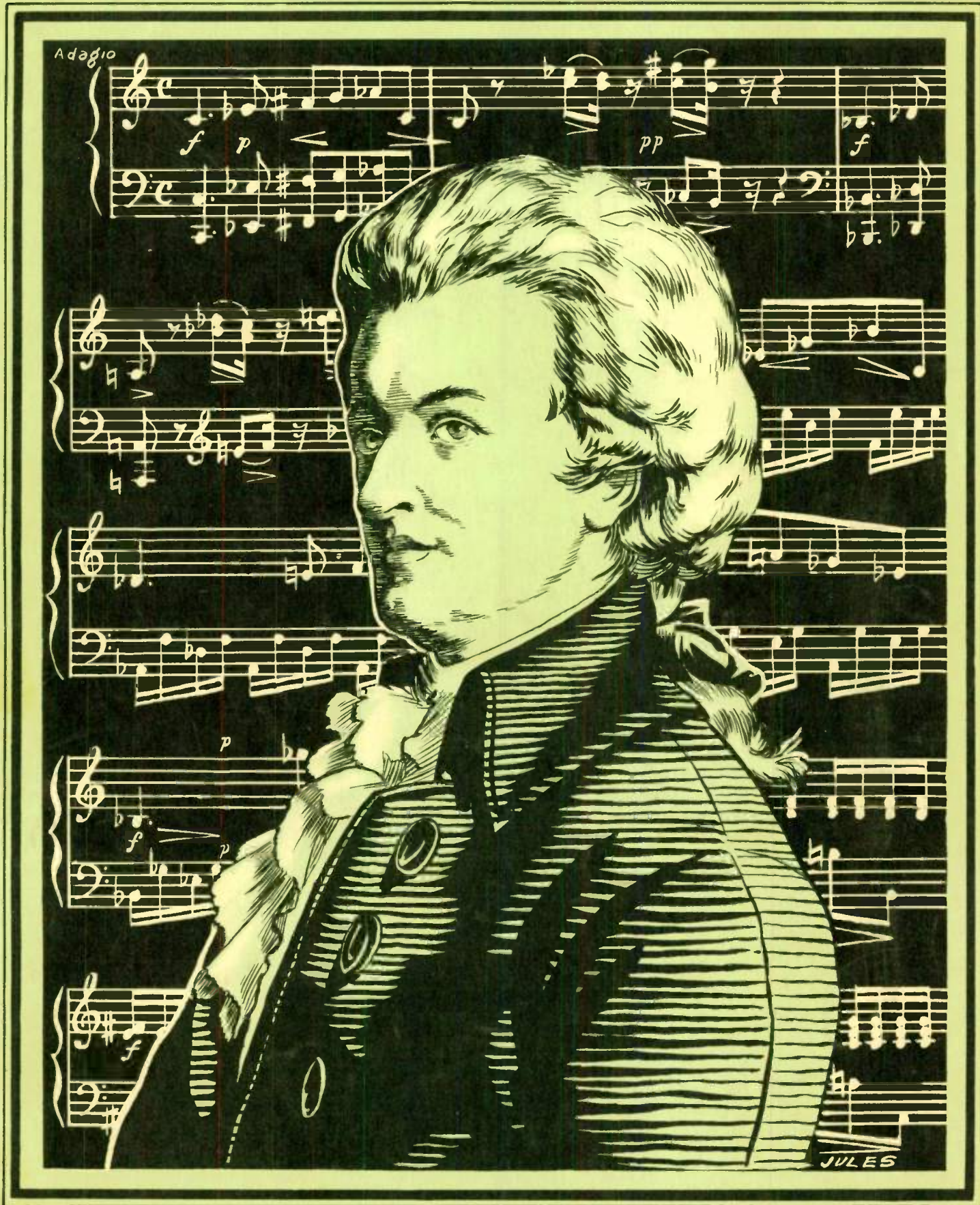


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Music Magazine



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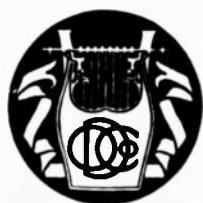
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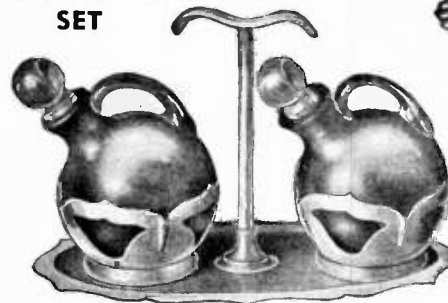
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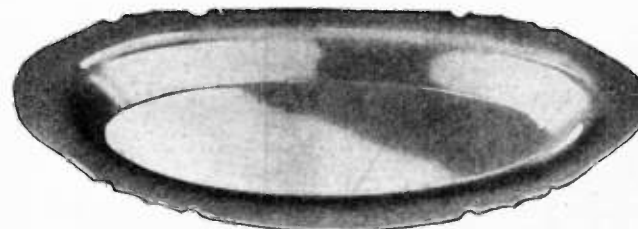
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JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

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The World of Music

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



MUZIO
CLEMENTI

A "SYMPHONY IN D MAJOR," by Muzio Clementi, parts of which were discovered in the Library of Congress at Washington and other pages in the British Museum of London and patiently pieced together by Alfredo Casella, had its American première when given as the chief number on the program for December 4th and 5th of the Boston Symphony Orchestra with Serge Koussevitzky conducting. The greater part of the manuscript is in the Library of Congress for which it was bought by Carl Engel at the sale, in 1917, of the effects of W. H. Cummings, the noted musicologist of London.

THE OLDEST MUSICAL INSTRUMENT yet discovered is a small shepherd's pipe recently unearthed by excavations under the direction of Dr. E. A. Speiser of the University of Pennsylvania, Philadelphia, at Tepe Gawra in northern Iraq (Persia). This pipe had been clutched in the hand of a dead child for some six thousand years and will become a part of the treasures of the great University Museum.

ARTURO TOSCANINI received a triumphal ovation when he recently led a program of the Stockholm Symphony Orchestra, which included the *Rondo Arlecchinesco* of Busoni, the "Symphony, No. 1" of Shostakovich, and the "First Symphony (in C minor)" of Brahms.

THE OLDEST ORGAN, perhaps in all the world, has been discovered at Aquincum, a former Roman settlement now a suburb of Budapest. An attached tablet states that the instrument was built in 228 A. D. Its two wind chambers and fifty-two pipes have been renovated, and it probably plays as well as ever. Strangely enough, one row of pipes was supplied with what are technically known as tuning rings, which modern organ builders have thought to be a recent invention.



CHARLES N.
BOYD

DR. CHARLES N. BOYD, eminent organist, author, lecturer, educator and publicist of Pittsburgh, died suddenly on April 24th, while playing an evening program at the Pittsburgh Musical Institute of which he was a director. Dr. Boyd was born December 2, 1875, at Pleasant Unity, Pennsylvania. He was one of the most broadly educated musicians of America, was widely known as a teacher, was an associate editor of the "American Supplement to Grove's Dictionary of Music and Musicians," and had been long a distinguished contributor to THE ETUDE.

MUSIC REIGNED throughout the recent coronation of King George VI. A large part of the time was given to the performance of compositions by the older British masters, including works by Byrd, Tye, Gibbons, Handel, Boyce, Stanford, Wesley and Sir Hubert Parry; and of the contemporary composers, Edward Bairstow, Walford Davies, George Dyson, William H. Harris and closing with the *Te Deum* of Vaughan Williams.

BRUNO WALTER has lately conducted two concerts at the Teatro Adriano of Rome, at one of which he himself became soloist in the "Concerto in D minor for Piano and Orchestra" of Mozart.

THE SEVENTH AMERICAN MUSIC FESTIVAL was held from April 26th to 30th, under the direction of Dr. Howard Hanson, at the Eastman School of Music, when thirty-two works of American composers were heard, eight of them for the first time in public. A novelty was the program of music for symphonic band, a field of almost virgin soil for creative musicians.

EDWIN ARTHUR KRAFT has celebrated his thirtieth anniversary as organist of Trinity Cathedral of Cleveland, Ohio. On this occasion the musical organizations of the city united in paying homage to one who has contributed so much to the cultural life of the community.

THE ROBIN HOOD DELL summer concerts of the Philadelphia Orchestra are again in progress, with Jose Iturbi as first conductor, and with Vladimir Golschmann of the St. Louis Symphony Orchestra, Charles O'Connell, Alexander Hilsberg and Saul Caston, of the Philadelphia Orchestra, as "guest" leaders. Soloists will include John Charles Thomas, baritone; Grace Moore, soprano; George Copeland, Rudolph Ganz and Mischa Levitzki, pianists. Alexander Smallens will conduct performances of "Madam Butterfly," "Carmen," and "La Vivandiere," and will lead the orchestra for the ballets by the Philadelphia Ballet under the direction of Catherine Littlefield, the Mary Binnev Montgomery Ballet, and the Mordkin Ballet.

GUSTAV SCHUETZENDORF, baritone of the Metropolitan Opera Company and husband of Grete Stueckgold, passed away from a heart attack on April 27th, in New York.

GIANNA PEDERZINI is reported to have won a sensational success in the title rôle of a recent revival of "Carmen" at the Royal Theater of Rome.

PADEREWSKI is said to have received "ovations without end" when he recently gave a recital of piano music at Soleure, Switzerland, for the benefit of the Society of the Kosciusko Museum. At another concert which he gave in the Cathedral of Lausanne, for the benefit of the unemployed, the receipts were 16,000 francs (80,000 French francs).

THE LALLEMAND PRIZE for a symphonic work by a Canadian composer has been awarded to Hector Gratton of Quebec. Its first public hearing was interpreted by the Canadian conductor, Wilfred Pelletier, of the Metropolitan Opera Company.

A FOLKSONG RECORD LIBRARY has been provided by an appropriation made by Congress. It will be housed in the Music Division of the Library of Congress and will contain three thousand records of folk-songs gleaned from the southern mountains, jungles, prairies, prisons and lumber camps.

SIR THOMAS BEECHAM has received the decoration of the Legion of Honor of France. At a concert of British music, early in April, with the élite of Paris in attendance, during the intermission President Albert Lebrun personally placed the ribbon of the Legion around the English conductor's neck, amid enthusiastic applause and a demand for the repetition of the composition just played.

THE CINCINNATI CONSERVATORY OF MUSIC celebrated from April 6th to 11th its seventieth anniversary, with the coöperation of the major musical and civic organizations of the city. As a climax to the event the Cincinnati Symphony Orchestra, with Eugene Goossens conducting, devoted its pair of concerts of the 9th and 10th to this event, with a notable feature in the world première of Dr. Edgar Stillman Kelley's latest "Symphony, 'Gulliver.'"

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, opened on June 27th, for its annual session. Founded by Joseph E. Maddy and T. P. Giddings, this camp brings together three hundred high school students who have won distinction on orchestral and band instruments. For this season they will have as instructors men from the first chairs of the Cincinnati Symphony Orchestra, the Minneapolis Symphony Orchestra, the Saint Louis Symphony Orchestra and the Rochester Philharmonic Orchestra. Along with this they will play concerts under the baton of Percy Grainger, Nicolai Sokoloff, Howard Hanson, Ernest La Prade, Guy Fraser Harrison, Vladimir Bakaleinoff, Joseph E. Maddy, and other distinguished conductors.

MISS EMMA THURSBY, one of the most brilliant sopranos of the last quarter of the last century, who died in 1931, is to have a memorial in the form of a Music Building for Moravian Seminary and College, Bethlehem, Pennsylvania, founded in 1742 as the first boarding school for girls in the American colonies, and where Miss Thursby attended as a young student. The building is provided by a gift of \$125,000 from Miss Ina L. Thursby, sister of the great singer; it will house many mementoes of Emma Thursby's illustrious career; and, besides its uses, it will serve as a civic center and place of rehearsal for the famous Bach Choir of Bethlehem.

THE MUNICH FESTIVAL, from July 20th to August 29th, is offering performances of "Idomeno," "The Marriage of Figaro," "Don Giovanni," and "Cosi Fan Tutte" by Mozart; "The Flying Dutchman," "Tannhäuser," "Tristan and Isolde," and "The Mastersingers of Nuremberg" by Wagner; and "Salome," "Der Rosenkavalier," and "The Egyptian Helen" by Richard Strauss.

THE JOSEPH H. BEARNS FIRST PRIZE of \$1,200 for composition is announced by Columbia University to have been awarded to Roland J. Leich for his "String Quartet in D flat major," while the second prize of nine hundred dollars went to John St. Edmunds of San Francisco, for a group of songs. Mr. Leich, a native of Evansville, Indiana, won the second Bearns Prize of 1933 and also the Lauber Award in Philadelphia.

THE FIFTH ANNUAL BACH FESTIVAL of Baldwin-Wallace College, Berea, Ohio, was held on June 11th and 12th, under the leadership of Albert Riemenschneider, with Carl Schluer and Cecil Munk as assistant conductors. The programs consisted of miscellaneous works and parts of larger ones.

"THE SEA," a symphonic poem by Arne Oldberg, the widely known pianist and composer of Chicago, had its first public performance when on the programs of March 11th and 12th of the Chicago Symphony Orchestra, with Hans Lange conducting because of the illness of Dr. Frederick Stock. It has been mentioned as "sound music, romantic in outlook and substance, and flawlessly expert in setting forth its picture."

(Continued on Page 484)



ARNE
OLDBERG



YANKEE DOODLE * THE WORDS OF THIS SATIRE ON THE ILL-DISCIPLINED AND OFTEN RAGGED PROVINCIAL MILITIA WERE WRITTEN AT FORT CRAILO NEAR TROY * ITS AUTHOR DR RICHARD SHUCKBURGH WAS A BRITISH SURGEON WITH GENERAL ABERCROMBIE ON HIS MARCH TO TICONDEROGA IN 1758 * IT BECAME AN AMERICAN FAVORITE AND YANKEE FIFERS PLAYED IT AT BURGOYNE'S SURRENDER AT SARATOGA AND AT THE SURRENDER OF CORNWALLIS AT YORKTOWN

The Song of the American Revolution

WITH every returning Fourth of July, which celebrates the signing of the Declaration of Independence, we wonder why we do not hear more of the marching song of the American Revolution, which is none other than *Yankee Doodle*. There is nothing to excite our musical pride about this simple tune, confessedly a merry little jig, which seems to be best orchestrated when heard from a life and drum corps.

Repeated attempts have been, of course, made to work this theme into our serious music of a patriotic character. One of the most unusual was that of Rubinstein. When he came to America in 1872 he was persuaded to write variations upon the tune. These were published by Schirmer, and they must have been thought very wonderful since they sold for two and a half dollars per copy. Imagine one of the greatest of all pianists, the "Lion of the Keyboard," playing pretty trills and graces around this frivolous air!

It is absurd that a great nation should have for its initial national song a very trifling theme with verses no better than doggerel. But it has a historical importance in the American picture, and its sentimental significance is enormous.

It is said that that magnificent army of ragged, half-barefoot heroes, which marched down the frozen pike on their way to Mount Misery above the redoubts of Valley Forge, kept up their spirits by singing *Yankee Doodle*. What was the magic of this sprightly diatonic ditty, with its ridiculous words making fun of those who sang it? What is the reason for its amazing vitality? What is its origin?

The truth is that no one knows just who wrote the tune of *Yankee Doodle*. Was it continental in origin? Was it first played by an Irish harp, or a Lancashire fiddle, or a Scotch bagpipe? It resembles any one of hundreds of jigs and dance tunes of its day and has no marked national characteristics. When Ferencz Lajos Akos Kossuth, the Hungarian patriot, came to America he asserted that there could be no question but that the tune was of Magyar origin, as it had long been popular in his country. On the

other hand, Spain has claimed it as a native sword dance. As long ago as 1858 the secretary of the American legation of Madrid asserted that the tune was identical with what was called the *Danza Esparta (Espada?)* a sword dance which is said to have originated in the Pyrenees. The French likewise lay claim to it, but of this we have seen no documentary proof. The Dutch, on the other hand, point to a nursery rhyme which they claim was popular in the Netherlands long before the American Revolution. Its verses ran:

"Yankee didel doodle down,
Didel, doodel, Lauther,
Yankee viver, vroover, vovn
Botermilk and Tauther."

But, we have likewise been unable to find any significant documentation for this claim; and therefore we must resort to what appears to have been the first printed version of the tune, which, according to Grove, and to a report written for the Library of Congress by the late O. G. Sonneck, was found in a volume, "Selection of Scotch, English, Irish and Foreign Airs" collected by James Aird and published in 1782, in Glasgow.



There is no authentic record of the tune appearing in printed form in America until its publication in 1795 as

part of a medley of tunes known as the *Federal Overture* by Benjamin Carr. The Boston Library has a manuscript copy of a version dating possibly from 1775, and there is another manuscript version dated 1790 which is now supposedly in private hands.

The verses employed with this quaint theme have been of great variety. There are those who claim that the following version was a satire upon Cromwell and that it was sung in England years before the American Revolution:

“Yankee doodle came to town
Upon a Kentish pony,
Stuck a feather in his hat
And called it Macaroni.”

What, now, is a macaroni? The *Oxford Companion to English Literature* has an excellent definition which runs, “An exquisite of a class which rose in England about 1760 and consisted of young men who had traveled and affected the tastes and fashions prevalent in Continental society.” Horace Walpole refers to the “Macaroni Club which is

composed of all the traveled young men who wear long curls and spring glasses.”

Perhaps the reader may have taken an excursion out of Naples, Italy, to Sorrento and seen the local open carriages pulled by horses with a long feather stuck in their headgear and known as *macaroni*. Is it possible that there may be some connection here with the origin of the idea which we now find in our first national song?

In England the first part of the tune of *Yankee Doodle* is known as *Kitty Fisher's Jig*, and it was associated with the following words.

“Lucy Locket lost her pocket,
Kitty Fisher found it;
Nothing in it, nothing in it,
Only binding round it.”

Lucy Locket was one of the characters in John Gay's “The Beggar's Opera” which dates from 1727.

(Continued on Page 485)

THE YANKEE'S RETURN FROM CAMP.

FATHER and I went down to camp,
Along with Captain Gooding;
There we see the men and boys
As thick as hasty-pudding.

CHORUS.

Yankee doodle keep it up,
Yankee doodle dandy;
Mind the music and the step,
And with the girls be handy.

And there we see a thousand men,
As rich as 'Squire David;
And what they wasted every day,
I wish it could be saved
Yankee doodle, &c.

The 'lasses they eat every day,
Would keep a house a winter;
They have as much that I'll be bound,
They eat it when they're â mind to.
Yankee doodle, &c.

And there we see a swamping gun,
Large as a log of maple,
Upon a duced little cart,
A load for father's cattle.
Yankee doodle, &c.

And every time they shoot it off,
It takes a horn of powder;
It makes a noise like father's gun,
Only a nation louder.
Yankee doodle, &c.

I went as nigh to one myself,
As 'Siah's under-pinning;
And father went as nigh again,
I thought the deuce was in him.
Yankee doodle, &c.

Cousin Simon grew so bold,
I thought he would have cock'd it,
It scar'd me so I streak'd it off,
And hung by father's pocket.
Yankee doodle, &c.

But Captain Davis has a gun,
He kind of clap'd his hand on't;
And stuck a crooked stabbing iron,
Upon the little end on't.
Yankee doodle, &c.

And there I see a pumpkin shell,
As big as mother's bason,
And every time they touch'd it off,
They scamper'd like the nation.
Yankee doodle, &c.

I see a little barrel too,
The heads were made of leather,
They knock'd upon it with little clubs,
And call'd the folks together.
Yankee doodle, &c.

And there was Captain WASHINGTON,
And gentlefolks about him;
They say he's grown so tarnal, 'proud,
He will not ride without 'em.
Yankee doodle, &c.

He got him on his meeting clothes,
Upon a slapping stallion;
He set the world along in rows,
In hundreds and in millions.
Yankee doodle, &c.

The flaming ribbons in their hats,
They look'd so tearing fine, ah;
I wanted plaguily to get,
To give to my Jemima.
Yankee doodle, &c.

I see another snarl of men,
A digging graves, they told me.
So tarnal long, so tarnal deep,
They 'tended they should hold me.
Yankee doodle, &c.

It scar'd me so, I hook'd it off,
Nor stopp'd, as I remember;
Nor turn'd about till I got home,
Lock'd up in mother's chamber.
Yankee doodle, &c.

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LAURITZ MELCHIOR



LAURITZ MELCHIOR AS SIEGFRIED



LAURITZ MELCHIOR AS PARSIFAL



LAURITZ MELCHIOR AS TRISTAN

The "Heldentenor," or Heroic Tenor

By Lauritz Melchior

LEADING TENOR OF THE METROPOLITAN OPERA COMPANY

A Conference Secured Especially for THE ETUDE Music Magazine

By ROSE HEYLBUT

THE DEVELOPMENT of the *Heldentenor*, or tenor of heroic rôles, is rather a special one. We are accustomed to classify tenor voices as lyric or dramatic, as high tenor and low tenor. In operatic practice, however, we find still another category, and one which depends on the strength and firmness of the voice as well as upon its range or even its *timbre*. That is the *Heldentenor*. The *Heldentenor* comes into his own most notably in the Wagnerian rôles, all of which demand, in addition to the normal elements of good singing, a certain endurance which other rôles, in their very nature, do not require. The normal operatic routine calls for the singing of a number of arias and a number of concerted numbers in each act.

The Wagnerian operas, which, strictly speaking, are not "operas" at all but logically developed "music dramas," follow a different construction. Each act works its way up to a great climax, generally for the tenor, and always accompanied by heavy orchestration. In "Lohengrin," for instance, there is the *Grail Narrative*; in "Tannhäuser," the *Rome Narrative*; in "Meistersinger," the *Preislied*; while in "Siegfried," the tenor works hard through two complete acts before he matches himself with the *Brünnhilde* who comes fresh to the stage. In addition, the tenor's great moments reach the audience across a heavy orchestra, and the length of the rôles is tremendous. Young *Siegfried's* part calls for more than six thousand words of text, and for two and a half hours of steady singing. Now, all of these conditions place demands upon the voice of the Wagnerian tenor (or *Heldentenor*) which are not to be found in any other such rôles. That is why the *Heldentenor* works under circumstances which create very definite problems of their own.

There is at present a marked scarcity of adequate heroic tenors. I believe I know why. It is because the uninitiated set out by allowing an average dramatic tenor voice to assume these heroic parts without special preparation. Even the little I have already indicated of the demands of these parts will show that ordinary, average training cannot supply their needs. A glance at musical history indicates that most of the outstanding heroic tenors began their careers, not as tenors at all, but as baritone-tenors. That was the case with Jean de

Reszke, with Schmedes, and with my own countryman, the Danish Peter Cornelius. I began my own career as regular baritone in the Royal Opera at Copenhagen, where I sang such distinctively baritone rôles as the *Count di Luna* in "Il Trovatore." In each case, two facts stand out: first, a certain kind of baritone voice lends itself especially well to further development as a strong tenor, and second, the heroic tenors who have followed this development appear to be more outstanding in their rôles than those who have simply followed a straight tenor development.

Go Slowly!

AT THE very outset, let me make it quite clear that *not every baritone voice is capable of such development*, and that the progress from baritone to heroic tenor is *in no wise a forced or "pushed" affair*. It is most important that this be clearly understood. The baritone who may qualify for heroic tenor development is one who has *naturally* a high range; and the best time to begin this development is when that high range begins to assert itself, and to grow *naturally*. It is ruinous to attempt to force high notes into a voice where they do not exist. The baritone-tenor transition is possible at all only because the heroic rôles depend much upon the middle register. Many of them could well be sung by a high baritone. This brings about two results. The young tenor voice which assumes these parts is in great danger of pushing down upon the middle voice, thereby losing his upper tones and ultimately injuring his entire vocal organism. The other result is that the naturally high baritone, who prepares to sing them, finds that he is not pushing down at all. He depends upon his middle register, which is naturally of a heavier quality, and works upward towards the higher tones, which (if his voice is suitable for the rôles at all) lie naturally within his upper register.

In other words, the high baritone uses his natural baritone range as the foundation for his further work. This work consists in bringing new color into the tones of his natural baritone compass. They must become lighter, so that they form a natural juncture with his top tones. As the *Count di Luna*, for example, I sang High-C. My tenor studies were aimed, not at forcing further height, but at filing down

the heaviness of my F, F-sharp, and G notes just below this C, so that they formed an even and natural transition into the B and C tones which were also perfectly natural. Had those top notes been foreign to my natural range, I never should have attempted to put them there. But since they were there naturally, I was entirely safe in coloring my middle register to blend in with them. A development of this kind is quite legitimate and very different from deliberately forcing a deep voice into an unnatural scale of range. It is always the natural tone quality of the voice which must decide the transition.

For this reason, I do not advocate too early a start. The baritone who has heroic tenor rôles as his goal should be very sure of his range, his voice quality, and his general vocal equipment before he sets out to study them. Wagnerian rôles are too heavy for a very young voice. Therefore, it is a good thing not to touch Wagner at all as a young student. Be able to look back upon a few years on the stage, in the practice of musicianship, before attempting them. Then, when you are quite sure that you do possess the proper vocal range and quality, work at these new rôles slowly. One reason why there are comparatively few heroic tenors to-day is that our system of speed makes it difficult for a promising young baritone to work himself gradually into the new type of rôle. If a tenor is needed for Wagnerian rôles, he is needed at once. Few companies of to-day are able to afford to engage a young baritone for the purpose of training him as a heroic tenor, whose services they can count upon in four or five years. Few singers would submit to such training. The current notion is to begin at once and earn large sums immediately. I began my career at the annual salary of one thousand Danish crowns. It was the best thing that could have happened to me. I was thereby given the inestimable advantage of slow development and steady growth. An immediate plunge into heroic tenor rôles would have ruined me. The process would be even worse for a young, inexperienced tenor.

Breath, The All in All

THE *Heldentenor*, to sum it up, needs experience and development to fit him for these taxing parts. History shows that the high baritone can work his way into

them, provided his voice is by nature suited for the transition, and provided, further, that he works in a natural way, never forcing his upper tones, but lightening his middle register so as to fit into them in a natural joining.

The problem of "breathlessness" can often cause acute worry to the young singer. How to cure it? By remembering, first of all, that breath technic, upon which all singing rests, must be an entirely natural affair. Any constricting is wrong. The best teacher for breath control is a young baby. Have you ever watched a baby breathe? If so, you must remember the regular in and out motion of its diaphragm. As people grow older they somehow lose the art of perfectly natural breathing and content themselves with snatching short breaths, at the top of the lungs. That, I believe, is where the trouble begins, which later shows itself in vocal breathlessness. The correct breath must proceed from the very bottom of the lungs, must fill the lungs, and must be controlled, in its output, by the great muscle of the diaphragm. Such a breath enables one to spin tone, to enlarge or diminish tone, all without the slightest tightness or effort, either in the diaphragm or in the throat. To reacquire the perfect breath control of babyhood, devote a few minutes each day to practicing vocal exercises while you lie flat on your back on the floor. The posture is a relaxing one, while the hard surface beneath you makes it imperative to breathe with full lungs and to control this breath by diaphragm motion. It is absolutely impossible to breathe incorrectly in such a position.

As to practice habits, it is difficult to advise students as to the exact hour of the day when practice is most helpful, as this depends too much upon the individual habits of organizing the day. But this is certain, always begin work when you are freshest in body and mind. If possible, arrange such a routine in your activities that this fresh work may be begun at the same time each day. In the very beginning, it is not a good plan to practice too long when you are alone. The untrained voice is quite uncontrolled, and incorrect practice habits may do more harm, in the six days when you work alone, than your teacher can undo in the half hour lesson on the seventh. It is better to advance slowly and to be sure of every step. Never do a thing "on a chance

that it may be right." If a point of vocal technic is not quite clear in your mind, leave it alone till with your teacher. It is far better to come before your teacher with an unprepared lesson than to have prepared the work all wrong.

Another thing, even at lesson time never say, through embarrassment or hesitancy, that you understand a point explained, when you really do not. By a few words of added instruction, the teacher can clear it up for you. To confirm your understanding of the points under consideration, listen to what your teacher has to tell you, and then explain the lesson back to him. In talking about it you will fix it more firmly in your own mind, and the treatment you give it

will show your teacher whether you really do understand or not. Incalculable harm has been done to many a voice through a blind acceptance of an unclear precept, and a later attempt to carry it out in a way which proves to be all wrong. Ask all the questions you want, and remember that you cover more ground by going slowly in a straight line than in covering much territory quickly and then having to go back and undo the mistakes.

No Hasty Changes

IT IS not a good practice to change teachers too frequently. Voice building is like architecture. The architect who is asked to erect a new structure begins by

pulling down the old one. In the second place, he then looks over the old material to see what can be used in the new work, and only in the third place does he set about building. Every vocal teacher to whom you go will probably begin by tearing down some of the structure you already have built. That is why it is better to stay with one teacher as long as is consistent. Do not worry about his "fame." It has been often said that no teacher is good—there are only good pupils. It is advisable to make a change of teacher only when you find your voice being harmed (feeling tight and unnatural), or when you cannot clearly grasp the precepts given you. If you follow instructions easily and find your voice pro-

gressing comfortably and naturally, you probably have the right teacher, regardless of the number of pupils he may have sent into the Metropolitan Opera.

Evenness of tone depends entirely upon the breath technic which we have already considered. Try to think of your vocal apparatus as a sort of bellows. The little pipe through which the air comes out is the throat. The pressure which sends it out is comparable to the muscular control (or pressure) of the diaphragm. Now, if you press the bellows in little jerks, the air comes jerkily out of the little pipe. If you exert a studied, even pressure, the air comes out in a series of even flowings. It is
(Continued on page 478)

ANSWERS TO "BRAIN TEASERS" INTELLIGENCE TEST FOR MUSIC LOVERS

The Questions Appeared in THE ETUDE for June

(1) Richard Wagner. (2) Victor Herbert. (3) Frederic Chopin. (4) Giuseppe Verdi. (5) "La Bohème." (6) Deems Taylor. (7) The "Messiah" by George Frederick Handel. (8) Charles Wakefield Cadman. (9) F. Paolo Tosti. (10) Ethelbert Nevin. (11) Gaetano Donizetti. (12) "Carmen." (13) "Rigoletto." (14) "Peer Gynt." (15) Jules Massenet. (16) Charles Wakefield Cadman. (17) Carrie Jacobs Bond. (18) Anton Rubinstein. (19) Franz Schubert. (20) Otto Nicolai.

(21) Anton Dvořák. (22) Franz von Suppé. (23) Ethelbert Nevin. (24) Anton Dvořák. (25) Franz Schubert. It is No. 8, of the composer's symphonies; but Schubert symphonies have no Opus numbers. It is in B minor. (26) Frederic Chopin. This is a fanciful name given to his *Valse, Op. 64, No. 1, in D-flat*. (27) Jacques Offenbach. (28) Ruggiero Leoncavallo. (29) "Rigoletto"; and it is sung by *Gilda*. (30) *The Erlking*. (31) Stephen Collins Foster. (32) Giacomo Puccini. (33) Franz Josef Haydn. (34) Richard Strauss. (35) Johann Strauss. (36) "Il Trovatore," by Giuseppe Verdi. (37) Oley Speaks. (38) "Tannhäuser." (39) Thurlow Lieurance. (40)

Carl Maria von Weber. (41) Ludwig van Beethoven. (42) "Eroica Symphony."

(43) An Oratorio is a more or less developed drama on a Scriptural theme, set to music in recitative, arias and choruses, with an orchestral accompaniment, but without action, scenery, or costume.

(44) An Overture is an orchestral composition having the character of an introduction to an oratorio, an opera, or other extended work, and generally constructed from melodies and motifs from the work it precedes. In more modern usage it is also an independent work planned to portray the emotional drama of some great piece of literature or of a highly heroic life.

(46) Sir Edward Elgar. (47) Franz Liszt. (48) "Das Rheingold." "Die Walküre," "Siegfried," and "Götterdämmerung." Richard Wagner was the composer; and the *Nibelungs* were a race of dwarfs or demonic beings who, according to German mythology, were the original possessors and guardians of the hoard of gold of the Rhine and of the ring won by Siegfried. (49) Charles Gounod. *Marguerite*.

(50) Engelbert Humperdinck. (51) The Meistersingers were a guild, chiefly of

artisans, formed in the German cities of the fourteenth to seventeenth centuries, for the cultivation of poetry and music. (52) Gustave Charpentier. (53) *Maurico*. (54) Georges Bizet. (55) "Parsifal." (56) Ethelbert Nevin. (57) Sergei Rachmaninoff. (58) A libretto is the "little book" of words of an opera, oratorio, or cantata. (59) Pietro Mascagni. The title of this opera means "Rustic Chivalry."

(60) Ludwig van Beethoven. Because it was dedicated to the famous violinist, Rodolphe Kreutzer. (61) Franz Liszt. The *Liedstraume* are three nocturnes, transcriptions of his earlier songs. (62) Léo Delibes.

(63) A Symphony is an elaborate composition in the sonata form, for full orchestra. (64) A suite is one of the old instrumental forms of the seventeenth and eighteenth centuries, which consisted of a series of dances in the same or nearly related keys. In modern music it often approaches symphonic dimensions but remains free as to its individual movements. (65) Ernest Schelling. Alfred Noyes. (66) "Il Trovatore." (67) Robert Schumann. (68) Franz Josef Haydn. (69) Jan Sibelius.

(70) "H. M. S. Pinafore." Sir Arthur

Sullivan. (71) John Philip Sousa. (72) "La Gioconda." (73) A composition for solo instrument (or instruments) and orchestra. It is in the sonata form, more or less symphonic, and intended to display both the resources of the solo instrument and the skill of the performer. (74) "Midsummer Night's Dream." (75) Ambroise Thomas. (76) "Aïda." (77) Vincenzo Bellini. (78) Franz Schubert. (79) Richard Wagner.

(80) Piotr Ilyich Tchaikowsky. (81) "La Sonnambula." (82) Felix Mendelssohn-Bartholdy. (83) Richard Wagner. (84) Anton Rubinstein. (85) "Peer Gynt." Edvard Grieg. (86) Charles Camille Saint-Saëns. (87) The Amati family were celebrated makers of violins. (88) Piotr Ilyich Tchaikowsky. (89) Hans von Bülow.

(90) Piotr Ilyich Tchaikowsky. (91) "Choral Symphony." (92) Charles Camille Saint-Saëns. (93) "The Mikado." Sir Arthur Sullivan. (94) Nikolai Rimsky-Korsakoff. (95) Franz Schubert. (96) The Holy Grail. (97) "Lohengrin." (98) The Csárdás (char-dash). (99) Giacomo Meyerbeer. (100) Stephen Collins Foster.



EAST IN THE WEST, AND WEST IN THE EAST

Here is a strange contrast of musical influences. The picture on the left was taken in Los Angeles, where the Chamber of Commerce is sponsoring a fete to open the Greek Theater in Griffith Park and has asked a group of dignified Japanese residents to play on the *Koto* (harp) and the *Shakuhachi* (flute) the ancient music of Nippon. The picture below, on the other hand shows the first Girls' Orchestra in Tokio to play American "swing music" in a Japanese dance hall.



Bunched Finger Playing

By Hope Kammerer

AUTHOR OF "FIRST AND SECOND PERIOD AT THE PIANO"

WHEN, in normal courses for piano teachers, I first introduced the use of bunched finger playing, I was besieged with such objections as "Surely that will be conducive to a stiff arm;" "Such a type of playing may spoil the *legato*," and so on.

My only reply was, "Try it yourself and find out."

Now, six years later, I notice that all of the objectors are themselves using the bunched fingers with their beginners. Apparently they "tried it," and "found out." They discovered, even as I had done years before, what a wonderful time and trouble saver it is.

Bunched finger playing consists, as its name implies, of playing the whole tune with the same one finger, all the other fingertips being held bunched close to it, for support, thus:



This type of playing has three chief uses:

(1) For the tiny tune-picker. In every community one at some time runs across a child too young to read, too young to control properly the fingers; in other words, too young for the formal study of the piano, but who, nevertheless, appears to be fascinated by the instrument and insists upon picking out tunes for himself. In such a case, the bunched finger type of playing enables the tot to make music for himself easily and comfortably, without the handicap of finger weakness, or the confusion of fingering. This is described further as we proceed.

(2) For the beginning of formal piano study. The bunched finger is the best possible approach to piano playing. It is the quickest, most interesting, and most fool proof way of obtaining good hand position during first attempts at playing.

(3) For a "review exercise" at almost any stage of piano study, when required.

Perhaps some anecdotes and comments, further illustrating these three different uses of the bunched finger, will assist the reader.

The Tiny Tune Picker

NELL was brought to me because she was continually picking out tunes on the piano, and her mother felt something should be done about it. Nell was five years old. As is usually the case with such young pianists, she was using weird and wonderful fingering. The fingers, being too weak to be used on their tips, were held straight and stiff, while the keys were pressed with at least half the length of the finger. In order to have enough fingers to go round, she turned the third over the fifth as occasion demanded, striking with the back of the digit, if you please. So great was the effort, that the playing was accompanied by contortions of Nell's little pink tongue, and in the most difficult portions, her whole body squirmed in sympathy.

This was not the first time I had seen such attempts to make music. Every teacher is familiar with them. Playing that way is a menace to future pianism; bad habits are acquired that are almost

impossible to unlearn. Nell's mother was quite right in being disturbed.

Now Nell was too young for the formal study of piano. (By formal study, I mean consecutive lessons covering a period of years, in regular graded series of instruction, including reading.) But Nell was not too young for informal study of piano; and by this I mean the casual lesson, or short series of lessons, given as required.

First of all, I asked the mother if she had tried to divert Nell's interest to singing; for singing is a more easy, natural and normal method of self-expression for the tiny music lover. Yes, this had been tried, but the child persisted in her efforts to play the piano.

I then examined her nails and had her mother cut them as short as possible. Next I held out my flat hand, and asked Nell to point to the longest finger. The middle finger was indicated.

"Very well, we are going to learn how to play with the middle finger," I said.

We seated ourselves at a table of suitable height. Said I, "Watch what I do. First of all I make a fist; then I rest my arm on the table, so. You do it too." The elbow, the under part of the wrist, and the under part of the fist rested on the table. The fist was placed directly in front of the body, much closer than would be the case at the piano, so she could watch her fingers more readily.



"Now let your fingertips come out from the place where they are hiding, till they touch the table, like this.

"See the little house under your hand? It is a big enough house for even an egg to live in." (One here illustrates with egg, or ball, or whatever is handy.) "See how high your knuckles are?" (Pupils who play the piano are always proud of their high knuckles and the little house under the knuckles.)

"Now notice how many bends your fingers have; put your head down sideways so you can see." We counted out the bends, pointing to them. (A teacher should always point to, or illustrate, everything as she explains it.) "One, the knuckle bend; two, the middle bend; three, the nail bend. Pianists always keep their three bends showing. Look at my hand; have I three

bends now? Have I now?" Here the wrong and right way were illustrated, while the child took much delight in criticizing.

Nell and I then tapped on the table with the longest finger, first of all quite lightly, then more strongly. If the correct position was lost, she was asked to make a fist all over again, and to let the fingertips come out, as she had done at the beginning.

"Do you think you could tap piano keys as nicely as you tapped the table?"

One must be careful to seat the child at the piano in comfortable position, neither too low nor too high. Also, wrist position must be cared for. If held too high, that is to say, higher than the knuckles, then the knuckles are likely to sink in. If too low, then curving of fingers is almost impossible, as they are forced into a flat position.

Often a child finds the best wrist position without instruction, through random movement, instinct, chance, or whatever one chooses to call it. But the safest and quickest way to obtain the easiest wrist position is for the teacher, without any comment, to hold the wrist occasionally at the correct height, namely a little lower than the knuckles, at about the same height as the middle joint. The child readily takes the hint and gradually becomes habituated to the position without help.

If one must err in either direction, the too low wrist is the lesser evil, for the knuckles must, at this stage, be kept high, whatever the cost.

The third finger is, of course, the best with which to start bunched fingering. It is longer than the others, and well padded at its tip. The second and fourth, and even the fifth, can be added at later lessons.

I now ascertained, *sotto voce*, from Mrs. Walker, which tunes the child already knew, and in which key. Selecting the easiest one, I said: "Nell, watch me play this piece with my bunched middle finger. I wonder if you know the name of the piece." With much interest the name was "guessed."

"All right, let me see if you can play it that way too."

Her wrist was gently lifted to position from time to time. If, in the interest of making music, the three bends were lost, there was admonishment, as: "Your hand did not look right." "The little house disappeared." "You lost your three bends"; and so on.

The left hand was given a turn, too.

After the pupil had watched the three bends for a while, I had her *feel* the three bends with her eyes shut, noticing how unpleasant the wrong way seemed, and how pleasantly strong the right way felt.

A few informal lessons, given this way, were enough to insure to Nell sufficient ease and strength for her rote playing; at the same time a correct hand position was building up, which would stand her in good stead later when formal study was commenced. A slight stiffness and tension were noticeable at first, of course, but these soon wore off as use brought with it sureness and naturalness.

The Pupil Begins Formal Study

HERE we have a child of eight years or older. We start him off at his first lesson by playing with bunched third finger, even as we did Nell. But since he is not a tune picker, we do not give him anything so elaborate as a melody to play. Instead, we find him content with the humble scale of C. This good old *do re mi* is familiar to him through his singing lessons in school, and the pupil, finding no difficulties in such a simple tone progression, can readily give his entire attention to hand position.

The position of the wrist, from a horizontal point of view, might well be studied here (as well as the vertical aspect mentioned in connection with the tune picker's lesson.) The elbow should be at all times farther away from the body than the wrist; playing middle C or any other note immediately in front of the body of the performer, automatically places the arm in such a position. If center notes are played first, then the pupil can readily both see and feel the correct position of the arm, and, upon instruction, maintain this position when playing notes farther away from the center. A good exercise is to play middle C with the bunched third finger of the right hand; then jump up to higher C's, keeping the arm in correct position, with the elbow leading. This jumping back and forth is an entertaining game for the eight year old. A corresponding exercise with the left hand would, of course, involve the use of the lower C's.

As mentioned before, the bunched second and fourth finger are used in later lessons. When using the fourth finger, the outward slope of the arm is found by the pupil to give additional strength to what otherwise would be a woefully weak digit.

By the way, when using the shorter fingers, the one in use has to be made longer than the others, these others being pulled up a little out of the way. One of the easiest ways to accomplish this is to let the pupil pull, with his other hand, the finger by its nail joint down to its proper length; the other fingertips remain securely supporting it on either side.



Review. Every teacher knows only too well that, no matter how carefully she has trained her pupils at the start, she must, every so often, wage a campaign for better hand position. Careless habits creep in, and in the course of time one or more of the precious three bends will disappear temporarily. An excellent exercise to bring the hand back to normal is a review of bunched finger playing.

"Try it," yourself, and "find out!"

THE POWER OF IDEAS

Ideas, at best, are seeds. When planted in the proper soil and actively cultivated, they may blossom into things of great importance. One practical idea, gained from reading an authoritative article, may change an entire career.



Francis Scott Key

POET OF THE STAR SPANGLED BANNER

MANY patriotic citizens of the United States believe that our country has no national anthem worthy of the grandeur and might of our nation, one which is suitable for all times and occasions, that interprets our national ideals and aspirations rather than serves as a reminder of an event the animosity of which long ago gave way to brotherly love.

A group of influential and well meaning folk has lately sponsored a movement for a new hymn by the offering of a prize. Now, without claiming any ability to foretell the future or wishing to play the pessimist, it is not too much to say that history tells us that real national anthems have not been born in this way. The lure of the prize has not yet taken the place of the patriotic zeal fanned to a burning heat that has produced those combinations of words and music which have stirred the hearts of nations, as has *The Star Spangled Banner* in our own case. And, fortunately, history is not silent as to the circumstances which gave this inspired song to our Republic.

Up to the outbreak of the "Second War of Independence," in 1812, the snappy air of *Yankee Doodle* was the favorite of the troops. The words of this, however, are without character or dignity and are powerless to kindle the emotions. The lack of something better was deplored for it was remembered to what fervor the people of France had been roused by *The Marseillaise*.

Washington had been invaded and the Capitol burned. The British were concentrating their activities in the vicinity of Baltimore. Their fleet lay in Chesapeake Bay and it was known that an attack on Fort McHenry was impending. Excitement ran high along the whole Atlantic seaboard and every able-bodied man was a soldier, real or potential.

An Inspiring Moment

FAME was waiting just around the corner for Francis Scott Key, whose father had been an officer in the Revolutionary Army and whose ancestors were among the first settlers of Maryland. He was born in Frederick County, August 1st, 1779, and educated at St. John's College, Annapolis. At thirty-five he was well established in the profession of law. Although he possessed unusual literary ability, he did not aspire to see his writings in print. His habit of inscribing lyrics on the backs of envelopes and on scraps of waste paper resulted in most of his verses being lost or destroyed.

Dr. William Beanes, a prominent, elderly citizen had been taken prisoner by the enemy. A delegation of his friends called on Key and urged him to use his influence, which was considerable, to obtain Dr. Beanes' release. Key, who knew him intimately, set out in a small boat under a flag of truce, seeking Lord Cockburn who was in command. Lord Cockburn had made

The Star Spangled Banner

By Anna W. McNeil

With Photographs from the Celebrated Historical Collection of William Thompson

plans for an immediate attack upon the fort and the arrival of Key complicated matters; for, while he was willing to accede to the request, he was afraid that the Americans would divulge his intentions if they were permitted to reach shore. He ordered Key, Dr. Beanes, and a third man, John S. Skinner, who had been appointed by President Madison to conduct negotiations for the exchange of prisoners, to be held until the fort surrendered, which he boasted would be within a few hours.

The trio were aboard the cartel *Minden*, under the guns of the frigate "Surprise," at the mouth of the Patapsco River. The bombardment began in the morning of Sept. 13, 1814. At its height, the wife of Colonel Armistead, defender of the fort, gave birth

to a daughter. Both in honor of the war baby, and because the flag in use hung in tatters from shell fire, a new flag, resplendent with its "broad stripes and bright stars," was hoisted over the fort.

All day and all night, Key and his comrades paced the deck, exposed to the fire of their countrymen but indifferent to their danger. In their intense suspense, they had no inkling as to the outcome of the battle but knew that the loss of life must be heavy and that if Fort McHenry fell the city of Baltimore was doomed. The firing grew intermittent and at last ceased. "In the dawn's early light" they saw the flag still flying in its accustomed place. Key, in a frenzy of patriotism, snatched a letter from his pocket and wrote on the back of the en-



MRS. MARY PICKERSGILL WHO MADE KEY'S STAR SPANGLED BANNER

velope a rough draft of *The Star Spangled Banner*, under the title, *The Defense of Fort McHenry*. His companions of the night's vigil thrilled to the exultant stanzas. As soon as they landed, Skinner rushed to the editor of *The Baltimore American* with a copy, which was published in the next issue of that newspaper.

Having been released on the following morning, Key showed the original to a relative who realized instantly that his was no ordinary poem and hastened with it to the printing office of Benjamin Edes, a captain in the 27th Baltimore Regiment, directing that a number of copies be struck off in the form of handbills for public distribution. The verses were quickly set in type, enclosed in an elliptical border; and each letter of the title was surrounded by a circle of stars.

A National Anthem Is Born

THE scene now shifts to a small, one-story tavern kept by a widow, which because of its proximity to the Holiday Theater, was a favored resort of actors. A number of men had congregated there to prepare for daily military drill, when Captain Edes arrived with a copy of the poem hot from the press, and, explaining the circumstances, he read it to the cheering crowd. It was thrust into the hands of Ferdinand Durang, a popular young actor-vocalist, with the command that he should sing it.

Durang hurriedly turned the pages of a convenient volume of flute music, hoping to find some melody that could be adapted to the rhythm. He came across an old English song, *Anacreon in Heaven*, which answered the purpose. Springing upon a table he sang "wildly well." The demonstration which followed was deafening. Key fully approved the choice; and for many days it was sung at every performance in the Holiday Theater. The city was charged with its magnetism, and the names of Francis Scott Key and Ferdinand Durang were on every tongue.

The National Intelligencer of Washington, for January 6, 1815, displays this advertisement on its editorial page: *The Star Spangled Banner* and *Ye Seamen of Columbia*, two favorite patriotic songs, this day received and for sale by Richards & Mallory, Bridge Street, Georgetown.

Light has been thrown on the mystery of *Anacreon in Heaven*. In the second half of the eighteenth century a jovial society, known as the Anacreonites, flourished in London. Its meetings, held at "The Crown and Anchor" in the Strand, were frequented by celebrities including Dr. Jenson, Boswell, and Sir Joshua Reynolds. The president of the society, Ralph Tomlinson, wrote the words of the oddly titled song; and the music was composed by John Stafford Smith, sometime between 1770 and 1775.

(Continued on Page 480)



HOME OF THE STAR SPANGLED BANNER

Tradition says that the first American flag was made by Betsy Ross, in a house on Arch Street (between 3rd and 4th), of Philadelphia; but the banner of Ft. McHenry, which inspired Key to write our National Anthem, was made by Mrs. Mary Pickersgill and her daughter, in Baltimore, Maryland

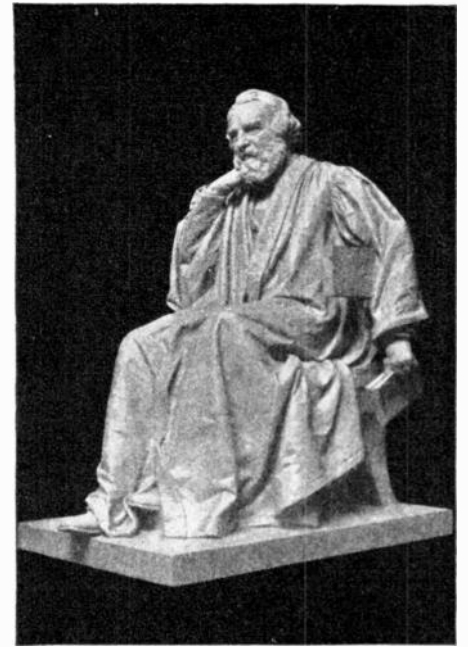


OLE BULL

Longfellow's Influence on Musical Composition

By William Hastings

Longfellow ranks with Goethe, Tennyson, Heine and Kipling, among the poets whose works have appealed to composers as song texts.



HENRY W. LONGFELLOW

AMONG THE POETS, whose lines are most often used for musical setting, Longfellow ranks with Goethe, Heine and Tennyson. His *Stars of the Summer Night*, like Heine's *Thou Art So Like a Flower*, has been so treated times without number.

I stood on the bridge at midnight! How often have we heard this poem quoted and versions of it sung? It is just one of the many well known poems by Henry Wadsworth Longfellow, which have been set to music; and one will find, merely by examining song collections, musical dictionaries and other books on music, that almost every one of his more popular poems has been given at least one musical setting, and often several of them. There have been written and publicly performed at least three operas, three cantatas, two overtures, four tone poems, eleven songs, and two symphonic suites, to "The Song of Hiawatha" alone. Such outstanding composers as Elgar, Sullivan, Buck, Balfe, Pintschi, and Nevin, have composed works derived from Longfellow poems.

By actual count, more of Longfellow's works than those of any other American author have been used musically; and it is fitting that he should be so well represented in this field, because he was himself greatly interested in music. Extracts from his journals and letters, as well as passages from poems, could be quoted by the page. "Music is the universal language of mankind," he once wrote; and again,

*"Music is the Prophet's art;
Among the gifts that God hath sent,
One of the most magnificent."*

From his childhood onward, music had always an active part in the atmosphere of Longfellow's home life. As a youth, and as a mature man, he frequently attended concerts. In his journal are several references to Beethoven, which show that the poet was particularly fond of this master's music.

In a letter dated November 23, 1880, Longfellow tells a friend of his reactions to Wagnerism:

"I confess, I like the music of the past better than the music of the future. At present, we are ground between the upper and nether millstones of the two; and rather a pleasant grind it is, after all. The other night I went to hear Boito's 'Mefistofele'; very powerful, but wild and weird beyond conception. Boito, you know, is called the Wagner of Italy."

And Melts in Tears

A GOOD picture of Longfellow's genuine feeling for music is given by one of his friends, Mrs. J. T. Fields, in her reminiscences. During an intimate gath-

ering at her home, at which Longfellow was present, one of the guests sang a number of songs, including a setting of Tennyson's *Break! break! break!* The author writes that "it was very solemn, and no one spoke when he had finished, only a deep sob was heard from the corner where Longfellow sat. Presently the singer gave us another and less touching song; and, before he ceased, Longfellow rose and vanished from the room, in the dim light without a word."

Another of Longfellow's friends was Ole Bull, the noted Norwegian violinist and composer, who is mentioned several times in the poet's letters and journal. One entry, dated December 4, 1855, records a visit Ole Bull made to his Cambridge home; when there was music, and Ole Bull played and chanted old Norse melodies, which Longfellow thought were "very striking."

A Formidable List

OF ALL of Longfellow's poems, "The Song of Hiawatha" has appeared most often in musical settings. Samuel Coleridge-Taylor's cantata trilogy, entitled respectively "Hiawatha's Wedding Feast," "The Death of Minnehaha" and "Hiawatha's Departure" (1898-1900), is perhaps the best known. His "Hiawatha Sketches" are for piano and violin.

Other settings of this poem include—
Cantatas: "Hiawatha" (1882-1889) by Fred H. Burton; "The Farewell of Hiawatha" by Arthur Foote; and "The Death

of Minnehaha" (described as "an Indian Pastoral for male chorus, soprano and tenor solos, with accompaniment for piano, harp, flute, celesta, and tympani") by W. Franke Harling.

Overtures: *Hiawatha* (1900) by Rubin Goldmark; and *Hiawatha* by Ernest R. Kroeger.

Recitation with musical setting: "Hiawatha's Wooing, Op. 20" (1904) by Rossetter G. Cole.

Songs: *Westward*, by Cecil Burleigh. *Give Me of Your Bark, O Birch-Tree*; *Pau-Puk-Kewasis' Beggar Dance*; and *Take Your Bow, O Hiawatha*; by Carl Busch. *The Death of Minnehaha*, by Frederick S. Converse; *Hiawatha's Sailing*, by Arthur Farwell; *Scenade*, by L. Selle. By Bessie M. Whiteley we have, *Ewa-Vea*; *Wah-Wah-Taysee*; *By the Shores of Gitche-Gumee*; and *Then the Little Hiawatha*.

Symphonic Suites: "The Song of Hiawatha" (1930) by Robert Braine; and "Before the Door of the Wigwam" by Theodore Stearns.

Tone Poems: *Hiawatha's Vision*, and *The Song of Chibiabos*, by Carl Busch; *The Song of Hiawatha, Op. 18* (1894), by Louis A. Coerne; and *Hiawatha* (1908), by Victor Kolar.

Among Longfellow's other narrative poems, the following musical versions have appeared:

"The Wreck of the Hesperus": cantatas by Thomas Anderton (1862), Arthur Foote (Op. 17, 1888), Hamish MacCum, and

Charles W. Mills; songs by J. Blockley, J. L. Hatton, and Ferdinand L. Dunkley; a symphonic poem by Frederick Zech (1909).

"The Courtship of Miles Standish": operas by Charles Frederick Carlson, Francesco Fanciulli (entitled "Priscilla, the Maid of Plymouth," 1901), and Harriet Ware; operetta by Thomas W. Surette (entitled "Priscilla, or the Pilgrim's Proxy"); opera comique by Henry P. Eames (entitled "Priscilla"); overture by H. B. Pasmore ("Miles Standish").

"The Golden Legend": cantatas by Dudley Buck (1880), Henry E. Hodson (1881), Sir Arthur Sullivan, and George E. Whiting; overture by Henry Gadsby.

"Evangeline": cantatas by Mary A. V. Gabriel, and Charles Gilbert Spross; opera by Otto Luening (1932); tone poem by Cecil Burleigh (1929).

"Paul Revere's Ride": cantata by Carl Busch; work for male chorus by Dudley Buck; symphonic poem by Gerald Tunning; work for voices and orchestra by Henry Holden Huss (entitled "The Ride of Paul Revere").

"The Skeleton in Armor": cantatas by Arthur Foote (Op. 28, 1893); George E. Whiting (under the title, "The Tale of a Viking," 1879); symphonic poem by Joseph Holbrooke (title, "The Vikings, Op. 32"); and symphonic poem, with chorus, by Richard Boughton (1898).

"The Saga of King Olaf": cantatas by Dudley Buck ("King Olaf's Christmas"), Carl Busch, and Sir Edward Elgar ("Scenes from the Saga of King Olaf, Op. 30," for soprano, tenor and bass soli, chorus and orchestra).

"The Masque of Pandora": one-act opera by Eleanor Everest Freer; light opera by Cellier.

"The Nun of Nidaros": choral works by Dudley Buck and by Daniel Protheroe.

"The Village Blacksmith": cantata by W. H. Neidlinger; songs by D. A. Warden and W. H. Weiss.

"The Black Knight": oratorio by Sir Edward Elgar (1893).

"King Robert of Sicily": recitation with musical accompaniment by Rossetter G. Cole.

"The Norman Baron": work for chorus and orchestra by F. W. Wadely.

Songs, Mostly of the Heart

ALTHOUGH these narrative poems have been given more varied and more ambitious settings of music than many of Longfellow's lyrics; still, in sheer numbers, the shorter lyrics far outdistance these more ambitious works. *Stars of the Summer Night* is the text of at least fourteen art songs; *Beware, The Rainy Day*, and *The Sea hath Its Pearls*, of nine each; *Good Night, Good Night, Beloved*, of



THE LONGFELLOW HOME AT CAMBRIDGE, MASSACHUSETTS

seven; *A Psalm of Life*, of six; and so on down to many which have been used but once by composers.

An alphabetical list of songs on Longfellow's lyrics is given (complete so far as information has been available):

Aftermath; by Francis Boott.
Afternoon in February; by John Pike Hullah.
Alike are Life and Death; by Johan C. H. Rinck.
Allah; by George W. Chadwick.
All are Sleeping, Weary Heart; by Henry Bickford Pasmore.
Angel and the Child, The; by Virginia Gabriel.
Arrow and the Song, The; by M. W. Balfe, J. Blockley, S. C. Colburn, George Henschel, J. V. O'Brien, and Ciro Pinsuti.
Belfry of Bruges, The; by P. T. Miersch.
Bells, The; by J. L. Hatton.
Beware; by M. W. Balfe, H. M. Dow, J. Farmer, H. F. Gilbert, Charles Gounod, J. L. Hatton, C. Moulton, J. E. Perring, and W. E. Thayer.
Bridge, The; by Mrs. Maria Lindsay Bliss, Lady Carew, and A. Landon.
Brook, The; by A. D. Volpe.
Brook and the Wars, The; by J. L. Molloy.
Booklet, The; by Boott.
Catacha Wine; by W. H. Dempster.
Carfax, The; by T. Anderson, S. Glover, and Unknown.
Daybreak; by W. M. Balfe, Sidney Homer, M. Lindsay, G. W. Marston, J. C. D. Parker, and F. Way.
Day is Done, The; by W. M. Balfe.
Dead, The; by Van Antwerp.
Decoration Day; by John Aegidius Geyer.
Down the Dark Future; by Edvard Grieg,

and Sir Arthur Sullivan.
Dream of Summer Night; F. Paolo Tosti.
Excelsior; M. W. Balfe, F. Berger; J. Blockley, S. R. Glover, and M. Lindsay.
Footprints on the Sands of Time; by A. W. Titus.
Footsteps of Angels; by W. R. Dempster, and F. Romer.
God of the Earth; by H. F. Hemy.
Good Night, Good Night, Beloved; by M. W. Balfe, C. W. Coombs, L. Deenza, Frank L. Moir, E. G. Monk, Ethelbert Nevin, and Ciro Pinsuti.
Green Trees Whispered Low and Mild, The; by M. W. Balfe, and J. Blockley.
Hark, Hark, Pretty Lark; by L. V. Saar.
Hemlock Tree, The; to a German air.
Holy Spirit, Truth Divine; by L. M. Gottschalk.
Hymn to the Night; by S. Glover.
I Heard the Bells on Christmas Day; by Alfred Herbert Brewer, Frederick Field Bullard, J. B. Calkin, Ralph Dunstan, and J. L. Hatton.
I Martins Am; by C. W. Cadman.
Indian Lullaby; by Walter H. Aiken.
In Memoriam; by Otto Dresel.
It is not Always May; by Charles Gounod.
It was Fifty Years Ago; by J. L. Hatton.
January; by W. B. Olds.
Mandoline; by P. A. Rivarde.
Morning Song; by V. Cirillo.
My Lady Sleeps; by G. W. Marston.
My Lost Youth; by Reginald C. Robbins.
Night is Clear and Cloudless, The; by Francis Boott, and J. L. Hatton.
Old Clock on the Stairs, The; by Dolores.
Open Window, The; by Sir Alfred Scott Gatty.
Psalm of Life, A; by J. Blockley, G. W. Hewitt, F. H. Hodges, C. K. Langley, Henry Thomas Smart, Mary Knight Wood, and an Old Tune.

Rainy Day, The; by Sir Joseph Barnby.
A. H. Behrend, J. Blockley, W. R. Dempster, Robert Goldbeck, J. L. Hatton, H. B. Pasmore, E. Rudersdorf, and Sir Arthur Sullivan.
Reaper and the Flowers, The; by M. W. Balfe, Luther Orlando Emerson, J. W. Hobbs, Felix Mendelssohn, and J. R. Thomas.
Resignation; by J. E. Gould.
Sad Heart, O Take Thy Rest; by Virginia Gabriel.
Sea Hath Its Pearls, The; by J. W. Bischoff, Charles Gounod, F. Lichner, O. C. Merrill, J. C. D. Parker, Ciro Pinsuti, Berthold Tours, S. P. Warren, and B. E. Woolf.
She is Fooling Thee; by composer unknown.
Ship of State, The; by composer unknown, to a German air, and by C. K. Langley.
Ships That Pass in the Night; by Arthur Foote.
Sing We Now Our Hymns of Gladness; by Percy Lee Atherton.
Snowflakes; by Frederick H. Cowen, and Henri W. Ruffrok.
Stars of the Summer Night; by M. W. Balfe, Francis Boott, C. H. Compton, S. Glover, J. L. Hatton, H. Kleber, Ethelbert Nevin, Alfred H. Pease, L. A. Sandford, Berthold Tours, Earl Towner, Isaac B. Woodbury, and two other versions by unknown composers.
Summer Days are Come Again, The; with traditional air.
Summer Parting Hymn; by Mrs. Carrie Bell Adams.
Suspiria; by Johan Gustav Emil Sjogren.
Three Singers; by B. Tours.
Thy Remembrance; by Frederick H. Cowen.
To Be Near Thee; by F. Gilder.
To Stay at Home is Best; by A. Cate, and E. S. Phelps.
Trust Her Not; by M. W. Balfe.
Uplidee; by composer unknown.
Voice of Christ, The; D. A. Warden.

Waning, The; by Carl Deis.
Weariness; by L. Bolton.
Weary Hours, The; by W. H. Neidlinger.
We Feel Thy Calm; adapted to air by Haydn.
Wine Song; by C. R. Adams.
Winter; by T. Tertius Noble.

In addition, one might mention Carl Eppert's symphonic poem based on Longfellow's translation from Goethe, "Wanderer's Night Song" (1931). Other items are three song cycles to Longfellow poems by Sidney Homer, Clarence Lucas, and Elizabeth Philp.

All of these songs, of course, have not achieved the same degree of critical and popular acclaim; but many of them have made a consistent appeal and are still in demand. If one were selecting a program of songs to Longfellow poems, those which have met with the most outstanding and continued success are: *Snowflakes*, by Frederick H. Cowen; *The Arrow and the Song*, by Ciro Pinsuti; *Onaway! Awake, Beloved!* from "Hiawatha's Wedding Feast" by Samuel Coleridge-Taylor; *Good Night, Good Night, Beloved*, by Ethelbert Nevin; *The Day is Done*, and *Excelsior*, by Michael W. Balfe; *King Robert of Sicily*, by Rosseter G. Cole; *I Martins Am*, by Charles Wakefield Cadman; and *Winter*, by T. Tertius Noble.

America

A National Anthem Which Finds Lodgment in the Heart of Every True American

By Frank Willard Kimball



SAMUEL FRANCIS SMITH

Ye who would make laws for the people; let me write their songs.—Beranger.

More than a century has elapsed since the words of the song we know as *America* were given to us by the Rev. Samuel Francis Smith; and, while there is a bit of uncertainty as to the origin of the melody, it is probably one of the most cherished national anthems of which civilization has any record.

The air was used by other countries long before our American Independence; and the English *God Save the King* made it known throughout Christendom. Another familiar version is the German *Heil dir am Siegerkranz*; whilst both Switzerland and Denmark also sing the same strains. It has been said that "The Germans got it from the Norsemen, who probably had heard it sung by the Finns, who most likely captured it from the Huns, who doubtless brought it from Asia when they overran Europe." This claim, however, is rather seriously dimmed by traditional mists; and it is now generally recognized that the present version of the melody is the product (more or less original) of Henry Carey (1685-1743), a well known British musician of his day and composer of the still popular *Sally in Our Alley*. He wrote it to words in commemoration of the capture of Portobello by Admiral Vernon in 1739. There is also a

less well authenticated claim that the music was written by John Bull, organist to King James I in 1607.

This song, under the title of *God Save Great George, Our King*, was first heard in 1740, at a dinner party in celebration of Admiral Vernon's victory. Henry Carey was the singer, and, in responding to the tremendous ovation which greeted him and the song, he allowed it to become known that he had been the author of both the words and music—a claim which late research has not been able to authenticate beyond a small doubt.

The melody is one of great virility, having become almost a folk song of the world. Beethoven used it in his "Battle Symphony"; von Weber used it as the thrilling final climax of his *Jubel-Overture*; and it is said to have inspired Haydn to compose the *Austrian National Hymn*.

At the time of the adaptation of *America* to this melody, in 1832, the future Dr. Smith was still but a student at Andover Theological Seminary. He was twenty-four years of age, had graduated at Harvard where he attracted attention as a linguist, and had been Professor of Modern Languages in Waterville College, Waterville, Maine, now known as Colby College. He was later to be the author of other hymns (religious in character), among which is *The Morning Light is Breaking*. He for many years served as a Baptist minister; from 1842 to 1848 he was editor of the *Christian Review* of Boston; and from 1854 till 1869 he edited the American Baptist Missionary Union.

Dr. Smith was a linguist by nature; in his maturity he read fluently fifteen languages; and at eighty-five he began the study of Russian. It was while he was a student at Andover that Lowell Mason, already widely known as organist and composer, asked him to make translations or supply new texts for some school books which his friend, William C. Woodbridge of New York, had brought to him from Germany. In February, 1832, while glancing through these books, he was attracted to one tune in particular. He noticed that the words were of a patriotic character, and he relates, "I was instantly inspired to write a patriotic hymn of my own. Seizing a scrap of waste paper, I began to write, and

in half an hour, I think, the words stood upon it substantially as they are sung today. I did not share the regret of those who deem it an evil that the national tune of Britain and America is the same. On the contrary, I deem it a new and beautiful tie of union of the mother and the daughter. I did not propose to write a national hymn. I did not think that I had done so. I laid the poem aside, and nearly forgot that I had made it. Some weeks later I sent the song to Mr. Mason and on the following Fourth of July he brought it out at a children's celebration in the Park Street Church, Boston."

The original manuscript is now a treasure of the Library of Harvard University, to which it was bequeathed in 1914, by Dr. Smith's son. In accepting the gift, W. C. Lane, the Harvard Librarian, wrote, "This is one of the most precious bits of original manuscript which any American library could desire to own." From both a sentimental and a patriotic viewpoint, it certainly ranks among our nation's most precious documents.

America, as written by Dr. Smith, contains eight stanzas; but the fifth and sixth of these were prepared after the original poem had been published. They were discovered by the Office of Education of the Department of the Interior, and are:

Our glorious Land to-day
 'Neath Education's sway,
 Soars upward still,
 Its halls of learning fair,
 Whose bounties all may share,
 Behold them everywhere
 On vale and hill.

Thy safeguard, Liberty,
 The school shall ever be;
 Our nation's pride!
 No tyrant hand shall smite
 While with encircling might
 All here are taught the Right
 With Truth allied.

Another verse written by the author, in 1889, for the *Chicago Daily News*, and entitled the "Centenary Stanza," follows:

Our joyful hosts to-day
 Their grateful tribute pay—
 Happy and free—

After our toils and fears,
 After our blood and tears—
 Strong with our hundred years—
 O Lord, to Thee.

Doctor Smith was born in Boston in 1808 and died November 16, 1895. In the language of Oliver Wendell Holmes, who was his classmate in Harvard,

"The hymn will last as long as the country."

* * * * *

A Double Purpose Exercise

By Alice M. Steede

IN THE earlier lessons it is time well spent to have the pupil to identify the lines and spaces, as a part of his daily practice.

Left to himself, the pupil will doubtless give a vicious poke at the note, which results in a harsh, ugly tone. He must be trained to raise the hand, by raising the wrist, so that the fingers may dangle loosely, and then to play the required note with a down stroke with the weight of the arm balanced on the finger in use, at the same time that the wrist descends with the key.

As soon as the note sounds, the wrist and arm should rise and move into position for the next line or space to be found and played. Meanwhile he should recite, 1st line, E; 2nd line, G, and so on until he has played the 5th line, F. He then should stretch an octave downwards from this note. Even small children can do this and are proud of the ability. This, of course, brings the hand to 1st space, F. The spaces now should be similarly played with the accompanying recitation.

The lines and spaces of the bass staff should be now played similarly by the left hand.

This exercise is popular with children and is a valuable aid not only in sight reading but also in tone production, as pupils soon learn that the first note of a phrase is best played with a modified form of the arm weight touch.

Making Friends With the Wrist

An Important Phase of Pianoforte Playing

By Harold S. Packer

SO OFTEN we consider a stiff wrist an enemy when, in reality, it is as friendly as we allow it to be. For a stiff wrist, in the greatest number of normal cases, is a natural state of affairs brought about by an indiscriminate use of muscular tension among the various muscles of finger, hand, and arm, with those of the wrist. To illustrate this point, let us suppose that we are to pick up, in turn, with our fingers, various weights of approximately six ounces, one pound, and two pounds. We can, providing we carefully discriminate from a muscular point of view, quite easily pick up the six ounce weight without any appreciable tension at the wrist, but when picking up the other weights our wrist muscles will quite naturally come to the assistance of our finger and hand muscles, owing to the inability of the latter to fulfill these tasks unaided, and the wrist will be in a higher state of tension. In many cases a stiff wrist is simply a case of misplaced muscular tension. In other words the sufferer tries to pick up six ounces with the use of the strength necessary to lift one pound or two pounds, as the case may be.

In playing the piano, when we complain of a stiff wrist, we more often have a parallel state of affairs; and there is little wonder that agility and flexibility are impossible when there is so much useless waste of strength.

On the other hand we still have exponents of the harpsichord—an instrument which required little muscular endurance to play, owing to its thin tone and lack of hammers—who unknowingly continue to teach pupils to maintain a loose wrist in piano passages demanding great tonal intensity. Obviously those pupils, wishing to play *ff* scale passages when finger and hand muscles are at the highest state of tension, will find that, unless they mentally allow the wrist to assist the finger and hand, it will stiffen to an abnormal degree owing to its lack of conscious use; for we cannot change the natural order of things without producing trouble mentally and physically. There is no doubt, as will be pointed out later, that the wrist, providing it is given a proper place in the muscular scheme, can be relieved to a large extent. Furthermore, it is possible to have a flexible wrist in passages demanding the ultimate degree of muscular tension, but not a loose one, except where little or no tension is required from the finger and hand muscles.

Freeing the Wrist

THE wrist muscles control at this joint the up and down and lateral movements of the hand; and, since practically all of the important muscles relating to the finger and hand pass over and under this area, it is an easy matter, especially with the untrained pupil, for difficulties, with which we shall deal later, to take place at the wrist, among these muscles. A great many of these, however, will not take place if we carefully ascertain key resistance.

To feel the key is the first step in piano playing; for this is the door to muscular discrimination. We are unlikely to experience stiffness at the wrist if we listen carefully before, during, and after tone production, and are content at the outset to play

pp; for our fingers will be adequately strong to produce this degree of tone without any great assistance from the wrist muscles. If we then proceed very gradually to build up our tone with our fingers, from *pp* to *ff*, testing frequently for wrist flexibility, we can make the wrist of the greatest assistance to us and avoid stiffness at this joint.

A simple test for wrist freedom is that of moving the arm up and down at the wrist, making sure meanwhile that no down arm pressure is felt on the key-beds, and only sufficient pressure of the fingers to keep the keys depressed. It is necessary that these movements be introduced between tones or groups of tones; as it is apt, in the case of beginners at the instrument, to cause the erroneous habit of moving the arm up and down at the wrist, for every note of a scale passage, to the detriment of rhythm and agility. As a test, however, it will eliminate stiffness caused through down arm pressure and aid the pupil to discriminate, from a muscular point of view, when using finger and hand muscles.

We are decidedly unfriendly towards our wrists. In fact we quite often give them the entire blame, when possibly some other factor in our muscular makeup is not functioning. Take for instance the weak nail joint or first phalanx of the finger.

The hand in the five-finger position on the keyboard is shown in Illustration 1, with the finger caved in.



WEAK PHALANX

Its correct position is indicated in Illustration 2.



STRONG PHALANX

How many of us stop to consider the tremendous amount of trouble this little joint will cause us when we allow it to break in during key depression? Our poor wrists, no doubt, get the blame for this weakness or laxity in the joint, which is the most important factor in piano playing, since it is the first joint to reach the key. If it breaks down we can expect the wrist to step in and assist this weaker member. It does so of course in the friendliest sort of spirit and the result is misplaced tension. A little exercise on these joints every day will work wonders and often eliminate wrist trouble.

A simple exercise in which the fingers, after they have been placed in a completely flat attitude on the black keys, are drawn slowly and vigorously, one at a time, tip inward, to a bent position, will develop the muscle responsible for this joint, the *profundus digitorum*, and the joint will look after itself without help from the wrist.

In Illustration 3 we see the fingers in a flat attitude on the keys.



FINGERS IN FLAT ATTITUDE ON BLACK KEYS

The fingers in their bent position, after the pull, will be seen in Illustration 4.

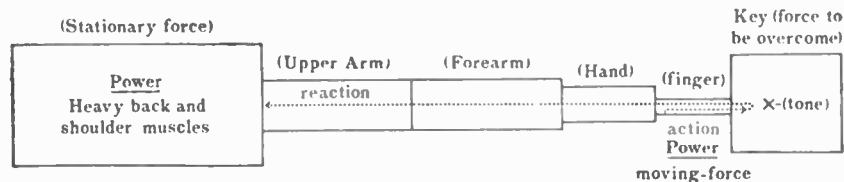


ILLUSTRATION 4

One word of advice: Make sure that the joint comes out at the commencement of the pull; this is important, for the exercise will have no value if the joint is kept caved in during the pull.

We must have fingers (hands and arms also for that matter) that will act with precision; that is, they must descend and ascend without excess movement. So often the fingers are allowed to lie inertly upon

Ex. 5



the keys, and then we attempt to lift and lower them in rapid passages without any thought of direction or preconceived tone in our minds. Little do we realize how much of effort is wasted when the fingers are allowed to act in this manner, for we not only fail to secure a good tone but we also render the fingers incapable of moving quickly, by attempting the impossible, that is, a complete relaxation between rapid movements. Along with this we obtain but a frail tone in the *forte* passages and stiffen the wrists; for during any species of movement there are three types of muscles—the prime mover, antagonist, and synergic—which must coöperate. When the prime mover, the muscle mainly responsible for the action, is in force, the antagonist, the opposing muscle, acts to control the prime mover, and the synergic, other muscles, closely associated with the

former, steady both. Stiffness is caused by all three types of muscles pulling equally against one another and thus producing incoördination. To illustrate this, the ordinary pulley will serve. When we pull on one rope the other rope slips over the pulley to permit movement and control the action. To stop movement we would only have to pull equally on each rope and thus block the pulley.

Organic Coöperation

FROM the finger tip to our backs we are so constructed that every joint is made to assist in the production of tone. Let us consider what should happen when we depress the key with precision in finger touch. In the first place, there must be thought as to the tone desired; for what purpose would there be in putting the key down without musical intent? The key is depressed, let us say, to insure a full, round, resonating *forte* tone, to the key-bed. Of course the tone is made a fraction of a second before we reach the bottom of the key; but we have the next sound to consider, for in *legato* touch the fingers act like our feet in walking. At the moment we make the sound, the resistance of the key, the force we are overcoming, reacts back towards whatever joint is in use, according to the force expended by the finger, and assists in the creation of tone. If we do it correctly we will fix, or tense our shoulder and back muscles to such an extent that the strain will be taken off the elbow and wrist; and therefore we will be able to play with our finger and produce a tone equal to the quality that we would obtain if we used arm touch. The nice part of it is that we do not have to do this by conscious effort, for nature has so provided that by upper arm resistance we obtain a full, round, resonating tone without the least push on the part of the arm. But what is best about it is that the wrist is relieved of a great deal of work which would cause it to become stiff and tired. The diagram of Illustration 5 will explain this principle.

We must consider the value of weight,

for a discreet use of weight will relieve the arm, from the shoulder to the wrist, of considerable tension and therefore will make it possible for the muscles responsible during hand and finger touches to work without antagonism from the muscles controlling the arm. The forearm must be kept in a poised, balanced state. Weight acts in exactly the same manner as water from the faucet of your kitchen sink. If water is wanted one simply turns on the faucet and gets whatever quantity is desired. If weight is desired to act in the fulfillment of tone, the finger, hand or arm is depressed, as required and the trick is done. However one need not be told that a frozen pipe will permit no water to run, nor that a stiff shoulder, elbow, or wrist will not allow the least vestige of weight. So we must not blame friend wrist for our inability to grasp the principles of weight.

The wrist has been so long looked upon as the worst of enemies that we often fail to consider that the possibilities of leverage are concerned here. So often the wrist is allowed to fall and rise as a matter of course and make quite useless movements. By fully realizing the principles of leverage, our wrists may be made to help when we employ finger, hand, and arm touches. When the wrist is lowered during finger touch, the finger acts in the nature of a tack-lifter.

First the tack-lifter will be placed in position to draw the tack.

Then we see it after the tack is lifted.

Then, when we raise the wrist during this touch, the finger acts like a can-opener of the old style.

During hand and arm touches leverage again plays a vital part. In the first case the hand is the lever and in the second case the arm. The tack-lifter and the can-opener movements are the same in principle only the size of these tools has increased.

Both a tack-lifter and a can-opener must do the work consigned to them, otherwise they would be promptly discarded. In a like fashion these selfsame movements at the piano must serve a useful purpose in the making of sounds. You see we can make friends with our wrists if we but understand and apply these movements with musical intent. Besides we must consider the art of phrasing and apply these principles of leverage with the greatest muscular discrimination, otherwise we shall fail to deliver our phrases as the composer intended and lapse into a habit of making toneless movements in a like manner with that of the goldfish which opens and shuts its mouth without saying anything. For the present, however, during finger touch leverage plays an important part, for by these means we are able to keep the wrist in exactly the right degree of flexibility and to distribute weight as required to each finger.

Now that we have discussed the possibility of maintaining a flexible wrist during finger touch, let us consider how the same can be done during hand and arm touches.

With the hand the most important thing to be remembered, if we intend to be on friendly terms with our wrist, is to keep the fingers still and strong enough to support the force and weight applied to them. If we move our fingers too much we may expect trouble at the wrist. Besides, it goes without saying that the arm also must remain sufficiently fixed, otherwise the touch will not be hand touch but arm touch. If the fingers move we attempt to do two things at the same time, each of which acts as a detriment to the other. No one would attempt to walk up the stairs and down at the same time. Yet, when we allow our fingers to move during hand touch, we attempt to do precisely the same thing and in consequence make a mortal enemy of our wrist. Keeping the fingers

sufficiently still and strong is an easy matter, if we experience the correct muscular principles. If the fingers refuse to keep still, simply prop them, each in turn, with the thumb of the same hand; and, if the thumb will not keep still, prop it with the second finger until a free and easy movement of the wrist is obtained; then take away the props. Suppose the arm refuses to keep still or to remain in that poised, balanced state which is necessary if we wish to avoid a tightening of the wrist at this stage; let it rest in the palm of the other hand in a relaxed condition and then by degrees, once the hand movement is free and well timed, bring it to a point of self-balance, and the prop will be unnecessary.



ARM RESTING ON OTHER HAND, WITH THIRD FINGER DROPPED

When this phase of hand touch has been accomplished, the wrist may bend without difficulty, when employing the tack-lifter and can-opener movements; but the touch must be sensed as hand touch and not as arm touch.

One word about arm touches, for during these touches the wrist seems to get more than its share of abuse. As in the case of the former touches the wrist must be allowed to take a useful part. So often it plays no part by remaining stiff, with the result that a strained wrist and neuritis follow. When employing the drop arm touch the muscles of the hand and wrist must, through necessity, gauge the exact amount of muscular tension demanded for the tone required, and must with a slight movement, which will be adequate in most cases, assist the arm, in the tack-lifter style, during tone production; otherwise the tone produced will be hard and metallic and the wrist will receive unnecessary damage. In the case of the up arm touch, which is simply a lunge of the arm in can-opener style, at the keys, the hand and wrist muscles must again assist the arm in order to produce discrimination in tone control.

Certain it is that, if we give these matters deep consideration, we will have a great friend in the wrist that will do everything to assist us in our interpretations, by enabling us to master some of the muscular difficulties concerned in piano playing. Let us start to-day in making friends with the wrist.

Playing "Pa" To Sleep at Three A. M.

By Hazel Ditz Brown

LITTLE do parents think, when giving music lessons to their children, of the varied practical turns this knowledge may later serve.

This was vividly impressed upon my mind when last week I was in the home of one of my pupils. The mother studied the piano for eight years, as a child. She says she still loves to stop in the middle of dish-washing, to dry her hands, to play a tune or two on the piano, and then to finish the dishes, which she always does to the accompaniment of hummed old songs.

In the midst of our conversation she broke in with "Now, Mrs. Brown, what do you suppose I have been doing at three o'clock in the morning? Give a

guess. I'll give you three chances."

Of course I was stumped and so urged her to tell what she might be doing at this unearthly hour.

"Well," she assented, "I am up at three of the morning and playing the piano by the hour for my husband. So sleepy am I that it sometimes seems that I can't keep my eyes open; but, you see, my husband is doctoring for mental trouble. His work is very trying, with seven hours of close application while sitting on a high stool, every night. When he comes home he likes me to play, for the music soothes him so that he can sleep."

Now is it not grand that years ago she was preparing for this loving service to a devoted helpmate?

Old Foggy made his first bow to readers of THE ETUDE in his "Chat" which ran:

"Color in Piano playing"—A Symphony in Odors—"Nocturnes in yellow, à la Whistler"—"Etudes in Scarlet"—velvety touches or violet-tinted tones, and so on and so on rambles the literature, or rather the extravagant high-strung nonsense that passes for musical literature, and makes the old-fashioned among us throw up our hands with holy horror. I once spoke of the Reverend Dr. Haweis and his remarks on the subject of Symphonic Fireworks. The gentleman, it will be remembered, said he saw no absurdity in the idea that some day a pyrotechnical Beethoven or Wagner would compose mighty symphonies in color, that by some method, now unknown to us at present, ideas could be expressed by a massing of pure colors alone, independent of form altogether. This sounds like the raving of pure lunacy, but it is no more insane than the attempts of many composers of to-day, who seek to express definite thoughts by means of one of the most indefinite of arts—music.

"I was much amused at an article by Arlo Bates, a poet and one of Boston's literary lights, in a recent number of the *Scribner's Magazine*. He gravely informed his readers that, as far as the sense is concerned, song composers might as well substitute nonsense for verse, forgetting all the while that the music of the song (I mean of course a masterpiece) grows out of the words, and the composer derives his inspiration from the poet; of course adding new beauties to the poem.

"Fancy, for example, if Robert Franz, instead of taking one of Heine's or Lenau's lovely lyrics, had selected, instead, Lewis Carroll's clever nonsense, the 'Jabberwock.' The writer also said that the day was not far off when the human voice would be used as a pure instrument for its tonal color and without words at all! Isn't this all dreadful stuff—this perpetual encroachment of one art on another? The literary musician or the musical literary man is a

product of the nineteenth century, and is a curious mixture that defies analysis. However, in justice to the recent attack on Mr. Huneker's article in the *May ETUDE*, by an unknown writer in *Kunkel's Musical Review*, it is only fair to say that the writer never claimed a definite scale of correspondence between color and tone, despite the interesting and conclusive experiments of M. Chardon, the director of the famous tapestry works at Gobelins, France, who demonstrated beyond doubt the analogies of color and tone. Even heat possesses tone, as the chemical tubes, a well-known experiment in chemistry classes, prove. The connection of the lenses is a delicate topic and is out of place, but the theory of color in music is not so absolutely far-fetched.

"Alfred Tonellé, a gifted writer, once very aptly remarked, that if the 'young man of Urbino (Rafael) had sung, he would have sung the melodies of the young man of Salzburg (Mozart),' which is a very delicate way of putting it. There are resemblances in Painting and Music, and not purely fanciful ones either, nor dependent on the mental association, as the writer in *Kunkel's Review* would have us admit. I am no champion of the absurd system of telling people that A major is scarlet, E-flat major is yellow, as poor Capellmeister Kreisleriana did in Hoffmann's fantastic and forgotten romances of that name. That erratic man saw different tints in every tone, and so imbued with the color sense was he that to him a cherry-colored cat was a hairy nocturne in F-sharp minor! This is the very height of madness, and THE ETUDE writer (a little erratic as he is at times) never claimed such stuff. A subtle suggestiveness, purely poetic and ever charming, is the color sense, if it may be called so, in music. For my part, Old Foggy as I am, or have been called, I certainly enjoy the Pastoral Symphony in a purely pastoral and bucolic way, and always get frightened at the storm and feel sure the folks will get wet."

Playing the Four Tone Chord

By Stella Whitson-Holmes

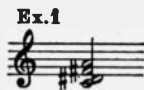
WHEN a pupil has trouble with a chord, one or both of two problems must be considered.

He does not know:

1st. *What it is*; that is, of what tones the chord is composed.

2nd. *Where it is*; that is, just where his fingers are to fall upon the keys.

Let us take the chord C, D-sharp, F-sharp, A,



one which is quite troublesome to most children. It is easier for a child to read a triad as a unit than to read a four-tone chord. In the case before us have the pupil to read the chord from the bottom upwards, then to play it in arpeggio form, and in various octaves other than the proper one on the keyboard. Thus he will learn "What it is."

And now for the second problem of "Where it is." This does not imply that the pupil is apt to play the notes in the wrong place; but that he may play another four-tone chord of like build in some or all respects, instead of the right one.

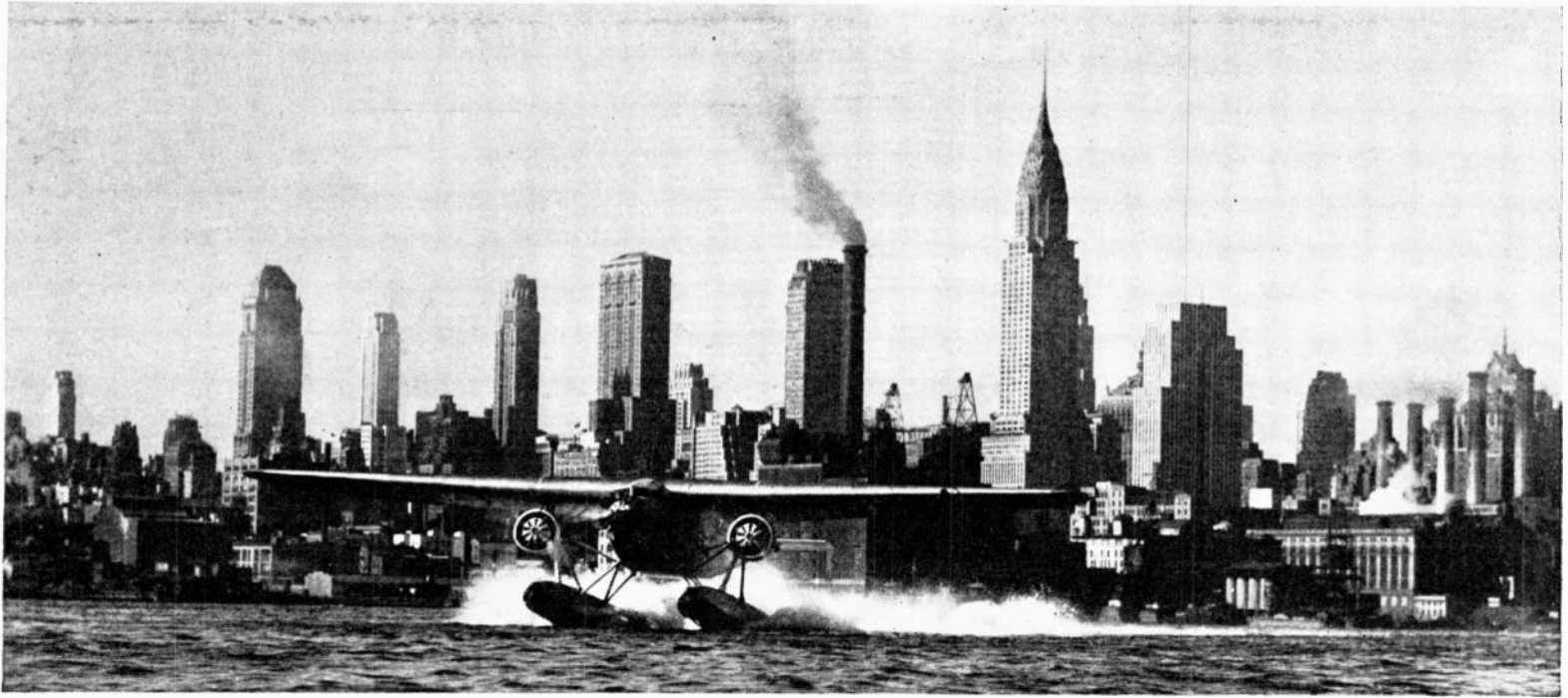
Having played this chord in arpeggio form, have him now to strike it firmly in chord form, in correct position, and to look at the chord and at the spread of the fingers required. Then ask him to find it in the octave above and below; and then all up and down the keyboard.

With a thorough drill in this manner, he hunts for C, D-sharp, F-sharp, A only. Having played it wherever it can be found, in both chord and arpeggio forms he will never miss it again. This chord is now his; for he has learned both "Where it is" and "What it is."

And this same course may be followed in the mastery of any chord or phrase which gives trouble to a pupil.

* * * * *

"Rhythm lightens labor of any kind. He who writes or walks or works in rhythm facilitates his task. Would that music teachers would catch the vision of what creative rhythm means to a child's development when it is spontaneous, free and bold."—Mabelle Glenn.



A GIANT HYDROPLANE LANDING AT NEW YORK

A Musical Aeroplane Trip Around the World

Musical Visits to Many Nations in Story Recital Form
Part II

By Lillian V. Mattern

SETTING THE STAGE. A little ingenuity, in making the stage, in the home or the studio, look like an airport, will be found profitable. The "Five and Ten" stores have model aeroplanes, which might be suspended from wires over the stage. Advertisements and time tables of airway companies, clipped from magazines, may be set up. The leader of the recital, an older boy who can announce the numbers and read the text intelligently, might be dressed with a cap, to represent the pilot or the conductor. The children in the audience are the passengers, and those who play musical numbers may be costumed in the garb of the country being visited at the moment.

Chairs for the pupils should be arranged in two straight lines, facing the audience, with an aisle at the center to permit the pilot to walk up and down and make his announcements. His first announcement should be:

"We are about to continue our trip around the world by aeroplane. All those travelers who have their passports properly viséd will please take the places assigned to them in the ship."

At this, the pupils, who have been standing at the back, will come forward and take their places in the seats.

The conductor then says, "As the noise of the ship may interfere with the calling of the ports, I shall place on a placard in this frame at the front of the ship, the names of the places we shall visit, giving also the names of the composers and the players as they appear in our trip.

The pilot then shouts, "All aboard. Turn the motor over. We're off for Africa."

(A very interesting sound effect may be introduced here by taking an ordinary filing card and holding it to the edges of the blades of a revolving electric fan. To avoid any possible accident, this should be operated only by a mature person and should be done behind a screen or in another room. It is a fair suggestion of the sound of an aeroplane motor, and it should be continued during the time when the aeroplane is supposed to be in transit between the different countries.)

Conductor's Announcements

I

ALL OUT. Here we are in Egypt. Who does not love a parade! Let us stop near the banks of the Nile, in the shade of

the age-old pyramids, and see this spectacle. Listen to the tread, tread of the sandaled feet of the men, while in imagination we see the marching hordes of the Pharaohs, as they go by in the *Egyptian Parade*, now to be played by.....

"All aboard. Turn her over. We are off for Europe."

II

"See just before us is Constantinople, named for the first Christian Emperor of Rome, 272-337 A.D., with its gay bazaars coming into sight, and as we alight we hear the strains of the *Turkish March From The Ruins of Athens*, now to be played by.....

"Into our plane again for a visit to that interesting, old country of Greece."

III

"Here is the Athens of Ancient Greece, with its Parthenon, its learning and music, its beauty and culture. Let us follow the man in the toga and see where he leads. See! the maidens in their graceful, flowing robes. Ah! a dance is in progress and we thank our lucky stars that we are in time to witness a beautiful, old *Grecian Dance*, which..... will now play for us.

"Let us leave the ship for a time and enjoy a sail on that lovely river made famous by Strauss, in one of the most charming waltzes ever written, *The Beautiful Blue Danube*, now to be played by.....

IV

"At last we are in Venice, the city of dreams, of moonlit nights, of love and laughter. Listen! the strains of a *Venetian Love Song*, of a gondolier is wafted to us as he glides by in the shadow. It now will be played by.....

"Let us take to the ship again for a visit to the newly progressive Russia.

V

"How often we have longed to see one of the tribal dances of the Slavs of the

Caucasus, and now that we are here let us see if we cannot be spectators at such a festive occasion. Yes, our luck is holding, a dance is in progress just beyond. See how lightly they dance in spite of their high boots and heavy clothing, and how they seem to enjoy the *Slavic Dances*, now to be played by.....

"From a cottage near by come the strains of an old *Russian Hymn*, which now will be played by.....

"While we would love to linger and talk with this aged couple, we must hasten on to keep a very special appointment in Sweden. What is it? Oh! that is a secret.

"All aboard, the pilot is at the controls and we are off for Sweden.

VI

"Here we are, just in time for our appointment to attend a most picturesque Swedish wedding. How quaint they look, and how happy. Listen closely and you will hear all of their hopes for the future woven into the music of their *Swedish Wedding March* which is just about to begin and will be played by.....

VII

"How we would like to join the revellers who are congratulating the happy pair, but we must not miss Norway, the 'Land of the Midnight Sun.' What magic in the Word! Norway, with its high mountains, its deep fjords. Norway, the land of the brave and daring Norsemen, of the age-old sagas of the skalds which, no doubt would enthrall us; but we must hasten on, as time will not permit, so, very reluctantly we depart *From Norway*, which, before we go, will be played by.....

"Back into the plane again for a trip across the Baltic Sea.

VIII

"Germany, the home of so many of our great composers, Wagner, Beethoven, Mozart, Mendelssohn, Brahms, Meyerbeer, Schumann, Weber, and a host of others. A performance of Wagner's 'Parsifal' is in progress in the Festspielhaus, of Bayreuth, but we have missed the first act, so in-

stead, we shall just run across to the little park over there and witness a characteristic *German Dance*, which..... will play for us.

"Listen! the whirr of the motors calls us and we climb back into our ship for a short sail to France.

IX

"Let us stop and play awhile in 'Gay Paree,' with its beautiful shops, its interesting Latin Quarter, its Triumphal Arch, its beautiful opera house, and so many other delightful features. We must not leave Paris without a trip to Versailles, with its beautiful palace and gardens. It is here that the Peace Treaty that ended the World War was signed on June 28, 1919, by the Allies and Germany. We can well imagine the splendor of the Court scenes held here during the time of the emperors of France. In fancy we see beautiful Josephine and later Eugénie, on the arm of Napoleon, sweep through these spacious halls. It is now time to leave, but we must take with us a *Souvenir of The Empress Eugénie*, which will be played by.....

"A short rest in the plane, and soon we are sailing over the high tops of the Pyrenées Mountains.

X

"Happy, care free Spain claims our thought as we sail along; and soon the deep green of the olive trees invites us to rest beneath their shade. The gay laugh of a modern Carmen is borne to us on the breeze, and soon with a coquettish side glance, she passes by on the arm of her Don Jose. The joyous atmosphere is infectious, and it is with many a backward glance that we depart from *Sunny Spain*, which..... will play for us.

"And now for a little salt air as we fly over to the British Isles.

XI

"We should be turning our faces westward, but we just could not miss a visit to Merrie England. Our host is awaiting us, and has arranged a dance on the green of

RECORDS AND RADIO

By Peter Hugh Reed

the stately, old castle that recalls the time of the gay old monarch, Henry VIII, with his many wives. But this is a quaint *Shepherds Dance*, one of the most delightful of its type, and will play it for us.

"It is hard to leave but the land of the Shamrock invites, and we hasten on.

XII

"Ah! Irish eyes are smiling a welcome and we cannot refrain from joining the happy lads and lassies as they trip merrily along to *The Donnybrook Fair*, which is now to play for us.

XIII

"With a hearty 'top o' the mornin' we are off again and sailing over the broad Atlantic, with hearts beating high as we face the homeland to the tune of *Over the Moonlit-Waters*, which now will be played by

XIV

"Is there anything more alluring than the Havana skies. We would love to linger under their spell, but home is calling to us in a language we cannot resist, though we shall tarry long enough for to play for us of the *Havana Nights*.

"Back to our planes, for our last sail to the homeland.

XV

"As we alight from the plane that has

carried us on a delightful trip, full of thrills and pictures that will remain with us for many a day, we are greeted, as a cheerful closing to our wonderful Musical Aeroplane Trip Around the World, with the strains of *America, A Grand Triumphal March*, which now will be played by"

Around the World by Aeroplane

PROGRAM

	Grade
1. <i>Egyptian Parade</i> , Brown.....	2½
2. <i>Turkish March</i> , from "The Ruins of Athens," Duet, Beethoven....	3
3. <i>Grecian Dance</i> , Martin.....	3
4. <i>On the Beautiful Blue Danube</i> , Waltz, Strauss.....	3
5. <i>Venetian Love Song</i> , from Suite "A Day in Venice," Two Pianos, Four Hands, Nevin.....	5
6. <i>Slavish Dance</i> , Trinkhaus.....	3½
7. <i>Russian Hymn</i> , Two Pianos, Eight Hands, Lvoff.....	3½
8. <i>Swedish Wedding March</i> , Op. 12, No. 1, Soderman.....	4
9. <i>From Norway</i> , Koelling.....	3½
10. <i>German Dance</i> , No. 1 in C, Beethoven.....	5
11. <i>Souvenir of Empress Eugénie</i> , La Fiere.....	3½
12. <i>In Sunny Spain</i> , Ewing.....	3
13. <i>Shepherds' Dance</i> , from "Three Dances from Henry VIII," German.....	4
14. <i>At the Donnybrook Fair</i> , Duet, Scott.....	4
15. <i>Moonlit Waters</i> , Kohlmann.....	4
16. <i>Havana Nights</i> , Cooke.....	4
17. <i>America, A Grand Triumphal March</i> , Rolfe.....	6

The Effect of Music on Wild Animals

By George Butterly

FOR YEARS varying experiments by the zoölogical societies of the world have attempted to prove the likes or dislikes of wild animals for music.

While we cannot say that wild creatures invariably like or dislike music, we can, however, assimilate the reports of zoölogical directors concerning this highly interesting question. "Of course," says Claude W. Leister, curator of the New York Zoölogical Park, "there are instances where music had a notable effect upon the actions of wild animals; but in my mind some of the inferences made by such observations are not justified. Many of the supposed effects resided only in the minds of the observers. Several experiments have been tried here at the Park without apparent result—outside of the possible expression of indifference or disdain on the part of the animal subject.

From R. Cheyne-Stout, Director of Menageries for the Department of Parks of the City of New York we have the following gleanings:

"Band music, when played before animals who have never heard it, will cause them to become frightened for a short period; but, as in the case of all wild animals, once they become used to the noise they pay no attention to it whatsoever. Animals of the canine species will generally howl when music is played, but all others pay no attention."

However, reports from the London Zoo take on additional bearing to the subject. Observations from experiments there state "results proved that some of the animals liked music, others were not interested while others seemed intensely to dislike it."

The seals at the London Zoo showed positive pleasure when a small orchestra consisting of several instruments paused and began to play before their cool quarters. They stopped splashing in the water, came close and swayed dreamily to the tunes. They became more and more friendly upon hearing the soft strains, and seemed to forget they ever had an enemy of which to be wary.

The great and ugly crocodile was another who manifested that, though he seemed dull and asleep, he had an ear for music. Every air brought him to the bank, where he swayed in time to the music, apparently enjoying every piece.

Most impolite of all was the huge rhinoceros. At first he made noises that expressed his contempt of the orchestra. Next he lowered his large head and charged right at the musicians who felt very grateful indeed for the protection of the strong iron fence.

The wolf family shrieked and yelled as only they can, and the musicians agreed that they could not be heard above the din; so they passed on. Snakes paid no attention to the music, no matter how gay the tunes.

An authority on animals, when told of the experiments, said that the type of music which one animal might like, another would abhor. The monkey, for example, likes loud tunes that are nearer being noise than music. They make him chatter and scream with delight. Yet other creatures of the forest will be pleased with sweet music played in a gentle, dreamy manner.

So, in the long run, we cannot say that wild creatures invariably like or dislike music.

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"A wise man is one who learns from experience—a brilliant man is one who learns from the experience of others."—Pennsylvania School Bulletin.

IT HAS BEEN the writer's recent pleasure to tour from coast to coast and from Louisiana and Texas to Minnesota and Canada. The purpose of the tour was to lecture on music in the home, music on records, which because of its permanency is gradually forming the nucleus of a new library in the modern household. The universal appreciation of music has been most gratifying. Everywhere, we met friends and readers of THE ETUDE who spoke highly of its work in the field of music in this country, and of these special columns.

Because people seemed interested in having us give a general survey of the best recordings in the past year and a half, such a resumé perhaps will not be amiss here at this time.

A digest of this kind must, of necessity, be brief, and therefore cannot be all-embracing. As our trip was in connection with the recent tour of the Philadelphia Orchestra, sponsored by the RCA-Victor Company, Inc., our attention naturally was turned largely to orchestral music.

The symphony orchestra in the home has certainly become a favorite medium of musical enjoyment, and well it might, for it has been aptly termed a poet, painter, dramatist and story teller. Its expressive capacity to paint pictures, enact dramas, recount stories and promote poetic thought makes it a veritable "tongue of all life." The symphony orchestra can speak in whispers and shout with an exaltation quite unlike any other musical medium. Music, being a language profound in its depths and universal in its articulation, naturally conveys different impressions to different people. Like all art, and everything, for that matter, which we enjoy in life, it gives to each person exactly what he brings to it. It does not speak for itself unless we give it our undivided attention, unless we are willing truly to listen. For that reason, and the fact that its appeal is threefold, since it speaks to the heart, the head and to the emotions, it deserves our undivided attention at all times. Because music lifts us emotionally and spiritually above the ordinary things of life, above the mundane and the commonplace, it can, when we give it full attention, lead us, as Carlyle once said, "to the edge of the infinite, and let us for a moment gaze into it." Undisturbed by people, by strange surroundings and glaring lights, music in the home can and does have great therapeutic values.

In the past year and a half, the widest advance in recorded music has been made in the reproduction of the orchestra. The dynamic range of this musical medium has been extended with strikingly realistic results. Naturally, the higher fidelity recordings (so named because the range of overtones has been almost doubled), demand a reproducing instrument of the latest style to do full justice to the music cut into the record. The balance, the control of volume and the effect of realism, however, are contingent on a good reproducing

medium and a very skillful use of it.

Toscanini's reentry into the recording field was undoubtedly the most noteworthy event of 1936. His performance of Beethoven's "Seventh Symphony" has been justly hailed as one of the greatest contributions ever made to recorded music. Toscanini's refusal to adjust his playing, or rather permit its adjustment by recording engineers, to the exigencies of recording, has resulted in dynamic contrasts which cannot always be said to be successful. For example, his Wagnerian album, fails to impress completely, because the pianissimos in such works as "Siegfried's Idyll" and *Prelude to "Lohengrin"* lie below the level of the needle sound.

The Boston Symphony Orchestra under Koussevitzky and the Boston "Pops" Orchestra under Fiedler have contributed some of the finest orchestral recordings ever made. The problem of reproduction in these recordings, however, is a definite one, since their higher fidelity qualities take on an unwelcome shrillness when reproduced on machines not equipped to handle the higher frequencies.

The veteran Felix Weingartner, one of the foremost Beethovenians of all time, is gradually remaking all of the "Immortal Nine." No one to date has excelled this conductor's expressive readings of the "Fourth," the "Fifth," the "Eighth" and the "Ninth" symphonies. His "Eroica," from an interpretative standpoint, is perhaps as perfect as one could wish, but unfortunately, the recording here is marred by an excessive echo.

Tribute should be paid to the recordings of Bruckner's "Fourth" and "Seventh" symphonies; Dvořák's "Fourth Symphony," and his *Slavonic Rhapsody, No. 3*; Liszt's "A Faust Symphony"; Mahler's "Second Symphony" and *Das Lied von der Erde*; since these works lie out of the beaten paths, and are so infrequently heard in the concert hall.

Many old favorites in the symphonic field have been brought forth in modern higher fidelity versions. Brahms' "First Symphony"; Dvořák's "From the New World"; Franck's "Symphony in D minor"; Rimsky-Korsakoff's *Scheherazade*; Tchaikowsky's "Fourth" and "Sixth" symphonies; Sibelius' "First" and "Second" symphonies; and Stravinsky's "Fire Bird Suite." The lists are most imposing.

Two of the most gratifying orchestral releases in the past year are the splendid performances of Bach's Brandenburg Concertos and his Four Orchestral Suites, made by the Busch Chamber Players, wherein the spirit and style of Bach's lovely music have been carefully observed and preserved. True, the use of the piano, instead of the harpsichord, in the Brandenburg Concertos, may be criticized, yet the high quality of Busch's performances and his adherence to Bach's intentions, plus the extraordinary digital artistry of Rudolf Serkin, not only commands but also deserves our respect.

MUSICAL APPRECIATION IN RUSSIA OF THE OLD DAYS

IN THE time of the Czars, Russia was a land in which musical artists were rewarded with a munificence unequalled until the sound movies reached Hollywood. The Russian nobles, with their profligate enthusiasm, thought nothing of paying fabulous prices for the services of singers and performers. In addition they had a pleasant

little habit of raining jewelry, diamonds, rubies, emeralds, golden cigarette cases, match boxes, silver tankards, and all manner of other precious things upon them. Of course the performer never ventured to pick these up until the curtain went down. Then, it is said, there was a wild scramble for the plunder. Heigh-ho!

How America Lost Chopin

A Romance of the Poet of the Piano

By J. Mitchell Pilcher

AT THE HOUSE of Baron Jacob Rothschild a cheerful mood prevails. On this eventful evening the Baroness entertains in her spacious drawing-room the beauty, the talent and the brains of Paris: medallioned officers and diplomats in the service of the restored Bourbon, Louis Philippe; Thiers, the statesman who makes history and also writes it; Hugo, in the full tide of youth; Dumas, who merits grand praise as a first rate dramatic writer. Heine the poet and Liszt the composer; political exiles and royal guests from the capitals of Europe; all are here.

A member of the Polish royalty is announced—Prince Radziwill. He is accompanied by a shy young pianist and composer from Warsaw, the only one who seems the least dejected in that gay and brilliant company. In the eye of this refined young Pole is a far-away look, for he is preparing to say good-bye to Paris. In an attic room somewhere in the Latin Quarter his trunks are packed. He has conceived the idea of going to America. Liszt has tried to dissuade him and, unknown to Chopin, it was at the suggestion of Liszt that he was invited to the drawing-room of the Rothschilds. Chopin had made the immediate acquaintance of Liszt and his circle of admirers, following his arrival in Paris; but the beginning of his career in French music life was far from encouraging. He was too modest to put himself forward by giving concerts, or in any other way. He, who had been trained in Berlin and was later acclaimed in Vienna, was wholly unknown in Paris. Always easily depressed, Chopin, as we find him on this particular evening of 1832, is very much discouraged. And then something changes all this. The Baroness invites him to play, and as a result of his playing before that splendid audience America lost a discouraged pianist and Paris discovered a brilliant composer of lyric music.

Chopin wrote for the hearts of his people; their joys, their sorrows, and their caprices are immortalized by the power of his art. He was a strictly rational tone-poet and, to understand him fully, something must be known of the brave and haughty but unhappy country which gave him birth and which he so loved. The Poles are known for a certain Teutonic seriousness, but so tempered with Gallic good humor that their address recalls the perfectly mingled courtesy and self-respect of the Tuscan and Austrian peasant. One feels in it, at any rate, the result of an old civilization blended with independence and simplicity of living; and these bold handsome men, straight of feature and limb, these beautiful and haughty women, seem the natural product of their rich hill country, so disciplined by industry, yet so romantically, if not politically, free. And so it is with their music—their folk songs and their dances, which Chopin carried in his heart and immortalized in his compositions.

Chopin's Youth and Training

FRANCOIS FREDERIC CHOPIN was born in a village near Warsaw, March 1, 1809, of French and Polish parentage. He seems to have taken his character mainly from his mother, his traits being decidedly more Polish than French, and he always counted himself a Pole.

The political events of the times were impressive. Patriotic feeling was not only excited to the highest pitch, but every Pole was forced to feel the humiliation and sorrow of grinding tyranny and oppression. The Poles were proud, sensitive, excitable, and felt the sting of their national degradation as keenly as is possible to human beings. Polish hearts, Chopin's among the rest, were mainly occupied with the emotions called forth by their national calamities. In this we may find the key to the content of many of his compositions, and thus we account for much in them which has always impressed connoisseurs as being somewhat morbid.

Young Chopin was naturally refined, and was brought up from earliest childhood in intimate association with the best society of the Polish capital. His manners were graceful and winning, while at the same time he was reserved—much more so than was evident on the surface of his behavior. His constitution was not robust, he has been described as "frail, melancholy, given to a lively intelligence and a rare poetic sentiment." Although he had a delicate and susceptible nervous organization, he was, nevertheless, sound and healthy. Indeed, he was never ill until he contracted consumption in Paris, at about the age of thirty.

The boy's genius and originality soon began to be manifest, both in improvisation and in formal composition. His first public performance was in 1818, when he was nine years of age. On this occasion he played a concerto and was well received; but so far was he from being vain of his success as a player that, when his mother asked about it, he cried, "O, Mamma, everybody was looking at my new collar!"

When he was eighteen years old his father sent him to Berlin in order that he might widen his general experience. There he had opportunities to meet Mendelssohn, Spontini and Zelter, but was too modest to avail himself of them. "I did not think it becoming," he writes to one of his young friends, "to introduce myself to these gentlemen."

He returned to Warsaw, worked for nearly two years with redoubled zeal, and then, in July, 1829, his father sent him to Vienna. Here he made the acquaintance of

the best musicians of the great musical capital, and also made himself known by playing in public. Both his playing and his music aroused great enthusiasm. The admiration was nearly universal, and Chopin left Vienna, after a short stay, amidst flattering plaudits. The Vienna experience, short as it was, did much to mature his character and talent. His courage was awakened. The enthusiastic praise he received from the best artists gave him confidence in his own powers. He was now stimulated to the full exercise of them.

First Love Experienced

ANOTHER event was now a powerful stimulus to production; he had become passionately enamored of Constantia Gladowska, a young lyric actress at the Warsaw Theater. It was the pure, elevated, first love of a high-minded, refined artist, and much came of it in the way of composition. His emotions, powerfully excited by this passion, as well as by the events of his visit to Vienna, sought musical expression, and the next year was a very productive one, the most important works being the etudes and his two concertos, in E minor and F minor.

In a letter to one of his very few intimate friends, dated October 3, 1829, he confides that he has found his ideal, but does not mention the name of the young lady; says he idolizes her, but has never yet spoken to her. He says also that the thought of her inspired him in the composition of the *Adagio* of his new concerto, and of a waltz he has just written.

This young man of twenty-one was one of the most original creators yet known, of whom not only Poland but the whole world might justly be proud. Critics did well to praise him without stint; he did more than merely honor the Polish nation. He had formed an epoch in the history of piano-forte technics, and there was hardly anybody at that time, except Chopin himself and his great contemporary Liszt, who could have played them. Pianists had to accustom themselves to the new manner, before they could find themselves at home in it. But to have invented these new figures and combinations was a much greater feat.

With his two concertos in his trunk, he left his home for Vienna, on November 2,

1830, never to return to Warsaw. Friends accompanied him a short distance on his way, and at a banquet in a neighboring village presented him with a silver cup filled to the brim with Polish soil, solemnly adjuring him never to forget friends and fatherland. This cup and its contents he kept religiously to the end of his life. He was a profound patriot, so that after the revolution of Poland in 1830 he found life unbearable in Vienna and left for Paris in 1831. And in Paris he remained, barring occasional journeys, for the rest of his life.

Always delicate in health, the Polish composer was haughty and reserved in manner, and most particular about his surroundings. He had his rooms prepared in soft greens and dove colors, and filled with flowers. He always wore white gloves when strolling or riding, and rode in a carriage to his lessons. He was as fussy about his clothes as if he had nothing else to think about. Exquisite taste, sensitiveness almost unhealthy, a love of perfection, and dissatisfaction with anything short of it—these were the chief characteristics of the Chopin whose compositions made him the idol of Parisian society.

Polishing the Phrase

ONE CAN understand how such a man would spare no pains to make his music as perfect in coloring as possible. He early found that by using the damper pedal freely and making the hands move back and forth over wide spaces, he could get at wonderfully rich and at the same time clear effects. Chopin instead of "bunching" the tones, in order to play them with little motion of the hands—as did Beethoven—spreads them widely and blends them by means of the pedal. That is why nearly all the tones in each chord belong to the chord and are parts of it.

But Chopin soon found that by putting in a few tones that are not parts of the chord, making dissonances with the chord, he could still further deepen and enrich the color. In some of his scherzos we find such examples. By holding the pedal from the moment the chord in characteristic measures is struck, he makes all the tones following merge with it. Many of these tones are dissonant with the chord; but for this very reason, if they are properly played, softly and lightly, they make, so to speak, a glistening veil over the hard outline of the chord itself. Such a use of dissonances, blended by the pedal, is found in hundreds of passages by Chopin and other modern piano composers, producing a vague richness of color, a striking sense of form and beauty of color detail and a resulting rich excess of sensuous imagery.

Chopin confined himself largely to pieces in simple binary or ternary dance forms. These pieces he does not make suitable for actual dancing; he "idealizes" them, as we say. That is, his ideal of musical beauty leads him to introduce delicate changes of speed (called *tempo rubato*—stolen time—because one part of the melody steals some of the time of another) and to vary the lengths of the phrases in a way that would throw dancers out of step, but these make the music only the more interesting. The *Waltz in C-sharp minor* illustrates the introduction and immense value of these delicate changes of speed.



FREDERIC CHOPIN COMPOSING A POLONAISE

"Stolen Time" in Romance

AND Chopin's career becomes more interesting, as his own dance of life is thrown out of step by the "stolen time" to which his devotion to romance and the beautiful sometimes led him. Like Keats, he is a romanticist and wears his heart upon his sleeve. The notable women who composed the very royalty of the artistic and literary Paris of a century ago, all came into his life and flattered, captivated, dazzled, or fascinated him. But, as he floated on the top wave of artistic success, trouble was in store for the romantic young Pole.

In 1832 a series of love disappointments began, when news reached him that Constantia Gladowska, his young lyric actress and first love, was married in Warsaw. Chopin's letters to friends prove that his love for her was as pure, as deep, and as passionate as the love of John Keats confided to his own unappreciative Fanny Brawne. The marriage must have been a terrible disappointment to him, and a great mortification as well. But Chopin was young, popular, had only too much to distract his thoughts; and time healed even these severe heart hurts.

Influenced by Madame Dudevant

HE NEXT made the acquaintance of a most remarkable woman. Henceforth she was to exercise a controlling power in his life. Chopin had hitherto shrunk from any introduction to this "large-brained woman," as Elizabeth Barrett Browning styled her. He knew her books and admired her genius. Nevertheless he felt a strong prejudice against her. Hitherto he had been successful in avoiding her; but just at the crisis of his second love affair she was presented to him at an evening reception. Falling violently in love with Chopin, she flattered him by her praise and attention. Finally, she fascinated him, and soon he too was inspired with a strong feeling of affection. Of a truth, learning is more attractive, and will always be more courted and flattered than even beauty. In this sense it is dangerous. At least it was for Chopin. The Greeks gave Minerva a shield, and turned Venus loose without one, apparently for this reason. Chopin and the Baroness Dudevant, who wrote under the pseudonym of George Sand, were in love; and for a period Chopin left Paris to reside in her chateau at Nohant.

Here, amid ideal surroundings, he gave his lessons lying on a sofa, occasionally rising for a moment to give an example or make a correction. Consumption had set in and the late hours of Parisian life had weakened Chopin's health and constitution. In nearly all of George Sand's loves there was a strong strain of motherly feeling. Chopin was first petted by her like a spoiled darling and then for years like a sick child. He was now in the first stages of his fatal malady, and she carried him off to winter with her in the South.

Strained Relations

HOW they roughed it on an island unknown to tourists is told in her "Winter at Majorca." Another trip finds them at Nimes, that romantic bower of the Mediterranean, where Chopin and George Sand sought a guardian for health and the fleeting moments of disillusioned fancy. Their return to Nohant, with Chopin's health improved, finds Solange, who in-

herited all her mother's wild blood with none of her genius, secretly married to a sculptor of disrepute. On the eve of a promised marriage to a man of title and station, she had eloped with one who now proved a thankless husband whom George Sand refused to admit to Nohant. A domestic quarrel ensued and Solange got the ear of Chopin. The mother's hardheartedness moved him to upbraid her, and, when she resented his interference, he departed in anger—for all the world like Keats who quit the hospital roof of Leigh Hunt when a letter from Fanny Brawne was opened by mistake—and Chopin and George Sand parted, never to meet again. But the attachment to her had become his strongest passion, and the rupture proved fatal to him.

Chopin's Last Days

THE last days of Chopin's melancholy life, with the untiring devotion of those around him, including the beautiful Countess Delphine Potocka; his cherished sister, Louise; his devoted friend and pupil, A. Gutmann, with the great Liszt himself, is full of tragic interest. His character had been formed and many of his greatest productions had seen the light before this time.

His life in Paris had been an exciting one, in spite of his comparative seclusion from the devotees of the public concert. He was high-minded, his whole mental activity was permeated with a fine moral sense, with refinement and high bred courtesy. His interests were human interests; his relations, human relations; his joys and sorrows grew out of his social surroundings, and when bitter disappointment overtook him his consolations were to be found in his relations to his fellows and in his beloved art.

All Paris Mourns

CHOPIN lingered on after the last of his social disappointments and then died on October 17, 1849, surrounded and mourned by his friends and pupils. The respectful admiration which Chopin felt for Mozart's genius had induced him to request that the "Requiem" of this master be performed at his obsequies, and so it was done. The funeral ceremonies took place in the Church of the Madeleine, on the 30th of October, 1849. He was accompanied to his grave by a host of admirers and the musicians of all ranks of all Paris. He was laid away in the cemetery of Père la Chaise where distinguished and learned dust is collected from all nations. The little urn of Polish earth, given to him by friends at that farewell banquet in Warsaw nineteen years before, was strewn, at his own request, upon the coffin.

On the day of the funeral, George Sand, in retirement at Nohant, wrote into the concluding pages of her delightful autobiography, "Histoire de Ma Vie," this tribute:

"The genius of Chopin surpasses that of all contemporary musicians and composers; and Mozart, whom he recognized as his superior, is his only superior."

And so in "Au revoir," it is interesting to speculate as to what might have been the influence upon the life and art of this great genius if, in the year of 1831, he had migrated to the Western World to find a home in New York, Boston, Philadelphia, Charleston, or New Orleans.

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The Three Ages of the Artist

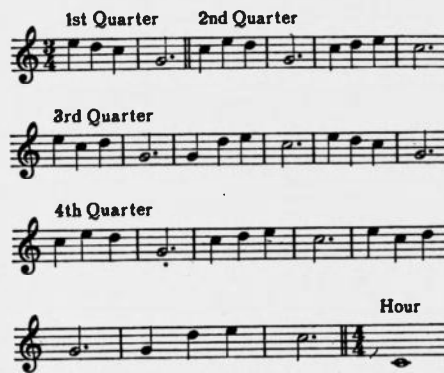
"The career of any distinguished artist may be roughly divided into two periods. During the first, he is identified as the man who wrote such and such a brilliant work. During the latter, certain works are widely known, and discussed because he wrote them. Richard Strauss' career has long been at the enviable second stage. Any new ballet or symphonic poem or choral work or opera that comes forth bearing his name is bound to be world news even before its first hearing and is certain, once it has been heard, to be the subject of reams of critical comment."—Deems Taylor.

The Cambridge Quarters

Sometimes miscalled the "Westminster Chimes"

By H. Ellsworth Elverson

PERHAPS the most vivid recollection of the writer's first night in dear old London, is that of the musical announcement of the quarter-hours by the neighboring bells in the Victoria Tower of the Houses of Parliament (Westminster Palace). Their melody has traveled over the globe, wherever the English Language has gone. It is heard from many a church tower and has become familiar from having been introduced into clocks which chime the quarter hours. Each phrase identifies its respective quarter of the hour. Here are the notes of the melody.



The history of the Cambridge Quarters

is certainly most interesting; and for facts relating to this we are dependent upon the testimony of Mr. Amps, of Cambridge, who in 1861 related the particulars in his correspondence with the late Dr. Raven.

Here they are, in Dr. Raven's own words:

"The history of these beautiful chimes, the melody of which has been copied over and over again, is well worth preserving. I am indebted for it to Mr. Amps, the Organist of King's College.

"About the time of these improvements Dr. Jowett was a Regius Professor of Music, and Crotch and Pratt, then mere lads, were his pupils. Jowett was an expert mechanic and took the warmest interest in the new clock the University had decided to put up. He appears to have been consulted by the authorities and to have taken Crotch into his counsels. The latter may be credited with having taken a portion of the phrase from the fifth bar of Handel's *I Know That My Redeemer Liveth*, and, by a system of variations not unworthy of Fabian Stedman, expanding it into the musical chime. It was said by Pratt that when the chimes were first heard they were thought so strange that they were nicknamed 'Jowett's Hornpipe.' Very few, except those who had known Crotch, were aware that he had anything to do with their composition."

Dynamics in the Rhythm Band

By GLADYS HUTCHINSON

Choose a piece containing sixteen measures of four beats in a measure.

Divide the children into four groups.

In preparation for the dynamic effect have the class count eight to each two measures of the piece, while it is being performed at the piano, and then direct group one to clap each beat from the beginning to the end of the piece, group two must join in on the first count of the second group of eight counts, group three joins in on the third group, and group four joins in on the fourth group. Up to this point we have built up our climax and now in the *diminuendo* the groups must drop out one by one.

Group	I	II	III	IV
Count	1, 2, 3, 4	5, 6, 7, 8	9, 10, 11, 12	13, 14, 15, 16
Measures	1, 2	3, 4	5, 6	7, 8
Dynamics	<i>p</i>	<i>f</i>	<i>f</i>	<i>ff</i>

IV	III	II	I
1234, 5678-1234, 5678-1234, 5678-1234, 5678			
9, 10	11, 12	13, 14	15, 16
<i>ff</i>	<i>f</i>	<i>f</i>	<i>p</i>

After the class has learned to clap this perfectly they are ready to use their instruments. Triangles, tambourines, drums and cymbals are the only instruments needed for this effect. The piano player will strike a chord on the upper register of the piano as a direction for the class to pick up their instruments, and this must be done noiselessly. After they have completed their performance a chord is played on the lower register of the piano for the children to put their instruments down.

An ingenious teacher will figure out many varieties of dynamics in rhythm band work.

Notation Made Interesting

By DAISY LEE

In the reception room of a very successful children's teacher there stands a low card table which has two large music staves (treble and bass) painted on its top. There is also a box filled to the brim with small cardboard squares having the various kinds of notes and rests drawn on them, one to a square.

While the youngsters are waiting for their piano classes they gather around the table and amuse themselves by selecting some time signature, and then arranging notes and rests of the different time values, on the staff; to form measures containing the correct number of counts.

When they tire of this they turn to a list of words made up of the first seven letters of the alphabet, and with the squares (plain side up) they spell these words out on both the treble and bass staves.

The children take a keen interest in the work because the teacher allows them a certain amount of credit on their report cards for so many measures or words done correctly.

It is an old idea used in a new way, but the teacher declares that it has solved the problem of tardy pupils, and that it has made the work of learning notation fun for her whole class.

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"Music is to the mind as is air to the body."—Plato.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



The Marching Band

WHILE THE ORCHESTRA has but one function, that of presenting concerts, the band has dual responsibilities. Originated as a military unit, the band's chief activity was that of leading its regiment or battalion on the march. As the band grew in size and complexity it also began to assume importance as a concert organization, until many of the best bands devoted their entire efforts to the presentation of serious concerts.

Many military, municipal, high school and college bands still are required to do a certain amount of playing on the march—on street or athletic field—and it is this phase of their work that is to be here considered.

In former times marching bands devoted their efforts mainly to maneuvers strictly necessary in the performance of military functions, such as military review, guard mounting, and so on—or for leading civic parades. In recent years school bands have developed a new, and more complex, technique in the formation, on the football field, of letters, names, fanciful and fantastic figures and patterns. This is purely a matter of showmanship, but it has served to attract much greater attention to the participation of the band in athletic functions than if it merely remained on the side lines and played at intervals during a game.

The chief function, however, of a band is the rendition of music—the presentation of music in a musical manner—and many bands neglect this more important phase of their work in an endeavor to perfect some impressive and spectacular maneuvers. If the function of the band on the field or street should resolve itself into the matter of performing fanciful maneuvers, then it would be much wiser to organize a uniformed drill team for this purpose. Such a drill team would not be encumbered by instruments and would be able to execute complex movements with much greater ease.

Also, there can be no great merit in the execution of such evolutions by a band, except that these evolutions be performed while playing and, if the playing be badly done, it cannot but detract in some measure from the effectiveness of the maneuvers. A drill team, on the contrary, can devote its entire attention to its foot movements and execute complex movements with greater precision than a band could hope to do.

Yet there can be no logical reason why a band should not play fully as acceptably on the street as upon the concert stage, if it is properly taught to do so. The almost universally bad performance of bands on the street and field is due to a misconception of the correct manner of playing on the march.

It is our belief that a band should play in the same careful, precise, and expressive manner on the march as in concert; that a well trained concert band can be quickly converted, by methodical training, into an excellent marching unit; but that a band which has been developed primarily as a marching organization cannot readily be converted into an artistic concert organ-

ization. In consequence, we believe that a major portion of a school band's time should be spent in the development of correct playing habits rather than in the mastering of field evolutions.

The Well Rounded Performance

THE essentials for good band performance might be listed thus:

- Pleasing Tone Quality,
- Correct Intonation,
- Fluent Technique,
- Precision,
- Expressive Accent,
- Rhythmic Feeling,
- Artistic Phrasing,
- Articulation,
- Solidity and Balance,
- Sonority,
- Dynamic Flexibility,
- Sustaining Ability.

A band of forty performers that plays with good tone, with a properly sustained quality in *cantilena* sections and in a crisp manner in figured sections, with correct accent, with solidity and proper tonal balance, with pure intonation and with good precision and rhythm, will produce a body of tone that will consistently carry better than that of a band of eighty performers which plays in the usual loud and disjointed manner. Yet the great majority of bands seem to believe that they must play loudly if they are to be heard on the street. Too often there is an absolute lack of unity in the organization. The tubas and trombones are generally the worst offenders. Suffering from the erroneous belief that they must play loudly to be heard, they proceed to blast and to blat in a most unmusical and offensive manner. The tubas are meant to provide the foundation for the musical structure and they should play generally in a broadly sustained and smooth manner—permitting the melodic voices to assume the greater prominence. The tuba player who

overblows in a blatant manner has not learned even the very first principle of good playing. That sort of playing does not afford proper support for the melodic parts, it does not help to produce a balanced effect, and it is nothing less than an offense to those who hear it.

Ex. 1



There can be no reason for playing such a part in any except a well sustained manner, with only the normal accent given to the first beat of each measure. Played in the proper manner, the whole band will then take on a richness of tone which is too seldom heard on the march.

The drummers are often as culpable as the tuba players. The drums are meant to support the rhythm of the band—not entirely to dominate the organization. The band is not meant to sound like a drum corps. Because the drums assume particular importance in maintaining the cadence in the intervals when the full band is not playing does not, in any sense, imply that they should assume the same degree of importance during the playing of a march. Too often a march resolves itself into a solo performance by the percussion section with an accompaniment provided by the wind section of the band.

The horns likewise often offend by presenting in a most stentorian and disagreeable manner, what were intended to be but soft toned and modest accompanying chords.

Assuming that the players should be lacking in good taste and intelligence, it would seem that the director would take the precaution to develop the proper conception of march playing and thus avoid

the possibility of an offensive performance by his band.

The melodic voice—particularly the cornets and clarinets—often display an utter disregard for even the elemental points of correct phrasing. Instead of sustaining each phrase properly and giving due weight and accent to each note, they may play in a most disconnected and meaningless manner.

Ex. 2



The above example, instead of being played in a broadly sustained style and with due regard to expression, is more often played in the following disjointed, expressionless, and monotonous manner.

Ex. 3



The same careless—or untrained—players will then proceed to play a strain which requires a crisp staccato style, in a somewhat sustained manner. In this case each special accent is likely to be misplaced.

In the following example from the *El Capitan March* the shorter notes should be played with a light *staccato*, but each dotted quarter should be given special stress and should be sustained for its full duration of time.

Ex. 4



More often than not we will hear this melody played in some such distorted manner as this.

Ex. 5



A military march, although light in form, may possess quite as much in musical merit and interest as a symphonic poem; and certainly it is deserving of considerate and careful performance. Just as close attention should be given to dynamic markings as would be given to those in an overture or symphonic suite. If it be not worthy of playing in a careful and musical manner, it is not worthy of performance at all. Phrasing should be carefully done, with particular attention being given to notes requiring special stress. An exact balance

(Continued on Page 475)



The Vienna Symphony Orchestra, under Weingartner. This great orchestra of one hundred and thirty musicians has been touring England under the direction of its famous seventy-two year old Viennese conductor.

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

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

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

THE GALLANT BARKENTINE

By CARL W. KERN

With summer in full sway and a thousand distractions to be found in the outdoor world, music still holds its charm for readers of *THE ETUDE*. The variety of material offered by this magazine is in itself an inducement to the music lover to explore; and in many instances greater leisure permits the pianist the luxury of unhurried examination and practice.

The opening composition this month is by Carl Wilhelm Kern and is written in the style of a *barcarolle* or boat song.

Establish a six-eight, "swaying" motion at the start and preserve this rhythmical swing throughout.

Pedal exactly as indicated and observe strictly the many *sostenuto* marks to be found in the upper voice.

The composition opens with the introductory theme in G minor. After the pause at measure eight, the key changes to the relative major, B-flat major, and the theme proceeds in double notes for the right hand instead of in the traditional manner of the Venetian boat song.

Throughout this section keep the six-eight rhythm intact—the left hand maintaining the even swing of a pendulum.

At measure 25 the opening theme re-enters, to lead this time into the *Coda*. Observe the slight slowing of the tempo beginning measure 33. This retarded pace is in effect to the end.

Dynamic changes are important and mood also. Try to picture musically a midnight sail under a Venetian moon.

IN OLD LORRAINE

By WILMOT LEMONT

This very graceful waltz should make an interesting addition to pupil's programs. It opens with an eight measure introduction, consisting for the most part of broken chords divided between the hands. For the best pianistic effect roll these arpeggio figures against the pedal as marked.

The first theme of the waltz begins at measure nine. Note the word *lusingando* in the text, which means "in a coaxing manner." Also be careful to phrase the first theme as the text indicates. At measure nine for example, the first beat is thrown off sharply in the upper voices of the right hand, while the thumb sustains the dotted half note of the lower voice. This effect is repeated at intervals throughout the first section.

The second section, beginning measure 41, is played somewhat faster. The *legato* eighths in the right hand should be played cleanly and with a certain sparkle. Phrasing is most important in this section also, most of the notes of release being marked *staccato*. Pedal down on "one" and up on "three" throughout this section.

Teachers will find this a very good number for the development of style.

MOMENT OF MELODY

By MENTOR CROSSE

Here is a melody that literally "flows" as it modulates through various keys. The theme is doubled between the hands and calls for the best possible singing tone. It will stand a good deal of *rubato*, and the various tempo changes will be found indicated in the text. The piece contains many fine climaxes and gives the performer a great deal of opportunity to display his interpretative powers.

Needless to say, phrasing is of utmost

importance in a lyric number of this sort. The phrasing in this instance represents the bowing of the violinist, or the breathing of the singer; in fact, it is the very life of the composition.

This piece must be pedaled most carefully, also. It is practically impossible to mark the pedaling so that it would be adequate for all performers. When the melody and harmony are as "active" as in this piece, it is necessary for each player to pedal according to his or her individual touch. Except for the pedal, however, the editing is complete and one who faithfully follows the indications of phrasing, tempo, *rubato*, dynamics, and so on, is bound to approximate closely the intention of the composer.

BY KILLARNEY'S SHORE

By LILY STRICKLAND

This little number, although original, has all the flavor of an Irish folk song.

The tempo is *Allegretto*, about 63 dotted quarter notes to the minute. And, speaking of dotted notes, be sure to make a distinction in rhythm between a dotted eighth followed by a sixteenth and the *two sixteenths* found on the last beat of measures 2, 6, 14, and so on. Very often amateurs make these two rhythms sound exactly alike. This is a simple problem in mathematics and if rhythmical divisions are followed strictly as marked, the result will be quite "within the law" and as the composer intended.

Play this little number in a wistful manner and do not stint in the matter of tonal shading.

RAINDROPS

By M. H. PARSONS

Here is a raindrop etude which gives the pupil practice in black key *staccato* playing. The left hand requires special attention in the matter of tonal treatment. Note for instance, that the first two notes are slurred followed by two *staccato* eighths. The second measure shows sharp *staccati* throughout. The third measure is *legato* and the fourth, not only *legato* but *marcato* as well. Against this the right hand employs a steady, brittle *staccato* in double notes. Observe also the retard in the fourth measure. The tempo is resumed in measure five and leads into another retard in measure eight. Measure nine is marked *lento* which indicates the swaying of the trees at this point. Constant change of pace is in effect throughout the piece—but all changes are clearly marked. Try to develop as much variety as possible in *staccato* playing. *Staccato* can be as colorful as *legato*, if developed properly. This piece is not only a fine etude but a very interesting addition to the program repertoire.

A STORM WARNING

By IRENE RODGERS

Here is a chord study which, like all of Miss Rodgers' compositions, is most musical. The pedal point in the bass supplies an ominous note in keeping with the title. Play the chords with full arm sweeps giving as much resonance as possible to the upper tones in the right hand which carry the melody line. Strive to acquire volume without loss of quality; that is, do not allow the chords to sound with a bang no matter how big they are. Use percussion for volume, weight for resonance, and do not allow too much tenseness to creep into the fingers and arms. Use just enough tension to keep the chords from sounding

'flabby.' Otherwise, follow the marks as indicated and a fine, stirring chord progression will result. This should be a very popular number with students, and will no doubt win many new friends to Miss Rodgers' already large army of followers.

DANCE OF THE AUTOMATONS

By J. W. LERMAN

This composition is written in the style of a tarantella. The tarantella is a dance of Italian origin and derives its name from Taranto in the province of Apulia. There used to be a legend to the effect that one bitten by the tarantula, the largest European spider, could be cured of madness only through the violent exercise indulged in while dancing the tarantella. The music is in rapid six-eight time, and the tempo increases steadily as the dance progresses.

When played up to speed it should be counted two to the measure; a dotted quarter to each count.

Be certain to observe the many two note slurs—a characteristic of the tarantella. Beginning with measure 49, note the sustained basses in the left hand. Use clean, articulated finger *legato* in the right hand to give sparkle and clarity to the passages. Observe the many accents and do not over use the pedal.

MARCH OF THE BOY SCOUTS

By G. A. GRANT-SCHAEFER

The name Grant-Schaefer is a familiar one to readers of *THE ETUDE*. This composer has written many fine teaching pieces and not a few books of teaching material. The example here given is one for boys and should be of special interest at this time of year when so many Scouts are on the march. It opens with the Assembly bugle call and fragments of several other bugle calls are interspersed in the march. Set a good, steady pace and preserve it. Make strong contrasts between *staccato* and *legato* and give plenty of accent. Play this music with military precision since, after all, the march form is of military origin. The second section beginning measure 37 is somewhat quieter in tone and lies in the subdominant key, F major. This change to the subdominant is also a characteristic of most marches. When in doubt *do not pedal*, would be an excellent rule to observe in playing this piece.

THE WAYSIDE INN

By ROBERT SCHUMANN

Schumann developed a style of writing peculiarly his own. Much of his music owes its first reputation to the wonderful performances given it by his wife, Clara Schumann, who was a most gifted pianiste.

This number, while perhaps not one of the best known of his compositions, is a splendid example of his lyric style. It opens with the melody in the upper voice, against a flowing left hand accompaniment. Be sure to notice the little rhythmical figure in the third measure, answered immediately by the left hand. This figure becomes the leading *motif* in the second section, beginning measure nine. Give to it the accent followed by *diminuendo* as marked. Make the most of the occasional *staccato* figures. They afford fine relief against the *legato* phrases. And be sure to release each phrase at the end of the curved lines in a manner to make the piece "breathe." The tempo is *Moderato* but strive to preserve always a distinct feeling of motion. In offering this number *THE ETUDE* presents to its readers

a gem from the pen of a great master which has not been hackneyed. It should find a very welcome place in the repertoire of all aspiring young piano students.

ANDANTE

By W. A. MOZART

This example from Mozart's "Sonata, No. 12" is in the form of a *Theme and Variations*—a very popular form in earlier days. It is a fine specimen of the lacelike work of Mozart and should be played with the utmost delicacy, sparkle and freshness. Keep ever in mind the tonal limitations of the harpsichord for which it was written, and remember that all passage work on the harpsichord had to be cleanly articulated, otherwise the tones failed to speak. Variation one shows the melody line broken up into running passages in sixteenths. Variation two develops a syncopated treatment of the theme. Avoid having this variation sound "lumpy." Variation three shows much activity in the right hand. Play the thirty-seconds with light, shallow touch, applying the swells and *diminuendos* as indicated. Pedal sparingly throughout.

ACROBATS

By L. C. REBE

Miss Rebe is a composer well known to young piano students from coast to coast. Her pieces always have charm and are pleasant to play and listen to, while at the same time they develop something specific pianistically. This one, for instance, develops cross hand playing, and its study will promote freedom and ease. Two note slurs come in for much attention in both right and left hands. The first theme is in C major and the little rhythmical *motif* (two eighths and a quarter) skips about in various positions on the keyboard calling for digital acrobatics in keeping with the title. The second theme, beginning at measure 17, is in F major, subdominant key. In this section, try for much contrast between *legato* and *staccato*. The pedal may be used with good effect, if applied only as marked.

OFF ON A PICNIC

By GUSTAV KLEMM

This piece, to be played in a lively, gay manner, affords a good study in wrist *staccato*. Its short introduction of four measures includes some passages in double notes for the right hand, which may need a bit of separate practice. Roll off these groups at the end of the curved line, not overlooking the accented notes which follow. Let the *staccati* of the first theme be sharply pointed and played with a flexible, bouncing wrist. The second section, measure 21, is somewhat louder in volume and arm attack is suggested for the chords of the right hand. The third section, beginning measure 37, shows the melody in the bass. Play this section with singing tone against a *staccato* accompaniment. Let ease and accuracy be the gauge in measuring the tempo.

SUN BEARS

By EMIL LEONARD

Here is a novelty that should delight all youngsters who are acquainted with the clumsily playful antics of sun bears in the Zoo—more especially those that have been trained to dance. Let the tempo be rather deliberate and toss off the two note slurs in the left hand. The dotted quarter note in each measure should be played *sostenuto* (Continued on Page 488)



THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Una Corda

May I take this opportunity to ask a question regarding pedals? When *Una Corda* is designated in a composition, does that mean that the soft pedal must be depressed until its release is indicated? Is this pedal ever used in conjunction with the damper pedal?—A. C. T., New Jersey.

The left, soft pedal, or *una corda*, should be used more often by students and amateur pianists. Artists employ it frequently for the lovely colors which it adds to their palettes. Composers never have been explicit about its use, and either do not prescribe it at all, or occasionally write in an apologetic *una corda*, neglecting to indicate its duration but relying on the pianist's instinct to release it at the proper moment. Frequently the soft pedal should be depressed for a moment only at the end of a lyric phrase; at other times it may be held down through several measures. I heartily recommend using it frequently with the damper pedal.

A New Teacher

I know I possess good teaching qualities. I have taught both youngsters and grown-ups in many different lines of work. While I am not very advanced in piano playing myself (I play fourth grade pieces and am studying under a very capable teacher) I feel I may gain more by imparting what I do know to some anxious beginner. There are many who would be glad to get free tuition, yet I want to be sure I will not do them more harm than good. I had thought of asking my teacher to guide me as to how to teach, but I know how he feels about these "unfinished teachers": he has expressed himself many times that he cannot understand why they are allowed to teach. If you advise me to teach, will you kindly give me a brief outline how to go about it and what books to use.—K., Quebec, Canada.

To teach or not to teach, is a matter which would properly take columns to thrash out. It seems to me that there are already too many half-baked music teachers plying their trade in the world, forcing experienced teachers to cut prices ignominiously, lowering standards, bringing contempt on the entire field of music education. Is it fair to those teachers who have devoted their entire lives to this exacting profession? Music teaching takes every bit as much preparation, and as many years of hard, costly study as school teaching. It is high time to call a halt to the notion held by some people that any person can hang out a sign, "Teacher of Music," and get away with it. Such people may "give lessons" but they certainly do not teach! Until a more satisfactory way is found to give credentials only to those who possess proper teaching qualifications, we must fight vigorously to keep the incompetents out of the field.

I like the frankness of your letter. From its confident yet humble tone I think it quite possible that you are an able teacher. Like you, all aspiring musicians are surprised to find out how much they learn when they try to teach others. Clarifying musical and technical processes for other persons is one of the surest ways to solve one's own problems. In my own lessons I am often convinced that the pupil has taught me more than I have him—which is not very flattering to one's *amour propre!*

To you and others with similar equipment and ambition I would say—take at most two or three beginners, and tell them frankly that you are experimenting on them. But above all, do not give free

lessons; for, as you know, no one ever appreciates anything he gets for nothing. Charge a decent fee, and then, if you can afford it, do as a teacher friend of mine does; if the student is really "hard up," is seriously sacrificing for his lessons, but works conscientiously making good constant progress, surprise him at the end of the season by returning—as a "present," of course—the entire amount (or any part) of the fees he has paid you during the year. Be sure, however, to do this only to persons with strong constitutions, for the surprise and shock might have disastrous consequences.

There are countless beginners' books for you to choose from. Do you know the "Dominion Piano Book," by Margery and Peter Kennedy; the "Standard Graded Course," by W. S. B. Mathews; the "First Year at the Piano," by John M. Williams; the "Adult Approach to the Piano," by Mary Bacon Mason? You should examine these, and others too, in order to find the course which coincides with your own equipment and sympathies, and the student's age and ability.

Talented Five Year Old

My five year old daughter has been studying music for nearly nine months, rather irregularly at that, as I teach her myself and sometimes neglect her. She has completed "Music Play for Every Day," through playing-time No. 17, and is now studying in the "Little Classics," the *Andante*, *Minuet in G*, *Bridal Chorus* and a *Little Waltz*, playing these rather well. Her hand position is fair, fingering always good and she reads fluently by sight. I discovered two months ago that she has absolute pitch and she dearly loves music, especially the classics. Her sense of rhythm is not so good, but she memorizes almost instantly.

From the above (and I am sure I have not overrated her) would you say she has decided talent? And would you advise me to enter her in a State wide piano playing contest? I am in doubt as to how a five year old would be received.

Should she use the pedal? She would like to, but I have discouraged her because she is small and cannot well reach it. What book would you suggest that I use next with her? Should she be taught scales and chords now? So far she knows only the scales of C, G, D, F and B-flat in one octave form. She plays best the following: *Soldiers at Play*, by Stairs; *Old Black Joe*, by Foster-Rolfe; *Tripping Along*, by Thompson; *March of the Wee Folk*, by Gaynor. She has memorized others too numerous to mention.—Mrs. J. B. B., South Carolina.

You must use your own judgment about the contests. She should, of course, play for people as often as possible, but only when her "appearances" can be kept natural and informal. Contests are often so cruelly disappointing to sensitive children, that artistic development is arrested or warped. I am rather "leery" of them in the case of very young gifted children. Let others compete who are not so talented, and who need the stimulation which such events give.

Most certainly she is ready for the damper pedal. All beginners should be taught its use immediately. The publishers of THE ETUDE will gladly recommend one of those extension contraptions commonly used to help young children reach the pedals.

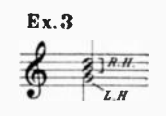
She should now be taught all scales—major and harmonic minor; two octaves, hands alone. And no lesson is complete without chords. Start her playing diminished sevenths all over the keyboard beginning on C and G, at first two tones in each hand like this:



then with both hands—four tones in each:



also some major and minor triads in root positions, at first like this;



then hands together.



These must be done with full, rich swinging tone all over the keyboard, with pedal, and to a slow four-four count.

For useful books you might examine John Thompson's "Studies in Style," John M. Williams' "The Second Year at the Piano," and Mary Bacon's "Folk Songs and Famous Pictures."

You should devote at least five minutes daily to a hymn of thanksgiving for your daughter's gift, and a fervent prayer for guidance in developing her talent. But, upon second thought, knowing how difficult a job it is to keep a child clean, well nourished and well behaved, even without undertaking her musical training in addition, I doubt that you will have as much as five minutes a day for prayer or meditation. (I say this with especial fervor, since unaided and alone, I have just had to rule the 24-hour daily destinies of two youngsters; if, at the end of the week, any person had so much as mentioned the words "meditation" or "thanksgiving," I would not have known their meaning!)

Your girl has covered an astonishing amount of ground for her age. Don't worry about her rhythm for she is probably a late developer in that respect. Play for her to dance, or let her dance to the radio, or send her to a dancing class. Let her conduct simple pieces as you play them; tap out rhythmical figures on the table for her to imitate, and offer prizes for a certain percent of correct imitations. Use figures like the following, gradually making them more complicated.



Learning New Music

I have studied music for quite some time but at present, being without the guidance of a teacher, I find difficulty in following the correct procedure of practice in order to keep up with the work I have learned and also to learn new music.

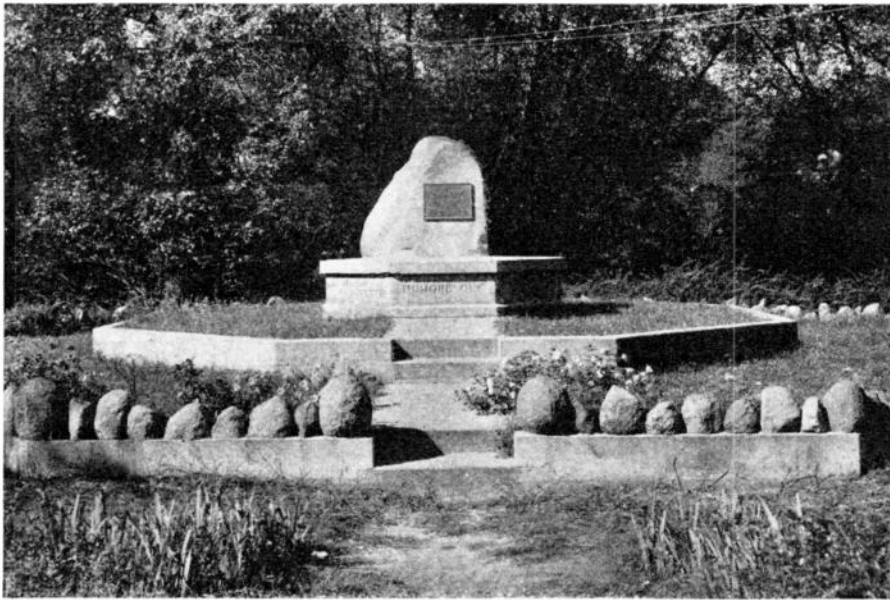
The time I do practice is taken up solely with the old music which I studied during my student days. This music is so boring that I do not look forward with interest to practicing. Yet I love my music and enjoy playing, as I have been a professional organist. Because of limited time, it takes so long to learn new music that it proves uninteresting long before I can really play it!

How can I remain technically fit, without playing the same music year in and year out? Is there some way I might be able to learn new music? How can I arrange my time to keep me "fit" with one hour's practice a day?—L. E., New York.

You certainly are between that old enemy, what's-his-name, and the deep sea! You cannot truly love playing the piano (as you say you do) or you would be happy to devote yourself, day in and out, to extracting every ounce of beauty from the music you study, patiently polishing every note of each piece to perfection. It is this search for final perfection which fires all artists, and for which they are content to work tirelessly all their lives.

May I, in turn, ask some questions for you to answer for yourself? Do you study only the very best type of music? Do you not agree with me that, with such limited time, and after the years of experience which you have had, you ought to study only unquestioned masterpieces? When you "tackle" new compositions would it not be a good policy to choose works which are more modest in their demands than those to which you were accustomed when in better technical trim? You realize, do you not, that you cannot expect to master long, difficult compositions in one hour a day? Would it not be wiser not to try to practice any of your old pieces—since you are definitely prejudiced against them? Do you rigidly budget your precious practice time—using the first fifteen minutes to work on an etude or some short concentrated finger exercises, with one or two scales or arpeggios, changing the kind of technic every two weeks; then devoting fifteen minutes to a slow lyric piece (by memory); twenty more to a rapid or brilliant one (also by memory), and the last ten to a careful reading of a movement or two of some sonata or other composition? Don't you think it advisable after two or three weeks' work on a piece, to "switch" to a different one, so that later, when you return to the first composition, it will again sound fresh and new?

If you will sincerely try to answer these questions in your own practice and playing, I am sure the resulting waves of enthusiasm for music will sweep you happily along on their crests.



The Antonin Dvořák Memorial at Inwood Park, Spillville, Iowa, eloquent in its simplicity so in harmony with the one who inspired its creation.



In the hushed and solemn stillness of this beautiful little sanctuary the great Dvořák played to the reverently listening worshippers.

Where Dvořák Wrote the "Humoresque"

By Marie E. Van Nest

NO LONGER, in this motor age, can the simple charm and rustic remoteness of Anton Dvořák's summer retreat at Spillville, Iowa remain unmolested and unsung. Because this famous Bohemian composer received inspiration for his unforgettable *Humoresque* and "New World Symphony" as he wandered along the banks of the Turkey river, Spillville has become a tiny cultural oasis. To this little Bohemian village in the midst of Iowa's wooded hills and checkered fields of grain, hundreds of people, including distinguished musicians from all sections of the globe, travel each year to visit the place where Anton Dvořák achieved such remarkable success as a composer of music.

Ill and weary of the hurly-burly of New York City, Dvořák found peace and quiet in the friendly and beautiful settlement of his native people. Unlike the Gypsy wayfarers of his race, he was not happy in foreign scenes.

His bushy mop of black hair and heavy beard were now thinner and streaked with gray. The deeply furrowed lines which marked his dark Romany face lent a kindly benevolent expression to his dreamy brown eyes. While his appearance made him seem a dreamer, he was in reality very active and energetic. His zeal and devotion to the task for which he had come to this country prove this. Upon the invitation of Mrs. Jeanette M. Thurber, head of the National Conservatory of Music, Dr. Dvořák had placed himself under contract for three years, at a salary of fifteen thousand dollars a year, to superintend the musical instruction of the advanced pupils of her school.

A Haven Found

AHELPER in his work at the American Conservatory was J. J. Kovarik of Spillville, who had studied music under Dr. Dvořák in Prague. Since the eminent musician was used to a languorous, Rip Van Winkle countryside in Bohemia, the din and bustle of New York proved so irritating and distracting that he was utterly weary and very homesick. He could not compose, for tunes and inspiration fled before the noisy onrush of the trains.

How grateful he must have been to Mr. Kovarik who urged him to steal away to the welcoming beauty of little Spillville, where there were no trains to mar the tuneful whisperings of the birds, the trees and the waters. To this haven, at the very beginning of his summer vacation in 1893, Dr. Dvořák brought his wife, his six chil-

dren, his sister, a maid and his kindly assistant, Mr. Kovarik.

On a simple, brick and limestone house on the village's main street is a marker bearing these words:

Anton Dvorak
The Great Composer
lived in this House
When He Composed
Humoresque

Here, as in his native land, the genius of Dvořák fed on the life and nature about him. He began composing and in twelve days he had finished his first composition. During all that summer he strolled along the shaded banks of the river, a homesick, thoughtful wanderer whose sorrows are expressed in the simple touching melodies he conceived.

It is just this peculiar wistfulness in his music—its simple, confiding appeal—which reflects how this unsophisticated peasant-composer suffered from his self-imposed exile in a foreign land. Because the rustic beauty of little Spillville, with its meandering, murmuring, Turkey stream, brought healing to his longing heart, he was inspired to a dreamy tenderness, the melancholy of which listeners feel in such airs as *Songs My Mother Taught Me*, one of the "Gypsies Melodies."

The Tone Poet of Nature

STANDING, in one of his ramblings, below Minnehaha Falls in Minneapolis and looking up at the beautiful cataract, he caught the inspiration for a new melody. He could find no paper, so he made some notes on his stiff cuff. Thus was born the appealing theme of *Indian Lament*.

The great Dvořák expressed himself most fully and symmetrically when the wealth of his musical inspiration was guided thus by his intimate feelings. The heart-searching eloquence of his melodies, their variety, their piquancy, have endeared them to the American people, far more than their rich originality and tonal colors. To his briefly adopted people no other music has such poignancy unless it be the songs of the American Negro whom Dr. Dvořák admired and loved.

As the inspiration for his themes came to him, he tried out the chords on the organ in the St. Wenceslaus' Church where the stately sonorous strains perhaps breathed forth for the first time to a waiting world the beloved "New World Symphony."

This, of all his Spillville compositions—although the *Humoresque, No. 7*, has become the most popular—is the theme the world loves best. The universal appeal of this orchestral masterpiece has eclipsed the world's interest in the composer's eight other symphonies, and unjustly, too, for several of them are of equal musical value.

When it was first produced on December 15, 1893, by the New York Philharmonic Society at Carnegie Hall, with Anton Seidl conducting and Dr. Dvořák in a box, this symphony aroused great enthusiasm. It was immediately acclaimed as the finest and more original of music, and unfortunately ushered in the endless, and equally useless, dispute as to whether he incorporated in it, consciously or unconsciously, a fragment of the well known *Swing Love, Sweet Chariot*, or any other Negro spiritual themes.

A Word Silhouette

IN CONTRAST to the dominant spirit of his music, Dvořák was not a dreamer. "He was a very energetic man, full of vitality and much interested in the people and affairs of this country," says Mr. W. D. Moffat in *The Mentor* of February, 1929. "We used to see Dr. Dvořák in the halls of music and public gardens where the Seidl and Damrosch orchestras played. And when Dr. Dvořák was interested in anything, he put into it the burning enthusiasm of youth. One time he said to Mrs. Thurber that the only thing that got him angry was 'a lack of fire'."

In his enthusiasm to help develop the music of his adopted land, it is too much to decide that he would go to the very sources of melody among the humblest American people?

As Dvořák had wandered along the high-ways and through the forests of his native Bohemia, listening to songs of the peasants and fiddling for fairs and weddings, he had realized that the real music of the Czech people lay in their folk songs and campfire melodies. In this country he continued to base his compositions on melodies that he heard about him and his study of our native Indian and plantation tunes. The very name of the symphony implies the spirit in which it was conceived.

Dr. Dvořák never stated the source of his themes. Many music lovers insist that they distinctly recognize *Swing Love, Sweet Chariot* and other Negro melodies in some of the symphony themes. Others are equally sure that a very few strains are suggestive

of native borrowings, but that most of the symphony "From the New World" is but the splendid untrammelled expression of a great soul and a heavenbound genius.

His works have been inspiring to many young American composers, by showing that native melodies may become valuable elements in symphonic composition. And is it too much to suggest that Dvořák's influence unconsciously stimulated the appreciation of Americans for the worth while elements in their own musical heritage, of which the great wave of popularity of Negro spirituals and Indian melodies was the culmination?

The lovely slow movement (*largo*) is one of the noblest and most poetic that Dvořák ever conceived. The words now adapted to it to be sung in chorus or solo—*Going Home*—are peculiarly appropriate to the poignant, haunting melody which breathes forth the brooding spirit of forest depths and virgin solitudes. It seems indeed the symphony of a homesick Bohemian who yearned for his native heaths. The months in a strange land had been too long. Those months slowly lengthened into three years. Inexpressibly happy was he when at home again in Bohemia, where he lived until May 1, 1904.

In 1925 a suitable memorial was erected by his friends and the Iowa Conservation Society, on the bank of the Turkey river, in Inwood Park at Spillville. The concrete structure is octagonal in shape and bears the names of eight of the best known and most renowned of the beloved composer's works:

HUMORESQUE
THE NEW WORLD SYMPHONY
AMERICAN QUARTETTE
RUSALKA, OPERA
SONGS MY MOTHER TAUGHT ME
SLAVIC DANCES
STABAT MATER
QUINTETTE IN E FLAT MAJOR

As the years roll by the love and reverence of the American people for Anton Dvořák and the unsurpassed legacy of song he left them can be very truly measured by the rapidly increasing number of visitors to the shrines at Spillville hallowed by the associations of his brief sojourn in its picturesque environments.

To Autoists and Hitch Hikers

SPILLVILLE is nothing but a little inland agricultural village. Once it must have been decidedly Bohemian, but now

(Continued on Page 475)

FASCINATING PIECES FOR THE MUSICAL HOME

THE GALLANT BARKANTINE

BARCAROLLE

Grade 3.

Tempo di Barcarolle M.M. ♩ = 60

CARL WILHELM KERN

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic and a tempo marking of 'Tempo di Barcarolle' with a metronome marking of 60. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 clearly marked. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include 'simile' and 'meno mosso'. The score concludes with a final cadence in the right hand (*l.h.*) and a fermata over the final notes.

IN OLD LORRAINE

WILMOT LEMONT

A very playable, fluent recital valse which will prove a real find for the practical teacher. Careful pedaling is necessary in its performance. Grade 4.

Allegro M.M. ♩ = 160

brillante
f

sf *l.h.* *r.h.* *mp* *lusingando*
mp

10 15 20 25 30 *cresc.* *f* 35 *mf* 40 *rit.* *Fine*

f faster 45 50

Ped. simile

rit. *mf a tempo* 60

f 65 *Ped. simile* *D.S. al Fine*

MOMENT OF MELODY

This work has great recital possibilities for both the teacher and the student. It has fine climaxes and abundant opportunities for expression. Like Rubinstein's *Romance in E flat*, it is extremely playable. Grade 4.

MENTOR CROSSE, Op. 28, No. 1

Moderato e rubato M.M. ♩ = 96

er - an - do

Poco più mosso

er - an - do

Tempo I.

Grade 3.

BY KILLARNEY'S SHORE

LILY STRICKLAND

Allegretto M.M. ♩ = 63

Musical score for 'By Killarney's Shore' in G major, 6/8 time. The score consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic and includes fingerings and a *simile* instruction. The second system begins with a forte (*f*) dynamic, marked *a tempo*, and includes a measure rest of 10. The third system features an *accel.* (accelerando) instruction and a measure rest of 20. The fourth system concludes with a *D.C.* (Da Capo) instruction. The piece ends with a *Fine* marking.

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RAINDROPS

Pitter, patter, hear the raindrops,
See them as they fall.

MARY HILDEBURN PARSONS

Grade 3.

Allegro-tempo rubato M.M. ♩ = 100

Musical score for 'Raindrops' in B-flat major, 2/4 time. The score is in piano accompaniment and consists of four systems. It begins with a piano (*pp*) dynamic and a *staccato* instruction. The first system includes a *Col. ped.* (crescendo pedal) instruction. The second system features a *rit.* (ritardando) instruction and a measure rest of 10. The third system is marked *Lento* and includes a *Basso marcato* instruction. The fourth system is marked *Tempo I* and includes a *molto ritenuto* instruction. The piece concludes with a *p* dynamic and a measure rest of 20, followed by the instruction *accel. e cresc.* (accelerando e crescendo).

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mf a tempo
mp
molto rit.

pp
pppp

per den - do - si

Grade 4. **A STORM WARNING** IRENE RODGERS

mf marcato
poco a poco cresc. f
Ped. simile
poco a
poco cresc.
ff
pp
rit.

10 15 20 25 30

DANCE OF AUTOMATONS

Grade 3.

Allegro vivace M.M. ♩ = 200

J. W. LERMAN

p poco a poco cresc.

mf 10 *cresc.* 15

f 20 *Fine*

f 25 *mf* 30

f 35 40

f 45

con fuoco 50 55 *D.S. al Fine*

TRIO

Musical score system 1, measures 55-64. Treble clef, key signature of one sharp (F#). Dynamics: *mf*. Measure numbers 60 and 61 are indicated. Fingerings: 3, 1, 4, 2, 3, 1, 2.

Musical score system 2, measures 65-74. Treble clef, key signature of one sharp (F#). Dynamics: *mf*. Measure numbers 65 and 70 are indicated. Fingerings: 1, 3, 4, 1, 3, 1, 3, 1.

Musical score system 3, measures 75-84. Treble clef, key signature of one sharp (F#). Dynamics: *legato*. Measure numbers 75 and 80 are indicated. Fingerings: 5, 5, 4, 5, 4, 4, 1.

Musical score system 4, measures 85-94. Treble clef, key signature of one sharp (F#). Dynamics: *f*. Measure number 85 is indicated. Accents are present over notes in measures 85-94.

Musical score system 5, measures 95-104. Treble clef, key signature of one sharp (F#). Dynamics: *mf* and *p*. Measure numbers 90, 95, and 96 are indicated. A fermata is placed over measure 96. Fingerings: 3, 1, 3, 1, 3.

Musical score system 6, measures 105-114. Treble clef, key signature of one sharp (F#). Dynamics: *mf*. Measure number 100 is indicated.

Musical score system 7, measures 115-124. Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *cresc.*, *ff*, and *sfz D.C.*. Measure numbers 105 and 110 are indicated. Fingerings: 5, 4, 3, 5, 2.

MARCH OF THE BOY SCOUTS

Grade 3.

Tempo di Marcia M.M. ♩ = 96 G. A. GRANT-SCHAEFER

The musical score is written for piano in 2/4 time. It consists of eight systems of music, each with a treble and bass staff. The score includes various musical notations such as dynamics (f, mp, mf, cresc.), articulation (accents), and performance instructions (Last time to Coda, D.S.). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are clearly marked. The piece concludes with a Coda section starting at measure 60.

MASTER WORKS
*
THE WAYSIDE INN
HERBERGE

Schumann wrote this composition about 1847 when he was thirty-seven years of age and conductor of the Leipzig "Liedertafel." This work is no doubt inspired by the frequent excursions that such groups of male singers and their families take into the charming countryside. Schumann probably wrote this after such a visit to a wayside inn.

Grade 5. Moderato R. SCHUMANN, Op. 82, No. 6

The musical score is presented in two systems of five staves each. The first system (measures 1-10) begins with a *mf* dynamic. The second system (measures 11-20) features *sf* dynamics. The third system (measures 21-30) is marked *p*. The fourth system (measures 31-32) is marked *a tempo* and *poco rit.*. The score includes various musical notations such as slurs, accents, and fingerings.

a) 5

ANDANTE

FROM SONATA, No. 12

If you have heard over the air the famous Spanish piano virtuoso, Jose Iturbi, whose lace-like playing of Mozart is famous, you will be delighted to find this beautifully simple work of the master composer. It should be played with light, fairy-like limpidity. The phrasing must be continually kept in mind but the running rhythm should be sensed so that the work is articulated, that is, held together by the internal rhythmic force and not performed as a loose collection of unrelated phrases.

Grade 4. M. M. $\text{♩} = 76$ W.A. MOZART

VAR. I

25 30

cresc. *mp* *cresc.* *p*

a) b)

VAR. II

35 40

p

45 50

cresc. *dim.* *p*

VAR. III

55 60

mp dolce

65 70

p *cresc.*

75 80

p

85 90

dim. *p* *f* *p*

a) b) *mp* (*mezzo piano*) a degree of power between *p* and *mf*.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CREOLE CROON

LILA PHILLIPS

IRENE RODGERS

Lazily

1. Sleep now, ma hon - ey, it's dream-time, —
 2. Where did yo' come from, ma hon - ey? —

San'-man am com-in' to yo', All de li - 'l' frogs am sing-in' It's
 Yo' wid yo' shin-y black eyes, May-be yo' is jus' a sun - beam Got

bed-time fo' black ba - bies too. Don' yo' know dat yal - ler moon
 lost from yo' home in de skies. From dose ten li'l' fun - ny toes

Will be a - shin - in', shin - in' soon, An' a - peek - in' at dis
 Up to dat wrink - led, turn' - up nose, Seems to me dat you'se a

li - 'l' black coon? Sleep now, ma hon - ey, sleep on.
 sweet dusk - y rose, Sleep now, ma hon - ey, sleep on. —

mp

3. When yo' is growed up, ma hon-ey, ——— Work - in' yo' own way a - long,

mp a tempo

Jus' yo keep yo' lips a - smil-in', ——— Yo' heart kind o' sing-in' a song.

Ef yo' al - lus do what's right, It ain't no mat - ter, black or white,

rit. Fo' de good Lord will be hold-in' yo' tight, *p a tempo* Sleep now, ma hon-ey, sleep on, ——— Close yo'

rit. *p a tempo*

eyes now. ma hon-ey, dream on. ———

dim. *pp*

Psalm xxxiv: 4
Psalm cxxi: 8
Revelations xxi: 4

I SOUGHT THE LORD

FREDERICK STEVENSON, Op. 76

con molto espress.

Andante espressivo M.M. ♩ = 56

VOICE

ORGAN

Voix Céleste e Sal.

rall.

Ch. soft Strings

Soft 16' Ped.

Sw.

Solo soft 8'

Ch.

rall.

quasi Recit.

ten.

Sw. mf' Strings

Full Sw.

rall. ten. patetico ten. simile

PP col voce

reduce

Voix Céleste

Sw.

I sought the Lord, and He heard me:— I sought the Lord, and He heard me:—

Yea, He de - liv - er'd me out of all my fear, — Yea, — He de - liv - er'd me — out of all my fear. For He hath de - liv - er - ed my soul from death, Mine eyes from tears, — and my feet from fall - ing: Mine

eyes from tears, and my feet from fall- ing: And God shall wipe a - way all

rit. *p* *con riverenza sempre*

cresc. e rit. Full Sw. Ch. Soft strings

tears from their eyes:— And there shall be no more death, nei-ther sor - row, nor cry - ing:

Nei-ther shall there be an - y more pain: nei-ther shall there be

soft 8' Solo *logato*

an - y more pain. I sought the Lord.

rall. *a tempo* *p*

rall. Sw. Full Sw.

I sought the Lord, and He heard, He heard me.

rit. *p* *pp*

CARILLON DU SOIR

JOHN H. DUDDY

Prepare { Sw. Vox Celeste 8'
Ch. 4' Flute
Gt. Chimes
Ped. Bourdon 16' coupled to Sw.

Chimes *(ad lib.)*

p *pp* *p*

Manually **Quietly and sustained**

Sw. *p* Ch. *p*

rit. e dim.

Moderato
Gt. Chimes

Echo-French Horn Sw. St. Diap. 8' Coupler off

Gt. Echo

Tempo I

Musical score for the first section of 'A Sleepy Story'. It features a grand staff with three systems. The top system includes a treble clef staff with a 'Sw.' (Swell) hairpin and a bass clef staff with a 'Ch.' (Chimes) hairpin. The middle system continues the grand staff with a 'rit. e dim.' (ritardando e diminuendo) marking. The bottom system is a single bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8.

Chimes *(ad lib.)*

Musical score for the Chimes section, marked *(ad lib.)*. It is written on a single treble clef staff. The key signature is two flats, and the time signature is common time (C). The dynamics range from *p* (piano) to *pp* (pianissimo) and back to *p*.

A SLEEPY STORY

This very first solo may be played entirely with the open strings and 1st finger. The finger position is the same for all strings, the 1st finger being placed a whole step above the open string in each case.

ANTHONY SANT AMBROGIO

Andante

Musical score for the Andante section. It features a grand staff with a Violin staff and a Piano staff. The key signature is one sharp (F#), and the time signature is 2/4. The dynamics are marked *p* (piano).

Musical score for the final section of the Andante. It features a grand staff with a Violin staff and a Piano staff. The key signature is one sharp, and the time signature is 2/4. The section includes markings for *rit.* (ritardando), *Fine*, *mf a tempo* (mezzo-forte a tempo), and *D.C.* (Da Capo).

WING FOO

SECONDO.

CECIL BURLEIGH, Op. 1, No. 1

Arr. by Preston Ware Orem

Rather sprightly M.M. ♩ = 138

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'LISBETH WALTZ

'Lisbeth in her satin slippers,
And a dress with sash of blue,

Dances to and fro sedately,
Just as Grandma used to do.

Allegretto M.M. ♩ = 66

SECONDO

BERNIECE ROSE COPELAND

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THE ETUDE

WING FOO

CECIL BURLEIGH, Op. 1, No. 1

PRIMO

Arr. by Preston Ware Orem

Rather sprightly M.M. ♩ = 138

Musical score for 'Wing Foo' in C major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes dynamics *p*, *f*, and *dim.*. The second system includes *p*, *slightly Fine ret.*, and *mf as at first*. The third system includes *p*, *f*, and *D.C.*. Fingerings and articulation marks are present throughout.

'LISBETH WALTZ

'Lisbeth in her satin slippers,
And a dress with sash of blue,

Dances to and fro sedately,
Just as Grandma used to do.

PRIMO

BERNIECE ROSE COPELAND

Allegretto M.M. ♩ = 66

Musical score for 'Lisbeth Waltz' in D major, 3/4 time. The score consists of four systems of piano accompaniment. The first system includes the dynamic *mp*. The second system includes *p* and *mf*. The third system includes *f* and *D.C.*. The fourth system is labeled 'CODA' and includes *mf* and *f*. The score features a 'Last time to Coda' marking and various fingerings and articulation marks.

PROGRESSIVE MUSIC FOR ORCHESTRA

A DAY AT THE BEACH
MARCH

WALLACE A. JOHNSON
Arr. by Max Ast

Joyfully

Violin

Piano

The musical score is written for Violin and Piano in 2/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'Joyfully'. The score is divided into four systems, each with a Violin staff and a Piano grand staff (treble and bass clefs). The music features a variety of dynamics including *mf*, *f*, *mp*, *p*, *pp*, and *ppp*. The Violin part consists of eighth and sixteenth note patterns, often with accents. The Piano part provides harmonic support with chords and rhythmic accompaniment. The piece concludes with a final cadence in the piano part.

1st CLARINET in Bb
Joyfully

A DAY AT THE BEACH
MARCH

WALLACE A. JOHNSON

Musical score for 1st Clarinet in Bb. The score consists of four staves of music in 2/4 time, marked 'Joyfully'. The key signature has two flats (Bb). The dynamics range from *mf* to *f*. The music features a rhythmic melody with various articulations and dynamic markings.

E♭ ALTO SAXOPHONE
Joyfully

A DAY AT THE BEACH
MARCH

WALLACE A. JOHNSON

Musical score for E♭ Alto Saxophone. The score consists of three staves of music in 2/4 time, marked 'Joyfully'. The key signature has two flats (Bb). The dynamics range from *mf* to *f*. The music includes a section marked 'Cór.' and 'Melody Sax.'.

CORNET in Bb
Joyfully

A DAY AT THE BEACH
MARCH

WALLACE A. JOHNSON

Musical score for Cornet in Bb. The score consists of four staves of music in 2/4 time, marked 'Joyfully'. The key signature has two flats (Bb). The dynamics range from *mf* to *f*. The music includes a section marked '1st Clar.'.

CELLO or TROMBONE
Joyfully

A DAY AT THE BEACH
MARCH

WALLACE A. JOHNSON

Musical score for Cello or Trombone. The score consists of four staves of music in 2/4 time, marked 'Joyfully'. The key signature has two flats (Bb). The dynamics range from *mf* to *f*.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

ACROBATS

Grade 2.

LOUISE CHRISTINE REBE

Merrily M.M. $\text{♩} = 116$

mf *l.h.* *r.h.* *f* 10 15 *Fine* *p* 20 *f* 25 *D.C.*

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OFF ON A PICNIC

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

In a lively, gay manner M.M. $\text{♩} = 112$

GUSTAV KLEMM

f *mf* 5 10 15 *Fine* 20 25

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SUN BEARS

Grade 2.

Moderato bizzarramente M.M. ♩ = 92

EMIL LEONARD

THE LITTLE WHITE LAMB

Grade 1½.

Andantino M.M. $\text{♩} = 76$

ALEXANDER BENNETT

Musical score for 'The Little White Lamb' in 3/4 time, marked Andantino (M.M. = 76). The score is for piano and includes fingerings and dynamics such as *mf*, *mp*, and *mf*. It features a 'Fine' section and a 'D.C.' (Da Capo) instruction. Measure numbers 5, 10, 15, 20, and 25 are indicated. Fingerings are shown as numbers 1-5 above or below notes.

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LET'S GO SAILING

Grade 1½.

Andante M.M. $\text{♩} = 54$

SIDNEY FORREST

Musical score for 'Let's Go Sailing' in 3/4 time, marked Andante (M.M. = 54). The score includes lyrics and piano accompaniment. Lyrics include: "Let's go sailing Over the beautiful ocean, In a sail-boat, made from a cedar tree. Ill be Cap-tain, You can be all of the crew, boys, We'll be pi-rates look-ing for treas-ure, too." Measure numbers 10, 15, 20, and 25 are indicated. Fingerings are shown as numbers 1-5 above or below notes.

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PIANO ACCORDION DEPARTMENT

Facts About Accordion Playing

By Pietro Deiro

As told to El Vera Collins.

A SUBJECT of universal interest among accordionists is the attainment of a fine technic. Webster defines technic as "artistic execution." I am glad that he described the execution as artistic, because some accordionists interpret technic as the ability to play a lot of notes in a short time. It is well always to remember that velocity and technical brilliancy are merely the means to an end that they may help us to interpret our music better. Technical equipment never should be apparent. The lack of it is obvious, but when it is highly developed it is the least noticeable. It is then that one has learned to execute artistically.

The smooth rapid flowing of tones is just as possible upon the accordion as upon any other musical instrument. A definite system should be established as a sound basis and all technical work built upon it. We wish it were possible to recommend some startling new discovery which would guarantee a maximum development of technic with minimum effort, but alas, the only system known is built upon conscientious study and practice. Here is, however, a system whereby every practice moment will produce results and not a second will be wasted.

As a firm foundation for technic, let us do the first thing first. There is no better practice material for the beginning accordionist than scales, arpeggios and five finger exercises. This also applies to musicians who are accomplished performers on other instruments and who are beginning the study of the accordion. Several fine works on velocity and dexterity have been written for the accordion but preliminary scale and arpeggio work should precede this study material.

James Francis Cooke has written some interesting remarks on this subject in his book "Mastering the Scales and Arpeggios." Also the following quotations which appear in the introduction are to the point.

"Do you ask me how good a player you may become? Then tell me how much you practice the scales."—*Carl Czerny*.

"I believe this matter of insisting upon a thorough technical knowledge, particularly scale playing, is a very vital one. The mere ability to play a few pieces does not constitute musical proficiency."

—*S. Rachmaninoff*.

Such remarks from the masters preclude any arguments which might be advanced against scale practice.

Perfect mastery of scales is somewhat more difficult upon the accordion than upon the piano, due to the necessity for evenness of bellows manipulation and the fact that the attention is divided between the piano keyboard fingering for the right hand and a different system of fingering for the bass buttons. One advantage of the bass keyboard is that all major scales are fingered alike, so that once the system has been perfected, the attention can be concentrated upon the fingering for the right hand. It is suggested that each individual scale be mastered by the right hand before combining both hands.

The Bellows Problems

CAREFUL attention should be given that there is no accent caused by the reversal of the bellows. Such reversal should always occur between scales and not in the middle of a scale: as any note which

is being played at the time the bellows are reversed is mechanically repeated within the instrument. The number of times a scale can be repeated before reversal of the bellows depends upon how well the student has learned to conserve the air in the bellows. The reversal should never be noticeable. At the beginning of scale practice learn to produce a clear tone with the smallest possible expenditure of air. Never jerk the bellows. Open and close them smoothly, for it is the amount of air the bellows send into the reeds which governs the degree of tone produced; and every tone in the scale should be even.

All scales should be practiced in quarter notes, eighth, sixteenth and thirty-second notes, as well as in triplets and various other rhythms. All major scales should be mastered before beginning the study of the minor scales, as the bass fingering for the minor scales is more complicated than for the major. The chromatic scale should receive especial attention, as most orchestra leaders now expect the accordionist to improvise and embellish, and many graceful figurations can be woven by means of the chromatic scale.

The metronome should be used at all times for scale practice. The goal should be to acquire evenness of tempo before striving for speed.

Those Invaluable Scales

SCALES provide excellent practice material for development of tonal shading. On a two octave scale begin *forte* and gradually decrease the tone until you have *pp* when you reach the end of the second octave. On the return scale reverse the tonal shading. Remember that the accordion is akin to the organ, so strive for an organ tone at all times. You will be surprised how tonal shading will teach you to conserve the air in the bellows and help to acquire a smooth bellows manipulation.

Scales in all keys should be practiced both in straight style and in contrary motion. Although the left hand is limited to single tones, the right hand should master scales in the major and minor thirds, sixths and octaves. Play the three principal chords in each key when you complete the scale in that key. Memorize the chords thoroughly for this will prepare you for arpeggio work which will follow. It goes without saying that all scales should be memorized. A few moments of radiating exercises should precede the practice of each scale.

So much for scale practice. Congratulations are due to any accordionist who can cover the preceding assignment by devoting an hour a day to scales for a period of six months. It would be impossible to perfect the scales in that time but if he played them passably well we would say a great deal had been accomplished. So you see, the subject of scale practice is not one which can be passed off lightly. One thing is assured to accordionists, and that is that if they conscientiously practice this assignment, their path to progress in future technical work will be an easy one.

Before this discussion is brought to a close, it might be well to touch lightly on the subject of other elements which enter into development of technic outside of the action of the fingers on the keyboard.

(Continued on Page 480)

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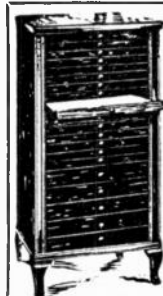
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THE SINGER'S ETUDE

Edited for July by Eminent Specialists

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



Some Fundamentals in Song By Cecile N. Fleming

THOSE OLD MASTERS of voice production of the eighteenth and nineteenth centuries knew what they were doing, with the result that voices of their students remained true, clear, flexible and capable of fulfilling almost any demands far up into the advanced years of the singer. Two principles they developed always as the fundamentals of fine singing; and these were a finely controlled breath and a tone floating upon this breath with the utmost of freedom throughout the entire compass of the voice.

Now as a first step to good breathing it is essential that the objective shall be accomplished automatically. In this achievement there are several elements to be considered. There should be inhaled enough of breath, but not too much. The diaphragm should be strengthened so that it may assist in the expulsion of the breath. To do this, there must be good posture. Along with freedom of tone production, of course we shall want resonance.

Let us now give attention to a few exercises that will assist towards these desired ends. At the same time we shall begin the simpler forms of tone production.

Stand erect, either foot slightly forward, weight on the balls of the feet. Relax. Now raise the chest. Automatically with a high chest, the chin draws in, the diaphragm becomes taut; the arms, shoulders and neck are relaxed. You have a good posture.

Now imagine there is a lighted candle before you. Blow out the candle. Do it again. What happened? The muscles of the diaphragm have been exercised with each puff. You inhaled just what breath you needed and no more. Is it not reasonable then to imagine a row of ten candles? Blow out each candle, inhale for each puff, the same as for candle one. After the first week, blow out twenty candles. You have your exercise complete and will progress easily to thirty or fifty puffs without fatigue.

Relaxation will be the most important factor of every exercise. Insist on a high chest, but relaxed arms, neck and throat; and relax the facial muscles too. Look pleasant.

Exercise 1: Blow out the candles, ten, twenty and thirty at a time.

Exercise 2: Blow out one candle at a time and continue each puff till it develops into tone on a medium pitch as here shown.

Ex. 1
Musical notation for Exercise 1: A series of notes on a staff with the lyrics "Wool! Wool! Wool! Wool!"

Musical notation for Exercise 2: A series of notes on a staff with the lyrics "Wool! Wool! Wool! Wool! Wool! Wool!"

Try this on different tones.

Beginning on a tone in the upper medium register, descend by half steps. B-flat is given tentatively, but the pitch must be chosen to fit the individual voice.

Ex. 2
Musical notation for Exercise 2: A series of notes on a staff with the lyrics "Wool! Wool! Wool! Wool!"

Musical notation for Exercise 3: A series of notes on a staff with the lyrics "Wool! Wool! Wool! Wool! Wool! Wool! etc."

And now we will try other vowels.
Ex. 3
Musical notation for Exercise 3: A series of notes on a staff with the lyrics "oo O ah oo O ah"

Especial attention should be given to the Italian pronunciation of the vowels: A (ah), E (aye), I (ee), O (oh), U (oo). Next, inhale by relaxation, till a good supply of breath is felt in the small of the back. Hold this a second and then exhale on the same easy tone.

Ex. 4
Musical notation for Exercise 4: A series of notes on a staff with the lyrics "Woo"

Hold this tone till the diaphragm sinks in comfortably. Allow the tone to regulate the flow of breath.

Relax, and repeat. From a comfortable beginning pitch, carry this exercise up to C in the third space or D on the fourth line.

Now think an easy, clear, high pitch—say, about E-flat, fourth space of the treble, sound it clearly at the front, and then drop lightly and carefully down the scale.

Ex. 5
Musical notation for Exercise 5: A series of notes on a staff with the lyrics "oo O Ah O Ah Ah etc."

Be sure of perfect relaxation. Inhalation of the correct amount of breath for each phrase will be learned by experience. Take a fresh breath for each repetition.

One can proceed to longer phrases easily by keeping the same simplicity. In every step induce nature to bring the result wanted. One will secure tones of beauty and richness not to be achieved in any other way.

If the voice is desired to reach across the street, the mind instinctively offers the necessary breath and volume of tone to carry it that far. If the spirit of sorrow, love, patriotism or deep reverence is sincere, instinctively the tones take on the proper color. If induced by stirring the imagination, rather than by mechanical effort and detail, the tone quality and color

will be near correct and can be greatly enhanced by study

In each of these steps the tones have been encouraged to enter the resonating chambers of the face, where they take on properties which add greatly to their carrying powers.

In every nation and every language the practice of calling to one at a great distance has been directed by nature to the use of the same tones and syllables. Try them.

Ex. 6
Musical notation for Exercise 6: A series of notes on a staff with the lyrics "Yoo-hoo, Yoo-hoo, Yoo-hoo, Yoo-hoo." Begin with a key to suit the individual voice and continue transpositions to its comfortable limit. Then try

Ex. 7
Musical notation for Exercise 7: A series of notes on a staff with the lyrics "Yoo-hoo, Yoo-hoo, Yoo-hoo, Yoo-hoo." beginning well up in the top register of the voice and transposing it downwards by half steps.

Working from the top tone down will retain the youthful quality of the voice, as well as facilitate the elimination of registers. In descending into the more sonorous tones, a natural adjustment in the chest cavities permits of a deeper resonance. The carrying downward of the upper quality creates an even scale throughout the entire range. It will be found that the harsh lower edge of the tone is mastered, with no flat singing or tremolo.

Care should be exercised that there is no interference with any muscular action of the diaphragm, throat or tongue. Any voluntary fixation of an organ or muscle is injurious and foils the objective. The tongue will act correctly if allowed to function as in speech. Make the vowels the inducement for action of the tongue. Use the Italian pronunciation. Be sure of relaxation; and allow an inner smile. Let the throat lie freely open and on an easy pitch rotate the vowels slowly, in recitative form:

A—E—I—O—U, U—O—I—E—A.

Now use the following exercise.
Ex. 8
Musical notation for Exercise 8: A series of notes on a staff with the lyrics "A i o u ä ä i o u ä e i o u ä e i o u ä"

Then repeat this slow scale with the words:
Ex. 9
Musical notation for Exercise 9: A series of notes on a staff with the lyrics "Ah, be slow to part;"

Musical notation for Exercise 10: A series of notes on a staff with the lyrics "Ah, be slow to part."

Musical notation for Exercise 11: A series of notes on a staff with the lyrics "Pray be slow to part;"

Musical notation for Exercise 12: A series of notes on a staff with the lyrics "Pray be slow to part."

In conclusion, with every instinct alert, chest high, relax and inhale through the nose with the lips slightly parted. Take a deep, relaxed inhalation. Then, from about Middle C, softly tip-toe up the scale with the same ease that you took your first staccato tones. Keep that clear bell-like staccato quality throughout. Observe a gradual crescendo on the second scale upward. The exercise is on one breath.

Ex. 10
Musical notation for Exercise 10: A series of notes on a staff with the lyrics "ah ä ä ä ä ä ä ah"

Make the crescendo by thinking of making the ascending scale carry to a greater distance. It will be a surprise to find that the long phrase is easily accomplished on one breath.

Perseverance in thoughtful daily study will slowly and surely lead to the desired goal—tones of perfect clarity and richness, vibrant with life and unhampered by mechanical restriction.

Breath Control Hints

By Sara Halbe

IN THE teaching of voice, breath control always comes first in starting out the new pupil.

The direction of the tone to a front placement is sometimes explained by a simple breath control exercise. With the mouth open, inhale through the nose and exhale through the mouth on the whispered word "hat." As the vowel sound—a flat A—is prolonged slightly before the closing T, the breath is consciously directed to the roof of the mouth. Doing this five or six times, and each time thinking the tone higher, has a tendency to relax the throat muscles and to clear the head.

This, practiced between other singing exercises, will rest the pupil by making the higher tones easier of attack. It has been found sure to bring results.

* * *

"As leisure increases, music becomes more and more necessary. You can't have too much of it."—George Eastman.

To Cure That Tremolo

By Herschell C. Gregory

ONE of the most baffling problems with which the teacher of singing must cope is the "terrible tremolo." And one of the strangest features of the situation is that, while the really great artist shuns the tremolo as a deadly poison to the voice, still many a "small fry" teacher and "heady" pupil continue to cultivate it, generally because they have heard it used by Mme Squeak who sang once as second soprano in the famous "Walter von Eschenbach, beginning" tidbit of the quartet of *Pages* in "Tannhäuser."

Now there must be no confusion of the tremolo with the natural vibrato of the voice. This latter is what is imitated on a stringed instrument when a deliberate effort is made by the player to introduce a rapidly repeated variation of pitch of the tone which is supposed to make it more agreeable to the ear.

This variation of pitch is called a vibrato and it is mildly present in the natural singing voice, but only to a degree in which the ear detects no difference of pitch but rather a merely faint quaver of the tone which adds to it a certain charm. The moment there becomes noticeable a variation of pitch, the voice begins to offend the cultivated ear, it no longer blends with an accompanying instrument; it becomes impossible with an orchestra; and it soon brings about a pernicious singing off of pitch which is practically irremediable because the nerves which control the muscles which govern the tension of the vocal cords have been so strained as to have lost all power of self-control.

The Vocal Doctor Prescribes

THE singer must bear in mind that the larynx was not made to sing *with*; it was made to sing *through*. If the muscles of the throat and jaw are relaxed, this leaves all the muscles used in articulation free to act; and they can naturally and easily perform any duties intended from them. Any force or strain applied to the voice causes an excessive tension of the throat muscles, which in time will cause them to lose their power of elastic contraction and relaxation, which will develop a dangerous tremolo.

Now it must be kept in mind that all changes in pitch are produced by variations of tension of the vocal cords. Because

of this the correction of a tremolo is subject to breath control only when breath pressure has been applied to the vocal cords to such a degree as to have forced them beyond their natural limits of vibration. Breath is naturally responsible only for volume and not for pitch. Of course the breath can cause unevenness in volume of tone; but it cannot bring about the rhythmic change of pitch which is so prevalent in the tremolo.

The cure for this trouble lies in the complete relaxation of the cramped condition of the throat muscles, and in the practice of singing on the soft vowels. It may take weeks, months, or even years, before the muscles so long maltreated can be returned to their natural functions and thus assist in the production of a pure tone. Only slow, careful, and patient study and work will bring about the desired result.

One of the most beneficial studies for the correction of the tremolo is the broken scale sung with *My*.



Vowel sounds of O and E should be omitted, as they lead to an inclination to tighten the throat. The lower jaw should drop down freely, and there should be no effort to produce a robust tone. Relaxation of the muscles about the larynx should be the first thought, and with this condition the tone should flow loosely and freely.

Another suitable and useful study is



There should be the sensation of the voice floating on the breath as it flows freely from the vocal cords with all muscles of the jaw and throat completely relaxed.

With careful, thoughtful, and patient study, while the nerves and muscles are allowed to grow again into their natural state and functions, this, perhaps the most pernicious vice which can creep into the singer's art, may be quite eliminated.

On Removing the Tonsils

WE HAVE the following very interesting communication from Miss Mildred M. Hieber of New Jersey, and are glad to have permission to reproduce it for the help it may bring to some of our readers. "I am very happy to be able to tell you that I had my tonsils removed on March thirtieth, and that the operation was most successful. My voice came back a few weeks later, and it seems better than at any time in the last couple of years. Certainly my high tones are much freer."

"I had always heard that tonsil removal would ruin one's voice. Because of that I dallied from October till March; and when it became apparent that I would not have a voice with the tonsils, I decided that there was nothing to lose and the pos-

sibility of everything to gain. I know of a great many singers who are afraid to have their tonsils removed; but it would appear that if it is expertly done, and if the tonsils have been interfering with the voice, such removal would be both wise and beneficial.

As to the use of a local anæsthetic, the surgeon who removed my tonsils had had his own taken out several years ago with a local, and he recommended taking ether (or whatever it is they use) as he did not think the chances of becoming ill from the ether are comparable to the nervous strain during an operation with a local anæsthetic.

I certainly am most thankful to have my voice again and am looking forward to an active coming season.

* * *

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The "Self-Starter" Organist

By Erna Buchel Koehler

"Danger Ahead," someone will scream. Well, there may be a certain amount of danger; but do we stay at home because there is a dangerous crossing between home and the most enticing "Movie?" No, we find some way of getting past that dangerous crossing, though a ten mile detour may be necessary. And it is just the same with the resourceful pianist who finds an organ post available and no teacher at hand. Of course he must be willing to work patiently and long; but there is a way. The reading of books and articles on organ playing, and such infrequent contacts as he may make with other organists, all may be turned to good account.

And now let us study the "danger signals."

1—Approach.

a—Always keep pipes in mind, as opposed to vibrations of strings.

b—Think in voices.

Ex. 1

Musical notation for Ex. 1, showing Soprano, Alto, Tenor, and Bass parts.

Never lose sight of these two basic principles.

2—Manual Technic. Return to Basic Principle a.

Do not strike a key as on the piano, press it down; remembering the organ's lack of dynamics, you are merely opening a valve for air to pass through.

Keep the fingers well raised, so that pressure on the keys will not inadvertently open other valves, thus producing a blurred effect.

Press down all notes of a chord at once, and release them in the same manner.

Accuracy and careful fingering are imperative.

Strive for clearness and precision.

Strive for a beautiful *legato*, the backbone of organ playing. Accomplish this by skillful changing of fingers on the keys,

Ex. 2

Musical notation for Ex. 2, showing a single melodic line with fingering numbers.

by sliding the thumb noiselessly up the scale; and by using a double movement of the thumb, reminiscent of a worm crawling, down the scale.

Strive for a clean *staccato*—this for contrast, lightness or emphasis.

3—Reading The Music. Return to Basic Principle b.

Divide the notes not according to the staff but according to convenience for both hands. Keep each voice in its own registration, of course.

Ex. 3

Musical notation for Ex. 3, showing a single melodic line with fingering numbers.

Strike the same notes in the same voice,

Ex. 4

Musical notation for Ex. 4, showing two voices.

but not when in different voices.

Ex. 5

Musical notation for Ex. 5, showing two voices with some notes circled.

In Ex. 5 the encircled notes are usually tied to the ones of the same pitch in a previous chord, even though they were at first in a different voice.

4—Accent and Rhythm.

The first note played is always given an accent.

Ex. 6

Musical notation for Ex. 6, showing a single melodic line with an accent.

In such a case the regularly accented note on the first beat of the next measure may be given emphasis by holding it just a bit over time—something which suggests

Ex. 7

Musical notation for Ex. 7, showing a single melodic line with a long note.

though this must not be overdone. This creates what is known as an agogic accent; that is, one outside the regular rules of accent.

See that your primary accents (first beat of measure) are primary; and the secondary accents (third beat in a measure of three-four time; fourth in six-eight) will take care of themselves.

5—Registration.

The organ has four distinctive tone families—diapasons (organ tone), flutes, reeds, strings. Your ear will catalog these stops. A bit of experimentation with stops, couplers, swell and crescendo pedals will be in order; and this knowledge will grow with experience. Strive for dignity, variety, and contrast in registration.

Too few changes are preferable to too many.

Make necessary changes at the end of lines of a hymn, or at the close of a phrase.

Diapasons are your foundation stops; next in importance come the strings, and you may recall their use in the orchestra, to good effect. Flutes are needed for beauty, grace, and contrast; reeds for strength and variety.

Good taste forbids very extensive use of a combination of solo flutes, tremulant and octave couplers.

On small organs, where there are no reeds, combine several of the more strident string tones on the Swell, as a substitute.

6—Pedal Technic. The basic principle of pedaling is the same as in walking, one foot, then the other, forward or backward.

Use heels and toes.

In using the pedals have the foot to operate from a loose ankle.

Common sense and convenience will dictate with which foot to begin.

Achieve your *legato* by silently substituting one foot for the other, heel for toe, toe for heel. Also by sliding a foot rapidly across intervening pedals in the manner of using the thumb in manual technic.

Do not neglect the pedal *staccato*.

Observe rests and phrasing on pedal organ, as conscientiously as on manuals.

7—Full Organ Tips.

Do not be afraid of your organ; use it—all of it, when it produces a proper ensemble.

Make your tempos deliberate, your manual work especially clean and clear, and your time most accurate.

The Prospective Organ Recitalist

By William Reed

YOUNG ORGANISTS who purpose entering the field of concert playing must needs aim high from the first and prepare accordingly. More than technical efficiency is required; an artistic level is to be kept in view, since solo organ playing ranks with other departments of public performance and, like them, is to be successfully attained only through meticulous study. A comprehensive acquaintance with the standard organ music of different schools, the keeping abreast of good novelties issued, as well as familiarity with the different types of present day organs—all of these points count in necessary preparation, to which must be added that of intelligent interpretation.

Fundamental technical work may be prepared on a studio organ or on a two manual reed organ with pedals, to be perfected later on a large organ on which registration matters can be practiced.

When forming his program schemes the player will be wise first to place himself



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in imagination in the position of the average listener, by considering what is most likely to afford interest and pleasurable instruction, and then by criticizing himself.

The first and last numbers on a program are perhaps not the most important; they should be bright and of moderate length. The opening number should not be by Bach. Bach should be reserved till later in the program, when the interest of the audience has become more fixed by what has preceded, the same consideration applying to sonatas, suites, and the longer fantasias.

Contrasts in style and atmosphere are desirable, but such should not be too violent. The matter of key relationship between the numbers is of little importance, unless between grouped selections. Some lighter pieces of good material, interspersed at certain places, have a relieving effect; in other words, it is well to exercise tact without sacrificing good taste. Schemes laid out on the following lines are to be commended:

I

- Grand Choeur or Offertoire
- Andante movement or Variations
- Arrangement
- Bach selection
- Sketches (a and b)
- Arrangement or a general Improvisation
- Suite or Cantabile movement
- March or Fantasia

II

- Concert Overture or Handel Concerto

- Intermezzo or Scherzo
- Sonata or Toccata
- Several short characteristic pieces (grouped)
- Bach selection
- Arrangement
- Andante movement in form of a Nocturne
- Grand Choeur or Finale from an Organ Symphony

For a recital of average length a program should not exceed an hour and fifteen or twenty minutes in performance, allowing an interval between the numbers of one and a half to two minutes.

As to Arrangements

ARRANGEMENTS, like improvisations, are of value in displaying the registrational resources of an organ, and are also informative, when judiciously applied; but not more than two should find a place on a recital program, and these should be separated by the regular organ music. Then such arrangements should be of works not likely to be known in their original setting.

Experienced recitalists find it unnecessary to rehearse an entire program on the day of its performance, but that it is more expedient to devote the time to gaining familiarity with the accessories and touch of the organ to be used.

An organ recital should maintain, as far as possible, a continued interest, not the least important point being that of leaving an audience in a humor ready for more.

Jesus Lover of My Soul

By Mrs. W. Henry Herndon

Author: Charles Wesley, 1707-88, was one of the most prolific song writers that the world has ever known. He is credited with some six thousand and five hundred songs. This particular song was written in 1740, but for some reason it was not included in the Methodist Hymn Book until nine years after Wesley's death. Since 1797 it has expressed the intimate convictions of the religious world. Henry Ward Beecher, in the middle of the nineteenth century, said, "I would rather have written that hymn than to have the fame of all the kings that ever sat upon the earth."

Many legends have been told and written as to the source of inspiration of the hymn, among them, that a seabird flew to Wesley in a storm; that he himself was in a storm; that a dove took refuge from a hawk in Wesley's room; that he wrote it while hiding in Ireland, under a hedge, from his enemies; that he was escaping from a threatening mob in England. Most hymnologists agree that these are all mere legends and that the hymn was an inspiration when he underwent a great spiritual change in 1758.

Tune: Martyn was written by Simeon B. Marsh, 1798-1875, who was an American composer. Two other tunes are given in most hymnals, but neither of them has been used as much as Martyn.

Interpretation: Although most of the words are monosyllables, the simplicity seems adequate. The hymn goes straight to

the very heart of Christian religion and points to Christ as the Saviour of men. It is so tender and yet so deep that some think it should be reserved for private devotion. This particular tune should not be played too slowly, but yet slow enough that the full meaning of the words can be impressed upon the congregation.

MARTYN, 3, 3, 3, 3, D. (First Tune)

CHARLES WESLEY, 1707-1788 Simeon B. Marsh, 1798-1875

1 Je - sus, Lov - er of my soul, Let me to Thy bos - om fly,
2 Oth - er ref - uge have I none, Hang my help - less soul on Thee;
3 Thou, O Christ, art all I want, More than all in Thee I find;
4 Pleas - ure with Thee is found, Grace to cov - er all my sin;

While the near - er wa - ters roll, While the tem - pest still is high:
Raise the fall - en, cheer the faint, Heal the sick, and lead the blind.
Let the heal - ing streams a - bound, Make and keep me pure with - in.

Hide me, O my Sav - iour, hide, Till the storm of life is past:
All my trust on Thee I stay, All my help from Thee I bring:
Just and ho - ly is Thy Name, I am all un - right - eous - ness:
Thou of life the Foun - tain art, Free - ly let me take of Thee:

Safe in - to the ha - ven guide; O receive my soul at last!
Cov - er my defence - less head With the shade of Thy wing.
False and full of sin I am, Thou art full of truth and grace.
Spring Thou up with - in my heart, Rise to all e - ter - ni - ty. A-MEN.

* * * * *

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Bands and Orchestras

(Continued from Page 441)

of tone should be striven for and a sustained quality of tone should be sought that will give a sonorous solidity, whether playing piano or forte.

To Illustrate

DURING the World War I was given authority to recruit a band at the Great Lakes Naval Station. As the band was being recruited particular attention was given to its development as a concert organization. Each rehearsal opened with a period of intensive work in unison long tone and scale work for the development of the various phases of artistic performance, as outlined earlier in this discussion. We had developed a considerable repertoire of standard and classic compositions when we were called upon to play for a great review for the first time. There were fourteen other regimental bands on the Station at that time, each of which devoted its time largely to field work—doing but little concert work.

In preparation for this review I took my band out several days for intensive drill in formation and review maneuvers and had it to play in the same careful manner as in concert. On the day of the review, after my band had passed the reviewing stand and had played the regiment past, the Commandant of the Station—later Admiral William A. Moffett, of the ill-fated Akron—turned to a group of officers and remarked, "that was the best marching band on the Station."

I could not attribute this compliment so much to the marching ability of the band as to its ability to play in a thoroughly musical and pleasing manner while on the march.

We recall also a high school band which was a well disciplined and routined organization, devoting its efforts primarily to the development of its concert repertoire as it was called upon to present concerts several times each month. A week before the state band contest it decided to enter both the concert and marching contests. It had exactly three periods of drill in the required maneuvers and entered the marching contest in competition with bands that specialized in marching evolutions and had devoted weeks to preparation for this event. Yet, it was the band that had had but three rehearsals in this routine that won first award—to the astonishment of other directors, and even to the surprise of this band.

How could it happen? The band was so thoroughly disciplined and routined that it was possible to attain results in this new, but more simple phase of band work, in a very short time. Its superior musical ability made it possible to present a performance not equalled in smoothness, balance, solidity, dynamic contrast, or precision by any other band in the contest. The three judges were highly reputable conductors, all of whom had had military experience and knew what was properly required of a marching band.

It should be of interest that this same band also won first award in the concert competition. This should indicate to many

school bandmasters that they make a grievous mistake in devoting a major portion of their time to an effort to build a spectacular marching unit. Their chief aim should be first to develop a capable playing organization. It will then be quite easy to convert it into an effective marching organization.

The Prize Winner

IN A recent state contest where the writer served as adjudicator, the bands competed in concert and marching; and there was also a civic parade in which the forty-five bands participated. In this parade special prizes were offered for the best uniformed band, the best drum major, the best playing band, and so on. One band (of about ninety) played with a smoothness, a finish and refinement, with a sustained and balanced effect which far exceeded the performance of any other band—and it easily won a prize.

In the evening this same band won first place in the spectacular marching contest and on the following day ranked first in concert performance. Some of the bands made excellent showings in their field maneuvers but were far from excellent when they appeared in the concert contest. These directors had devoted too much effort to training the feet and not enough to the training of the minds and fingers of the players.

Bandmasters should remember that millions of people each year formulate an opinion of bands and band music solely by their performance on parade. Since most bands play in a noisy manner on the street these millions of people regard the band as an inferior musical organization and hesitate to attend band concerts lest they may have to endure the same uncouth musical performance there.

It is chiefly for this same reason that radio officials and radio sponsors have been slow to accept bands for their programs, although a fifty piece concert band would not be one half as "noisy" as the average jazz "band" of twelve pieces. Their concept of band music has been derived from hearing "blaring" bands in a Fourth of July parade—and they want none of it. Can we rightly blame them?

Whether in concert or marching, it is musical performance that is of prime importance and should receive first consideration. Foot movements and gay uniforms should be of secondary consideration. The old erroneous belief that a band should continuously play loudly when on the march should be thrown into the discard and replaced with common sense.

There are millions of radio listeners who would gladly welcome fine band programs; and, when sponsors and executives are made to understand that a fine concert band can perform fine music with the same degree of finesse as an orchestra, we will have more band music on the radio. Needed improvement in our marching bands could help greatly in formulating a better public opinion concerning band music.

Where Dvořák Wrote the "Humoresque"

(Continued from Page 444)

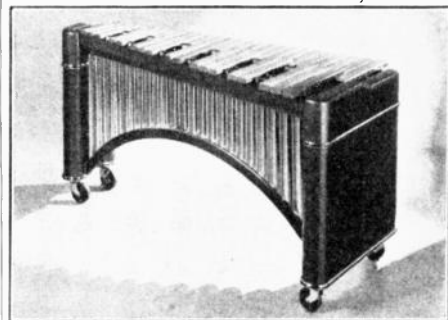
the farmers and villagers are quite Americanized. The church is the predominant feature of the town. The people are decidedly musical. They take great pride in their band and their fiddlers. A new bandstand has replaced the one of Dvořák's day. Life must have been very colorful and European then.

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Major Scales on the Violoncello

By Joseph Suter

PART II

BEFORE the open strings are introduced, two of the remaining seven major scales will be deleted: C major, and D major. As both of these scales lie entirely within the first position a description of their fingering would be superfluous in a discussion which necessarily assumes a fundamental knowledge of violoncello technic.

Which leaves but five scales:

E-flat, F, G, A and B-flat

Concerning these, four facts require emphasis:

First: Each one of them may be fingered in its entirety by application of the scale pattern.

Second: Inasmuch as the first position cannot accommodate their full two octave range, the scale pattern will consequently be resorted to in those sections which are not negotiable in the first position.

Third: As the open string is virtually synonymous with the first position, the scales in question will adhere to the first position only for the purpose of, and only to the extent of, employing what open strings the key signatures permit.

Fourth: When the last open string has been taken advantage of, there is no longer any benefit in attempting to maintain the first position.

All of which is readily verified in the following illustration:

E-flat Major

(Top staff: scale fingered by complete application of the pattern; bottom staff: first position substitution encompassing all available open string tones.)

Ex. 14

C string G string
Shift (Z) Shift (Z)
Entirely in the First Position

D string A string
Shift (X) Shift (Y)

In which a third and last rule is implicit:

RULE III

Never attempt to substitute the first position for any finger combination unless the entire three notes of that finger combination are transferable to the first position.

It is immediately apparent that any violation of Rule III (such as including the tenth note, G, in the first position) will render impossible the introduction of that section of the scale pattern necessary to the higher registers employed in the conclusion of the scale.

Further discussion of Rule III is best presented by a detailed description of its application to the scale of

F Major

The beginning finger combination of the violoncello scale pattern need not be applied to the first three note group:

Ex. 15

as these notes not only lie within the first position but also include an available open string.

Ex. 16

Nor need the second finger combination of the pattern be applied to the second three note group:

Ex. 17

as these notes also lie within the first position and include an available open string.

Ex. 18

Although the third three note group:

Ex. 19

does not include an open string, the first position is still maintained, both because it is still possible and because the open A string is yet to come.

Ex. 20

In the fourth three note group:

Ex. 21

the first position is again employed in preference to the corresponding fourth section of the pattern because of the available open A string and the fact that the entire group yet lies within the first position.

Ex. 22

But, as the fifth and last three note group:

Ex. 23

includes no open string tone, and does not lie entirely within the first position, the adoption of the fingering contained in the corresponding fifth section of the pattern is immediately effected.

Ex. 24

B-flat Major

The first position range also consists of nine notes:

G Major

The key signature barring no open strings, this scale may adhere to the first position from the beginning keynote through the last and highest note of the first position range:

Ex. 25

thereby accounting for twelve notes, or a first position substitution for the first four finger combinations (Z-Z-X-X); at which point the pattern is of course resorted to in its fifth and last finger combination (Y).

A Major

In this scale the greatest number of first position notes divisible by three are encompassed by:

Ex. 26

within which range lie nine notes, or a first position substitution for the first three finger combinations (Z-Z-X); at which point the Pattern is adopted in its fourth and fifth finger combinations (X-Y*).

*As the last finger combination concludes with the note:

Ex. 27

finger combination YY must here be used in place of Y (Rule II).

Ex. 28

or a first position substitution of the first three finger combinations (Z-Z-X). Again the pattern is adopted in its fourth and fifth finger combinations (X-Y*).

*And again finger-combination YY must be used in place of Y (Rule II).

While the scales dealt with have been divided into three classes: (1) Elementary (C D); (2) fingered by complete application of the violoncello scale pattern (D-flat, G-flat, A-flat, B E); (3) fingered partly in the first position and partly by application of the scale pattern (E-flat F G A B-flat); much benefit will be derived from a temporary assignment of all scales to Class 2, until such time as a full understanding of the structure and employment of the pattern is at the student's command. The scale of C major alone cannot be included, due to the open C string.

The major scales of F-sharp, C-sharp, and C-flat, have not been dealt with in view of the description of their respective enharmonic equivalents: G-flat, D-flat, and B.

In conclusion, it is perhaps best to advise the reader that this discussion is in no wise intended to embody a "Royal Road" by which the twelve major scales will become accessible with immediate ease. Indeed, the only method by which to decrease the difficulties of any problem is that method which increases the proficiency of the potential solver. And the material here presented is intended rather to furnish, at least in part, a guiding text to this end.

String Perfection

By Saks Simonson

NOT ONLY IS IT the molecules in the wood of the violin that cause it to vibrate sympathetically with the strings, but the mass of air which the instrument contains. We must bear this in mind when our selection of strings is made, and the choice should be governed by the desire to acquire, as nearly as possible, string perfection.

Tone, in any capacity, depends upon the magnifying body of the instrument, the diameter of the strings, and the force with which they are made to vibrate. While the actual note produced is dependent upon the length and thickness of the string, its substance and the amount of tension applied, the more vibrations entering into the string the higher the note will be. To produce more vibrations, more tension must be applied. In other words, the number of vibrations created by a string is in direct relationship to its length and applied tension. Thus, the shorter the string, the greater the number of vibrations per sec-

ond, and hence, the higher the intonation. The production of string vibrations is in accordance with its diameter. So we find the thick, dense string producing a low note, since the thicker the string, the fewer the vibrations.

A string with false tones has no value and, of course, it must have durability to withstand the required tension necessary for playing purposes. In short, the perfect string is one that is spun evenly, and has its vibrations accurate.

A gut string should be transparent in its entire length, without blotches or spots of any nature, and should be pliant and elastic. If it has a predominant coloring of white, too much bleaching has been used, or it has been subjected to improper processes. If it is coiled, it should be stretched very carefully to its full length, so as to avoid breaking it.

Climatic conditions in Italy have a great deal to do with its rank of first place in the manufacture of strings, probably be-

cause production there is carried out to a great extent in the open air. These conditions make it possible to do naturally that which must be done through artificial means in the countries to the north. Then, too, Italian manufacturers are able to impart the fundamental characteristics that good strings must have; finish, durability, and, most important, purity of tone. German strings, though white and smooth, have a tendency to be overbleached and, consequently, faulty in tone. Nevertheless, Germany probably ranks next in line of manufacture. English strings are very durable, have a cloudy appearance, and are uneven in diameter, but they are cheap from the standpoint of cost.

The Material

GUT LONG HAS BEEN the favorite among strings, perhaps due to limitations of manufacture; but in later years steel and aluminum have crept up in predominance, because of their remarkable lasting qualities, their unerring trueness, and their excellent tone. Some years ago, a gut string was the only kind used, except of course, the G, with its wrapping of silver or gold; but in more recent years the steel E has come into use, until now, practically all players use this type of string with its "tuner" attached. More and more this string evolution has seemed to take place until performers began using the aluminum D; and of late there are quite a number who are using the aluminum A string. The choice of strings is optional with the player and is governed by what to him seems to produce the best results; for discussion seems never ending as to the good and bad qualities of both types. However, the points for and against the steel strings may be summed up thus: They are not subject to the influence of moisture; the tone never breaks; easier production of high trills is possible; and the tone color is softer than in the gut string. The disadvantages are greater wear on the bow hairs, occasional false vibrations, and lack of response at times in playing the open E.

The G string, with its covering of finely spun silver or gold wire, has a core of gut thinner than the gut D. To counteract the thinness of the G core, the weight is increased by the addition of the wrapping. Thus, we have the deep sounding, powerful, rich and soothing G, or fourth string. The D, or third of the group, if aluminum covered, has a core of gut. The

A, or second, may have a core of steel, wrapped also with aluminum. This has been the string most objected to by a great many violinists who hold that the core of steel makes the tone impure, while others in favor of this type, have stated that it is possible to make a string more accurate in diameter by this means of wrapping. Nevertheless, there are still many reputable violinists who use the unwrapped gut A string. Both the A and the D strings possess a sweet, round tone. The first, or E, is usually of steel, minus wrapping of any kind. In cantabile passages, it has a clear, pure, and very brilliant sound; while in dramatic, or very vigorous passages, the sound becomes sharp and penetrating.

With players whose hands perspire excessively, the wrapped strings are perhaps more practical. These strings do away with the ragged effect the gut strings acquire when played upon for any length of time. The continual movement of the fingers along the fingerboard causes the string to become ragged, and this in turn, causes impure tones and weakened strings. The aluminum or covered strings have in them much better lasting qualities, stay in tune better, and are not so apt to break while being played upon; and in comparison with the gut string, they excel it in fulness of tone.

There is a simple method of testing the tonal purity of a string before attaching it to the instrument. Hold it at both ends with the fingers, pull it rather tightly, then set it into vibration, by snapping it suddenly with one of the fingers. If the vibrations appear in the shape of a symmetrical two-lined oval, it will, when played upon, give forth a pure tone. If, on the other hand, the string discloses a three-lined hazy shape while vibrating, its tones will be impure. The first trial may not be done correctly, so try it several times, giving it an even snap while doing so.

When it becomes apparent that a new set of strings must be used, do not take them all off at one time; the sudden relaxation of the pressure, and the workings of the fibres that compose the violin wood may throw the instrument out of temper for some time. One string should be taken off, then the new one attached in its place, bringing it up to pitch during the next operation. The second string may be changed in the same manner, and so on for all of the strings.

Teaching the Young Violin Student

By J. W. Hulff

FIRST impressions are usually lasting. To the teacher who takes beginners, and especially young beginners, this fact should not be lost sight of when the parent brings the child to the studio for the first lesson.

Find out at once what the child is most interested in: aeroplanes, ships, baseball, books, dolls, tennis, Mickey Mouse, animals, and so on. You will be enabled to use this information in many ways during the weeks and months that follow, in making the child feel more at home in the studio and in creating a desire to see the teacher again; to talk to the teacher and to please him with a well prepared lesson. An exacting teacher need not necessarily be one who creates an unfriendly lesson period devoid of smiles or encouragement and interest in the child's hobby, no matter what that hobby may be. The best salesmen show an interest in a "prospect's" hobby.

If, for instance the student is a young boy and interested in aeroplanes, the teacher, after giving him a few lessons, can draw an outline of a plane on a page further along in the lesson book and tell the child that he will be presented with a small aeroplane when he reaches that page; the girl, who may be interested in dolls, may be given a small doll. A phonographic recording of the child's work may be promised when a certain composition can be creditably performed.

Make the child happy with little surprises for work well performed; and remember that the days when a teacher can rap a student over the knuckles with a violin bow are gone forever.

Last but not least—the psychological effect of a music magazine in a home that has a young violin student cannot be over-estimated.

* * * * *

NOTICE: On Page 408 of *The Etude* for June, Ex. 7, in G-flat, evidently should have had six flats in the signature. We are sorry.

JULY, 1937

TRIAL

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VIOLIN QUESTIONS

Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name
and address of the inquirer. Only initials, or pseudonym given, will be published.

For Making a Violin.

G. M. E.—For instructions in violin making, get "The Violin And How To Make It" by a Master of The Instrument." You can get this book through the publishers of THE ETUDE. It will give you dimensions, scales, and other construction details.

Too Much Rosin.

M. V. H.—The atmosphere affects the tone of the violin to some extent, but hardly to so marked a degree as you describe. The violin sounds at its best when the weather is clear and dry. It might be as you say, that you use too much rosin and it has settled on the strings and on the violin. Always wipe the rosin dust off your instrument and bow stick every day. I would advise you to have your violin and bow thoroughly cleaned by a professional maker. You could get a little handbook on the care of a violin from the publishers of THE ETUDE.

Gauging Violin Strings.

K. McL.—You might write to Herbert Sanger, Vinton, Iowa, about the Sudakiri bridges. He can probably tell you where they can be obtained. 2—It would be impossible to tell you by mail the best gauge strings for your violin. You will have to learn that by experimenting with strings of different thicknesses. An experienced violinist could help you very much by testing your violin with different strings. As soon as you ascertain the best gauge for your instrument, make a note of it and thereafter always use the same gauge.

Testore Label.

Dr. V. M. R.—I have never seen a Testore label such as you describe. I have no doubt it is one of the many freak labels so often found in imitation violins. If you are much interested in the matter, you might send your violin to a violin expert.

Tuning the Violin.

T. J. B.—When you tune your violin with the piano, tune the open A to the A of the piano; that is, the first A above middle C. All violinists tune in that manner. I do not see how tuning the violin D to the D of the piano would help matters any. The piano is not tuned in perfect fifths.

Editor's Marks.

M. A.—Your best course is to write to the publishers of the composition which has markings concerning which you are in doubt; the editor will no doubt explain the meaning.

The Orchestra Violinist.

T. C. M.—A violinist desiring to play in a symphony orchestra must have a very large technique, as many symphony violin parts are extremely difficult. He must be a very rapid sight reader, as often there is no time for rehearsal, and compositions must often be played (even in public) at sight. 2—If the private teacher has a large pupil's orchestra of symphonic ability, you could study with him in preparation for doing ambitious orchestra work. Probably you would find it better to study in a conservatory with a large pupils' orchestra.

The Ensemble Tone.

N. J. B.—It is very important to have string instruments of as homogenous tone quality as possible, especially where they are used in ensembles, such as quartet, quintet, or any other string groups. It is highly desirable to have the violins of such combinations made by the same maker. The great makers of Cremona, in several instances, made complete quartets of similar tone, the wood, the model and the details of construction being as much alike as possible.

Two Famous Pupils.

B. K.—The famous American violin teacher, Louis Persinger, has to his credit the two famous young violinists, Yehudi Menuhin and Ruggiero Ricci. When they were lads, these two violinists were famous as prodigies, but now, although still young, are mature artists.

Paganini's Favorite Violin.

S. D. L.—The ravishing tones of what is probably the greatest Josef Guarnerius violin in existence was recently heard by radio from Genoa, Italy. This peerless instrument was the favorite violin of the famous violinist, Niccolò Paganini. The program was broadcast all over the world. Paganini esteemed this violin as his favorite, although during his life time, he used in his concerts, violins by most of the great makers of Cremona. Paganini was an inveterate gambler and frequently pawned or sold one of his violins to pay his gambling debts, but never his beloved Guarnerius.

Fitting a Bridge.

K. McL.—(1). Concert violinists, as a rule, buy their violin bridges from eminent violin makers. Usually if they break a bridge, they take their violin to the maker to have the best type of bridge fitted to it. (2). The violin string gauge is a little instrument with slots of different widths cut in the edges. Its purpose is to measure the sizes of the different strings. The violinist tries strings of different sizes in order to get those best suited to his violin. After this has been ascertained, he keeps a record of the sizes so as always to buy strings of the same gauge. It takes great skill to choose strings of the best gauge. This being the case, it is a good plan for the inexperienced violinist to have this work done for him by a skillful violinist.

Atmospheric Conditions.

M. H.—Atmospheric conditions interfere with the tone of the violin to a limited extent, but hardly to a degree described in your letter, in which you state that the tone of your violin is sweet at times and at other times very harsh. String instruments give forth their best tones in a clear, dry atmosphere and are at their worst in muggy, damp weather. If there is anything wrong with your violin, it could no doubt be remedied by a first class repairer. (2). Always keep the violin and strings free from accumulating rosin. Write to the publishers of THE ETUDE for a handbook on the care of the violin.

Position of Sound Post.

D. S.—I would advise you to send your violin to a skillful violin maker in order to learn whether the fingerboard, neck and f holes are of the proper size and in the right place. The nearer you move the sound post under the foot of the bridge, the louder and more brilliant the tone becomes. If you move the sound post back from the bridge, the tone becomes weaker and less brilliant.

G. B. Rogeri.

H. S. W.—(1). Giovanni Battista Rogeri was an eminent violin maker of Cremona and Brescia, Italy. However, he is usually classed with the Brescian makers. He was one of Nicola Amati's best pupils and many instruments called N. Amati's were really made by Rogeri. The Rogeri violins do not rank as high as those of J. B. Guadagnini. (2). You will have to write to a dealer in old violins to get an idea of the price range of these instruments. (3). I do not know of any book dealing entirely with Rogeri's life and works. (4). I do not know of any notable concert violinist who uses a Rogeri violin. It is impossible to state what is the highest price ever paid for a Rogeri violin. A dealer might tell you. (5). Peccate, of Paris, was a famous bow maker, but his bows are not in the same class as those of Tourte, which sell for two or three times as much. There would be a difference of opinion, as to who might be considered the five greatest bow makers. The list would include Tourte, Peccate, Voirin, Lupot and Pajot. (6). The loss in value of an old French bow might amount to from five to fifteen dollars, by reason of the frog not being original. I cannot say definitely without seeing the bow.

Among Less Known.

C. P.—J. J. Gandl, who made violins in Goyfern, is the only maker of the three you send whose name appears in lists of violin makers of note. None of the three, however, was of much importance.

The "Heldentenor"

(Continued from Page 430)

just this even pressure which is needed as the foundation of good tone. Tones actually *sit upon* the column of breath. By following the example of the bellows, you readily can see how evenness of breath may be controlled. The amount of breath to be taken in and sent out is impossible to gauge. This must depend upon the feel of the process, individually. Too much pressure causes forced tone, and too little, un-

evenness. But in this matter, as in all other details of vocal technic, the test must be a feeling of complete naturalness. The real work the singer has to do is to convert the study of natural tone emission into such a regular habit that it becomes not only second nature but *nature*. At that point of development, one needs no longer to plan and build each tone. And there is where vocal study stops and vocal art begins.

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Gitz Rice—Composer. War
Lieut. in the First Canadian
Contingent, serving in the
World War. Wrote an
album of songs, many of
which were widely
used during the war, includ-
ing "Dear Old Pal of Mine."



Charles Repper—Comp.,
piano teacher, writer of
Studies in Phila. and Bos-
ton. His dir. of the first
piano comp. of 11 in-
struments, opera, Re-
boston.



Alexander D. Richards—B.
New York. Organ, comp.,
Studied in Phila. and Bos-
ton. First position at U. S.
Mansfield in U. S. Active
in N. Y. H. written organ
and piano.



Alfred Madeley Richardson
—B. Scotland on Sea, Eng.,
June 1, 1858. Comp., author
organ, piano and choral
works. In Eng. Since 1912
freedom. Inst. of Mus. Art
N. Y. M. el. wks.



Joseph Richardson—B. Eng-
land, 1811; d. London, Mar.
22, 1892. Comp., flute player.
For many years, soloist at Jul-
ien's concerts. Was prin-
cipal flute in Queen's private band.
Wr. flute solo.



Ada Richter—B. Phila., Pa.
Comp., pianist, dir. Pupil
of Camille Zerkow. Organist
and Alfred Richter. Conducts
music sch., Merchantsville, N.
J. Child special. Wk. and
"Kindergarten Club" Book.



Bernhard Friedrich Richter
—B. Leipzig, Ger., Aug. 1,
1800. Organ teacher, writer
of 1800 organ teacher writer.
In 1908 apptd. church music
dir. at Thoma school. Val-
uable writings on music, hist.,
in Leipzig.



Ernst Friedrich Richter—B.
Gross Schornau, Saxony, Oct.
21, 1808; d. Leipzig, Apr. 9,
1879. Comp., noted theorist,
Tchr. at Leipzig Con. Val-
uable theoretical and mus.
wks.



Franz Xaver Richter—B.
Hollerschau, Moravia, Dec. 1,
1709; d. Straubing, Sept.
12, 1789. Comp. For 20 yrs.,
Kapellm., Straubing, Cath.
Prof. of writing all forms,
incl. 68 symphonies.



Hans Richter—B. Raab,
Hungary, Apr. 1, 1818; d.
Bayreuth, Dec. 5, 1916. Pian-
o con. Unsurpassed in in-
terpret. of Wagner. Gave
first Vienna hearing to
many of Brahms' works.



Otto Richter—B. near Ger-
nitz, Ger., 1857. Choral con-
d., organist. In 1903 be-
came teacher at Gymnasium.
Since 1906 cantor of Kreuz-
schule, Dreifon. Wk. and
a mass and a vocal music.



Richard Richter—B. Rade-
beul near Dreifon, Ger., June
27, 1892. Comp., con-
d., Stud.
1914 at Leipzig. Con-
d. Since
1933 con-
d. at Hamburg. The-
ater. Has written a great
works and org.



Thomas Lee Rirkaby—B.
Durham, Eng., Oct. 1, 1842.
Comp., organist, teacher.
For many years a vice in U. S.
Sung anthems and piano
teaching material. Etude
con-
trib., Res., Taylorville, Ill.



Giulio Ricordi—B. Milan,
Italy, 1819; d. there, June
6, 1912. Mus. publ., also
comp. and organist. In-
ventor. Grandson of F. G.
Ricordi & Co., Inc., Dir.
of the U. S. branch.



Tito Ricordi—B. Milan,
Italy, 1857; d. there, Mar. 4,
1903. Mus. publ., also
pupil of G. Ricordi. R., at
whose death he became head,
G. Ricordi & Co., Inc., W.
Chr., U. S. Y. branch.



Corinne Rider-Kelsey—B.
near Buffalo, N. Y. Widely
known concert, festival and
oratorio soprano. Many ap-
pearances with Com. May
Festival and N. Y. Oratorio
Soc. A leader singer of note.



Hans Erich Riebensahm—B.
Kronberg, Ger., Jan. 21,
1896. Pianist. First public
begin at age of five; later
went to Berlin for study un-
der E. Krentzer and Schmalz.
His tour through Europe.



Karl Riedel—B. Kronberg,
Ger., Oct. 6, 1827; d. Leip-
zig, June 3, 1888. Choral
con-
d. and F. R., 1861, of the
delivered an amazing
which became famous. W.
1868. Wagnerverein.



Karl Riedel—Con-
d. For
years, a
first con-
d. of
Metropolitan Opera Co.
He
has
been active in other
the-
atres, as
soloist of San
Francisco and Los Angeles
Opera.



Wallingford Riegger—B. Al-
bany, Ga., Apr. 29, 1885.
Comp., Studied at Inst. of
Mus. Art and in Berlin.
Entered U. S. Army in Berlin.
Theater and in
Amer. Wks. ultra in
Rome.



Hugo Riemann—B. Gross-
mehra, Ger., July 18, 1819;
d. Leipzig, July 10, 1911.
Eminent musicologist. Tchr.
Furnished an amazing amount
of writings on every branch
of music science.



Albert Riemenschneider—B.
Bretz, O., Aug. 31, 1878.
Teacher, organist. Studied
locally and in Vienna and
Paris. Many records, spec-
ializing in Bach. Dir. Ball
win Walla & Sons, Bretz.



Ferdinand Ries—B. Bonn,
Nov. 29, 1781; d. Frankfurt
on Main, Jan. 17, 1878. Comp.,
piano, con-
d. Pupil and
intimate of Beethoven. His bi-
ography of the master is
highly valuable. Misc. wks.



Franz Ries—B. Berlin, Apr.
7, 1806; d. Naumburg, June
20, 1932. Violin, comp. publ.
Compelled to give up a con-
cert career, he entered mus-
publishing field. Orch.
works.



Frederick William Riesberg
—B. Norwich, N. Y., Apr. 8,
1863. Pianist, organist, the-
atrical critic. Pupil of Liszt and
other. Many years active in
New York. Contr. to The
Etude.



Hugo Riesenfeld—B. Vienna,
Jan. 26, 1874. Comp., con-
d. Studied, Vienna. Cons. A
pioneer in couching large
orchestra in New York mu-
sical theater. Active in Hol-
lywood as comp. and con-
d.



Wilhelm Rieth—B. Hamm,
Germany, Feb. 18, 1906.
Comp., con-
d. Received in-
ternational training at the F.
sen Conservatory. His im-
portant works are orche-
tral pieces and chamber music.
Active in Rome.



Vittorio Rieti—B. Alex-
andria, Italy, Jan. 28, 1898.
Comp., Pupil of Respighi,
Repleghini and Casella. Has
written orche-
works, ballet,
an opera and chamber mus-
Active in Rome.



Julius Rietz—B. Berlin,
Dec. 28, 1812; d. Dreifon,
Sept. 12, 1877. Comp., con-
d., editor, con-
d. of Gewinhaus
Orch. Tchr. at Leipzig. Cons.
Edited Mendelsohn's com-
plete works.



Vincenzo Righini—B. Bo-
logna, Italy, Jan. 22, 1779;
d. there, Aug. 19, 1812. Comp.,
con-
d. in U. S. Studied in
Vienna and Kapellm. at
Court Opera, Berlin.



Alexander Rihm—B. Brook-
lyn, N. Y., 1870. Comp.,
pianist. Studied at Music
School of Weimar and Schar-
wenka Cons. In 1891 came to
America with N. Scharwenka,
Soc. and pia. ps.



Knudage Riisager—B. Port
Kunder, Germany, March 9,
1857. Comp., Pupil of P.
Griegs and A. Reussels. His
writings are very modern and
incl. symphonic wks., cham-
ber mus., piano ps., org.,



Franklin Riker—B. Burling-
ton, Vt., Mar. 12, 1876.
Comp., con-
d., teacher. Was
active in N. Y. Former dean,
vocal dept., Cornish Sch.,
Seattle. Was comp. of om-
Res., Stateville, N. Car.



Leroy M. Rille—B. Phila.,
Pa., Feb. 16, 1883. Organist,
comp., teacher. Studied with
G. A. West and H. A. Mad-
dows. Many yrs. organist and
ch. dir. in Phila. Writer of
oratorio, anthems, songs.



Giacomo Rimini—B. Verona,
Italy. Baritone. Operatic
debut, Chicago Opera Co.,
1911. Sang in premiere of
"Francesca da Rimini," by
Zandonati. Appeared in Eu-
rope and U. S. Amer.



Nikolai A. Rimsky-Korsakoff
—B. Tikhvin, Govt. of Nov-
gorod, March 18, 1844; d.
Leningrad, June 21, 1908.
Among the great U. S. Ro-
man composers. Opera and
numerous other wks.



G. Calvin Ringgenberg—B.
Ames, Iowa, 1892. Organist,
editor. Studied New Eng.,
Cons. Chicago Musical Col-
lege and in France. Dean of
Musical, Bradley College,
Peoria, Ill.



Leon Ringuet—B. Louis-
ville, Que., Jan. 3, 1858; d.
Montreal, Sept. 21, 1917.
Comp., band leader. Teacher
of many. Que., a many in St.
Hyacinthe. Que. Many in-
str. works.



Emil Rinkendorf—Well-
known band leader, choral
dir. and teacher. Has a no-
table record of over 30 years
director of bands and or-
chestra in Canton, O. Dir.,
Pro. McKinley, fav. band.



Anita Rio—B. Alameda, Cal.
Soprano. Concert debut, Bos-
ton, 1901. Operatic debut,
Covent Garden, 1909. Since
1911 has appeared with lead-
ing orchestras and chl. so-
cieties in U. S.



George Riseley—B. Bristol,
Eng., Aug. 28, 1814. Eminent
organist, con-
d. of Bristol
Soc. of Instrumentalists and
Bristol Choral Soc. Prof.
organ at R. A. M. Other im-
portant post.



Anna Priscilla Risher—B.
near Pittsburgh, Pa. Comp.,
organist, con-
d., teacher. Ed-
ited "Laguna" (Cal.) Little
Symph. Orch. and Woman
Symph. Orch., Hollywood.
Misc. works.



Edouard Rister—B. Baden,
Baden, Feb. 26, 1875. Pian-
ist. Studied at Paris. Con-
d. from 1907 on part of con-
d. there. Specialized in piano
literature. Complete wks. of
various composers, D., 1929.



Karl Rissland—B. Koenig,
see Ger. Comp. Misc. Chr.,
editor. Studied at Leipzig.
Con-
d. For 26 years, member
of Boston Symph. Or-
chestra. Many important chl.
work.



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Facts About Accordion Playing

(Continued from Page 469)

In other words, what should go on "behind the scenes." Although Czerny stresses the practice of scales, he also says, "Only the performer whose soul and fingers are one can be a great interpreter." Therefore, even though you are only playing scales, do not play them mechanically. Think and listen as you play. Many accordionists never hear themselves play, because they never really listen. Do not let your fingers race up and down the keyboard while you mentally plan what you will do when you are through practicing. Have at all times a mental picture of what you are playing. Moscheles has said that the mind should practice more than the fingers, for the mind is the main thing. Perhaps you may reply that there is time enough for concentration when you begin to play complicated selections, but this is not the case. Correct habits should be formed in the beginning, that there need be no waste of time later.

In a previous article we mentioned the importance of relaxation while playing and the warning is repeated. Rhythmic breathing is a great aid in relaxation. Many artists do this just before they step upon a platform, because it tends to dispel nervousness. All nerves automatically loosen their tension and relax as one inhales and exhales deeply in rhythmic sway. The study of breathing is particularly necessary for the accordionist as students are often so concerned with the manipulation of the bellows that they merely take catch breaths whenever they happen to reverse the bellows. Needless to say, they never play rhythmically.

Finger gymnastics away from the key-

boards will be found helpful for accordionists, particularly adults who have not played a musical instrument during their youth and need to limber up their fingers. These exercises will also help those whose daily vocation tends to stiffen their fingers and hands and still others who are naturally muscle bound. Each individual should practice exercises to overcome his own handicaps. Exercises beneficial to all are those for independence of fingers, strengthening of weak muscles and stretching of other muscles to prepare them for arpeggio playing and other long stretches on the keyboard. If any readers desire special finger gymnastics for their particular handicaps, we shall be glad to outline such exercises in the "Question and Answer Department" in the Accordion Section of THE ETUDE.

As a last and final warning, get into a proper playing position, before striking one key upon the instrument. Some accordionists are half way through a selection before they finally find a comfortable playing position. When one hears Paderewski or Rachmaninoff, it is well to observe with what deliberateness such an artist seats himself, tests his chair as to height, assumes several times a playing position, and, finally, when he is thoroughly comfortable and in repose, begins to play.

"Yes," you may say, "but there is time for all that later."

To which we can only answer, "The time to form your good habits is in the ever present now."

The future will bring its responsibilities, and one of these should not be the breaking of early formed bad habits.

Accordion Questions Answered

By El Vera Collins

Q. What is the pitch of the piano accordion?—J. K. H.

A. Standard piano accordions, as made to-day, are tuned to A-440. Some of the old style accordions were tuned differently; but that type is now almost obsolete.

Q. Does THE ETUDE have columns for answers to questions pertaining to the accor-

dion? My students ask questions that are difficult to make clear, and by passing them on to THE ETUDE they would be answered by those who can speak with authority.—R. M. E.

A. We are inaugurating a new "Accordion Questions Answered" department and shall be glad to help students and teachers of this instrument with their problems. Questions must be not longer than fifty words.

The Star Spangled Banner

(Continued from Page 432)

LITTLE has heretofore been written about the particular flag which inspired Francis Scott Key to give the nation his deathless song. Originally, it was forty feet long, but the shot of the enemy, exposure and age have reduced its dimensions to thirty-two by twenty-nine feet. It had fifteen instead of thirteen stripes, each nearly two feet wide, and fifteen five-pointed stars, each two feet wide from point to point and arranged in five indented parallel lines. The two additional stripes and stars represented Vermont, admitted to the Union in 1791, and Kentucky, in 1792. By 1818 there were so many new states that it was deemed inadvisable to add a stripe for each or the beauty of the flag would be lost; so it was determined to limit the number to the original thirteen and to have the stars alone show how many states were in the Union.

For sentimental as well as patriotic reasons, Colonel Armstead desired to retain possession of the flag and was permitted by the Government to do so. He bequeathed it to his daughter, Georgianna, who was the babe born under its folds. She married William Stuart Appleton of New York. At her death in 1878 it became the property of her son Eben Appleton, who has loaned it

to the National Museum at Washington.

A letter written by Mrs. Caroline Purdy to Mrs. Appleton, gives details about the actual making of the famous flag. She states: "It was made by my mother, Mrs. Mary Pickersgill, and I assisted her. My grandmother, Rebecca Young, made the first flag of the Revolution, under General Washington's directions, and for this reason my mother was selected by Commodore Barney and General Striker (family connections) to make this Star Spangled Banner, because of her being an exceedingly patriotic woman. The flag being so very large, my mother was obliged to obtain permission from the proprietor of Claggett's Brewery, which was in our neighborhood, to spread it out in their malthouse, and I remember seeing my mother down on the floor placing the stars. After the completion of the flag she superintended the topping (heading) of it, having it fastened in the most secure manner to prevent its being torn away by balls. The wisdom of her precaution was shown during the engagement, many shots piercing it, but it still remained firm to the staff. Your father, Colonel Armstead, declared that no one but the maker of the flag should mend it and

(Continued on Page 488)

"America has indefinite artistic possibilities and can eventually develop into a great musical nation. You have made immense strides forward even since I first came here, fifteen years ago. There is really no necessity for the American student to go abroad for music study, for you have every requisite in your own country for the training and perfecting of great musicians."—Rachmaninoff.

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WRITE FOR BOOKLET

Three Samoiloff students won first prizes for three consecutive seasons in competitions.

OLGA DANE, contralto, won in **Hollywood Bowl** competition. Miss Dane sang under the baton of Maestro Rudolph Ganz. She is now with the Chicago Opera Company. Herman Devries of the Chicago American says: "Miss Dane's voice is gorgeous in its opulence and beauty. Miss Dane created a furore, nothing less," 1935.

BLANCHE PHILLIPS, contralto, won in the **Festival of Allied Arts** contest, 1936.

BETTY ANN MC ROY, soprano, won in the **Festival of Allied Arts** contest, 1937.

JULES BLEDSOE, baritone, a Samoiloff product, is creating a sensation in Europe. London Daily Telegraph says: "One of the voices of the age." Stockholm paper says: "Jules Bledsoe is undoubtedly the most extraordinary singer that I have ever heard."

RESERVE TIME NOW

No "Forcing" the Voice.

Q.—I have been a reader of THE ETUDE for the past three years, and through it have developed an interest in voice. I am eighteen. About a year ago I began taking lessons with a former grand opera chorus soprano and accomplished soloist. My voice was then a bright, powerful tenor, ranging from E below middle C to B-flat below high C (not falsetto but "chest" voice). Having already for a long time been a trumpet and clarinet player, I also had fine volume control. I studied eight months, covering coaching for the tenor lead in the annual high school operetta; various arpeggios; Sieber's tenor vocalises, and several songs; Riggs's Homing, E lucevan le Stelle, from "La Tosca," Berceuse from "Jocelyn," and others. As I progressed with the lessons and practice my high notes seem to come less freely. I commented on this, but the teacher claimed it was all mental, so I had to force more and more. Even F's and G's became more difficult. Also I felt a slight hoarseness after a few minutes of intense practice, necessitating constant clearing of my throat. When my teacher left about three months ago, my voice would scarcely rise above an F, and the quality was much impaired. I have refrained from singing for about a month and find my voice has somewhat improved, though the above mentioned hoarseness still persists. I feel you could give me some advice which may help me put my voice "on its feet" again. I am planning to study under a competent instructor in Los Angeles next summer.—S. G.

A.—So far as we can judge, it is quite possible that you had been "forcing" your voice for some time before you met the teacher you write about, though you may not have thought so. You have noted that an improvement resulted from refraining from singing for a time. Better extend that period considerably. Resume practicing not louder than *mf*, and for a time not higher than E-flat. Take much trouble to get the tones from G below Middle C up to that note so free that you can do a swell upon them from *p* to *mf* and back, without break or change of quality. If you have a naturally good tenor voice, it is worth treating with respect, carefully; so do little with it until you go to that fine instructor in Los Angeles. Above all, no more trying to do your highest tones "from the chest," without expert instruction. And having that, it is not probable you will want to try for high pitches in just that way.

Voice Lessons by Mail.

Q.—I am twenty-nine years of age and want to sing. Never having tried it, I must turn to you for advice. Money, or rather the lack of it, is a consideration, so that I am not prepared to pay more than a reasonable rate for instruction.

A.—From time to time I have noticed advertisements in your publication offering musical instruction by mail. What are the merits, or disadvantages, of this method of instruction.—J. W. T.

VOICE QUESTIONS

Answered

By F. W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A.—We are discussing now only instruction in voice production and singing. A vocal "method" is judged by its results: First by the clearness, steadiness and musical agreeableness of the singer's tone to cultivated listeners, or its lack of those characteristics. Assuming that the instructor is clever enough to write so that his reader-students are enabled to understand exactly what he wants done, and how to do it, the big question for you as to lessons by mail is whether or not you are a student who can tell when his tone exhibits the above named characteristics, and when it does not. It will of course be evident to a man of your age that written instructions may be read and studied over and over again, while verbal instruction may be temporarily lost, at least in part, between lessons, because of the tricks memory plays upon us.

If the teaching is by word of mouth and by vocal illustration upon the part of the instructor, and that instruction is of good tone quality, and of good style in performance, we then have something of much value to the pupil not to be obtained by written lessons alone. We must also keep in mind the definite value to the student of personal contact with an inspirational teacher who knows his subject and how to teach it; one who adapts his exercises and instructions, from moment to moment, to the changing needs of each pupil as they may appear. Every article, or book, on voice production and singing, written by a competent and sincere vocal instructor, is of course an attempt to convey instruction through the written word. Not every reader will be able to appropriate everything of value in any writing upon tone production. Some will understand only in part; some will misunderstand; others may be able to make good use of certain things that are printed.

When to Begin Lessons

Q.—I am a girl thirteen years of age and would like your advice as to when to begin taking vocal lessons.—L. W.

A.—We are sure you know some young girls who are much more developed physically and mentally than other girls of the same age. Much depends upon these conditions as to when vocal lessons should be undertaken. If you can find a very good teacher of singing, who has been bringing out young girl pupils who uniformly sing sweetly, clearly, and in-

telligibly, advise with him or her as to your problem. If you do "take lessons," be very sure not to sing too loudly, too high, too low, or too long at one period. You probably would not lose much should you wait for lessons until after your fourteenth birthday.

A Stiff Tongue

Q.—Will you tell me what to do for a hard-working, earnest young student who has a tongue that does not respond to the routine exercises for tongue stiffness? The jaw stiffness seems to be well overcome, but the tongue persists in getting narrow and thick on the vowel Ah, though it does not hump up badly in the back. He keeps the tip well forward against the lower teeth, and on "a" it gets very limp and fat; so I have tried to have him to use that as the pattern, but it just does not seem to work. Even in an extreme smiling position one can scarcely see the back of his throat, as the uvula hangs so low. Is this muscular tension, or are some throats and mouths formed that way?—H. T.

A.—It is possible to have the tongue-tip touching the lower front teeth, and at the same time a "pull" upon the member which "narrows" it, as in your case. The special treatment of the Ah by your pupil probably comes from a thought that this vowel requires something particular to be done with the tongue, in order to produce it. Suggestion: Have the pupil to get the jaw into a "floating" condition and to retain it while he breathes out a long sustained silent Ah, but makes no attempt to do anything with the tongue, except to will the feeling that the whole body thereof, from the back to the forward tip, is, as of its own weight, leaning toward the open mouth. Next, while doing this divide the Ah into a number of quick silent "Lah's," the whole tongue-tip flying up and down for the repeated *L's*; positively no motion of the "floating" jaw; the breath moving freely but very slowly and steadily forward. After much of this silent work, do the same quick Lah exercise sung on a monotone on easy pitches. No change of speed of outbreathing. Then do the same quick Lah exercise on short scale and chord material. Be sure the jaw remains in a "floating" condition, and that the outbreathing is very slow and steady throughout. Will the exact sound desired, leave the jaw free, and you will get it

within the limits set by nature for this voice. Later, "breathe out," under the same conditions, a sustained Ah on one pitch. Other vowels can be done on same basis. Do not worry about the uvula, or the tongue flatness. But the conditions must be as stated.

Consult a throat specialist as to whether this uvula is abnormally long.

On Pronunciation.

Q.—Please tell me how adored is pronounced in the song Who is Sylvia?—M. A.

A.—In Schubert's Who is Sylvia the word adored has three syllables, the last, "ed" being given the sound of ed in Edward.

Overcoming Boyish Timidity

Q.—I have a brother thirteen years old who I think has a very good soprano voice. The trouble he has is that when he knows no one is listening he will sing very well, but when he is conscious of some one listening he seems to lose his voice. Can this be remedied? Could you advise him how to keep up singing?—H. D.

A.—Take the lad to one of the churches in your city where there is a choir of boys and men, and secure an opportunity for the choir-master to hear him. It may be that association with other singing boys in a good choir would help him much. He might even aspire in time to the position of "solo boy."

Overcoming Hoarseness

Q.—I studied two years with a pupil of Lilli Lehmann, who, notwithstanding her age, was still able to sing. On her advice mother and I came to New York. All went well till there came an unavoidable change of teachers. Teacher No. 3 has me to sing various exercises to bring out the voice. (I had been taught to sing with my tongue in the back of my throat.) As a first song I have Amarilli, mia bella. The teacher has me sing it as loud as possible. Sometimes my voice cracks, but she only says "That makes no difference if it cracks. We'll smooth it up later, but now we must have tone." While singing exercises, especially on ee, I become hoarse. Is this due to a faulty training, or is this to be expected in the beginning. (This teacher is about forty-two years of age, and is unable to sing, after having sung concerts and done other public work. Teacher No. 2 told me it was a sign of pushing the tone if my voice cracked or I became hoarse. Which is correct?—Vocalist.)

A.—Teacher No. 2 is correct. The artist is he who produces a maximum of effect with a minimum of effort. Developing skill in the full use of resonance resources has almost as much to do with increasing the volume, richness and carrying power of tone as has increase of controlled breath pressure. Practice repeated "starts," with tongue free from back to tip (which should lie as of its own weight against the lower front teeth upon all vowels), and a jaw which hangs or "floats" in the air, without downward pull upon it, and with just enough breath pressure to bring the force of tone desired. One does not ask a pony to carry the load properly placed upon the back of the cart-horse.

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Karl W. Gehrkens

Professor of School Music, Oberlin College

Musical Editor, Webster New International Dictionary

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Pedaling Hymn Tunes.

Q. Please give me some general rules for the pedaling of hymns. Is the pedal changed at each change of chords?—T. P. C.

A. The general rule is that the pedal changes with the harmony, the foot being lifted just before the next chord is struck and put down again immediately afterward. But there are many varieties of pedaling and, rather than merely to obey rules, it is better to follow these two principles: (1) In hymn playing there must be no blurred effect. (2) In accompanying congregational singing the rhythm must be strong in order to carry the voices along, and this often necessitates changing the pedal even when the harmony does not change—for the sake of rhythmic clearness, of course.

Liszt's Second Hungarian Rhapsody.

Q. 1.—How do you play the trill in measure 42 of Liszt's Second Hungarian Rhapsody?

2.—Near the end are several runs consisting of fourteen notes to the measure in the right hand against four in the left hand. I find it difficult to keep the runs even. How should I practice them?—Mrs. R. W. D.

A. 1.—This trill is played as follows:



2.—Practice the right hand run alone with the metronome, a tick for each octave; that is, with each A sounding on the beat. If you have no metronome, strike the A major chord with each A on the first and third beats. After the run sounds smooth in this manner you can then manage the single eighth notes on the second and third beats without much trouble. Have your mind on the chords and forget the single bass notes. It will also be a help to practice all your scales, seven notes to the beat; at first accenting the octave note and later eliminating the accent.

Ravel's "The Fountain."

Q. In the following passage from Ravel's The Fountain, are the eighth notes for the left hand to be struck with the following sixteenth notes, or should they be played separately?—Miss H. B.



A. The left hand eighth notes are struck with the sixteenth notes. This passage would be more easily comprehended if written as follows:



MacDowell's "Scotch Poem."

Q. In Scotch Poem by MacDowell, will you please tell me how to play measures seven and eight in which the right hand has six sixteenth notes against four eighth notes in the left hand; also, please explain the time in measure fourteen?—Miss M. E. W.

A. The time signature six-eight is rather misleading. When played up to tempo the listener hears the composition as a two-four or four-eight rhythm. Consider the sixteenth notes as triplets, giving two strong beats to the measure throughout and I think you will have no trouble. This will clear up measure fourteen. Measures seven and eight are played in a "three against two" rhythm. If you will give two strong accents to each measure and forget the rest of the notes I am sure you will not have much trouble in playing these measures correctly.

The Whole Step Scale.

Q. 1.—Where can I get full details as to the uses of the whole tone scale and how the chords are formed from it?

2.—I want to know more about the ultra modern French school of composition. Where can I get information and books on the present day tendencies of French music?

3.—I should like to know the names of two compositions by Debussy which were composed through the use of the whole tone scale?—F. L. P.

A. 1.—"Whole Tone Scale Techniques," by O. A. Lindqvist.

2.—"Modern French Music," by Edward Burlingame Hill.

3.—Debussy has probably made more use of this scale than any other composer but he has not employed it as much as most people think. He uses it occasionally but has written no composition based entirely on the whole tone (or whole step) scale. I suggest that you look up the following compositions: *Jardins sous la Pluie*, *L'Isle joyeuse*, and *Prélude in A minor*, from "Pour le Piano." Any of the material mentioned may be secured through the publishers of THE ETUDE.

Identifying Theme Music.

Q. 1.—I am interested in finding out about the theme music of two programs. Was the waltz theme from the motion picture "Camille" composed especially for the picture?



2.—What is the theme music played at the beginning of the radio program based on the adventures of Sherlock Holmes?

3.—Where can I get copies of any of this music?—A. P.

A. 1.—The theme you quote is from *In vitation to the Waltz*, by von Weber.

2.—Chorus of Ancestors from "Ruddigore," by Gilbert and Sullivan.

3.—From the publishers of THE ETUDE.

Playing the Moonlight Sonata.

Q. 1.—I would like to ask some questions about this passage from Beethoven's "Moonlight Sonata."



(a) Why should the notes be thirty-seconds and still be double stemmed?

(b) What is the significance of the dot after the first sixteenth-note?

(c) How should the passage be played?

2.—A postscript regarding the trill on the last page of my edition of this work says, "Trill without grace notes. Some pianists use both hands for the last half of this trill." Would you explain the meaning of these words?—Miss H. L.

A. 1.—(a), (b) and (c)—These notes have double stems because each is supposed to fill out the remaining part of its beat in the measure, so that it may be tied to its corresponding note in the following chord to which these ties lead. The four thirty-second notes of each group, taken together, represent one half of a beat; and for this reason the first of them must be an eighth note in order to fill this time so that it may be tied to the following chord; the second note must be a dotted sixteenth note, to fill three-fourths of this half beat; the third must be a sixteenth note, to fill one-half of this half beat; and the fourth must be but a thirty-second note, so as to fill just the last fourth of this half beat. The accent mark over the large chord is misplaced, as all the tones of this chord are tied back to the notes in the previous half beat, so that any accent here is quite impossible. This accent mark, in each case, should be over the first of the four thirty-second notes which have been discussed; so that each group starts with a strong accent and thus produces a decidedly vigorous rhythm.

2.—"Trilling without grace notes" means that each trill starts immediately without any preliminary grace note; in this case on the principal note A. Some pianists make a long trill together with a pronounced *crescendo*. By playing the A with the left hand and the B-natural with the right hand a much louder trill can be produced.

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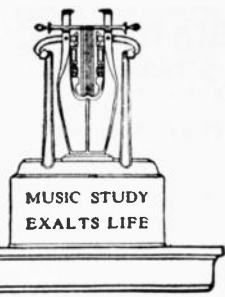
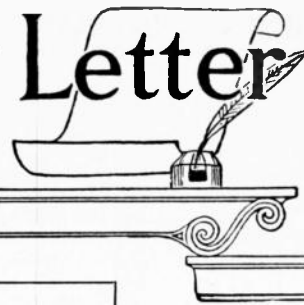
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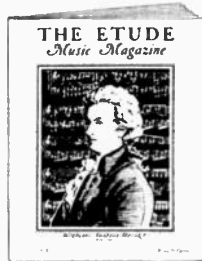


Advance of Publication Offers—July 1937

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

THE ART OF INTERWEAVING MELODIES—OREM	\$0.60
FOURTH YEAR AT THE PIANO—WILLIAMS	.50
GOLDEN KEY ORCHESTRA SERIES—PARTS, EACH	.20
—PIANO (CONDUCTOR'S SCORE)	.40
MASTER PIECES WITH MASTER LESSONS—PIANO	.50
MUSICAL VISITS WITH THE MASTERS	.20
THREE-VOICE INVENTIONS—PIANO—BACH-BUSONI	.30
TWELVE NEGRO SPIRITUALS—MEN'S VOICES—CLARK	.15
TWO-VOICE INVENTIONS—PIANO—BACH-BUSONI	.30

The Cover for This Month



Mozart's great place in music makes his portrait, or any likeness presented of him, interesting to teachers, students, and lovers of music. A young New York artist with a European background, signing himself under the pseudonym of Jules, rendered the interesting Mozart sketch presented on

the cover of this month's issue.

Although Mozart died when he was but 35, he was demonstrating his musical genius from the time he was a youngster of around six years of age. He played the piano, violin, and organ, and almost from the first began to write compositions which contained exceptional melodic inspiration.

His most celebrated operas were *The Marriage of Figaro*, *Don Juan*, and *The Magic Flute*. In the field of vocal music he wrote masses, motets, choruses, duets, and songs, and he had a large number of chamber music works as well as concertos and sonatas for piano, and concertos for violin. He wrote 49 symphonies, of which the E-flat, G minor, and C (*Jupiter*) are predominant favorites.

Up until within a few hours of his death he was working at his *Requiem Mass* which remained unfinished when he died.

Mozart knew much poverty and privation during his lifetime. He was born on January 27, 1756, at Salzburg, and as a child he was taken with his sister by his father on concert tours of the Continent. In 1781 he adopted Vienna as his home, living there until his death.

The composition which the artist has used to form the background of his sketch is Mozart's *Fantasia and Sonata, No. 18*.

Golden Key Orchestra Series

Compiled and Arranged by
Bruno Reibold

Edited and Annotated by
Peter W. Dykema

With Recordings by
the RCA Victor Co.

Those unfamiliar with the great amount of detail, painstaking editorial work, and careful proof reading which must be done before a music work of major proportions can be placed on the market would have little conception of the tremendous undertaking behind the production of such an orchestra collection as this. There are many pages of manuscript and

A Valued Prize



● We find that many of our friends have great success in giving musical prizes for scholarship achievements at musical events. For years we have had a very large variety of offerings and have endeavored to co-operate with our patrons. One teacher recently wrote, "A few well-selected prizes awarded justly for obviously excellent attainments, prove a wonderful incentive. I do not believe in restricting our prizes to annual prizes. I keep mine going all the year and the results in increasing enrollment in my class have been astonishing—really astonishing. Someone asked me how I thought of it. Well, I saw that some of the biggest businesses in the country were conducting prize contests and I thought that it would be good to try out the idea."

Another patron has just written us, "I am enclosing our list of new subscribers to THE ETUDE. The children enjoy this as a prize very much and I think it is helping them. I understand their families enjoy it too!" A subscription to THE ETUDE is one of the most popular of prizes, and one of the most practical, too, as it continues the student's interest in music for a whole year.

many music plates to be engraved, with resultant masses of proofs and later possible revisions and corrections, all of which must be handled before the lithographers, printers, and binders will get their orders to make the books which will bring to the school orchestras of this country a splendid collection of worth while music in masterly orchestral transcriptions.

Some splendid specimens from the works of Bach, Moussorgsky, Rimsky-Korsakov, Jannefelt, Ochs, Grieg, Wagner, Goldmark, Meyerbeer, and MacDowell are to be included, and it is even hoped that arrangements will be consummated permitting the use of a Richard Strauss number.

The musical worthiness and the high interest quotient to be found in the contents is due to the collaborative efforts of Dr. Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University, and Mr. Bruno Reibold, long associated with the RCA Victor Co. as arranger and director of orchestral music.

Not to be overlooked are the recordings of these numbers which the RCA Victor Co. plans to issue. These recordings will give the music educator invaluable assistance in training the orchestra under his direction and will make possible the accomplishment of excellent results with a minimum of rehearsal time. Of course, these records also will have other usages in music appreciation and demonstrations in the school music course.

The instrumentation is very comprehensive, including four separate Violin books, and three Saxophone books because a second E-flat Saxophone part is included. In the brass family there are parts for 1st, 2nd, and 3rd B-flat Trumpet, 1st, 2nd, and 3rd Trombone, and 1st, 2nd, 3rd, and 4th Horns in F. Tympani and Drums are issued as separate parts. The Conductor's Score, which is engraved on four staves to show all the important cues and to keep the instrument family groups convenient to the conductor's eye, also provides a piano accompaniment for rehearsal use.

Recordings are not included in this advance of publication offer as these have to do with later announcements to be made by the RCA Victor Co.

The advance of publication offer of published parts is at the rate of 20 cents for each Orchestra Part, and 40 cents for the Conductor's Score, or Piano Part. Orders for this book will be accepted only from those in the United States and Its Possessions.

Master Pieces with Master Lessons for Piano

Readers of THE ETUDE will be familiar with the material which has been utilized to compile this new collection for teachers and advanced piano pupils. For a great many years, THE ETUDE has featured Master Lessons by eminent musical authorities on the masterpieces of piano literature. Such virtuosi as Moriz Rosenthal, Mark Hambourg, Sigismund Stojowski, John Orth, Katherine Goodson, Edwin Hughes, Victor Biart, Walter Spry, and many others have contributed their own analyses of great compositions.

From all of this excellent material available, the editors have selected for inclusion in this book fifteen representative works from nine master composers, as follows:

Berceuse, Op. 57	Chopin
Fantasia in D-minor	Mozart
Fantasia in C-minor	Bach
Harmonious Blacksmith	Handel
Impromptu in A-flat, Op. 29, No. 3	Chopin
Liebestraum, No. 3	Liszt
Moment Musical in F-minor	Schubert
Nachtstück in F	Schumann
Nocturne in F-sharp, Op. 15, No. 2	Chopin
On Wings of Song	Mendelssohn-Liszt
Rhapsody, Op. 79, No. 2	Brahms
Serenade	Schubert-Liszt
Scherzo in E-minor	Mendelssohn
Soering (Aufschwung)	Schumann
Valse in A-flat, Op. 42	Chopin

Seldom does one volume contain such a wealth of valuable information, born of the rich experience of the world's great performers and teachers, plus fifteen of the great piano classics of all time. No teacher's library is complete without this remarkable book, now offered in advance of publication at the low cash price of 50 cents a copy, postpaid.

Looking Forward

The productive lifetime of most of the great Music Masters has proved an epoch in the development of the art. Many were won to an appreciation of music's beauties by their achievements. But where these men of genius attracted hundreds, modern inventions have created thousands of music enthusiasts. First the phonograph, and now the radio, have brought into the school and the home the music of the foremost artists of the day. And the enterprise of our school music educators is yearly developing a real love for good music in millions of young Americans.

Never have such golden opportunities presented themselves to the private teacher, to instructors in schools, colleges and academies of music. Many, who hitherto have spent the Summer in idleness, are now engaged in conducting special classes or in coaching individual pupils in some particular phase of music development.

A couple of months from now vacations will be over and pupils, everywhere, will be ready to resume study. Are you, Mr., Mrs., or Miss Teacher, preparing to secure your share of this "business"? Because, after all, it is good "business" for the professional man or woman to have a full schedule during the teaching season. Have you engaged a studio? Is your publicity prepared and ready for distribution? Have you selected teaching materials, carefully examining new publications for possible inclusion in your teaching curriculum?

Thorough preparation may save hours of precious time at the start and during the approaching teaching season. See your music dealer now, or write to the publishers for material to examine, while you can look it over at your leisure. If suggestions as to productive, yet inexpensive, advertising literature will help, send to THEODORE PRESSER Co. for samples of the *Music Teacher's Professional Announcement Folder* or the *Pupil Soliciting Card*. Be sure to have in your reference library such valuable booklets as *Guide to New Teachers on Teaching the Piano*, *Guide to New Teachers on Teaching the Violin*, *The Music Teacher's Handbook*. These are FREE for the asking.

Notwithstanding the vacation season for workers in the music business, expert music clerks are always available to give the best of service. Possibly a bit better now than at the opening of the season when last minute orders crowd in upon them.

Know Your Musicians!

Our civic leaders, in campaigns to stimulate civic pride and interest, admonish "Know Your City"—list local points of historic interest, scenic beauty and cultural importance. In visiting these points of interest we inevitably are rewarded with a greater knowledge and appreciation of the place in which we live.

And so it is with music. Fully to appreciate its place in the arts, one should know more about those who have contributed and who are contributing, in one way or another, to its development. For the edification of its readers, THE ETUDE is making a collection of the world's best known musicians, composers, conductors, artists, teachers and musical personalities, and publishing each month *The Etude Historical Musical Portrait Series*.

This unique feature has to date presented pictures and brief biographies of over 2900 musical celebrities—44 each month. You doubtless saw this month's instalment on page 479, noticed that not only the masters, but *everyone* worthy of recognition in the field of music is included.

If you have not been following this novel feature, start now. You'll find it makes in-

(Continued on Page 484)

Know Your Musicians

(Continued from Page 483)

teresting summer reading and is an ideal way to "know your musicians".

For the convenience of new subscribers who would like past instalments and those desiring extra copies of any page in the series for special scrap books and music appreciation work, we have printed separate copies of each instalment. These will be glad to supply at the nominal price of 5 cents each.

The Art of Interweaving Melodies

A First Method of Counterpoint for Students of All Ages

By Preston Ware Orem:
Mus. Doc.



The cordial response to the initial announcement of this book's forthcoming publication has been most gratifying to the publishers. Of course, it was known that a demand existed for a book of this kind, and the success of the author's two previously published theoretical works, *Harmony Book for Beginners* (\$1.25) and *Theory and Composition of Music* (\$1.25) augured well for the reception of this new book. Evidently the marvelous present-day music of concert, screen and radio, the clever settings and arrangements of vocal and instrumental offerings, have convinced embryonic composers that there is a real necessity for a thorough knowledge of counterpoint.

Dr. Orem here gives the student eight lessons on the five species of counterpoint in two parts, eight more on three-part counterpoint, and devotes the balance of the book to four-part and five-part counterpoint, modern part writing, applied counterpoint, contrapuntal devices, etc. The same easy, conversational style of presentation that characterized his former works is employed, and a "quiz" for testing the student's knowledge accompanies each lesson.

While the work of preparing this book for publication is in progress single copies may be ordered, for delivery when issued, at a special pre-publication price of 60 cents, postpaid.

Fourth Year at the Piano

By John M. Williams

Teachers, who expect to have pupils in this grade during the coming season, may order now a single copy of this helpful "follow-up" book to Mr. Williams' *Third Year at the Piano*, in his successful series of dollar instruction books, at the special pre-publication price, 50 cents, postpaid.

The author has examined thousands of musical compositions for the purpose of selecting material for this book. Only the best and most practical have been chosen. The use of *Fourth Year at the Piano* probably will not be confined to the music studio; many self-help students and pianists of limited technical attainments will utilize its attractive material for study and keyboard diversion.

Musical Visits with the Masters

Easy Piano Solos Arranged from the Classics



The wise teacher of the piano, with a thought to the pupil's future and her own ultimate success, will build on solid ground and early in the student's career introduce the music of the great masters. Of course, these geniuses wrote very few numbers that can be given to beginners on the piano in the form in which they originally appeared. But, here in this volume will be presented specially made arrangements of gems from Bach, Beethoven, Chopin, Handel, Haydn, and other great composers for the piano, that may be given to students well along in the first year of study.

The publishers, realizing that material of this kind is more apt to be well received when presented attractively, will include in the book fascinating biographical sketches of the composers, each of whom is represented by one composition. There also will

be a page of portraits for cutting out and pasting in the book at designated places. The "play element" safely may be used, even in introducing the classics to children.

The book purposely has been kept within limited proportions, as to size and bulk, so as not to appear too formidable to young students. Single copies may be ordered now, for delivery when ready, at a special pre-publication price of 20 cents, postpaid.

Twelve Negro Spirituals

Arranged for Men's Voices
By F. A. Clark

As announced in a previous issue, the twelve spirituals included in this collection are: *Deep River*; *Go in to Shout*; *I Couldn't Hear Nobody Pray*; *Go Down, Moses*; *I Know the Lord's Laid His Hand on Me*; *Swing Low, Sweet Chariot*; *Rise, Shine*; *Steal Away*; *Bye and Bye*; *This Little Light of Mine*; *Got a Home in That Rock* and *King Jesus Is a Lisenin'*.

These are not elaborate transcriptions with intricate harmonies, but easy-to-sing arrangements that may be read at sight by men's quartets and choruses of limited ability. Mr. Clark has endeavored to retain in them the simple melodies and harmonies as he heard them sung in the family circle when a boy. Their deep religious significance is best exemplified in such simple settings.

The special offer which permits anyone interested to order a single copy at the pre-publication price of 15 cents, postpaid, will remain in force this month.

Two-Voice Inventions

Three-Voice Inventions

(Bach-Busoni)

English Translation by Lois and Guy Maier



The special offer on these two new volumes to be added to the *Presser Collection* will be continued during the coming month. While the physical appearance of all volumes in the *Presser Collection* is identical—uniformity in title design, excellence of printing and paper stock—great care is always exercised in the editorial work and proof-reading before any volume is included.

Mr. Maier, in addition to his teaching duties with the Piano Dept. of the University of Michigan and his frequent recital appearances, is the editor of *The Teachers' Round Table* section of THE ETUDE MUSIC MAGAZINE. The publishers are privileged in securing this important work for their catalog and feel sure that the American piano teacher will appreciate the opportunity to secure such a noteworthy publication for his or her teaching library.

This month copies of either volume still may be ordered at the special pre-publication price, 30 cents each. Be sure to state which volume is desired. These books will be sold only in the U.S.A. and Its Possessions.



Stars—Forgotten, Existing, and Immortal

To-day, more forcibly than ever, is there an awareness of how passing fame may be. Even children in early school ages comment on screen and radio stars no longer heard by them over the radio or seen by them in motion pictures, while at the same time elders who overhear them are amused as they mention those whose performances they have been enjoying "ever since they could remember."

It is curious that there are greats which hold attention for only a short time, and there are greats like Sarah Bernhardt, Ellen Terry, D. Wolf Hopper, Will Rogers, Schumann-Heinek, Paderewski, Caruso, Bispham, and others who never fall from stardom after having reached the heights.

A well-known popular music publisher once remarked that he envied the standard publishers. His observation was that a popular publisher had to set up a new business practically each time he got a "hit" number, whereas the standard publishers had things which, while not running up spectacular sales, did sell steadily decade after decade.

Standard publishers, however, have their failures and short-lived successes along with

those which reach a best sellers grade and never fall below. Sales, of course, deplete stocks and when stocks are depleted a number comes up for reprinting. These numbers are always worth knowing. Therefore we bring to attention here a selected list of those which appeared on last month's order. Reputable teachers and responsible active music workers may secure these numbers for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
23951	Priscilla on Monday. <i>Bilbro</i>	1	\$0.30
26432	The Choo-Choo Train. <i>Hall</i>	1	.25
7684	The Lion. <i>Engelmann</i>	1	.25
26374	Three Jolly Sailors. <i>Stairs</i>	1 1/2	.25
23485	A Dainty Gavotte. <i>Wright</i>	1 1/2	.25
26397	Patter of the Rain. <i>Richter</i>	1 1/2	.25
26414	Singing as We Go. <i>Rolfe</i>	1 1/2	.25
26415	The Jolly Whistler. <i>Stairs</i>	1 1/2	.25
26416	When the Circus Comes to Town. <i>Forrest</i>	1 1/2	.25
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25269	Gipsy Maid. <i>Arr. Felton</i>	3	.25
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23037	Mission Bells. <i>Johnson</i>	3	.25
26289	Over the Hills March. <i>Baines</i>	3	.35
22509	Processional March. <i>Keats</i>	3	.40
18395	Spring Dance. <i>Marks</i>	3	.25
17899	Love's Response. <i>Anthony</i>	3 1/2	.35
7464	Mirth and Gayety. <i>Kern</i>	3 1/2	.40
26405	Star Sapphires. <i>Renton</i>	3 1/2	.35
3919	Minatures. <i>Rogers</i>	3-4	.60
26392	Bluettes. <i>King</i>	4	.40
26322	Morning Canter. <i>Lehman</i>	4	.40
26312	Sweep of the Wind. <i>Koehler</i>	4	.50
26523	Zephyr. <i>Saperton</i>	6	.50
23860	Russian Rhapsody. <i>Hesselberg</i>	7	.90

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15347 Maytime. *Brown*..... 2 \$0.50
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30319 Coming Home. (S. and M.S.) *Willeby* \$0.50
30693 My Heavenly Home. (S. and A.) *Hawley*..... .60

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20206 O Perfect Love. *Burleigh*..... .15
35016 Recessional. *DeKoven*..... .12
20502 Thou Wilt Keep Him. *Matthews*..... .12
20880 Vesper Bells. *Rubinstein-Hanna*.... .18

OCTAVO—MIXED VOICES, SECULAR

20010 Rock Me to Sleep. *Smith*..... \$0.10
15550 Songs Beloved. *Licurance*..... .12

OCTAVO—WOMEN'S VOICES, SACRED

21238 Jesus, Jewel of My Faith (Three-Part). *Barh-Aslanoff*..... \$0.12
20270 Peace, I Leave with You (Three-Part). *Roberts-Bliss*..... .08

OCTAVO—WOMEN'S VOICES, SECULAR

21228 June Is in My Heart (Three-Part). *Vaughan-Matthews*..... \$0.12
107 Merry June (Two-Part). *Vincent*.... .10
35193 Mighty Lak' a Rose (Three-Part). *Nevin*..... .10

OCTAVO—SCHOOL CHORUSES

20838 Callin' Me (Three-Part). *Dvorak-Felton*..... \$0.06
35188 Gavotte (France) (Two-Part). *Marzo*..... .12
20208 'Tis of Summer We Sing (Two-Part). *Wilson*..... .08

PIPE ORGAN

Organ Melodies. *Landon*..... \$1.50

SHEET MUSIC—VIOLIN

5701 Danse Rustique. *Borowski*..... \$0.50

World of Music

(Continued from Page 426)

HARRY J. LINCOLN, composer of *Repaz Band* of which more than four million copies were sold; for many years an arranger for John Philip Sousa; and widely known as pianist, conductor and publisher; died April 19th, aged fifty-nine, at his home in Philadelphia.

ORGANISTS' SALARIES in England may be estimated from a refutation of a rumor that the organist of Canterbury Cathedral receives but two hundred pounds sterling (about one thousand dollars), in which the Dean and Chapter of Canterbury state that their organist, Gerald Knight, has "a salary substantially in excess of twice the figure mentioned."

G. FRANCESCO MALIPIERO is reported to have completed the sketches for a new opera in three acts, based on the "Antony and Cleopatra" of Shakespeare.

LIONEL TERTIS, English violist of international fame, was soloist in William Walton's "Concerto for Viola" in a recent concert of the British Broadcasting Company Symphony Orchestra; and on the same program he played the celebrated viola part in the "Harold in Italy" of Berlioz. The program had been arranged in honor of his sixtieth birthday. After the concert it became known that this was probably his farewell appearance, as he is retiring because of rheumatism in his bowing arm.

THE TWO HUNDRED AND FIFTIETH ANNIVERSARY of the death of Jean-Baptiste de Lully on March 22, 1687, has had recognition in France, to whose music this native of Florence made a so great contribution.

EILEEN JOYCE, the brilliant young Australian pianist, was the recent soloist with the Wellington Symphony Orchestra (New Zealand), when she played the "Concerto in A minor" of Grieg, with Dr. Malcolm Sargent of London conducting, and with the Christchurch Orchestral Society under the baton of Will Hutchens.

COMPETITIONS

A FIRST PRIZE of one thousand dollars for a major work for orchestra, in any form and not more than twenty-five minutes in length; and a second prize of five hundred dollars for a shorter work; are offered by the Philharmonic-Symphony Society of New York. Entries close October 15, 1937, for the shorter work and January 1, 1938, for the larger one. Full particulars may be had from the Philharmonic-Symphony Society, 113 West 57th Street, New York City.

A PRIZE, consisting of a performance in the regular season of the Chicago City Opera Company and a royalty on the receipts of the premiere performance, is offered for an American Opera on a Civil War theme, by an American born composer. It must be in one act (of one or two scenes) and must be submitted not later than October first. For further details address the Chicago City Opera Company, 20 North Wacker Drive, Chicago, Illinois.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an *a cappella* work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

THE PRIZE OF ROME is announced as open for competition by American composers. It provides two years of study in Rome, with travelling expenses. Particulars may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

A Favorite Composer . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer *u. c.* by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

THURLOW LIEURANCE

The name of Thurlow Lieurance is known to thousands because of his great success in discovering, recording, and harmonizing the romantic and ceremonial music of the North American aborigine. This work has been of great importance because America is but a few centuries young and, not having the traditional folk songs such as the peoples of the European countries have passed from generation to generation for ages, draws its richest traditional music from the American Indian melodies, the Southern melody songs, and Negro spirituals.



Thurlow Lieurance, in dealing with the music of the American Indian, has brought to the world's concert stage beautiful numbers which have been used by many of the leading singers of the last several decades. A list of singers who have used his immortal *By the Waters of Minnetonka* would look like a *Who's Who* of the great singers.

Leading choral organizations as well as school groups are continually featuring this composer's choral works. However, if these songs and choral numbers did not exist, the name of Thurlow Lieurance would be well known in music for his interesting piano compositions which frequently appear upon recital programs and which teachers highly favor in lesson assignments to pupils in the intermediate and advanced grades of study.

A list of these piano compositions, as well as a few other instrumental numbers by Thurlow Lieurance, is given below. The opportunity to

examine any of these is cheerfully extended to reliable folk.

Dr. Lieurance was born at Oskaloosa, Iowa, March 21, 1878. From early youth he was interested in music and after being mustered out of the 22nd Kansas Infantry after the Spanish American War, he took his little savings of \$400 and enrolled at the College of Music in Cincinnati. When these limited funds were gone, Herman Bollstedt, the famous cornetist and bandmaster, gave him some complimentary instruction in orchestration, harmony, theory, and arranging. Later, an accident at Neosho Falls, Kansas, crippled his legs for life and a second serious injury to his limbs occurred in 1912, when a runaway team threw him down a ravine in mid-Winter when he was travelling between the Crow and Cheyenne Indian Reservations in Montana.

Despite his difficulties in getting about, Dr. Lieurance has travelled much and has made many friends in the United States, Canada, Mexico, and parts of Europe with his charming personality and virile optimism. With his wife Edna Woolley, an accomplished soprano whom he married in 1917, he has presented many programs of Indian music to delighted audiences.

On June 11, 1925, the Cincinnati College of Music honored him with the honorary degree of Doctor of Music. For the last several years he has been active in educational work as the Dean of the College of Fine Arts of the University of Wichita.

Compositions of Thurlow Lieurance

PIANO SOLOS			
Cat. No.	Title	Grade	Price
12933	All Smiles. <i>Caprice</i>	4	\$0.40
15322	American Indian Rhapsody. <i>Composed by P. W. Orcun on Themes Suggested by Thurlow Lieurance</i>	8	.90
11600	Autumn Tints. <i>Waltz, Caprice</i>	4	.40
13660	Beautiful Catalina. <i>Barcarolle</i>	3½	.50
11061	Blushing Debutante. <i>Valse Lente</i>	3½	.40
23528	By the Camp Fire	4	.40
12927	By the Waters of Minnetonka. <i>Indian Love Song</i>	5	.40
22912	ditto <i>Concert Edition</i>	6	.60
26526	ditto <i>Simplified Edition</i>	3	.40
14234	By the Weeping Waters	4	.35
12016	By the Wishing Well. <i>April Reverie</i>	4	.35
16616	Coral Isle	4	.50
9499	Days of Pleasure. <i>Waltz</i>	3½	.60
19648	Donkey Trail. <i>The From Breckinridge Park</i>	3	.35
11499	Down the Stream. <i>Idyl</i>	3	.35
9080	Dulcinea. <i>Spanish Dance</i>	3	.60
9103	Fleeting Dreams. <i>Waltz</i>	3	.60
11927	From a Spanish Garden. <i>Caprice</i>	3½	.60
17752	From an Indian Village	7	.40
8847	From an Old Love Letter. <i>Reverie</i>	3½	.40
VIOLIN AND PIANO			
13661	Beautiful Catalina	4	\$0.50
18040	The Bird and the Babe. <i>Cello ad lib</i>	4	.50
15218	By the Waters of Minnetonka. <i>Indian Love Song</i>	4	.75
19432	Ghost Pipes. <i>Indian Idyl, Arr. Fred Cardin. Cello ad lib</i>	4	.65
PIANO SOLOS (Continued)			
13493	Holiday Pleasures. <i>Valse Caprice</i>	4	.50
11854	Indian Flute Call and Love Song	4	.35
11452	Indian Suite	4	.35
9219	Just We Two. <i>Waltz</i>	3½	.50
23527	Legend	4	.35
11641	Lily Pond	4	.50
24409	Midnight Lagoon. <i>A Creole Romance</i>	4	.35
9657	Moment of Mirth. <i>Valse Caprice</i>	3½	.60
9864	My Lady's Portrait. <i>Reverie Caprice</i>	4	.25
8606	Nightingale and the Rose. <i>Waltz</i>	3½	.50
13016	Romance in A	4	.40
11213	Silver Stream. <i>Valse Caprice</i>	3½	.50
19455	Sketches in Minature. <i>Five Compositions: Skipping the Rope; Catch a Spider; The Hobby Horse; Broken Toys; Courtesy</i>	2	.40
11020	Star Gleams. <i>Valse Caprice</i>	4	.35
8002	Sunbeams. <i>Caprice</i>	4	.35
7889	Tender Musings	4	.40
9071	Thy Graces. <i>Valse Caprice</i>	4	.60
23558	To a Ghost Flower. <i>Samaweenoo</i>	4	.25
25184	Valse Brillante	4	.35
7887	Valse Impromptu	6	.50
11688	With Spanish Grace. <i>Entr'Acte</i>	4	.50
25487	Lament. <i>Where Dawn and Sunset Meet, Arr. Fred Cardin</i>	3	.50
14048	Prelude. (<i>Chopin. Op. 28, No. 7</i>)	4	.25
13017	Romance in A	3	.60
17694	Sioux Indian Fantasia	5	.70
16320	The Spirit of Wanna	4	.35

COMING IN THE ETUDE THE LANGUAGE OF MUSIC

from a New Series called

"Harmony At Your Doorstep"

A Fresh and Different Outlook

BY LAWRENCE ABBOTT

ASSISTANT TO DR. WALTER DAMROSCH FOR FIVE YEARS
AT THE NATIONAL BROADCASTING COMPANY

Here is a journalistic feature worth talking about. Lawrence Abbott, grandson of the famous American Clergyman, Lyman Abbott, has, through his position in the broadcasting field, received thousands of letters from people who have a "smattering of music," but to whom the language of music is all a baffling mystery. These concert and radio music lovers "play a little" at some instrument but have no idea of ever becoming professionals. They likewise do not want to be bothered with text books, rules, restrictions, and written exercises. Still they have a keen interest in finding out "what it is all about."

Mr. Abbott offers this assistance in a very sound, readable, but popular fashion, quoting harmonic effects from the works of Beethoven, Brahms, Wagner, Debussy, and other classical giants, right down to the latest Broadway hits, in which some ingenious tunemonger has chanced upon some really original use of chords.

Mr. Abbott had his academic training in music at Harvard, and he has done this "Harmony at your Doorstep" in such simple and entertaining fashion that music lovers will revel in it. The series, which will run for many months, will commence in THE ETUDE during the coming year. Tell all of your musical friends about it. You will find it well worth while.

The Song of The American Revolution

(Continued from Page 428)

No one, moreover, is certain of the origin of the word *Yankee* itself. It has been said that it is possibly a corruption of the Dutch nickname for a Connecticut Englishman, Jankin. Others trace it to American Indian roots.

The picture shown at the head of this editorial is that of a painting by the well known American mural artist, George Grey. It is in the Hendrik Hudson Hotel in Troy, New York and shows Dr. Richard Struckburgh (sometimes spelled Shamburg) writing the words of *Yankee Doodle*, in 1758. It is known that this American-born surgeon in the British Colonial Army did advise the gawky, raw recruits that the tune was "one of the most celebrated airs in modern music." They drilled proudly to the cheery little jig, and the British officers laughed patronizingly in their sleeves at the maneuvers. Dr. Struckburgh is also credited with writing satirical words to the music. Could the version on Page 428, which was used for broadside distribution to the American troops of the Revolution, have been the words which Dr. Struckburgh wrote? It is understood that our Revolutionary forefathers sang them with great patriotic fervor.

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This same style pin is obtainable with a LYRE in center of design instead of the CROSS. Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC.

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* * * *

There is one rule for all. A singer must never practice to the point of fatigue. Before that comes she must stop right off. When one is beginning, fifteen or twenty minutes at a time, a rest, and then another beginning, until the hour or the two hours are completed; this is the proper routine.—Geraldine Farrar.



THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST

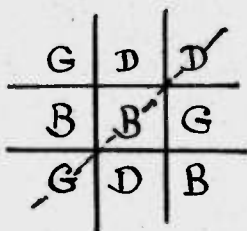


Tick-Tack-Toe Game

By Augusta Wixted

Did you ever play Tick-tack-toe, three in a row?

This time, instead of filling it in with X's and O's, try to fill it in with the letters of a triad. Each player must try to prevent the other from completing the triad in any position. The triad must be named before starting.



Any number of players may take part, each pair of players playing together.

The one who succeeds in forming a triad, such as F-A-C, for instance, is the winner.

??? Who Knows ???

1. If a complete measure contains one quarter note, four thirty-second notes, one eighth note and one quarter rest, what should the time signature be?
2. Who wrote the oratorio "Elijah"?
3. When did Schubert die?
4. What is a chromatic scale?
5. Name three composers whose names begin with M.
6. What is the Italian term for sweetly?
7. How may one tone differ from another?
8. What composer is this?



9. In what country were the finest violins made?
10. How many strings has a viola?
(Answers on next page)

The Mocking Bird

By Carmen Malone

From off the oak limb he flew down—
A cunning little bird, gray-brown—
Upon my sars'prilla vine,
And busily began to dine
On scarlet berries he found there.
I moved up closer, paused to stare;
He raised his voice, and when I heard,
I knew he was a mocking bird.

His voice was such a charming "tweet,"
And all his tones were oh! so sweet;
I thought about the way he sings
In early summers and late springs.
Now, if I practice every day,
And do my best each time I play,
I wonder—will my music be
As sweet to him, as his to me?

A Musical History Class Playlet

By Gladys Hutchinson

Characters:
VIRGINIA
DOROTHEA
JEAN
ANNE
DICK
JIMMY

(Others may be added)

SCENE: Interior of living room.

VIRGINIA (picking up her History of Music): Oh dear. History of music! I suppose they have made this just about as interesting as washing dishes and dusting. Who cares about history of music, I'd like to know. Not I! Oh, well, here goes. I suppose that I have to get started on it sometime. (Starts to read): "Of course it was only a fairy story that the people of Greece used to tell their children about the queer little fellow called Pan. One day Pan happened to pass by the side of a river, along the banks of which long reeds were growing. Pan tore off a handful of these and bunching them together in his fist made something that looked like what we know as 'The Pipes of Pan.'"

Well that wasn't as dry as I thought it would be. Now I must find this picture of Pan and the Pipes of Pan and paste them in the book before I read on. (Looks over the pictures, cuts them out and pastes them in book; reads again): "The reeds were hollow and when Pan blew over their ends pretty sounds came forth. The Greeks thought that this was one of the ways in which music began." (Bell rings)

VIRGINIA (goes to door): Just as I'm getting interested the bell rings. It would! (Enter Dorothea and others.)

DOROTHEA: Hello, Ginney, what are you doing?

OTHERS: Hello, Ginney. Thought we'd drop in as we were going by.

DICK: What are you reading?

VIRGINIA: Come in, everybody. I'm trying to force myself into getting interested in the History of Music. My teacher wants me to prepare a chapter each week. Come in and sit down.

JIMMY: We read that last year in Music Club. I'd like to review it.

ANNE: I've forgotten all I ever knew. I'd like to hear some of it again, too.

DOROTHEA: I guess we've all forgotten it. Ask us some questions at the ends of the chapters.

DICK: Yes, ask us some, Ginney.

VIRGINIA: I bet you don't remember a thing. Let's sit down.

(All seat themselves.)

VIRGINIA: I was just in the chapter about the Greeks. Jimmy, what instrument did Pan play on?

JIMMY: You had me scared for a minute, but I remember, it was on reeds picked from the river bank. They are now called Pan's pipes.

VIRGINIA: Were the Greeks right in thinking that music started with Pan? Dot, your turn.

DOROTHEA: Oh, no; that was only a fairy story the Greeks used to tell their children.

VIRGINIA: Anne next. How do we know that music is so very old?

ANNE: People hundreds and thousands of years ago carved the things that they did on stone. Some Egyptian tombs are over three thousand years old and they show pictures of musicians playing different kinds of instruments.

VIRGINIA: Were they like those we saw at the museum last week at the Egyptian exhibit?

ANNE: Yes, exactly like that!

JEAN: There's a picture about the Egyptian tombs to be pasted in the book.

VIRGINIA: So there is. (Passes it around.) Well, that is the end of the chapter. Shall we go on to the next or shall we stop?

ALL: Oh, let's go on; another chapter, anyway.

VIRGINIA: Tell me something of the music of the Greeks, Dorothea.

DOROTHEA: Well I seem to remember seeing a picture of Apollo playing a lyre. That was their favorite instrument.

VIRGINIA: Dick, how was music writing developed?

DICK: They used to use queer little marks something like short hand and they were called— Oh I forget what they were called!

(Continued on next page)

The Musical Postman

(A NOTE-DRILL GAME)

By Janet Nichols

The musical postman has a number of important messages to deliver, some to be delivered uptown on the north side of the city, and some downtown, on the south side. You are the musical postman, and in your musical mail bag you should have fifteen messages to go uptown, and fifteen to go downtown. These should be little



slips of card or heavy paper, each one having a note in the treble or bass clef written on it.

Select one at a time and place it on its proper key on the keyboard.

How quickly can you deliver your mail?

The Painted Ladder

By Stella Whitson-Holmes

CELIA WAS struggling with her scales when Uncle Henry looked in the window. He was painting the house and his cap and face were spattered with blue and white polka dots. He shook his paint brush at Celia as he said, "Very poor, young lady. There is certainly something wrong with those scales. Come out here and let me tell you something about them."

Celia did not have much faith in Uncle Henry's musical ability, but out she went, anyway. "Maybe he knows more than I think," she said to herself.

"Now," began Uncle Henry, "the reason scales sound alike is because they are made alike, but yours do not sound like any I ever heard."

"Well, I'm sure I do not know what is the matter with them," confessed Celia.

"So it seems; but I will show you a pattern for building them; and then they will sound as they should."

So without saying more he began to paint his ladder, blue rungs and white rungs. It looked very pretty. "Now, here we are," he said; "there are only eight rungs on this ladder, just like the degrees of your scale. These blue ones, the color of the shutters, are the half steps and all the others, white like the house, are whole steps. Now count the rungs and see where the blue ones come."

"Three and four are blue," said Celia, "and seven and eight. Oh, I do remember that my teacher told me the half steps come between three and four and seven and eight. I guess I will remember it, now that I have really seen it in white and blue. It makes a very pretty ladder, too. I'll go in now and play my scales in white and blue."

The Topsy Turvy Tune

By Henry O'Connell

I wrote a tricky melody,
And when I had it done
I named it Topsy-Turvy Tune—
It ends where it's begun.

So if you try it, you will find
It lives up to its name,
For though you play it upside down
It still will sound the same.





JUNIOR ETUDE—(Continued)

Musical History Class—continued

JIMMY: Nomes.
 ANNE: Nomes, you mean.
 VIRGINIA: Yes, names. That's right because here is a picture of them. They do look funny. (*Passes picture around.*) It must have been very hard to write that way.
 DOROTHEA: Perhaps that is one thing to be thankful about when we do our practicing, that we do not have them now.
 VIRGINIA: Dick, name two famous men who helped to invent ways of writing music.
 DICK: Guido d'Arezzo was one, but I cannot remember the other.
 ANNE: I know, Franco of Cologne.
 VIRGINIA: Jean, what famous bishop helped develop the early music of the Church?
 JEAN: Give it up. I don't remember a thing.
 VIRGINIA: Who knows? Let's look it up, then. (*Reading*): "Popes and bishops took deep interest in music and did all in their power to improve it. Bishop Ambrose of Milan, in the third century, and Pope Gregory in the fifth, both had the honor of doing much needed improvement for the music of the Church and established singing schools, and collected hymns."
 JEAN: Oh, yes, I remember now.

VIRGINIA: That is the end of that chapter. Maybe we had better stop for to-day.
 DOROTHEA: That was interesting. Let's do it again.
 JEAN: I'd love to do it again. I am ashamed of how little I remember.
 DICK: But some of it is hard, you know.
 JIMMY: How do you like your history, now, Ginney?
 VIRGINIA: Oh it is very interesting. But I hope you all will come again. It is lots more fun with people than alone.
 DOROTHEA: Let's do it once a week.
 VIRGINIA: Who wants to do it once a week? Hold up your hands.
(All hands are raised.)
 ANNE: Let's call ourselves the Music History Class Junior Club.
 DICK: That is much too long. You could never say that in a hurry.
 VIRGINIA: Well, next week everybody bring a name and we will vote on it. *(All start for the door.)* Don't forget, this time next week. See you then. Good bye. *(Good byes are exchanged.)*
(Virginia seats herself in comfortable chair, and picks up book): Well, old History of Music, I guess I am going to like you pretty well, after all!

CURTAIN

July Anniversaries

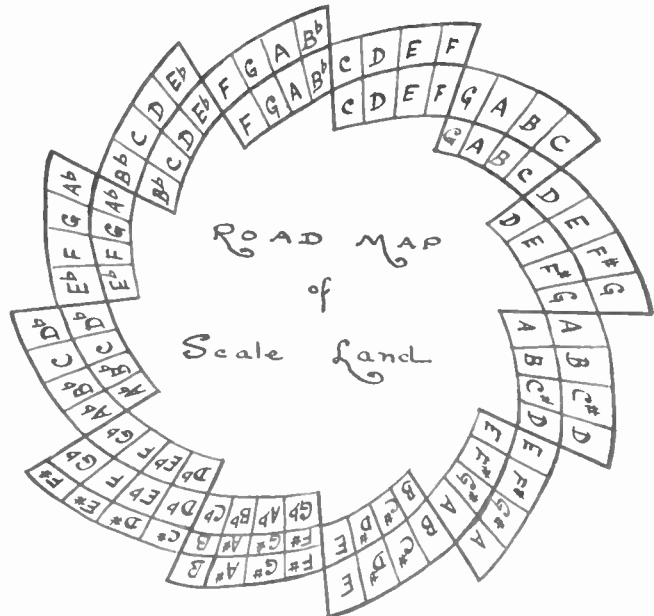
ANNIVERSARIES of the following musicians occur this month—two birthdays and three "In Memoriam."
 CHRISTOPH WILLIBALD von GLUCK was born in Germany, July 2, 1714. He was a great opera composer and considered quite modern in his day. If you want to try another six hand arrangement play his *Aria* from the opera, "Orpheus" (about Grade III). The charming *Dance of the Blessed Spirits* from the same opera is arranged for four hands. A lovely *Aria* from this opera may be heard on Victor, number 6803.
 STEPHEN C. FOSTER, the American song writer, was born in Pittsburgh, Pennsylvania, on July 4th, 1826, and that is a good American day! His song, *Old Folks at Home*, is arranged for four hands; and some of his less frequently heard melodies are recorded on Victor, number 9247. Why not get everybody together and sing some of his songs?
 JOHN SEBASTIAN BACH died in Leipzig, Germany, July 28, 1750. Some sug-

gested Bach numbers appeared in the Junior Etude, for March, and everybody should play several Bach compositions, such as *minuets, gavottes, inventions, preludes, little fugues*; and also the *Sollegietto* by his son, Karl Philipp Emanuel. And everybody should hear the larger compositions of Bach on radio, records and in concerts, whenever possible.
 ROBERT SCHUMANN died in Bonn, Germany (the same town in which Beethoven was born), July 29, 1856. The anniversary of his birthday was last month, and if you did not have a chance to use the suggestions for numbers in the Junior Etude for June, you can use them this month, or substitute other compositions.
 FRANZ LISZT, the great Hungarian pianist and composer, died at Bayreuth, Germany, July 31, 1886. He was one of the world's greatest pianists but he did not leave many compositions that are easy to play! Refer to your Junior Etude for October, for program suggestions, as the anniversary of his birthday was that month.

Road Map

By Helen Oliphant Bates

General information for travelers.



Musical Acrostic

By E. Mendes

THE first and last letters, reading down, will give two types of musical compositions.

*	.	*
*	.	*
*	.	*
*	.	*
*	.	*
*	.	*
*	.	*
*	.	*
*	.	*

1. Belonging to us; 2. A gem; 3. The first man; 4. A snare; 5. A solemn affirmation; 6. A city in Nevada; 7. A metal; 8. Single.

ANSWERS:

ORATORIO; SYMPHONY

DEAR JUNIOR ETUDE:

Everyone has something or other that he particularly enjoys doing. I am no exception to the rule. My main interest is music. For three years, I have studied the violin. At first, like most boys, I thought that practicing would be a bore and very dull; but as time went on I realized how interesting it really could be; so that I now look forward with pleasure to my daily practice of three to four hours.

There are many reasons why I like music, one of them being the pleasure I myself derive. I am becoming familiar with noted composers, whom I always admired. Many people know the names of Bach, Schubert, Beethoven and Schumann; they have particular interest to me, for now I can play some of their most noted compositions.

My musical experience in school has included orchestra training, glee club and a little theory, and I have selected music as one of my majors.

Some people enjoy music, some appreciate it, and some play it; but in my case I do all three.

From your friend,

LAWRENCE JAY CASSARD (Age 12),
New York.



JUNIOR RHYTHM BAND in Costume
Appalachia, Virginia

JUNIOR ETUDE CONTEST

As usual the Junior Etude monthly contest will be omitted during July and August. The results of the June contest will appear in November.

DEAR JUNIOR ETUDE:

Knowing your interest in music, I would like to tell you something about the way we feel about it down here.

Unfortunately, the Argentinians do not have the same feeling towards music, singing in particular, that you have. In Buenos Aires there are no school glee clubs, and the only singing done in public is by a group of selected girls and boys, usually past school age. There seems to be so much fear of being laughed at that few venture to sing. Those who have really good voices are always listened to and applauded politely, but even they are not envied because of the hard lot they have. There is practically no singing among family groups, as is so common in the United States.

Of course, they do not have the facilities as you do. There are very few collections of songs in book form, such as you use all the time, so one difficulty is already presented. Added to this, the natural shyness of the Argentinians toward singing makes their hesitancy still more natural.

But we have many teachers and music workers, and we hope soon to be singing as freely and easily as our brothers in North America. We have some lovely songs, which, when brought to light will create a sensation. So when we do blossom forth into song, we should advise you to pay strict attention!

In consequence of having my letter and photograph in the Junior Etude in April, 1935, I have received many letters from Juniors in North America, and I am very grateful.

From your friend,
PHYLLIS RAE ARDEN (Age 16),
Collegio Ward
Villa Sarmiento,
Ramos Mejia, P.C.O.,
Argentina.

This is the official bulletin of the Major Scale State Highway Department.

Major Scale State has thirteen beautiful highways, all of which are the same length, but each of which has decided, individual characteristics. The last half of each highway interlaps with the first half of the next highway. For example, the last part of C Major highway, and the first part of G Major highway both go through the towns of G, A, B, C. Two of the highways cover the same territory, but one side of the road is named F-sharp, and the other

side is called G-flat. F-sharp highway and G-flat highway run through the same towns, but each town has two names.

The distance between the third and fourth and seventh and eighth towns on each highway is only one half mile. All the other towns are one mile apart.

The highway commission warns all travelers that none of the roads contain non-skid surfacing. Extreme care is needed at all times to prevent accidents. The highway commission urges slow driving, especially during practice drives.

GOETHE'S IDEALS

GOETHE, the great German poet once said, "A man should hear a little music, read a little poetry and see a fine picture every day." Certainly all music pupils can hear a little music every day, even if they can not see a fine picture every day. Why not close each practice period with at least one beautiful melody, even a short one, beautifully played.

ANSWERS TO WHO KNOWS

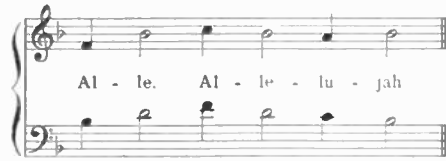
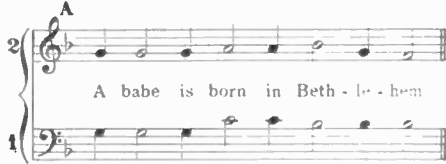
1. Three-four, 2. Mendelssohn, 3. November 19, 1828. 4. A scale which progresses entirely by semitones, or half-steps. 5. Mozart, Mendelssohn, Massenet (others may be substituted). 6. Dolce. 7. In pitch, duration, intensity and quality (which is also called color, or timbre). 8. Bach. 9. In Italy. 10. Four, tuned a fifth lower than the violin.

Letters from Etude Friends

About Descants

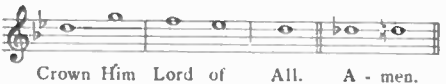
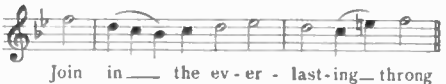
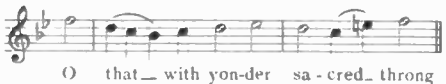
TO THE ETUDE: I noted with interest in your March, 1936 issue, some excerpts from "Impartial Song Book." Example 2 appears to be a variant of a descant to a principal melody, *Puer natus in Bethlehem*, from Peter of Nyland's "Piae Cantiones," Griefswald, 1582, of which I understand but one copy exists, and that in the British Museum, but reprinted by the Plainsong Medieval Music Society in 1910. This descant was harmonized as a new melody by J. S. Bach. I have scored them in parallel, so that comparison may be made.

Ex. 1



A 1 is the principal melody (tenor); A 2 is the descant, both from Peter of Nyland as in "Cawley Carol Book, First Series." B is the descant as a new melody harmonized by J. S. Bach, and C is the example given in THE ETUDE, but transposed to the G clef for comparison. As to descants, I wonder how many of your readers have experienced the thrill that a descant, sung by a few voices in the choir, can bring to the rendition of a well worn, enthusiastically sung hymn tune.

Ex. 2



Here is a simple one for not more than two or three verses of *All Hail the Power of Jesus' Name*, to the tune "Miles Lane." One light soprano voice in a small choir will suffice, and there is no need for the descant to be played by the organist.

—WILLIAM KNOWLES

An Etude Index

TO THE ETUDE: I have been a subscriber to THE ETUDE most of the time since 1905 and naturally have quite an accumulation of these magazines. I used to have difficulty in finding just which number would contain certain pieces or articles I might need, but some time ago I hit upon a scheme that has proved very satisfactory to me and I thought it might be helpful to others if you think it worth passing on. I cut out of the December issue the "Concise Index" for each year and pasted them consecutively in a large scrap book. Now, when I want an article or piece, it is easy to turn from one index to another until I find it listed, then note the month and year of THE ETUDE in which it was published. Then, by keeping the Etudes in their proper order and each year to itself, it takes only a few minutes to find the number wanted.

—MAY V. CARTER

Changes of Tempo or Dynamics

By JANET NICHOLS

The distinction between gradation and sudden change in tempo or dynamics is frequently overlooked; for example,

◀ does not mean *forte*, but *piano* becoming *forte*.

▶ does not mean *piano*, but *forte* becoming *piano*.

Accelerando means a gradual and not a sudden increase of *tempo*.

Ritardando means becoming slower, not immediately slower.

When a sudden change in *tempo* is desired the *tempo* word is coupled with *piu* (more) or *meno* (less).

Piu mosso signifies faster at once.

Meno mosso signifies slower at once.

fp (*forte piano*) signifies loud immediately becoming soft. It is quite like *sforzando* (*sfz*).

These tempo and dynamic signs are of the greatest importance and worthy of the most careful attention.

Next Month

THE ETUDE for August 1937, brings these entertaining and inspiring articles.

HAWAII'S EVER FASCINATING MUSIC



Dr. Sigmund Spaeth

Dr. Sigmund Spaeth, well known writer and lecturer, made a visit to what were once known as the Sandwich Islands and was entranced with the native music about which he writes entertainingly in THE ETUDE for August. The sparkle of the South Seas, the lure of the moon, and the rhythm of native dances, all make this article one of peculiar charm.

THE LARYNX AND THE VOICE

America's most celebrated throat specialist, Dr. Chevalier Jackson, whose technic of the bronchoscope (which, in its improved form, is his invention) has saved thousands of lives, gives his opinions in THE ETUDE, as expressed in an important public address. Every singer and every voice teacher should have this article.

THE DIFFERENCE BETWEEN TEACHING AND EDUCATING MUSIC STUDENTS

Angela Diller, noted expert in the teaching of children, gives to readers of THE ETUDE the benefits of her many interesting experiences. Miss Diller presents, in her charming and vigorous manner, striking schemes for making music study interesting to children; and, strangely enough, she has found the same principles just as alluring to adults.

CONSONANCE AND DISSONANCE

Shortly before his recent passing, the famous American composer, Arthur Foote, wrote an article for THE ETUDE that should clear up the problems of Consonance and Dissonance for many students and teachers. Foote, in his own delightful compositions, exhibited the fascination of contrasted consonance and dissonance, in a masterly manner.

THE CHARM OF MEXICAN POPULAR MUSIC

Mexican music has caught the fancy of the entire world. Ellen Picazo de Murray and Paul de Murray are specialists in Mexican music, and their article gives many new lights upon its nature, origin and performance. The land of the sombrero, giant cactus and old-world romance, has produced many entrancing themes.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

The Star Spangled Banner

(Continued from Page 480)

requested that the rents should be bound around. The flag, I think, contained four hundred yards of bunting, and my mother worked many nights until twelve o'clock to complete it in a given time."

Two young nieces of Mrs. Pickersgill, Miss Margaret and Miss Jane Young, assisted in the making of the flag.

In September, 1914, during the Centennial celebration at Baltimore, a memorial tablet was placed over the door of Mrs. Pickersgill's home. This two-story and attic dwelling is still standing at the northwest corner of Pratt and Albemarle Streets, and is called "The Star Spangled Banner House." One of its attractions is a solid mahogany staircase.

Mrs. Pickersgill was extremely vivacious and popular and her home was the scene of many interesting and brilliant affairs. She lived to a ripe old age. Her grave is in

Louden Park Cemetery, Baltimore.

The original Star Spangled Banner adorned the tent which was raised at Fort McHenry for the reception of General Lafayette, September 14, 1824. It was exhibited in the naval department at the Centennial Exposition in Philadelphia; and again it was shown in the old South Church, Boston, June 14, 1877, the centennial anniversary of the passage by the Continental Congress of the act adopting the Star Spangled Banner as the emblem of the States.

Funds have recently been provided by Congress for the restoration of Fort McHenry, which has been unsightly for many years, so that its original appearance will be maintained. A flag has long flown where Francis Scott Key viewed our national emblem from the British vessel where he was detained on that historic morning.

Musical Books Reviewed

A Book of the Symphony

By B. H. HAGGIN

Mr. Haggin, critic of the *Brooklyn Daily Eagle*, contributes this latest book upon the symphony. In addition to hundreds of notation examples, designed to analyze the symphony for those who know musical notation, he has devised a very ingenious mechanical measuring device which can be placed upon a record of a talking machine to show those who do not know musical notation just where to put the needle to get the proper theme or motive the writer desires to point out. The author has used this method in lectures at the Brooklyn Institute of Arts and Sciences, with success. So many colleges, not possessing large collections of musical records that teachers may use for illustration of talks before their classes, might find this a very helpful guide and in some instances a useful textbook for the students.

The list of works analyzed includes eight symphonies of Haydn, nine of Mozart, nine of Beethoven, two of Schubert, four of Brahms, three of Tchaikowsky, and one of Franck. In addition there is a well presented discussion of the Symphony as an art form.

Pages: 330.

Price: \$5.00.

Publisher: Oxford University Press.

A Key to the Art of Music

By FRANK HOWES

This is a very laudable philosophical and aesthetic discussion of the art of music and its history, by an able writer. Thoughtful students should find this work very inspiring. Its pages are sprinkled with odd bits of musical lore which turn the text to most delectable reading.

Pages: 256.

Price: \$2.00.

Publisher: Thomas Y. Crowell Company.

The American Singer

By OSCAR THOMPSON

A four hundred and twenty-six page work upon the American Singer, accompanied by one hundred and eight portraits of artists, many of whom have been as well known in Europe as in America, certainly indicates that, vocally, we are grown up as a country. The new volume of this name by Oscar Thompson, is by far the most comprehensive work of its kind yet published. It is not merely that this book covers the ground from our earliest musical undertakings to the present, but that it gives adequate biographies and portraits of singers whose careers are so buried in the confusion of the past that it is difficult to obtain data about them. Such figures have decided historical importance and it is fortunate that we now have preserved in one volume Adelaide Phillips, Clara Louise Kellogg, Annie Louise Cary, Minnie Hank, Emma Jacob, Emma Albani, Lillian Nordica, Emma Eames, Marie Van Zandt, Edyth Walker, David Bispham and all of the great singers of the present day.

Pages: 425.

Price: \$2.75.

Publisher: The Dial Press.

Music Extension Study Course

(Continued from Page 442)

and held for full value. Note the two note slurs passing from one hand to the other in the second section, beginning at measure 17. The quarter note slurred into the following eighth, keeps the dancing motion in force. This is one number where daintiness is not desirable. Rather, play it in a decidedly clumsy fashion. The more descriptive it can be made, the better fun it will be.

THE LITTLE WHITE LAMB

By A. BENNETT

Here is a piece for the first graders. The left hand plays a series of broken chords all of which lie in the five finger position with occasional one note extensions. Against this background the right hand plays a *legato* melody. The *tempo* is *andantino* and the dynamics range only from *mezzopiano* to *mezzoforte*. Nothing but finger action is required to play the entire piece.

LET'S GO SAILING

By SIDNEY FORREST

Another first grade piece with the melody this time in the left hand. The right hand supplies a simple chord accompaniment. Words are supplied to help the pupil catch the proper atmosphere.

THE ETUDE

Program Plans

FOR THE 1937-1938 SEASON

Ought to Feature AMERICAN COMPOSERS

Particularly When Such Worthy Works as These Songs and Choruses are Available

SONGS

SONGS	Range	Price
GEORGE W. CHADWICK		
Faith (30072) a to F-sharp		\$0.50R
Faith (30073) g to E		.50R
REGINALD DE KOVEN		
Comrades in Arms (Bass) (30102)	g to D	.60R
The Naughty Little Clock (30189)	d to g	.60R
Rosalie (30440) d to g		.60R
R. NATHANIEL DETT		
I'm So Glad Trouble Don't Last		
Always (30340) F to F		.50
Somebody's Knocking at Your Door		
(30341) b-flat to E-flat		.70
CARL HAHN		
The Green Cathedral (30050) d to g		.60
The Green Cathedral (30051)	b-flat to E-flat	.60
The Little Road through Nazareth		
(30411) d to g		.50
The Little Road through Nazareth		
(30412) b to E		.50
Trees (30127) a to g		.50
WILLIAM GARDINER HAMMOND		
Recompense (30621) d-sharp to a-flat		.50
Recompense (30622) c to F		.50
VICTOR HARRIS		
A Dreaming Rose (30463) d to g		.50
A Dreaming Rose (30464) a to D		.50
Morning (30148) c to g		.60
Morning (30149) a to E		.60
C. B. HAWLEY		
Ah! 'Tis a Dream (30161)	b-flat to E-flat	.50R
Ah! 'Tis a Dream (30162) g to C		.50R
All the Leaves Were Calling Me		
(30596) E-flat to a-flat		.50R
All the Leaves Were Calling Me		
(30597) c to F		.50R
In the Garden (30615) d to g		.50R
In the Garden (30616) b to E		.50R
In the Deeps of the Daisies (30218)	E to g	.50R
In the Deeps of the Daisies (30219)	d to F	.50R
Noon and Night (30047)	E-flat to g-flat	.50R
Noon and Night (30110) c to E-flat		.50R
Noon and Night (30048) a to C		.50R
Peace (30601) E-flat to F		.50R
Peace (30602) b to C-sharp		.50R
Sweetest Flower That Blows (30166)	E-flat to g	.50R
Sweetest Flower That Blows (30167)	b-flat to D	.50R
SIDNEY HOMER		
The House That Jack Built (30554)	c to a-flat	.60
The House That Jack Built (30555)	a to F	.60
A. WALTER KRAMER		
The Last Hour (30208) E to g-sharp		.50
The Last Hour (30209) c-sharp to F		.50
The Last Hour (30210) b to E-flat		.50
CORINNE MOORE LAWSON		
When You Are in My Heart (30593)	d to g	.50
When You Are in My Heart (30594)	c to F	.50
When You Are in My Heart (30595)	a to D	.50
ISIDORE LUCKSTONE		
Delight, Diletto. Waltz Song. It. and		
Eng. (30524) d to b-flat		.80
Delight, Diletto. Waltz Song. It. and		
Eng. (30525) c-sharp to a		.80
ALEXANDER MACFADYEN		
Cradle Song (30220) d-flat to F		.50
Inter Nos (30494) F to a		.50
Inter Nos (30495) d to F-sharp		.50
Inter Nos (30496) b-flat to D		.50
Love Is the Wind (30041)	d-flat to g-flat	.60
CATHERINE McFARLAND		
All the World Is Sunshine (30585)	c to F-sharp	.60
MANA-ZUCCA		
I Love Life (30012) F to F		.60
I Love Life (30013) d to D		.60
My Secret (30617) d-flat to a-flat		.50
Nichavo! Nothing Matters! (30052)	G to a	.60
Nichavo! Nothing Matters! (30053)	F to g	.60
Nichavo! Nothing Matters! (30054)	d to E	.60
Rachem. Mercy. Hebrew. It. and		
Eng. (30019) c-sharp to a		.60
Rachem. Mercy. Hebrew. It. and		
Eng. (30020) b to g		.60
Rachem. Mercy. Hebrew. It. and		
Eng. (30021) a to F		.60
Rachem. Mercy. Hebrew. It. and		
Eng. (30022) g-sharp to E		.60
The Top of the Mornin' (30023)	F to F	.50

SONGS—Continued

SONGS—Continued	Range	Price
The Top of the Mornin' (30024)	E-flat to E-flat	\$0.50
The Top of the Mornin' (30025)	c to C	.50
ETHELBERT NEVIN		
The Dream-maker Man (30469)	d to D	.60
Mighty Lak' a Rose (30026)	E to F-sharp	.50R
Mighty Lak' a Rose (30027) d to E		.50R
Mighty Lak' a Rose (30028) c to D		.50R
My Desire. Mon Desir. Fr. and Eng.		
(30081) c-sharp to g-sharp		.60R
My Desire. Mon Desir. Fr. and Eng.		
(30082) b-flat to F		.60R
A Necklace of Love (30221)	b to C-sharp	.50
The Nightingale's Song. It. and Eng.		
(30527) E-flat to g		.65
The Nightingale's Song. It. and Eng.		
(30528) c to E		.65
The Woodpecker (30262) F to F		.50
The Woodpecker (30263) d to D		.50
ALEXANDER RUSSELL		
Sunset (30017) E-flat to b-flat		.50
Sunset (30018) b-flat to F		.50
MARY TURNER SALTER		
Mother Moon (30358) c to F		.50
Mother Moon (30359) a-flat to D-flat		.50
OLEY SPEAKS		
April Rain (30422) E-flat to g		.60R
April Rain (30423) c to E		.60R
Dawn Light and Bird Song (30206)	d to g	.60R
Dawn Light and Bird Song (30207)	b to E	.60R
For You, Dear Heart (30173) d to g		.60R
For You, Dear Heart (30174)	b-flat to E-flat	.60R
In Maytime (30034) F to g		.60R
In Maytime (30035) d to E		.60R
Little One a' Cryin' (30151) d to g		.50R
Little One a' Cryin' (30152)	b-flat to E-flat	.50R
CHARLES GILBERT SPROSS		
The Awakening (30067) d to b		.60R
The Awakening (30068) c to a		.60R
The Awakening (30069) a to F-sharp		.60R
A Bird-note Is Calling (30090) G to a		.60R
A Bird-note Is Calling (30091)	E-flat to F	.60R
Birds (30571) F to a-flat		.60R
Come Down, Laughing Streamlet		
(30569) E to a		.60R
Come Down, Laughing Streamlet		
(30570) b to E		.60R
Gunga Din (30586) E-flat to E-flat		.60R
Gunga Din (30587) c to C		.60R
How Many Times Do I Love Thee?		
(30573) F to b-flat		.60R
How Many Times Do I Love Thee?		
(30574) d-flat to g-flat		.60R
Invocation to Life (30424) E-flat to a		.60R
Invocation to Life (30433)	c to F-sharp	.60R
Invocation to Life (30444) b-flat to E		.60R
Ishtar. An Assyrian Love Song		
(30001) E to g		.50R
Ishtar. An Assyrian Love Song		
(30002) c to E-flat		.50R
Jean (30157) d-flat to g-flat		.40
Jean (30158) b-flat to F		.40
Let All My Life Be Music (30427)	F to a-flat	.65R
Let All My Life Be Music (30428)	d to F-sharp	.65R
The Little House (30566) E to F		.50R
Minor and Major (30032) F to a		.50R
Minor and Major (30033) c-sharp to F		.50R
The Raindrop (30624) F to g		.65R
The Raindrop (30625) d to E		.65R
A Song of Steel (30118) g to E-flat		.60R
Will of the Wisp (30065) c to g		.60R
Will of the Wisp (30066) g to D		.60R
The Wind (30092) F to b-flat		.50R
The Wind (30093) c to F		.50R
Yesterday and Today (30003)	E to a-flat	.50R
Yesterday and Today (30004)	b to E-flat	.50R
IRVING A. STEINEL		
My Heart Is a Haven (30550) G to g		.50
My Heart Is a Haven (30009)	E-flat to E-flat	.50
My Heart Is a Haven (30515) c to C		.50
Youth and Spring (30146) d-flat to F		.50
CORA CASSARD TOOGOOD		
Haunt of the Witches (30467) c to g		.50
Haunt of the Witches (30468) a to E		.50
HARRIET WARE		
Boat Song (30419) d to g		.60
Boat Song (30420) c to F		.60
Boat Song (30421) a to D		.60
Hindu Slumber Song (30083)	c to a-flat	.50
Hindu Slumber Song (30084) a to F		.50

SONGS—Continued

SONGS—Continued	Range	Price
How Do I Love Thee (30128)	E-flat to b-flat	\$0.60
How Do I Love Thee (30129) c to F		.60
Mammy's Song (30516) E-flat to g		.60
Mammy's Song (30517) c to E		.60
JOHN BARNES WELLS		
Crow's Egg (30347) d to E		.40
The Elf-Man (30497) d to g		.50
The Elf-Man (30498) a to D		.50
The Owl (30005) E to a		.50
The Owl (30006) c-sharp to F-sharp		.50

CHORUSES

CHORUSES	Price
Treble Voices—Two-Part (S.A.)	
REGINALD DE KOVEN	
35006 O-He Carita. Gondolier's Song	\$0.15
35020 Recessional	.12
WILLIAM G. HAMMOND	
35157 The Guitarre	.10
ETHELBERT NEVIN	
35054 Mighty Lak' a Rose	.10
Three-Part (S.S.A.)	
PAUL BLISS	
35309 My Little White Rose	.12
REGINALD DE KOVEN	
35019 Recessional	.15
R. NATHANIEL DETT	
35007 Done Paid My Vow to the Lord	
(Bar. or Alto Solo)	.15
35123 I'm So Glad Trouble Don't Last	
Always	.10
35008 There's a Meeting Here Tonight	.15
CARL HAHN	
35038 The Green Cathedral	.11
35251 The Voice of the Chimes	.11
WILLIAM G. HAMMOND	
35122 Cloud Shadows	.11
35168 The Fountain	.11
VICTOR HARRIS	
35092 Morning	.11
C. B. HAWLEY	
35061 In the Deeps of the Daisies	.15
A. WALTER KRAMER	
35222 The Last Hour	.11
ALEXANDER MACFADYEN	
35065 Cradle Song	.10
MANA-ZUCCA	
35212 I Love Life	.15
35228 Invocation	.10
35273 The Top of the Mornin'	.15
ETHELBERT NEVIN	
35193 Mighty Lak' a Rose	.10
35072 My Desire. Mon Desir	.12
35089 A Necklace of Love	.11
35084 Nightingale's Song	.11
35121 Venetian Love Song. Arr. C. G. Spross. With Violin or Cello	.11
35275 The Woodpecker	.11
LOUIS VICTOR SAAR	
35294 When Love Is Kind	.11
CHARLES GILBERT SPROSS	
35104 Desert Love Song	.11
35004 Fulfillment	.11
35077 Invocation to Life	.11
35101 Let All My Life Be Music	.11
35100 Minor and Major	.11
35109 There's a Lark in My Heart	.11
35085 When Tired Caravans Are Resting	.11
35105 Will of the Wisp	.11
35144 The Wind	.11
35048 Yesterday and Today	.11
HARRIET WARE	
35033 Hindu Slumber Song	.10
35063 Mammy's Song	.10
Four-Part (S.S.A.A.)	
REGINALD DE KOVEN	
35018 Recessional	.10
C. B. HAWLEY	
35135 The Sweetest Flower That Blows	.11
ETHELBERT NEVIN	
35145 Mighty Lak' a Rose	.12
GEORGE B. NEVIN	
35116 A Slumber Song	.11
OLEY SPEAKS	
35326 In Maytime	.10
CHARLES GILBERT SPROSS	
35108 Come Down, Laughing Streamlet	.21
35041 Lindy	.10
35002 Will of the Wisp	.15

CHORUSES—Continued

CHORUSES—Continued	Price
DEEMS TAYLOR	
35313 Shepherd Maid, Why Tarry?	\$0.12
HARRIET WARE	
35150 Trees	.15
Four-Part (T.T.B.B.)	
unless otherwise indicated	
PAUL BLISS	
35025 A Plainsman's Song	.15
JOHN HYATT BREWER	
35271 We Are the Music Makers	.15
DUDLEY BUCK	
35156 At Sea	.15
MENTOR CROSSE	
35206 Break, Break, Break	.15
35011 The Shadow Barge	.35
WALTER DAMROSCH	
35277 Danny Deever	.08
REGINALD DE KOVEN	
35017 Recessional	.12
CARL HAHN	
35308 The Green Cathedral. Arr. F. H. Huntley	.15
WILLIAM G. HAMMOND	
35295 The Angelus	.10
35173 The Dawn	.20
C. B. HAWLEY	
35230 Ashes of Roses	.08
CHARLES HUERTER	
35251 King of the Air Am I	.12
35328 The Slipper That My Mother	
Wore	.15
MANA-ZUCCA	
35207 I Love Life	.15
35274 Nichavo! Nothing Matters!	.15
ETHELBERT NEVIN	
35205 Mighty Lak' a Rose	.10
35014 Venetian Love Song. Arr. H. R. Humphries	.15
GEORGE B. NEVIN	
35327 The Monkey Said to the Chimpanzee	.10
35312 Old King Cole	.08
JOHN PHILIP SOUSA	
35298 The Messiah of Nations	.12
OLEY SPEAKS	
35442 In Maytime. Arr. Rob Roy Peery	.15
35171 Little One a' Cryin'. Arr. C. G. Spross	.12
CHARLES GILBERT SPROSS	
35254 A Calamity	.20
35339 How Many Times Do I Love Thee?	.12
35210 The Winding Road	.15
IRVING A. STEINEL	
35270 My Heart Is a Haven. T.T.B. Arr. Rob Roy Peery	.10
GEORGE CHADWICK STOCK	
35236 Route Marchin'	.25
JOHN BARNES WELLS	
35158 Deep in the Heart of Me	.10
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