Your Banners, Meyerbeer-Pickton.	
Sunrise, Moszkowski-Felton.	
Sunshine in Rainbow Valley, Hamblen.	
Why, Hilly, Ho!, William Balnes.	
For Mr. X's VOICES	Land-Sighting, Edward Greig.

### INTRIGUING RHYTHM

This has been called "the era of rhythm" in music. Fifty years ago very few people were familiar with the term. The earlier grades, other than first- or two-cornered or three-cornered varieties, were hopelessly angular. It was music as triangular, a metronome or square as a brick. Now the fairy charm of rhythm is added to teaching materials to teach. It presents difficulties, but there is nothing which will make the playing of the pupil "up" like rhythmic figures. Some teachers have made the discovery that rhythm must be "caught" like the pupil's feet. It is a fascinating subject for study. It is a fascinating subject for study. It is a fascinating subject for study.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### THE SHEPHERD

METACAL PLAY FOR CHILDREN BY MARY ELLEN BIRNBAUM

This is a short opera in ten numbers. These numbers are so arranged that dancers may be used with at least half of them. Although in three acts, the work is very short, consuming only an hour and one-half in production. The libretto is based upon two of the Aesop fables. Miss Birnbaum's work is too well known to call for extended comments. We can recommend this work to all. The special introductory price in advance of publication is 35 cents per copy, postpaid.

### MOODS FROM NATURE

FOUR SKETCHES FOR THE PIANO/OPERA BY GORDON BALCH NEWBY

This book is now ready but the special introductory offer will be continued during the current month. Mr. Newby is best known through his songs and organ pieces, but he has a very real talent for pianoforte composition. The four sketches, *Moods from Nature*, are in characteristic style and very cleverly constructed, employing some of the best of the best of the sources of modern harmony. This volume will be gotten out in handsome style each piece being accompanied by a beautiful illustrative photograph taken by the composer himself.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

THE ETUDE



MUSIC STUDY EXALTS LIFE

## BOOK OF PART SONGS FOR BOYS WITH CHANGING VOICES

This new work is now nearly ready. There are ten numbers, all new and original, to be sung in two, three or four parts as the case may be, or if desired, all in unison. The numbers are well contrasted and the texts are such as will prove highly interesting. The numbers are all very tuneful and the harmonies that are introduced are such as have proven popular in part songs of this character. The special introductory price in advance of publication is 30 cents per copy, postpaid.

## PREPARATORY EXERCISES IN DOUBLE STOPPING

FOR THE VIOLIN BY O. SIVIC—Op. 9

Among the foremost additions, in recent years, to the violin studies offered by Mr. Otto Meyer, Sevcik's representative in this country, Mr. Oskar Sivik's Preparatory Exercises in Double Stopping is an important work of the celebrated master of the violin and we feel certain that no violinist who is serious about his playing will welcome the opportunity of adding it to their teaching library. This work, written and ready for publication, we are offering it to advance subscribers at the very low price of 35 cents a copy, postpaid.

## BETTY LOU

COMIC OPERA BY R. M. STULTS

This is the kind of a comic opera that offers young people a wholesome lot of melodious music and entertainment to present to their audiences. The libretto is many who have used this same composer's "Hearts and Blossoms," "Fiddlers' Delight" and "The Red Rover" production will be eager to make a presentation of "Betty Lou."

Perhaps some who are reading this announcement of "Betty Lou" have never included in their musical activities the production and presentation of anything of this character, but one who has the thrill of giving a group of amateurs, particularly when they are in their letter news and early in the year, an opportunity to join in something of this character, gives them so much fun, there is sure to be a resolution made to try something of the sort again next year.

Anyone interested in comic opera for amateurs, or contemplating having such an interest in the future, now has the opportunity to file an Advance of Publication order with fifty cents, in advance receiving the material as it is published. This is a bright, pleasing, new musical play, "Betty Lou."

## STUDIES IN MUSICALSHIP

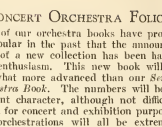
SELECT STUDIES FOR THE PIANO/OPERA BY STEPHEN H. HELLER

This piano teacher who sees it that students receive a good technical training and a wider, solid musical foundation, at the same time endeavors to meet the present-day demands for the most rapid possible progress, will be delighted with these four volumes. Instead of utilizing all the studies in Opus 47, along with three of the best of the best of the best, he can be used in carefully graded sequence. The four volumes, which contain very fine study material from some little-known works by Heller.

When pupils are in the first volume of these four volumes, they are sure to find representation in the curricula of many leading schools and colleges. The advance of publication orders for these four volumes of studies in musicalship will be accepted at the special introductory price of only \$2.10 or the volume may be ordered singly if desired.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

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MUSIC STUDY EXALTS LIFE

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All of our orchestra books have proven so popular in the past that the announcement of a new collection has been hailed with enthusiasm. This new book will be somewhat more advanced than our *Senior Orchestra Book*. The numbers will be of brilliant character, although not difficult, suited for concert and exhibition purposes. The orchestration will be extremely well made and effective in combination of instruments. The same instrumentation will be used in this connection as in our *Orchestra Book* and *Senior Orchestra Book*. Every player will have something good to do but not to obviate the necessity of too much independent part singing the melodies in these arrangements are assigned chiefly to the bass parts. The material has been selected from some of the most effective and appropriate numbers in our catalog. Some of the numbers are entirely original and this combination of voices, while others have been especially arranged from some of our favorite numbers. None of the numbers will be found in any other book. The special introductory price in advance of publication is 30 cents per copy, postpaid.

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MUSIC STUDY EXALTS LIFE

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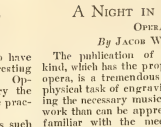
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