


1910

School Catalog

Siegel-Myers Correspondence School of Music

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SIEGEL-MYERS
CORRESPONDENCE
SCHOOL of MUSIC
Monon Block & Chicago

Study Music with
the Masters by Mail



ADDENDA

Since the publication of this catalog, Mr. William H. Sherwood, America's greatest pianist, and Director in our Piano Department, has passed away.

Mr. Sherwood's Courses of Correspondence Piano Lessons are even more valuable now than formerly, since it is no longer possible for pupils to obtain Mr. Sherwood's instruction in any other manner than through these lessons.

The lessons contain every principle that made Mr. Sherwood's own personal work so successful; namely, the fundamental principles of all piano playing and teaching. These principles were handed down from Beethoven to Czerny, who imparted them to the great Liszt, who, in turn, communicated them to Sherwood, who has left them in imperishable form in his Correspondence Lessons as a monument to his genius and a legacy to the American people.

The members of Mr. Sherwood's faculty, whom he had trained to correct the Examination Papers in connection with these lessons, will continue to give our Students the same individual attention that has proved so satisfactory in the past. The Diploma issued upon the completion of the Course will also be the same.

We have also to announce the addition to our faculty of Mrs. Frances E. Clark, Mr. Glenn Dillard Gunn and Mr. Clarence Eddy. Mrs. Clark will give a course in Public School Music (see pages 20 and 21); Mr. Gunn a course in History, Analysis and Appreciation of Music (see pages 16, 17 and 35); and Mr. Eddy a course in Pipe Organ. We have also added to our curriculum a course on Choral Conducting by Dr. Daniel Protheroe. Further particulars of any of these courses will be cheerfully sent on application.

WE CALL NO UNEDUCATED QUACK OR CHARLATAN TO PERFORM SURGERY UPON THE BODIES OF OUR CHILDREN LEST THEY BE DEFORMED, CRIPPLED AND MAIMED PHYSICALLY ALL THEIR LIVES. LET US TAKE EQUAL CARE THAT WE ENTRUST THE DEVELOPMENT OF THE MENTAL FACULTIES TO SKILLED INSTRUCTORS OF MAGNANIMOUS CHARACTER THAT THE MENTALITIES OF OUR CHILDREN MAY NOT BE MUTILATED, DEFORMED AND CRIPPLED TO HALT AND LIMP THROUGH ALL THE CENTURIES OF THEIR NEVER-ENDING LIVES. THE DEFORMED BODY WILL DIE AND BE FOREVER PUT OUT OF SIGHT UNDER THE GROUND, BUT A MIND MADE MONSTROUS BY BAD TEACHING DIES NOT, BUT STALKS FOREVER AMONG THE AGES, AN IMMORTAL MOCKERY OF THE DIVINE IMAGE.

—HON. J. STERLING MORTON.



*The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night;
And his affections dark as Erebus;
Let no such man be trusted.*—SHAKESPEARE.



Siegel-Myers Correspondence School of Music

MONON BLOCK, CHICAGO

Officers and Faculty of the School

SAMUEL SIEGEL, President

H. T. MYERS, Vice-President and Secretary

A. J. LLEWELLYN, Treasurer and General Manager

ADOLPH ROSENBECKER

Dean of the Faculty

Eminent musician, composer, violinist. Chicago Grand Opera Orchestra. **Harmony.**

GEORGE CRAMPTON

The noted English basso, concert singer and teacher of the art of correct singing. **Singing given with the aid of the Phonograph.**

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Educator, author, composer and successful Supervisor of Music; Chairman Public School Music Committee, National Federation Musical Clubs, Ex-President Music Section National Education Association. **Public School Music.**

FRANK W. VAN DUSEN

The popular teacher of piano and organ. **Organ.**

DANIEL PROTHEROE

Eminent composer, director and teacher. Director of the Lyric and Arion Musical Clubs and of the choir of Dr. Frank W. Gunsaulus' church. **Composition, Counterpoint and Orchestration.**

FREDERICK J. BACON

America's greatest banjoist and well-known concert performer. **Banjo.**

WILLIAM H. SHERWOOD

America's foremost pianist, one of the world's most eminent musicians, noted writer, composer and concert soloist. **Piano.**

GLENN DILLARD GUNN

Musical Editor Chicago Tribune; eminent composer, author, critic and musician. **History, Analysis and Appreciation of Music.**

ARTHUR HEFT

The celebrated violin soloist and composer. **Violin.**

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America's most eminent teacher of the cornet; band master, soloist and composer. **Cornet and other band instruments.**

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The world's greatest mandolinist, famous concert player and noted writer; official mandolinist for the Victor, Edison and Columbia Phonograph Companies. **Mandolin.**

WM. FODEN

The world's greatest guitarist, noted composer, eminent soloist. **Guitar.**

The talents of this entire staff of artists are at the service of our pupils.

STUDY MUSIC
WITH THE MASTERS
BY MAIL



GEORGE CRAMPTON
VOICE CULTURE



WILLIAM H. SHERWOOD
PIANO



ARTHUR HEFT
VIOLIN



A. F. WELDON
CORNET



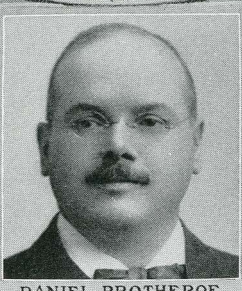
ADOLPH ROSENBECKER
DEAN OF THE FACULTY
HARMONY



FRANK W. VAN DUSEN
ORGAN



WM. FODEN
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DANIEL PROTHEROE
COMPOSITION AND SINGING



FREDERICK J. BACON
BANJO



H. T. MYERS
VICE-PRESIDENT AND SECRETARY



SAMUEL SIEGEL
PRESIDENT



A. J. LLEWELLYN
TREASURER AND GENERAL MANAGER

SIEGEL - MYERS
CORRESPONDENCE
SCHOOL OF MUSIC

Object of This Book

In this book we purpose to tell you about our school; about what we have done, what we are doing, how we are doing it, and what we hope to do. We shall tell you something about the management of the school; something about the artists and their work, about their early and later lives, what they have done and where they have been, how they have been received in concert by critical audiences, both in this country and in Europe.

If you will journey with us through the pages of this book, we shall take you to different towns and cities, and visit the homes of some of our grateful students, that they may tell you personally, in their own words, what they think of the thoroughness and perfection of our system of teaching. We shall let them tell you about their progress and success, and about the pleasant relationship that exists between teacher and pupil in the Siegel-Myers Correspondence School of Music. We shall introduce you to prominent musicians, educators, banks and business houses that have personally examined our courses and system of teaching, and pronounced them to be the best and most thorough adaptation of the University Extension method ever devised.

What we shall say in this book will be borne out by fact, substantiated by argument and justified by the success already attained. In telling you about our school and excellent courses we shall make no exaggerated promises or unreasonable claims, but shall present such unquestionable evidence as to lead you logically and intelligently to the conclusion that our system of teaching music by correspondence is a demonstrated success.

Advantages of Correspondence Study

If you have never studied any subject through correspondence instruction, it is either because you have not appreciated its many advantages or have had no occasion to avail yourself of its splendid help. If you have any doubt as to the success of the correspondence method, it is because you have read no arguments in its favor, seen no testimony as to its merit, considered no evidence as to its value, and are wholly unacquainted with the history of its wonderful growth and the lasting benefits it has conferred upon a million or more of students throughout the world.

Teaching by correspondence is one of the greatest achievements of the age. It is now possible for those possessing talent and ambition, to study under the great masters at small expense, and still remain in the congenial atmosphere of their homes. Even those not especially talented may, by this method, with absolute certainty realize their ambitions. There is hardly any study that cannot be successfully taught by correspondence. You can take your lesson at any convenient hour in the day, and repeat it as many times as you see fit. Your teacher is with you constantly, and may be consulted at any time.

The progress of correspondence instruction has been retarded to some extent by skepticism and prejudice, just as was the case with the telegraph, telephone, aerial navigation, etc. Then, too, unprincipled men saw in this method a chance to exploit the public and "get-rich-quick" by offering an easy road to knowledge, with the aid of inferior "lessons," not really caring whether the student learned or not. Such material bears the same relation to real correspondence lessons that the cheap novel bears to literature.

But, teaching by high-class, legitimate correspondence methods has long since passed the experimental stage. Nearly all of the leading universities have introduced correspondence courses into their curricula. Two-thirds of the work required for a degree from the best colleges can be taken by correspondence; even biology, and the technical subjects are successfully taught by this method. Americans study by correspondence with European masters, and vice versa. Prout, the most famous teacher of harmony in England, uses this method,

and by means of it gives lessons to pupils in different parts of the world. The most noted instructors in the country are now in hearty accord with the correspondence method of teaching. Among these may be mentioned Dr. Frank W. Gunsaulus, president of the Armour Institute of Technology, Dr. Charles R. Van Hise, president of the University of Wisconsin, Dr. E. Benj. Andrews, Chancellor of the University of Nebraska, Dr. Edmund James, president of the University of Illinois, and the late president of the University of Chicago, Dr. Wm. R. Harper.

Dr. Harper endorsed the correspondence method of teaching, "because" he said, "in the correspondence course the manuscripts, after correction and improvement, are returned to the student, become his or her personal property, and may be referred to at leisure. One is thus enabled to study and re-study diagrams, plates, demonstrations and explanations until they are firmly imbedded in the mind." It has remained for the Siegel-Myers Correspondence School of Music to be the first to successfully adapt the correspondence method to the teaching of music, and the ease and thoroughness with which our students master our lessons fully confirm this statement of Dr. Harper.

Power of Music and a Musical Education

Music appeals to more people than any other one thing. Almost every family has one or more members interested in music. From time immemorial, among savage as well as civilized people, music has been a universal language, understood alike by all races. "The music of the spheres" is more than a figure of speech. The universe does actually sing for those whose hearts are attuned to hear, "when the morning stars sing together." From the cradle to the grave, life is one long symphony. As infants, the crooning of lullabies hushes us to sleep. College songs express the joy of youth. We march in the marriage ceremony to the strains of music, and are laid to rest with a requiem. All the emotions of life,—fear, love, sorrow, anger, joy, etc., find their best expression in music.

He is rich indeed, who has learned how to get happiness out of music; how to appreciate the sentiment and poetry of song and to understand and enjoy the beauty, the sublimity and grandeur of the great and impassioned masterpieces of music. That old Greek fable of Orpheus and his beautiful Eurydice is constantly reminding us of the power of music and the purity of melody. Eurydice was captured and taken to the infernal regions. Orpheus, her husband, taking with him his harp, set out to rescue her. His playing was so skillful and his music so divinely sweet that it charmed the hosts of Hades. The Furies wept, and stones were moved to tears. Even Sisyphus, who had been pushing up the mountain side a stone, which continually rolled back upon him, paused, sat down upon the stone and cried. The hearts of the monsters were moved to compassion; and Pluto relented, releasing Eurydice upon the condition that she follow behind her husband, who was not to look back at the havoc his music had wrought. But, as they reached the light of the outer world, Orpheus, overcome with joy and emotion, failing to hear the light footsteps of his beloved Eurydice, and wishing to make certain that she was there, turned and looked back, and in an instant she was gone from his sight forever.

A musical education is one of the most pleasing embellishments of human existence. It is a refreshing spring by the wayside of life, from which we draw pleasure and enjoyment. It is not only a pleasure, but a duty which we owe to ourselves, to develop the talent with which we have been entrusted. All parents should encourage their children to study music, and should bring them early within its refining influence, as it is a potent factor in the formation of character. A musical education enriches the mind, stimulates the imagination,

purifies the soul, expands the affections, softens the heartaches, and leads to a higher and nobler conception of life and its surroundings. The influence of music upon civilization has been felt by all nations. It is an influence for good that cannot be measured by dollars and cents; it is beyond commercial value.

A musical education is a never-questioned passport into the homes of the refined, and into the very best society. As a promoter of domestic happiness and comradeship nothing can take its place. It is the pastime and recreation of the home circle. In homes where there are one or more musical instruments, and members of the family play them, there is never lack of entertainment and merriment. The boys and girls never want to go elsewhere; they love their home because it affords them more pleasure than any other place.

A really musical temperament is, by nature, finely attuned, and in harmony with high thoughts and lofty ideals; but even in other natures much of inspiration and aspiration can be developed through the study of music. Hours spent by music students in practice are among the most valuable of their lives. In company with great minds, inspired by the beautiful harmonies found in music, the best sentiments and feelings are cultivated in the mind of the pupil, and such hours of study cannot but have a permanently beneficial effect. Fine souls are improved, while ordinary natures are softened by such training and put into a receptive mood for the absorption of the true and the beautiful.

The Siegel-Myers Correspondence School of Music

Since its organization several years ago, the Siegel-Myers School of Music has had a wonderful growth. It began teaching in 1900, and gave lessons in only one course. Its faculty consisted of one teacher and its first class numbered only five pupils. Today it has a large teaching corps consisting of the best musicians in America, whose united wisdom, experience and musicianship have developed an almost perfect system of instruction. It has about 30,000 students distributed through every one of the United States, Canada, Honolulu, Alaska, Mexico, the West India islands, Central and South America, England, France, Germany, China, Japan, Australia, New Zealand, Africa and Turkey. These students being among the most enlightened, intelligent and progressive class of people, are quick to appreciate the many advantages offered. No pains or expense are spared by the Siegel-Myers Correspondence School of Music to make the connection and association of every student who enrolls both pleasant and profitable. The student is assured of the most courteous treatment and careful attention. Even after he has completed his course, and graduated, he is at liberty at any time to write to the school for information, advice and counsel on any musical matters. The methods of teaching have been endorsed by the highest musical educators and teachers as being the best and most successful correspondence system ever devised. The very fact that many of Chicago's *teachers* are studying with the Siegel-Myers School of Music by correspondence is proof enough in itself that the correspondence system is eminently successful.

Eminence of the Artists and Scope of the Courses

The artists and musicians connected with the Siegel-Myers Correspondence School of Music have been selected from among the very greatest musicians and teachers of the times. They are famous, not only as great teachers of music, but also for their brilliant concert work, having appeared in concert in all parts of the world, winning the applause of their audiences and the admiration of the critics.

Read our Guarantee on page 9

We live in an age of specialists. Each member of our faculty is a specialist, and is eminently fitted for the work he has undertaken. Schooled as they have been by the most eminent masters of Europe and America, they realize, as no others could, the absolute necessity of presenting their subject in so careful, clear and complete a manner that any one with the ambition to learn, and who is able to read and write the English language, can, with absolute certainty, be assured of success. It will pay you many times over to take one of our courses. It will enable you to get modern ideas, and to know and understand the methods of practice and science of technic and teaching used by these modern giants to reach the remarkable heights they have attained in the musical world.

Some might imagine that the courses, being prepared by such eminent musicians, would be too technical, and out of the reach of ordinary pupils; but that would be a great mistake. The needs of those with little or no training, as well as the requirements of advanced musicians and teachers, have been kept in mind at all times. The student is led along, progressively step by step, in such an easy and practical manner that anyone carefully following the instruction can complete a course successfully. You are further assured that, when you receive your instruction under the direction of one of these eminent masters, you will have the consciousness that your knowledge of music and skill in playing will be approved by the very highest standard of musical criticism, and no matter how far you may carry your musical education, you will never have anything to unlearn.

The Method

The method used by the Siegel-Myers Correspondence School of Music is simplicity itself. Photographs from life illustrate the various positions required for correct technic. Weekly examinations on each lesson keep you in close touch with your teacher, and enable him to know your faults, and correct them. The lessons embody the same principles and exercises employed by your teacher in his private practice and teaching, and, because they are prepared at leisure, and in his best moods, are most carefully, clearly and simply expressed.

The Great Advantage of Photographs from Life

In any system of teaching, the most important thing is to make the instruction clear and easy to understand. This applies to any study whether it be mathematics, engineering or music. If the pupil is compelled to stumble along in the dark, not knowing half the time whether he is doing things right or wrong, the study becomes tiresome, and he does not get results. This is especially true when studying music. Every position and movement should be made so plain that the student's mind can grasp it instantly. The importance of correct positions cannot be too strongly emphasized. It is the *way* a thing is done that makes one person more proficient than another. It makes no difference whether you study by correspondence or otherwise, if the instruction is clear, and your lessons are given by a master teacher, and you understand everything, and will study, you are bound to succeed. Our photographic illustrations and patented diagrams, make the instruction very plain and simple.

Necessity of Written Examinations

It would be impossible for us to overestimate the importance of having a written examination on each lesson you take. It is by this means that the teacher is able to come into personal contact with the merit and weakness of each individual student. What a great incentive to study it is, to have the instruction of one of these great musicians to guide you, and some one to go over your written work, and point out the errors which are so commonly made by beginners and teachers. Not only are you assured that every position and

movement will be correct, but you will have the pleasure of knowing that your work will have the polished finish which stamps you as a cultured musician.

These examination papers contain a list of questions about what is taught in the lesson, and call attention to the salient points. After studying the lesson, the student answers the questions and sends us the paper for correction. Our instructors go over the answers, note all errors in red ink, and show the pupil where improvement can be made. The examination paper is then returned to the student to keep for reference, with the next lesson. By the way in which the student answers the questions in the weekly examinations we can tell whether or not he understands the instruction clearly. If he fails to secure a satisfactory grade, he is asked to review the lesson and pass a new examination upon it,—so thoroughly is the work carried on.

The question is often asked, "What is to prevent the student from copying the answers from the lessons themselves?" The original work required in demonstrating the principle involved makes this plan of deception a physical impossibility. Then, too, pupils studying by correspondence are in earnest, and do not care to cheat themselves in this way.

A correspondence system of instruction that does not require written examinations on each lesson, as a test of the student's ability, is lacking in the one thing that insures success. Do not be deceived into believing that you can learn as thoroughly and rapidly, without having these written examinations, together with the corrections, suggestions and helpful advice of an expert musician, because that would be a great mistake. Other correspondence systems that may make a pretense of instruction through examination papers, that pass under the eyes of inferior teachers, cannot be compared with our school, with its corps of eminent artists and teachers—its all-star faculty—devoting their time and best thought to the work of instruction. After you have spent your money for inferior lessons, wasted your time and failed to get results, you will realize that it pays to get the best.

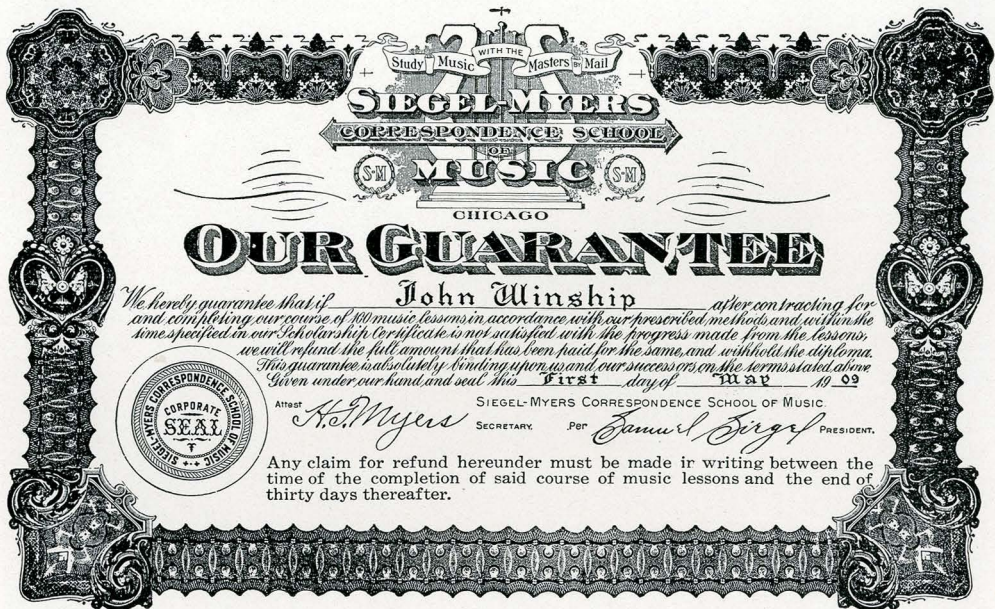
A glance at some of our lessons and examination papers will give you an idea of the great advantage our system has over all other correspondence courses, and we shall be glad to send complete lessons and examination papers to you, upon request, that you may see, at first hand, just how the instruction is given, and judge of the quality of our lessons, and their value, and realize the necessity of written examinations. You will see, too, that our system of teaching leaves nothing unexplained. The student is never confused, but can refer again and again to cuts and photographs, until the positions and movements are firmly fixed in the mind; he can thus be sure that the progress he is making is along the lines of solid musical worth.

Assisting Students to Obtain Desirable Positions

Our facilities for assisting our students to form desirable professional connections are unsurpassed. We are always pleased to recommend our students to conservatories and other schools in which music is made a special feature, when teachers are needed. By reason of the high standing of our artists, a recommendation from the Siegel-Myers Correspondence School of Music as to the ability and equipment of a teacher carries great weight, and one thus highly recommended can easily secure the very best positions open. Prominent Lyceum Bureaus and Operatic Companies draw upon us from time to time for artists in instrumental and vocal lines. The success achieved by our students whom we have placed in the past is one very excellent demonstration of the practical value of the University Extension Method, as applied by us to the teaching of music. We are always glad to place at the disposal of our students this special function of our institution.

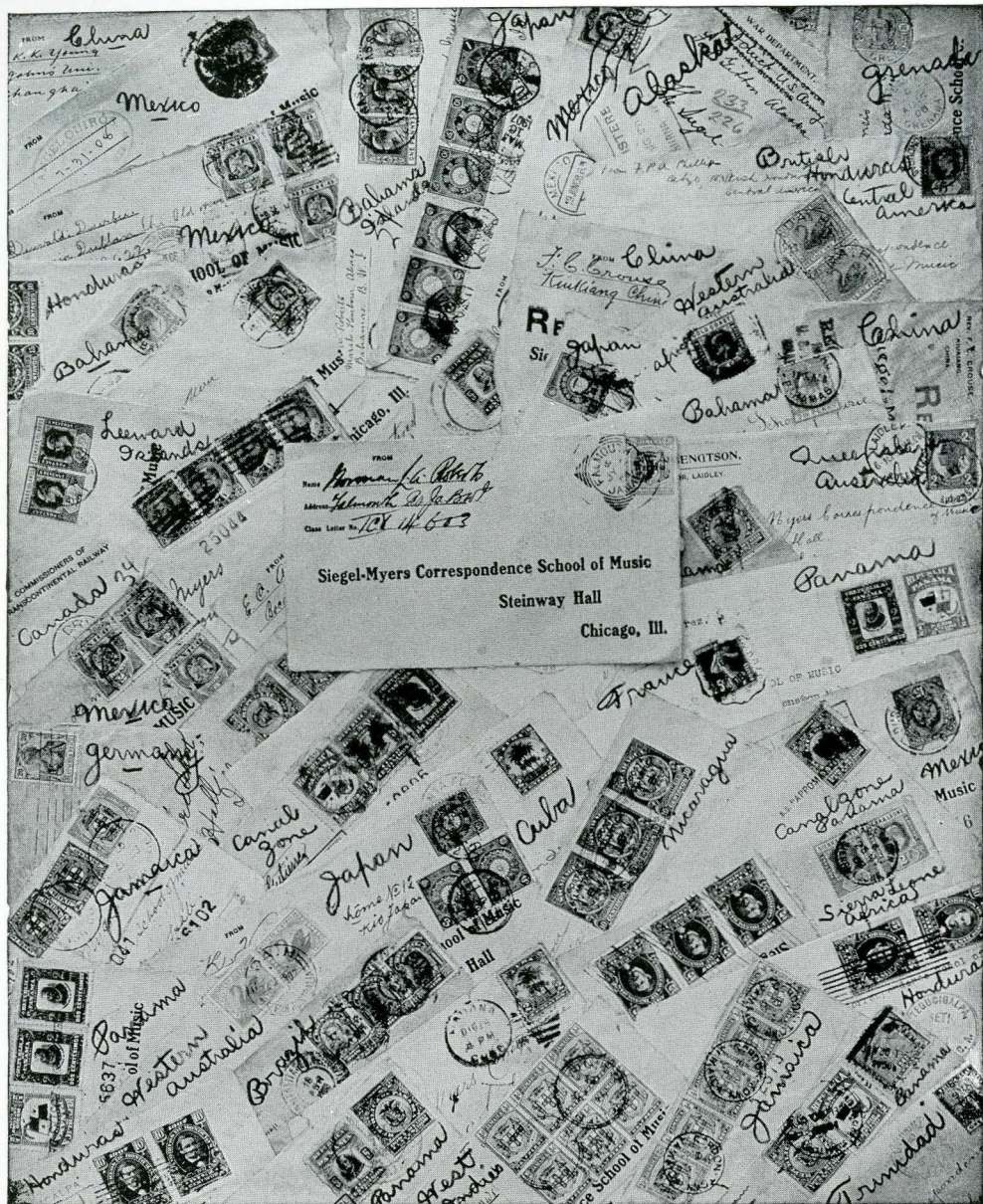
Our Guarantee

There is abundant evidence that we can successfully teach you by correspondence—the standing of our artists and their personal assurance, the testimony of those who have taken and paid for the Course, the lessons and examination papers themselves—yet, in order that you may be convinced beyond the shadow of a doubt, and because we ourselves are sure that we can satisfy you and give you just what you want and need musically, we offer you our binding Guarantee (a facsimile of which is reproduced below) that if you are not satisfied with your progress after completing our prescribed Course, we will refund all you have paid us.



A Guarantee to be worth anything must specify just exactly what it is that is guaranteed and be issued by a responsible concern in which the public has confidence. The above Guarantee specifies precisely what it is that is guaranteed, and is broad and comprehensive enough to satisfy the most skeptical. Our reliability is attested by letters from bankers, business houses, students and graduates, all found in other parts of this catalog. We are acknowledged to be the largest and best Correspondence School of Music in the world, and our responsibility is well known.

We do not believe that there is another School or Conservatory of Music in existence that could or would make such a broad, binding Guarantee to its pupils as this, namely: *To refund to them every cent they have paid*, if, at the conclusion of a prescribed Course of Instruction, they are not satisfied with the results obtained from the lessons and the progress made.



These envelopes are taken from our daily mail, showing that we go wherever the mails go. For the sake of clearness, the name of each country is written across its respective envelope.

Piano Course by William H. Sherwood**America's Foremost Pianist**

Mr. Sherwood's art is of such a nature that, for him, to continue in the profession is to improve, and he has worked out more and better things since his first years—in fact, within the last four or five years—than during any other corresponding period. The union of applied scientific knowledge and intelligent analysis of music study and interpretation, both as relating to the musical proportions and to the most modern practical development of technic and touch, as a means thereto, place Mr. Sherwood's work in a unique position, and represent the American development in musical art, more emancipated from the trammels of old world tradition than has hitherto existed. New resources, unsuspected in older methods, both in general musical analysis and in arm, wrist and hand training, for technic and music detail, tell of a step forward in the evolution of musical art. It is of such things that Mr. Sherwood's present playing and teaching bear evidence.

He was born in Lyons, N. Y. His first teacher was his father, the Rev. L. H. Sherwood, M. A., who founded the Lyons Musical Academy. Mr. Sherwood's father was his instructor until he was seventeen years of age. In Europe he studied, among others, with Theodore Kullak and Deppe, in Berlin, and with Liszt at Weimar. He studied the organ at Stuttgart with Scotson Clark, and his masters in Theory, Counterpoint and Composition were Dr. Weitzmann, Carl Doppler, R. Wuerst and E. F. Richter. He played at the Singakademie in Berlin when but eighteen years old, and the *Spenersche Zeitung* said of him: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F minor Fantasie with such fine feeling, both in touch and conception, that even in those satiated with music, as ourselves, it produced the deepest emotions." He also played Beethoven's Emperor Concerto, with full orchestra, under the direction of Royal Capellmeister Wuerst, before an audience of 4,000 people. The enthusiasm was unbounded. So great was the impression made that he repeated the performance five times in Berlin. He was also the first pianist to play Grieg's Concerto in America (with Theodore Thomas' orchestra, in New York), and with Zerrahn in Boston. He was the first soloist with the Boston Symphony Orchestra, under Mr. George Henschel.

With the great Philharmonic Orchestra in Hamburg he received an ovation. His performance of the Grieg Concerto at this concert was the second time in Germany for that



beautiful composition, Mr. Sherwood having studied it with the composer himself. A large voluntary increase in his fee was made by the directors of the society, who offered him a re-engagement with the orchestra on the spot. This was followed by offers to play with the greatest orchestras of Germany another season.

He has played with unvarying success in the large cities of the United States and Canada, and has received unstinted praise from the public and the critics of the press. His influence for the good of his art has been strongly felt, and his name is a household word throughout the land in all families whose members are musicians or lovers of music. He has appeared at various times as piano soloist with the Theodore Thomas Orchestra, as well as with other great orchestras, and recently played a series of notable concerts with this famous orchestra under the direction of Mr. Frederick Stock, in different American cities.

Some Comments of the Press on Mr. Sherwood's Work

One is compelled to give full homage to his eminent virtuosity. Mr. Sherwood is an extraordinarily gifted artist, with a many-sided musical talent. We owe great thanks to Music Director Herr von Bernuth for bringing this artist before us, who will surely create a universal sensation.—**Hamburg Fremden-Blatt.**

Mr. Sherwood's performance of Liszt's E flat Concerto, with the Pittsburg Orchestra at the Auditorium so enthused his hearers that he was enthusiastically recalled, and an encore was unavoidable.—**Chicago Tribune.**

There can be no difference of opinion as to the splendid bravour of the Schubert-Tausig March Militaire, the dainty charm of the Soiree de Vienne or the poetry and passion of the Chopin A minor Ballade as played by Mr. Sherwood yesterday afternoon.—**Inter-Ocean, Chicago.**

The wonderful success which Mr. William H. Sherwood wins everywhere, is something that every true American ought to justly feel elated over. He is an American born, and has practically passed most of his years in America, playing with all the great symphony orchestras, over and over again. Here we ought, especially, to take a keen interest in all Mr. Sherwood does for the reason that he has devoted some of his best years to teaching and inculcating principles of good piano touch, something that was sadly needed at the time Rubinstein first made his debut here. It was Mr. Sherwood who took up the good work, and left remarkable traces after many years of absence from this city. New York engaged his attentions for several years, and finally Chicago made such flattering proposals, that he was induced to settle there permanently. There, with Mr. Theodore Thomas, Mr. Sherwood has elevated the musical standard to a level which is not to be surpassed by any city in the States. With persistent teaching, persistent writing, lecturing, and playing at concerts, Mr. Sherwood has well nigh done the impossible. He enthuses his audience wherever he appears; whether in lectures or at the piano. For it is not to be questioned, as a pianist of American parentage, he is the foremost, and there are but one or two in the world who can compare with him.—**Boston Times.**

Mr. Sherwood gave the entire program, which was one of rare merit and charming variety. He showed marvelous technique and great skill handling the softer passages with soulfulness and the stronger parts with splendid freedom and power. He won the unstinted praise of all the critics present.—**Hamilton (Ont.) Daily.**

Anything that one might say in praise of his method must seem trite. He is a musician of broad intelligence and masterly technique, and his program, consisting of a wide selection of compositions of the most varied character, was well fitted to bring out his mastery of the piano.—**Memphis (Tenn.) Appeal.**

One of the greatest pianists of the world today.—**N. Y. Sun.**

One of the best virtuosi that America has ever produced.—**New York Tribune.**

We honor Mr. Sherwood as one of the most eminent pianists of the present age.—**Berlin (Germany) Post.**

He possesses rare musicianship, great technic and clearness of tone.—**St. Louis Republic.**

Wonderful dreaminess of touch and tone. He showed the poetic nature of the true artist.—**Cleveland Plain Dealer.**

He has dash, fire and brilliancy; is forceful and intense, with purity of tone and limpid clearness.—**Chicago Daily News.**

It proved the rarest treat of pianistic excellence since the days of Rubinstein.—**Pittsburg Chronicle-Telegraph.**

The great American pianist seemed greater than ever.—**Omaha Bee.**

One of the greatest masters of the piano, his triumphs in Europe have been of the first order, while his success in his native country as a performer, teacher and composer, his big-hearted generosity to less fortunate fellow artists, and, above all, his unswerving fidelity to the cause of American music and musicians, make him noteworthy in the musical world.—**Denver Post.**

The feature of the afternoon concert was Mr. Sherwood's masterly execution of the Saint-Saens piano Concerto in G minor. His splendid technical resources were exhibited with a virtuosity that amazed his listeners and won for him several enthusiastic recalls. At the evening concert Mr. Sherwood played the Grieg A minor Concerto, and renewed his triumph of the afternoon. In response to insistent recalls he played a Chopin Prelude and "Campanella" by Liszt.—**Ottawa (Canada) Evening Journal.**

Portraits of Mr. Sherwood and some of his Musical Friends



The feeling of warm personal regard and esteem which other great musicians entertain toward Mr. Sherwood is evidenced in his treasured collection of autographed photographs of brother artists, some of which we here reproduce in miniature. What an inestimable privilege is now within your reach—to learn modern methods and study the piano under the guidance of this master teacher.

Harmony, Composition and Orchestration Course by Adolph Rosenbecker (Dean of the Faculty) and Daniel Protheroe

Mr. Adolph Rosenbecker, conductor, composer and violinist, is recognized throughout the musical world as an authority on music. He received his musical education under the direction of the celebrated German masters, being an especial favorite of the great David. Since coming to this country, he was a member of the Theodore Thomas Orchestra for eight years. During the past quarter of a century his influence throughout the United States for the good of music has been strongly felt. Critics have proclaimed him a master of orchestration and a conductor almost without an equal. He has been director of the Chicago Symphony Orchestra for several years and has been eminently successful in his various concerts throughout the country. His directorship of this famous orchestra has fitted him in every way to become one of the leading exponents of the world in musical theory.

Mr. Rosenbecker is one of the foremost musicians of the present day. His compositions and arrangements have a wide circulation and are admired by all musicians for their beauty of style and breadth of musical scholarship. Students studying under his direction are assured of the most modern methods and styles in arranging for orchestras and different combinations of instruments.



Read our Guarantee on Page 9

Daniel Protheroe, Mus. Doc.

Dr. Daniel Protheroe was born at Ystradgynlais (the early home of Madame Adelina Patti), South Wales. He displayed his love and talent for music at an early age, winning a prize for singing when only five years old. Before the age of fifteen he carried off first prizes as an alto singer at two national Eisteddfods. When eighteen years of age he led the chorus of his native town to victory at a memorable contest held at Llandilo, South Wales, where some of the most noted choral conductors of Wales were competing.

Mr. Protheroe came to America in 1866, locating in Scranton, Pa., where for eight years he conducted the Cymrodorion Choral Society and taught singing and theory. In 1894 he removed to Milwaukee, where he was for ten years Director of Music at the First Baptist Church. For twelve years he was conductor of the Lyric Glee Club of Milwaukee, which position he was obliged to resign on account of his moving to Chicago as a larger field for his work. For ten

years he has been conductor of the Arion Musical Club of Milwaukee, a position he still holds. He is Director of the immense choir at the Central Church, Chicago, which meets in the Auditorium Theatre under the pastorate of Dr. Frank W. Gunsaulus.

Dr. Protheroe is well-known as a composer. His compositions are used the world over, and include "In Cambrian Hills," a symphonic poem for orchestra, which was first performed under the direction of the composer at the National Festival in Wales in 1905; string quartettes; cantatas for soli, chorus and orchestra; choruses for mixed, male and female voices; and a large number of anthems and songs. As an adjudicator Dr. Protheroe's services are eagerly sought both in America and abroad. Prominent among his foreign engagements were those at the National Eisteddfods held in Wales in 1900 and 1907. He has been adjudicator at all the principal choral conventions held in America during the past fifteen years, prominent among them being those at the Buffalo Exposition and the great festival at Salt Lake City in 1908. He recently received the appointment to write the music for the various degrees of the Scottish Rite of the Northern Jurisdiction of the Masonic Fraternity. Both by birth and experience Dr. Protheroe is eminently fitted to take charge of the advanced work in Harmony, Counterpoint and Composition.



History, Analysis and Appreciation of Music Course

By Glenn Dillard Gunn

As critic, lecturer, pianist, teacher and writer on musical subjects, Mr. Glenn Dillard Gunn, of Chicago, occupies an enviable position among native American musicians.

His work as Musical Editor of the Chicago Tribune has placed him in the foremost rank of musical critics.

As a lecturer he has been especially successful in the Extension Department of the University of Chicago. His lecture recitals include selections from the whole range of classic and modern piano music. Some of his most popular lectures deal with the following subjects: "What music means to the musician" (Series of six lecture recitals); "Modern tendencies in Composition and Interpretation"; "Qualities that determine musical worth"; "Great Musical Personalities."

That he is as much at home in the literature of the orchestra as in that of his own instrument is significant of Mr. Gunn's thorough musicianship, for he plays freely from the orchestral score. His appearances with the Thomas Orchestra, the Minneapolis Symphony Orchestra and the New York Symphony Orchestra have placed him among the leading pianists of America.

The Glenn Dillard Gunn Piano Studios have produced many successful pianists on account of their principal's great pedagogical ability.

With such a broad training and wide experience Mr. Gunn is eminently fitted to give a successful Course of Lessons in the History, Analysis and Appreciation of Music. His life has been devoted to the critical analysis of musical compositions; his information about musicians is extensive; he is an effective interpreter; his dicta on musical subjects are authoritative;—and, he is a successful teacher.

No independent "course of reading" can compare with these personal lessons, each of which, having been prepared by so able and versatile a scholar and musician as Mr. Gunn, fulfills a definite purpose. The student who completes this Course will have gained not only a knowledge of the development of the art of music and the ability to analyze the works of the masters, but he will be a more intelligent and sympathetic listener, a more conscientious interpreter, or, a more skillful composer.

He who takes as friends and companions the great masters of the art of music, can truly say that he has trodden the centuries of the past in gallant company; that he is able to hold communion with the universal genius of Bach; or the jovial, industrious spirit of Haydn; that he has taken to his own heart the gracious song of Mozart; and, that he still heeds, as the highest revelation of the art, the mighty utterances of "that fiery revolutionist, Beethoven."



History, Analysis and Appreciation of Music Course

(continued)

As a basis for this Course of Lessons, certain standard historical text books have been selected from the vast amount of literature on this subject; these books the student is required to read in connection with Mr. Gunn's lessons. Lists of all the correlated literature are given, with suggestions and recommendations for collaborated study.

The Course is bigger and broader, however, than a mere study of the History of Music. It is not a mere collection of dry, uninteresting dates and names of people and places. It deals with the subject from the more modern and scientific point of view, going back of mere biographical data and searching for reasons, tendencies, evolutions; tracing the emotional and intellectual development of music. Special emphasis is given to the *spirit* that inspired men and races of different epochs to musical utterance—to the *ideals* that have animated the leaders of every School of Expression.

From this broad standpoint, the facts concerning the history of music (from the earliest times to the present day) are so logically, clearly and concisely presented, that the student is able to define, at once, the importance of each fact in its relation to the whole subject.

Mr. Gunn's Course is designed for advanced musicians, and can be successfully mastered only by those who have a knowledge of musical theory and harmony.

Examinations in connection with the lessons call for a careful analysis of the various forms of music. The questions of these examinations are based upon the operation of the so-called "scientific" method of investigation—a method which is beautifully systematic, free from all possibilities of error, and of definitely practical value. This scientific method may be tabulated as follows—Definition; Analysis; Classification of Related Facts; and, a Formulation of Laws and Statements based upon a Summarization of these facts.

The compositions which the student is required to analyze in this Course of Lessons are submitted in their chronological order. For instance, when he begins his study of the music of the early Church, he is required to analyze a Gregorian Chant. When he reaches the Songs of the People, he is required to analyze the Folk Songs of various nations. When he comes to the study of the Chorale, he is given for study and analysis some beautiful examples from Bach's Passion Music. And, when he begins a study of the lives of the greatest exponents of the sonata form, he is required to analyze certain standard Sonatas from every standpoint—Harmonic, Melodic, Rhythmic, Contrapuntal and Aesthetic. The same method is pursued with all the various forms of music, such as the Fugue, Symphony, Opera, Music Drama, etc.

As a vital part of this Course, a series of supplementary lessons on Advanced Composition are given. All of the work done by the student is credited upon our requirements for the Degree of Bachelor of Music.

Some Comments of the Press on Mr. Gunn's Work

Glenn Dillard Gunn, lecturer, teacher, critic and pianist, is demonstrating his capacity in each field without any fear of successful contradiction. The program he played shows at once a versatility of taste and schooling, in healthy contrast to many of our accustomed recital proceedings. It was soon manifest that the Bach numbers (which were played with distinction) proved that Mr. Gunn "knew his Bach," and musicians understand the value of that expression. In addition to this display of pianism and interpretative gifts, Mr. Gunn offered in his remarkable work the example of a critic, really capable of demonstrating what he means when he

criticises.—Felix Borowski, in the Chicago Record-Herald.

Mr. Gunn displayed a fresh, wholesome and manly interpretative talent and a well-developed technic.—Leipsiger Zeitung.

In a half-hour's interesting and instructive lecture (at the University of Chicago), Mr. Gunn cleared up many false conceptions in the matter of musical interpretation, explaining the different musical forms, and analyzing the numbers on the program.—Chicago Staats Zeitung.

A complete Synopsis of the Course will be found elsewhere in this Catalog. Sample lessons and examination papers, also a booklet devoted exclusively to this Course, sent free on application.

Voice Culture and Singing Course

(Given with the Aid of the Phonograph)

By George Crampton—The Noted English Baritone



Mr. Crampton is a graduate of the Royal College of Music, London, England. He studied singing with Mr. Blower; opera with Sir V. C. Stanford and Richard Temple; elocution with John Millard; and musical theory with Sir Walter Parratt, Master of Music to the King of England. By Royal Command, Mr. Crampton sang before the late Queen Victoria at Windsor Castle. For several years he was a member of the private choir at Buckingham Palace, which furnishes the music for State concerts. He has appeared as soloist with all of the principal choral societies of England and Wales. He resigned his position as soloist of the famous choir of St. Margaret's at Westminster Abbey to come to America.

Mr. Crampton's fame and great reputation had preceded him to the

musical circles of America. He was greeted with enthusiastic applause at every appearance, notably at his engagement with the Apollo Club of Chicago; at the New Orleans Choral Festivals; at the Castle Square Opera House, Boston; and, at two immensely successful engagements at the "mother" Chautauqua, New York.

Mr. Crampton's success as a teacher rests not only upon his natural gifts for presenting in a lucid manner the principles underlying correct vocalization, but also upon his thorough knowledge of the best methods of teaching these principles—a knowledge gained by long experience, and by his years of study with the most prominent exponents of the accepted standard schools of singing—the Italian, German, French and English. These schools all rely for their success upon the application to voice production of a few fundamental principles. The methods by which these principles are inculcated vary, but the principles themselves have their foundation in nature, and have always been used by the best teachers and singers.

Mr. Crampton's wide experience as singer and teacher has enabled him to combine the results of centuries of experiment into a clear, logical, thorough and successful course of written Singing Lessons. If a name were to be given to Mr. Crampton's "method," he would call it—"The Common Sense Method."

In giving this Course of Lessons, Mr. Crampton makes use of the Edison Phonograph, singing the exercises and songs (found in the lessons) on Model Phonograph Records, and sending these Records to the student. In this way the student has the advantage of hearing his teacher's voice and of taking lessons which are as personal and valuable to him as if teacher and pupil stood face to face in the studio; but, without the inconvenience and expense of leaving home. The student also sings the exercises and songs upon his own Phonograph, and sends his Records to the teacher for criticism. Letters from our students testify to their progress in studying the art of singing by this ideal method. Copies of these letters will be sent upon request.

Comments of the Press on Mr. Crampton's Work

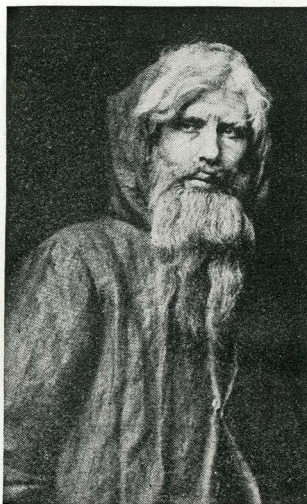
Mr. George Crampton gave a fine performance of the exacting part of "Elijah." He possesses great dramatic power, fine enunciation and sings with true musical intelligence.—London (Eng.) Daily Chronicle.

Too much praise cannot be given the baritone soloist, George Crampton. In his aria, "Spe modo vivitur," Hora Novissima, he accomplished the one notable success of the evening.—Chicago Journal.

Mr. Crampton, as he appears in the leading roles of some of the operas



DEVILSHOOF (Bohemian Girl)



LOTHARIO (Mignon)



TOREADOR (Carmen)

As an interpreter of important roles in oratorio and grand opera, Mr. Crampton has achieved an enviable reputation.

During a tour of the Central and Eastern States with the English Grand Opera Company, it became necessary, owing to the illness of a member of the Company, for Mr. Crampton to prepare within one week to sing the following roles: MEPHISTO (bass), Faust; TRISTAN (bass), Martha; ALFIO (dramatic baritone), Cavalleria Rusticana; ASHTON (lyric baritone), Lucia; and DEVILSHOOF (bass buffo), Bohemian Girl. Critics were most enthusiastic in their praise of this unusual achievement; it was a severe test, not only of physical and mental endurance, but of a vocal method which permits such strenuous efforts without fatigue.

Throughout this course of lessons Mr. Crampton emphasizes the fact that singing is a *mental* process. He teaches the student to conserve his vocal and physical resources by exercising concentration of thought; he teaches him how to cultivate and preserve a voice of natural beauty and flexibility; how to develop strength and "carrying" quality, without injury to the vocal organs, by the control of the breath and the correct use of resonance; how to cure the injurious habits which many singers, either unconsciously or carelessly, have acquired. The special suggestions on the care of the voice, and on the cure of throat difficulties, contain instruction which is invaluable to all who sing. Any intelligent, earnest, ambitious student who completes this Course of Singing Lessons will have learned how to sing with perfect ease, beautiful expression and artistic finish.

A complete Synopsis of the Course and a full description of the way in which the Phonograph is used in giving Singing Lessons will be found elsewhere in this Catalog.

Public School Music Course

For Kindergarten Teachers, Grade Teachers and Music Supervisors

By Frances E. Clark

Music in the Public Schools has come to stay. Many states already refuse to grant a Teacher's Certificate unless the applicant has taken a course in Public School Music, and School Boards now demand training in music as an indispensable requirement for Kindergarten and Grade Teachers. In some sections the grade teachers are expected to teach the music required in their classes without the aid of a Supervisor. In other places the grade teachers are relieved of this work and it is delegated to the Supervisor. In still other communities there is a combination of these methods and the grade teachers give the instruction in music under the guidance and with the help of a Supervisor. Every school teacher should fit herself to teach the music required of her and to intelligently co-operate with her Supervisor, and thus make her own work more valuable and successful.

How best to train grade teachers and equip Supervisors to meet these conditions, has for some time been a serious problem. So troublesome was this question that in the effort to meet it, the leading publishers of school books have conducted Summer School Courses in various parts of the country, and have granted Diplomas to teachers who complete these courses after three or four years of study. Many teachers are unable to attend these Summer Schools on account of the expense, distance and time involved. Therefore, when we offer a complete course of lessons on this subject, by a recognized authority—lessons that can be taken in your own home at your own convenience and in your spare moments—we are not claiming too much when we say we have solved this problem confronting public school teachers throughout the country.

Frances E. Clark, author, composer and practical Supervisor of Music, was selected by our School from among all the educators of this country, as the one best fitted, by birth, experience and education, to fill the position of Director of our Department of Public School Music.

Mrs. Clark's entire life has been devoted to successfully teaching and supervising Public School Music. She has taught on the faculties of the Supervisors Summer Schools, conducted by the Book Companies. Her excellent work as Supervisor of Music in the Schools of Illinois and Iowa paved the way for her phenomenal success as Supervisor of Music in the City of Milwaukee, which position she held for eight years, only



resigning it at the time she became the head of our Public School Music Department. In Milwaukee she developed and conducted a system of Public School Music which is the marvel and model of educators everywhere, in its originality and decided success in holding the interest of the children in all grades from the Kindergarten to the High School.

She had the honor of being twice elected president of the Music Section of the National Education Association, is Chairman of the Committee on Public School Music in the National Federation of Musical Clubs, and Chairman of the Board of Directors of the Music Supervisors National Conference. She has lectured on Public School Music before State Teachers' Associations, and before the International Kindergarten Union. She has written articles for educational journals on this subject and has published *A Handbook of Instruction on Music in the Public Schools*. In her course of Correspondence Lessons, Mrs. Clark brings to a climax the work of her entire life, embodying in these lessons the fruit of all her successful experience in teaching and supervising music in the Public Schools.

The course is practical, thorough and complete. It covers the teaching of Kindergarten, Primary School, Grammar School and High School music, and the work of the Music Supervisor. It is a two-year course, the lessons being given at the rate of two each week, with an examination upon each lesson. The lessons become your own to teach from and refer to as often as you like. A Diploma, signed by Mrs. Clark, is awarded at the conclusion of the course, certifying to your ability to teach and supervise Public School Music with any of the series of Song Books that may be adopted by your School Board.

The course offers a complete solution for your individual and personal problems as a teacher of music in the Public Schools, including such problems as the following:

1. How can I learn the most successful methods of teaching school music—Kindergarten? Grade? or High School?
2. How can I teach Ear Training, Rote Songs and Sight Reading to little children?
3. How can I make school music more interesting and attractive to my pupils?
4. How can I make school music of intellectual value to my pupils?
5. How can music be made a means to arouse school spirit and improve school discipline?
6. How can I get a list of the best school songs for all occasions—Composers' Days, National Holidays and Festivals?
7. How can I make the music in my school a vital influence in the community?
8. How can I make myself of more value to my School Board and thus command a better salary?
9. How can I become an up-to-date Supervisor of Music without giving up my present position?
10. How can I make my spare minutes, my holidays and my vacations net me a definite financial gain?

No school teacher in the District, Grade or Parochial Schools can make a mistake in taking up this course of study at once. If you want to perfect yourself in Public School Music teaching and thus make yourself of more value to your School Board, if you want to qualify as Music Supervisor in your own town or in a larger community,—this is your opportunity. "Music in the Public Schools has come to stay." Read the signs of the times and send at once for further information regarding the course.

Violin Course by Arthur Heft, Mus. Doc.

The Eminent Violinist and Composer

Dr. Arthur Heft comes of a family of musicians, and from early boyhood has cultivated his remarkable talent as a violinist to the exclusion of everything else; so that both birth and training qualify him to speak with authority on anything pertaining to the violin.

Dr. Heft was born in Neuchatel, Switzerland, and began his musical career at the age of five. When only nine years old, he had attained such proficiency in violin playing as to be considered a prodigy, and, in company with his father, made a tour of Southern Europe, playing in some of the largest cities with great success. Shortly afterwards his parents moved to America and he entered at once upon a brilliant musical career. Not content with his attainments he studied violin for some time with Theodore Beresina, and, after a few years in concert and orchestral work, finished his studies under Charles Dancla, who at the time of his death was one of the greatest violin teachers in the world.



Dr. Heft is not only a gifted violin soloist, but has made a great success as the director of the Heft Symphony Orchestra, which bears the name of its organizer and conductor. A collection of Dr. Heft's compositions was exhibited at the St. Louis World's Fair, and served to spread his fame as a composer. Whatever may be said about other violinists, it will be written on the pages of musical history that Dr. Arthur Heft was the first violinist to write and give to the world a scientific course of correspondence lessons for successfully teaching artistic violin playing.

Some Comments of the Press on Dr. Heft's Work

"Un artiste de grand talent"—An artist of great talent.—*Le Petit Journal*, Paris, France.

Made a great effect by his playing of the "Ballade" and "Polonaise," by Vieuxtemps. Arthur Heft is undoubtedly a genius.—*Chicago Tribune*.

The program, admirably selected in the first place, was rendered in a manner that was a grand tribute to the musical circles of Des Moines in general, and to Prof. Arthur Heft, the leader, and every one of the

forty-five performers in the organization, in particular. The Heft Symphony Orchestra, and its head, Professor Heft, and their concerts should be made a great feature of the musical season here each year.—*Iowa Register*.

Chautauqua Music Day—The success of the evening, indeed of the whole day, was reserved for Arthur Heft. The audience was breathless while he played. At the close he received an ovation.—*Capital, Des Moines, Ia.*

Some Letters from Students in the Violin Class



Mr. J. Plum Lohr, of Hooversville, Pa., writes—To say I enjoy your course in violin playing would be expressing it mildly. To those wishing to study music, and who cannot have the advantage of private lessons under a master teacher, I would say that the courses of the Siegel-Myers Correspondence School offer a splendid method of obtaining a musical education. In my opinion this instruction is much better than a private teacher, basing my belief on my experience with both. Fourteen

months ago I knew nothing of the finer points of violin playing, and after this time spent in study of the correspondence course with the school I was successful in organizing and directing a fifteen-piece orchestra. My time is now wholly occupied in attending to the many professional engagements of my organization.



Mr. John G. Stelzer, of McCook, Nebraska, says—I will recommend your school above all others, and do all that I can to interest my friends in the work you are doing. My lessons on the violin from Dr. Heft are worth more than one dollar a lesson to me.



Mr. William Puffer, of Herbert, Virginia, writes us—I took up the violin more for my own entertainment than for any other reason. I am, perhaps, your oldest student, being past sixty, and am by no means too old to learn. Your lessons are excellent in every way, and I prefer them to a private tutor.



Mr. Frederick A. Ede, of Garden Grove, Iowa, tells us—I have found the violin course a great help, and have had no other instruction. I am now able to play difficult music, including the standard overtures ("William Tell," "Poet and Peasant," etc.) correctly, and am leading the orchestra here, and have many engagements to fill as soloist.



Mr. Chas. Tice, of Mt. Sterling, Illinois, says—Having completed your course of study, I wish to express my entire satisfaction with the same. The lessons are complete and thorough, and at the same time very clear and simple.



Mr. J. Wilton Lewis, of Dixon, Illinois, after taking fifteen lessons, writes us—I cannot express my enthusiasm in the work I am doing in your violin class. I never played violin previous to the taking up of your course of instruction. I can now play eight numbers satisfactorily.

Mr. Harry Wissel, a student in the University of Indiana, at Bloomington, says in part—When I began taking lessons of your school I knew absolutely nothing of violin music, but, thanks to your instruction, after taking less than a year's work I can now play fairly well. This, too, notwithstanding the fact that my practice time was of necessity limited. I can recommend your lessons as being clear and thorough.



Mr. J. C. Darby, 144 Wright St., Greenville, S. C., tells us—I am more than pleased with the course I have just completed. Your correspondence lessons are so plain that I don't see how anybody could help learning. When I started, I could not read music; now I am playing in an up-to-date string band.



Mr. R. R. Pefley, of Murietta, California, writes—You are not exaggerating when you say that you have the best instruction that can be obtained. I am getting along well with these difficult advanced lessons, playing a whole page in the higher positions with ease.



Mr. John Fuls, of Parkersburg, Iowa, writes—I always thought that the violin was a difficult instrument to learn, but with your easy method of teaching I find it much easier than I had thought. I have gained more in the eight lessons I have had in your correspondence course than I could in fifty with a teacher.

Reed Organ Course by Frank W. Van Dusen

The Well-Known Piano Teacher and Organist

Mr. Van Dusen is a musician of broad culture. He is a graduate of one of America's leading colleges, receiving the highest awards for his excellent scholarship in counterpoint and composition. He has been for several years organist at the Sunday morning services held at the Bush Temple, in which position he has made a most enviable reputation. His scholarship and experience well qualify him to give a thoroughly practical and comprehensive course of organ lessons. Many of his pupils are now engaged in professional work. Among this list may be named the organists at the Wicker Park M. E. Church, the Garfield Park M. E. Church, St. Paul's Lutheran Church, the Park Ridge M. E. Church and others.

Students taking the organ course will be surprised and pleased at the ease with which they are able to master each lesson.

Tucked away in the corner of the parlor in thousands of homes are to be found organs neglected and unused because of the impossibility of securing proper instruction. But what treasures of melody are locked within those old instruments waiting only for a touch to liberate them. What a wealth of harmony can be made to pour forth from those neglected instruments after a course of such instruction as Mr. Van Dusen has prepared.



This course of lessons on the Reed Organ lays a splendid foundation for playing the piano or the pipe organ. Good pipe organists are in great demand, and command large salaries. A pupil, after finishing these lessons would have little difficulty in learning to play the pipe organ or the piano.

Children who are too young to take lessons by themselves can easily be taught to play the organ by their parents, with the aid of this course of lessons.

For those who can play the organ somewhat, this course of lessons is especially necessary, because, by means of it, it is possible to obtain effects upon the organ, which change it from an ordinary reed organ to a high-class, artistic instrument. The organ is capable of the very best music, but it must be learned under a master teacher, in order to get the most out of it.

No instruction book can compare with this course of personal lessons, because the personality of the teacher is put into them, and because the weekly examinations keep the teacher and pupil in close contact at all times.

Some Letters from Students in the Organ Class



Mrs. James E. Ryan, of Meadow Grove, Neb., says—The lessons I have received I have found to be very easy to learn, and the instruction is so plain that anyone who can read can learn. I am well pleased with the lessons, and consider the course superior to lessons from a teacher at home.



Mr. Fernando Bradley, of Jonesboro, La., wrote us recently—My first lessons were not hard, and I would like to receive my next lesson as soon as possible. I can read the notes quite easily now. I like your organ lessons better than any I have ever taken or seen. Father is an old vocal teacher and he said he had rather have me take lessons from you than any private teacher in Louisiana. My teacher that I have taken vocal music, harmony and composition from, wanted me to continue,

but I told him that I was taking lessons at your school. He looked at the lessons, and said that if the entire course was as good as the first lessons, they were the best that I could get, and for me to do my part and success was sure. I will be glad to receive my next lessons.

Mrs. W. A. Howard, of Jakin, Georgia, writes—I take the greatest pleasure in speaking a few words of praise about your method of teaching music. I have taken fifty-six organ lessons under the fine instruction of your school. When I began studying the lessons I did not know anything about music; I could not understand one note from the other. Now, I can read any piece of music without difficulty. I do not know when I am giving you enough praise for your fine methods of teaching music. I do not think that Mr. Van Dusen has any student that has had as much or any more pleasure, and loved the study of his music lessons better, than the student that is writing this letter; and the more I study the lessons the more I love to study them. I am very much pleased with the progress I have made. Wishing you great success in getting many others to study music under the fine instruction of your talented teachers.



Miss Anna Bradshaw, of Mince, Oklahoma, writes us—The correspondence lessons which I have been studying have been the source of great satisfaction to me. Our organ which had been silent so long, is now the center of our social gatherings. In the few lessons that I have had so far I have learned to play and read at sight, so that I can accompany others, and play many pieces effectively. I would not be without what I have learned for anything.



Mrs. Clara Palmer, of Spring City, Tenn., tells us—I like my lessons well, and think they are very plain. I practice all I possibly can and have learned several new songs this month. My organ is a six octave organ. It seems to me that anyone ought to be able to learn music that studies the lessons you send out. Will send for more lessons when I send in my next examinations.



Miss Maud Lovan, of Birch Tree, Mo., said recently—The Correspondence Course which I am studying has proved systematic and searching. The instruction is very plain and comprehensive, and I heartily recommend the course to everyone wishing to study music.

For Synopsis of the Organ Course and extracts from the lessons see pages 33, 47, 48 and 49

Cornet Course by A. F. Weldon

America's Greatest Cornet Teacher

Mr. Weldon occupies a position in the musical world unique in many ways. Universally recognized as a soloist of the most brilliant attainments and as a band master of the highest rank, his services as a teacher are in such demand that he cannot begin to accommodate those who seek places in his private classes; his compositions for military bands are used wherever such organizations exist.

Mr. Weldon's art is distinctly American. His methods are the result of original and painstaking investigation of the essential principles underlying good Cornet playing. In taking up the study of his instrument, he found that while there were many excellent performers upon the Cornet, none of the virtuosi of the day could give any satisfactory explanation of the cardinal principles to be followed in order to become a good player. Mr. Weldon comes of the good old New England stock that is not satisfied until it knows the "How" and "Why" for every action, and although he went, in turn, from one artist to another, none could give him an answer to his questions that would make the points clear to him. After trying all of the recognized soloists in vain, Mr. Weldon



gave up hope of finding a satisfactory solution of the difficulties confronting him, and, refusing to be a mere imitator, set to work upon a series of original experiments, studying the means by which the various effects are best produced, and working out for himself the method which has won for him the reputation of Master Teacher of the Cornet.

Beginning with the theory that, as the tone cannot be produced on the instrument without air, and that the tongue is, necessarily, the means of starting the tone, he reasoned that the tongue and the breathing apparatus are the two most important factors in such work. With this as a basis, exercises for developing to their full power, and gaining complete control of these factors were originated. Step by step, each adjunct essential to successful tone production was taken up, and the correct methods reduced to a logical basis for systematic instruction and practice.

The Weldon Method Saves the Lips

Among other new and important discoveries Mr. Weldon brought forward his system for reducing the amount of lip pressure to be used in producing the higher tones. Through the intelligent use of the abdominal muscles, together with control of the muscles of expression (not only of the lips, but of those adjacent thereto), and with the aid of correct articulation and attack he found it possible to play the higher tones clearly and powerfully, with greatly reduced lip pressure.

This principle, doing away, as it does, with the ruinous practices so fatal to good tone production, and often the cause of a broken-down embouchure, is easily the most important that has been evolved in the history of Cornet pedagogics.

Our Cornet course is the result of a careful and thorough preparation, in University Extension form, of the principles which Mr. Weldon has demonstrated to be so successful.

The course is divided into two sections; one for beginners, the other for advanced players.

The Beginners' Course

This is intended for those who know little or nothing of music, and who want to play the Cornet correctly. It consists of 100 Lessons, in which are included, The Rudiments of Music, Description of the Cornet, Instruction as to Correct Positions, Fingerings, Muscle Control, Tone Production, and a thorough and easily understood treatise on the subject of Cornet Playing which fits the student to play, and teach others how to play, his instrument. Every point is clearly described, and photographs of Mr. Weldon illustrate all essential details. The pupils who take this course are surprised at the ease with which they are soon able to play really difficult music on the Cornet with good clear tone.

The Advanced Course

This is intended for band leaders and advanced players, and includes Mr. Weldon's method of breathing, articulation, attack and tone production, with breathing and tonguing exercises, all illustrated by drawings and photographs which can leave no doubt in the mind of the student as to just what is correct. The subject of double and triple tonguing is fully covered.

The proper performance of the various embellishments found in advanced Cornet music is given, and the course includes valuable practice models, which speedily fit the student for the brilliant solos which comprise a large part of the course. These compositions, enriched and enhanced by Mr. Weldon's markings and explanations for their proper performance are, alone, worth more than the cost of the entire course.

Some Pupils of Weldon

Bohumir Kryl, Cornet Soloist, Director Kryl's Band, Chicago.

John Hughes, Solo Cornet, Brooke's, Innes' and Bellstedt's Bands; at present Soloist, Ohemeyer's Band, Coronado Beach, California.

Frank Martin, Cornet Soloist, Sousa's Band and Pryor's Band; now Director Martin's Band, New York City.

Gardelle Simons, Trombone Soloist, Duss' Band, Brooke's Band, Conroy's Ithaca Band; now with Nathan Franko Orchestra, New York City.

Louis Leone, Euphonium Soloist, Pittsburg, Pa.

J. E. Miller, Trombone Soloist, Mace Gay's Band, Boston, Mass.

Chas. Helmer, Cornet Soloist, Duluth, Minn.

Signor A. Decaprio, Baritone Soloist and Leader, Portland, Ore.

Frank G. Paulisch, Cornet Soloist, Los Angeles, Cal.

E. Gerner, Cornetist, with Arthur Pryor's Band, New York City.

G. M. Edwards, Solo Cornet and Assistant Director, Holcomb's Band, Pittsburg, Pa.

Willes McElroy, Cornet Soloist and Director, Second Regiment Band, Salem, Ore.

H. A. Vandercook, Director, Composer and Cornetist, Michigan City, Ind.

Albert Cook, Cornet Soloist and Director, Kilties' Band.

Eugene Wack, Cornet Soloist, Chicago.

Al Smith, Solo Cornet, Brooke's and Innes' Bands, Chicago.

James S. Cooper, Trombone Soloist, Brooke's, Kilties' and Innes' Bands.

Chas. Randall, Trombone Soloist, Brooke's, Kilties' and Innes' Bands.

Frank de Karske, Cornet Soloist, Innes' Band and Bellstedt's Band, Milwaukee, Wis.

Jerry Chimera, Trombone Soloist, Kryl's Band, Chicago.

H. J. Flumerfeldt, Cornet Soloist, Finn's Band, Omaha, Neb.

Fred Sass, Mellophone Soloist, New York City.

John Leckhart, Cornetist, Helena, Mont.

W. Bickett, Cornet Soloist, Kansas City, Mo.

Ben Kendrick, Solo Cornet, Heimer's Band, Kansas City, Mo.

T. Fred Henry, Cornet Soloist and Director, Des Moines, Iowa.

O. W. Riggs, Director, Crookston Band, Crookston, Minn.

H. E. Seavey, Tuba Soloist, with Sousa's, Innes', Brooke's and Pryor's Bands; now with Columbia Phonograph Company and Victor Herbert Orchestra, New York.

Jas. C. McCanles, Cornet Soloist and Leader, University Band, Lawrence, Kan.

What Mr. Weldon has done for these musicians he can do for you.
For Synopsis of the Cornet and other Band Instrument Courses and Extracts from the Lessons
see pages 44, 45, and 57

Mandolin Course by Samuel Siegel

The World's Greatest Mandolinist

A block of marble rejected by the builders of a temple, lay for many years half-buried in the soil of Rome, till spied by Michael Angelo, whose inner vision saw an angel hidden beneath its muddy sides and set her free that all might see her beauty. Long after the violin had been perfected in form, it remained almost unused and unappreciated, until Paganini came and made his soul speak through its strings, revealing such wondrous possibilities in the long-neglected instrument that all men called him wizard and thought him in league with the Evil One. Long used in Spain and Italy, the mandolin has been known in the United States only about thirty years. It excited some curiosity on its first appearance, but was soon dropped by the musicians, who classed it simply as a tinkling toy unworthy the serious attention of an artist. And thus it remained until taken up by Samuel Siegel. What Michael Angelo did for the unhewn stone, what Paganini did for his chosen instrument, the genius of Samuel Siegel has done for the mandolin. His playing is a revelation. Self-taught, and therefore unhampered by tradition and unfettered by precedent, he uses original methods and produces effects which seem incredible until heard. To a simple melody, with a tone as pure and almost as sustained as that of a violin is presently



added a pizzicato accompaniment. Now hushed to breathless silence by a plaintive lullaby, now moved to smiles by some rollicking scherzo, or thrilled by the strains of a stirring march, even the coldly critical audiences of conservative London were brought beneath his power and swayed by him at will. At times the little instrument rings like a harp; again, a passage in four-part harmony swells like the tones of an organ; while in some of his finales Mr. Siegel produces a volume of tone rivaling that of an orchestra of mandolins, and displays a marvelous rapidity of execution which baffles description and almost defies belief, proving not only that he is an artist of unusual powers, but that the mandolin is a worthy instrument to transmit the messages of musical genius to the minds and hearts of men.

Many are familiar with Mr. Siegel's playing through his phonographic records. He is official mandolinist for the Edison, Columbia and Victor phonograph companies.

Some Comments of the Press on Mr. Siegel's Work

One of the most interesting features of the recent Musical Festival, at St. James Hall, was the first concert appearance in England of America's great mandolin player, Mr. Samuel Siegel. It will be remembered in a summer issue last year the interviewer of the Banjo World was the first Englishman to extend a welcome to the distinguished American, and the prophecy he there made that this artist's brilliant playing would be enormously popular was fully borne out by the enthusiastic verdict of the Festival audience—the most representative and the most critical in England. I was standing at the wings when Mr. Siegel went on to play and I could see that he was distinctly nervous. Watching him, I noticed how he arose to the occasion, and with his marvelously rapid execution fairly held the silent audience spellbound. No artist ever more thoroughly deserved the responsive applause with which he was greeted again and again. England once more recognized the splendid ability of a fine American artist. Those artists from the States who complain of lack of British appreciation may be quite sure that this is only because their performances are not up to the standard we recognize. Much was expected of Mr. Siegel, and he bettered expectations. The finest player I have heard, his extraordinary rapidity of manipulation, especially in scale playing, is probably unparalleled.—Editor Banjo World, London, England.

The star of the evening was, of course, Mr. Samuel Siegel. His numbers had been selected to demonstrate the scope of the mandolin in every phase of variety, and the work was accomplished with ease. In the delicate numbers, Mr. Siegel produced a beautiful, singing tone, and the expression and phrasing were perfect. In the presto movements Mr. Siegel takes a terrific tempo not attained by any other mandolinist we have heard, while the intonation is always clear, distinct and absolutely accurate. In the heavy chord passages and difficult finales to his heavy numbers, Mr. Siegel obtains effects that are highly orchestral and tremendously effective withal. There is never any suggestion of harshness or "rasping" of the strings. His tones are always smooth and full, the expression delicate and refined and his technique large.—New York Cadenza.

His rendition of "Fantasie Medley" gave opportunity for an exhibition of his perfect mastery of the instrument, and in it he passed from one phase of the mandolin music to another, showing harmonics, duo performance with left hand, pizzicato accompaniment and arpeggio variations, giving almost perfect imitation of the violin. In closing he gave the double tones of the organ in a rendition of "Nearer, My God, to Thee," which brought out more than melody and placed the mandolin, in his hands, among the classic instruments.—San Francisco Chronicle.

Some Letters from Students in the Mandolin Class



Mr. Ned D. Flynn, of Baker City, Oregon, on resuming his lessons, after a long illness, wrote us—I have been looking forward to taking up the work again, with a great deal of pleasure, as I would like to make the University Mandolin Club this fall. My friend, Mr. Raymond Blackman, has been taking the course during my illness, and the improvement I have observed in his execution and reading is most remarkable. Your pupils are living advertisements of your school, and I am only too anxious to join their ranks again.



Mr. Elmer S. Tanquary, of Champaign, Illinois, Soloist the past two seasons with the University of Illinois Glee and Mandolin Club, and whose playing has elicited the most flattering comments from press and public, is enthusiastic in his endorsement of the mandolin course. In part, he says—I cannot express strongly enough my appreciation of the splendid system of instruction given in your correspondence course. The lessons are practical, simple in construction and the help they give

is invaluable. While they are so arranged that the beginner will have no difficulty in understanding and mastering every phase of the instruction, at the same time the material is so evidently the work of a master that the most advanced player cannot fail to profit from every one of the lessons. The improvement in my playing, since enrolling with the school has been marked; my friends have noticed it, and I have noticed it. I am delighted with the course, and recommend it heartily to everyone who contemplates taking up the mandolin.

Mrs. Lida Osgood, of Westfield, Mass., writes us—I would like to know if you have any other pupils as young as my daughter, Lida Mae. She is just twelve years old, and is making very satisfactory progress with her mandolin lessons. Her playing proves that one can learn by correspondence, and I am especially glad that I am enabled, in this way, to give her the advantage of lessons under an artist of Mr. Siegel's standing at such a slight expense. * * * She has been inclined to form bad habits, * * * but has overcome these faults, and plays her lessons beautifully.



Miss Laura Albeck, of Mt. Vernon, Iowa, says—I have returned home from a concert tour to practice the mandolin. Am working on the first twenty lessons, and have improved in scale practice. Have found it is better and cheaper even at ten dollars a lesson to study under the best performers.

Mr. H. C. Bethel, of Bates, Arkansas, writes—I practiced some on the mandolin before I received the lessons, and of course did not get the right positions, but the correct positions are becoming more natural now. My main trouble was in holding the neck of the instrument, and keeping the wrist relaxed. I wish to state, further, that I am over fifty years of age, and have never tried to learn anything about music, except taking lessons from your school (Guitar and Violin). The mandolin lessons have been more than satisfactory to me



For Synopsis of the Mandolin Course and extracts from the lessons see pages 42, 53 and 54

Guitar Course by William Foden

The World's Greatest Guitarist

Let a man do a thing incomparably well and the world will make a path to his door—though he live in a forest.—Emerson.

This great truth, voiced by Emerson, when applied to the life work of Mr. Foden, is well illustrated by the following article taken from an issue of the New York Cadenza, a publication devoted to the interest of music and musicians. This article was written by the editor of the magazine before Mr. Foden's appearance at the big concert in New York City in January, 1904:

It is with much gratification that we announce to the readers of The Cadenza and the musical public generally that we have engaged America's greatest guitar virtuoso, Mr. William Foden, of St. Louis, Mo., to appear at the Grand Festival Concert in New York next January, in connection with the Third Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists.

When it was proposed to engage Mr. Foden, many persons thought it would be impossible to induce him to come to New York to appear in concert, for the reason that he is already so famous as a guitar artist that he needs no further propaganda to establish his fame; and also on account of Mr. Foden's well-known aversion to traveling.

But this splendid artist realized the magnitude of the forthcoming concert, and being ever considerate of the welfare of his brother professionals, was willing to assist in making this Third Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists an epoch in the history of the stringed instruments, and complete a program the equal of which was never heard before in the line of stringed music,



and probably never will be again.

Mr. Foden's genius as a guitarist has been favorably compared with that of the greatest guitarists that ever lived, such as Sor, Mertz, Regondi, Giuliani, Zani de Ferranti and others; and with perfect justice, for he is one of the greatest guitarists of this or any other time, and one cannot conceive of anything beyond Mr. Foden's rendition of the masterpieces of guitar literature.

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SIEGEL-MYERS
CORRESPONDENCE
SCHOOL OF MUSIC

A portrait of Mr. Foden appears elsewhere, but beyond that we will have to speak of him from personal knowledge, for a more modest and retiring virtuoso would be hard to find, and it is with the greatest difficulty that one can induce him to speak of himself at all—and this is certainly an example that some others might imitate with credit to themselves.

Mr. Foden is a native of St. Louis, and has been famous for more than twenty years as an artist of the highest rank. His work has been complimented by the

greatest musicians who have visited his city, and students have come hundreds of miles to take lessons from him. His compositions for the guitar, although extremely difficult, are among the most musical ever written for the instrument, and will last as long as the instrument itself. It cost a large sum of money to induce Mr. Foden to come to New York for the Festival Concert next January, but the treat that will thereby be furnished to Guild members and music lovers present will more than make up for the outlay.

Some Press Comments on Mr. Foden's Work

Mr. Foden's appearance to play the Alice Romanza, a composition of Ascher, which Mr. Foden had revised to suit his taste, was the signal for a storm of applause. Perhaps a remarkable feature of the execution of Mr. Foden was the fact that he played the difficult music without guidance of any sort. Musicians who were present were enraptured with his wonderful skill in handling the instrument, the outgrowth, no doubt, of years of careful and patient practice, his talent originating in the seed of natural ability. Mr. Foden handles the instrument in a wonderful fashion, playing concertos and other high grade music with great skill. He is pronounced the finest guitarist in the world, and to those who heard him, it appears this title is merited.—**Des Moines News.**

Mr. Foden has been known in music circles in St. Louis for a long time. Beginning his musical career with the violin, he, like Ferranti and Carulli, later turned his talents to the guitar, and as a composer and

teacher he has achieved a place of distinction in music held by few artists of his time.—**St. Louis Republic.**

One is at a loss to find words adequate to describe Mr. Foden's playing. He is more than a virtuoso. He has invented and mastered effects unknown to other guitarists. His trills, runs, tremolo passages, intricate chord combinations and sustained passages have a clearness of technique and fullness of tone usually associated with the harp or piano. Mr. Foden's first appearance in New York will be long remembered.—**N. Y. Cadenza.**

The splendid acoustic properties realized in the auditorium of the Central Christian Church have been utilized by many artists, but few, if any, ever made such satisfactory use of them as did Mr. Wm. Foden. Mr. Foden is a guitarist and plays his instrument in such a manner as to demand the admiration of all, no matter how critical or cranky, and what's more, he plays music that all can appreciate.—**Des Moines Leader.**

Some Letters from Students in the Guitar Class



Miss Gladys Norcot, of Redlands, California, R. F. D. Box 124, told us recently—It is not my ambition to accompany popular pieces on the Guitar; my ambition is to master the instrument. The lessons you send satisfy me that I have found the method which will enable me to do this, and have opened my eyes to mistakes in fingering, not only of my own, but of my former teacher as well. I am more than pleased with the instruction.



Mr. Walter G. Elliot, of Bryant, Arkansas, says—I have completed my course of one hundred lessons on the Guitar, and am thoroughly satisfied with same. The course is simple, yet practical and thorough in every respect. I highly recommend it to anyone who is in search of a musical education.

Mr. B. C. Merrell, of Garrison, Montana, writes—I find the lessons are all that you represent them to be, and that they are giving me a very good insight into the proper methods of playing the Guitar. I have shown them to several experienced players, and they say that the lessons are the best they have ever seen, and that I was very fortunate in being able to get them.



Miss Monica Leech, of Janesville, Wisconsin, says, in part—Having just completed my first year's work in the Guitar Course, I must write to tell you how much I have enjoyed the lessons, and to thank you for the help you have been to me in many ways. In my opinion, the service rendered by the school in furnishing information on musical topics not directly connected with the lessons is valuable in the extreme, and it has been a great help to me in my teaching.



For Synopsis of the Guitar Course and extracts from the lessons see pages 42 and 53

Banjo Course by Frederick J. Bacon

America's Renowned Banjoist

To those who have never had the pleasure of hearing the banjo in the hands of a skilled performer, let it be said that this instrument is capable of producing music of the highest order, and equal to a small orchestra. Music that can be brought from the banjo is not the "plinkety-plank" of by-gone days, but really the sweetest of tones. Mr. Bacon has been before the public for fifteen years, and has made a careful study of the kind of music that the people want. He is an originator, a genius and a musician. He has invented a special and improved banjo to enable him to express his thoughts in a musicianly manner. He is a composer of wide note and a very resourceful player. The Bacon Trio (a combination of three banjos, with Mr. Bacon at its head) has won fame in concert work throughout the United States as the best and foremost organization of its kind. In this course of lessons Mr. Bacon has developed new possibilities for students of the banjo. In a short time a conscientious student is able to play his favorite melodies with ease and exactness. The life-like photographs which he uses make the study easy and interesting. If you are a lover of the banjo and are seeking the best, the easiest and the quickest method of learning to play, we strongly urge you to take this course of lessons.



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Some Press Comments on Mr. Bacon's Work

Held his audience spellbound.—Boston Herald.

His playing is a revelation of the possibilities of the banjo.—Hartford Courant.

Mr. Bacon is an artist in every sense of the word. His rendition of the master works of various composers last evening delighted an audience which showed more genuine enthusiasm than any visiting soloist has elicited in years.—Albany Times-Union.

The banjo playing of Mr. Frederick J. Bacon is simply marvelous. He holds his audience entranced throughout a program including the entire range of the music of his instrument, and encore followed encore, the enthusiastic listeners seeming unable to let him go.—St. Albans Daily Messenger.

Mr. Bacon's banjo solos were not of the usual flashy order, but included a difficult concert polka, a Wieniaw-

ski Valse, and variations on familiar songs arranged in most musicianly style by Mr. Bacon. In all of his playing an exceptionally pure tone was noteworthy.—Boston Transcript.

In Mr. Bacon's hands the banjo becomes an instrument capable of any amount of expression, fit to rank with the violin, and certainly quite as enjoyable.—Middletown Tribune.

It was a perfect ovation that Frederick J. Bacon received. It is hardly saying too much to mention this artist as without a peer. He appears to have complete control over his instrument and no selection is too difficult for his manipulations. He was repeatedly and enthusiastically encored last night.—Meriden Journal.

Mr. Bacon is a virtuoso of the first rank, his accuracy and technical achievements being nothing short of marvelous.—Providence Evening News.

Some Letters from Students in the Banjo Class



Mr. P. E. Webb, of Protection, Kansas, after finishing the first year's work in the Banjo Course, writes us—The lessons are so simple a child can learn readily. I have learned more from these lessons than I could from any teacher.

Mr. Milton Lawrence of Seneca Falls, N. Y., told us recently—I have studied faithfully, nights, on the lessons, and I have acquired a skill that is almost surprising. Although I have been through some parts of the work before, I have learned two things in particular—to read notes as to their time value, and the proper method for producing tremolo. I consider these two points worth more to me than the whole course has cost me.



Mr. Harry Uttley, of Sandy, Utah, writes us—The banjo lessons are first class in every respect. The illustrations are absolutely clear and the details in regard to the right and left hand fingering very minute. A student who will follow the instructions cannot fail to become a master of banjo playing.

Mrs. F. E. Hogue, of Springfield, Ill., tells us—I am convinced after fifty lessons in your Banjo Course that the correspondence method of your school is the only way for the woman, whose time, like mine, is greatly occupied. I have been able to utilize the occasional ten minutes to gain a knowledge of music, and have learned to play the banjo in a way that is a satisfaction to me and a pleasure to my friends."



Miss Lavinia Hedger, of Hillyard, Washington, writes—The difficulty which I had with the scale playing I was enabled to overcome, thanks to your letter explaining in detail just where my faults were, and how to correct them. I can play scales easily now, and am ready for further lessons.

Mr. Frank Tippet, of Princeton, Michigan, says—I am getting along very well with my banjo. I have two children that I am going to start; one on Guitar and Mandolin, the other on Violin, and you may be sure that the instruction will be given by your school. The lessons are so simple, that a child can understand them, and at the same time so instructive that the most advanced player cannot but be greatly helped by them.



Mr. Victor Entrican, of Jennings, Michigan tells us—I have now got tremolo so well that I can play it quite rapidly without a break, although I find it quite difficult to change from one position to another. I don't claim to be an expert, but consider that I have mastered tremolo sufficiently to return examination papers for corrections. I like tremolo for more than one reason; first, because it is very difficult; second, when I play it right I know it, and it is a very interesting study, something that everybody likes. Very few banjo players can play it. I mean to study it faithfully and patiently until I have it completely at my command, so that I can perform correctly pieces containing it.



For Synopsis of the Banjo Course see page 43

Synopses of the Courses with Extracts from the Lessons

*While it is impossible to give in this catalog more than a general idea of the scope and educational value of each Course, we outline here some of the leading features, and illustrate a few of the **principles** used, in giving instruction in music by mail. A careful reading of the Synopsis of the Course in which you are interested, and an examination of the extracts from the lessons, will give you some idea of what we can do for you and how we do it.*

Synopsis of the Harmony Course

Rudiments; Sounds and Vibrations; Intervals, their classification; Scales—major and minor; Key Analysis; Triads, their classification and connection; Spacing of voices; Cadences; Hidden fifths and octaves; Voice leading; Harmonization of bass melody; Minor triads and their connection; Classification of chords; Thorough-bass notation; Harmonizing in the minor mode; Authentic and Plagal cadences in the minor; Inversion of triads; Chord of the seventh; Dominant seventh chord—its resolutions, approach and inversions; Modulations; Harmonizing of melodies; Auxiliary and passing notes; Suspensions; The dominant ninth chord; Application of chords in harmonizing melodies; The chord of the dominant eleventh and its inversion; The chord of the dominant thirteenth and its inversion; Chromatic concords and discords; Musical analysis; Secondary seventh chord; Chromatic sevenths, ninths, elevenths and thirteenth; Diminished seventh chord; Chord of the augmented sixth; Chromatically altered chords; Minor chords in major keys; Diatonic and Chromatic passing notes; Modulation to unrelated keys; Cadences and Sequences; Fundamental tones; Pedal point and Organ point; Counterpoint; Canon; Fugue; Composition; Accompaniment writing; Orchestration:—Strings, Woodwinds, Brasses and Instruments of Percussion.

Those Who Should Study Harmony

All musicians, whether amateurs or professionals, teachers or performers, should study Harmony—the “grammar” and “rhetoric” of music; no musical education is complete without it. There are many people who possess talent for composition; they should by all means study Harmony. Its study imparts not only a working knowledge of the essentials for original composition, enabling one to write melodies and accompaniments more correctly, but, also a better understanding of musical form and a keener appreciation of the possibilities for interpretation. PIANO TEACHERS should be able to teach Harmony to their pupils. PIANO STUDENTS should begin the study of Theory at the time they take up the Practice of Music. A knowledge of Harmony enables SINGERS readily to read music at sight; ORGANISTS to detect mistakes in their choirs and to transpose music for them; STRINGED INSTRUMENT PLAYERS to appreciate and render music more intelligently and effectively; BAND MEN to arrange and to transpose music for their instruments; PUBLIC SCHOOL MUSIC TEACHERS to make the study of music more interesting to their classes.

After Completing Our Harmony Course you will be able to:

1. Analyze such music as you play and teach, and therefore have a far better appreciation of the beauties of that music, and be able to present it to an audience or explain it to a pupil more intelligently.
2. Read with greater ease any music you have to play or sing.
3. Correct any errors which occur in the printing, and often in the writing of music.
4. Judge of the quality of music, and so gain material assistance in the selection of music for playing and teaching.
5. Transpose at sight more rapidly, which an accompanist is so often called upon to do.
6. Decide quickly what notes in a chord or chords in playing, to omit for small hands, or what notes to double, in organ playing especially, so as to render the passage more effectively.
7. Harmonize any ordinary work correctly and effectively if you have talent for composition—which the study of Harmony cannot fail to bring out.
8. Modulate from one key to another, which a musician is often called upon to do in the exigencies of his profession.
9. Determine the key or keys of a composition at any time, not only the key in which the piece or song is written, but also the different keys passed through.
10. Memorize much more rapidly.
11. Have a better appreciation of the music you hear.
12. Detect incorrect tones sung by members of a choir or chorus, or played by a band or orchestra, and point out the right ones.
13. Substitute other notes, when the ones written are too high or too low for the voice that is singing.
14. Arrange music for different instruments in band and orchestra, and for the various voices in chorus or choir.

Synopsis of the History, Analysis and Appreciation of Music Course

INTRODUCTION—The source of all artistic expression; definition of "music" and "form." The general relation of "form" to interpretation.

ANCIENT SCALES—Classification of the tones of the scale; Ancient and modern scales compared; The Gregorian chant.

THE FOLK SONG—Development of the folk song; Analysis of certain Folk Songs—definition, design, content, national characteristics.

THE BEGINNING OF HARMONY—Religious feeling as an impulse to musical expression; The cadence in the mediaeval sense and the modern sense; Individual musical expression during the Middle Ages.

THE ERA OF CHORAL MUSIC—The schools of The Netherlands, Rome, Venice and Munich; The first noted master of the organ; The first serious study of counterpoint.

THE CHORALE AND THE HYMN—The composers of hymns and chorales; Chorales by Bach submitted for harmonic and melodic analysis.

THE FORERUNNERS OF OPERA—The relation of the church to the growth of opera; opera "buffa"; The madrigal; The overture form; Modern scales.

THE EARLY FORMS OF INSTRUMENTAL MUSIC—Development of instrumental music; The lute; The violin; The first keyed instruments of the pianoforte type.

ART OF HANDEL AND BACH—The oratorio and the cantata; Analysis of examples from Handel and Bach.

JOHANN SEBASTIAN BACH—Biography; The fugue form; The tempered scale; Bach's uses of "dance" forms; Examples submitted for analysis.

FORM AND INTERPRETATION—The beginning of independent orchestral music; The early masters of instrumentation.

HAYDN AND MOZART—Biographies; The sonata form; Instruments of the classic orchestra explained; Orchestral scores analyzed.

GLUCK AND THE OPERA OF THE EIGHTEENTH CENTURY—Decline of opera "seria"; Development of Opera "buffa"; Composers of opera "comique"; Establishment of German opera; The reformer of opera—his ideals; Study of arias from the operas of Gluck and Mozart.

LUDWIG VAN BEETHOVEN—The three periods of Beethoven's art defined; Summary of his services to music—his use of harmonic design, emotional expression and architectural unity.

BEETHOVEN'S PIANISTIC ART—Characteristics of Beethoven's compositions for piano; Foundation of modern pianoforte figuration; Advantages and limitations of the piano; Analysis of a Beethoven Sonata.

BEETHOVEN'S ORCHESTRAL ART—His attainment of great ends with small means—value of artistic economy; Synopses, descriptions and analyses of some of his works.

GENERAL VIEW OF THE POST-BEETHOVEN PERIOD—Review—Palestrina, Bach and Beethoven; End of the classic period; Beginning of modern music; The song writer's art as associated with that of the symphonic poet; Development of program music; Tendencies in the nineteenth century.

THE ROMANTICISTS; SCHUBERT AND SCHUMANN—The spirit of the Romantic School defined; How the German "lied" differed from the Italian aria, the ode, the folk song and the ballad; Biography of Schubert and Schumann; Compositions submitted for analysis.

THE ROMANTICISTS (Continued); MENDELSSOHN AND CHOPIN—Biographies; Characterization of their art; The two principles upon which Chopin's figurative art was based; Chopin's Etudes discussed.

LISZT AND BERLIOZ—Biography of each; Their influence; Growth of program music; Liszt as composer and pianist; Style appropriate to the interpretation of Liszt's compositions.

OPERA IN THE FIRST HALF OF THE 19TH CENTURY—Biographical sketch of von Weber, Spohr and Rossini; Development of German romantic opera; The Italian School of Opera; The rise of the French Opera; Characterization of Weber's operas.

RICHARD WAGNER AND THE MUSIC DRAMA—Account of Wagner's life and works—his style—his use of musical symbolism—the "leading motive"—Illustrations from his operas showing development of this principle.

RECENT TEUTONIC MUSIC—The art of Brahms; Biography; His songs, symphonies and chamber music recommended for study; The art of Strauss and Reger characterized; Other composers.

RECENT MUSIC IN FRANCE—Review of conditions in France during the first decade of the 20th century; The influence of Franck in developing the new French school; The music of the modern French composers; Distinguished French composers and their works discussed; Compositions of Debussy recommended for study.

RECENT MUSIC IN ITALY—Verdi's earlier operas enumerated; Discussion of his later operas; His genius and characteristics; Other Italian composers; Modern tendencies of Italian Opera.

RECENT SLAVIC AND SCANDINAVIAN MUSIC—The founder of the new Russian School; Native sources upon which Slavic composers have built; Their characteristics; The Russian ballet; Two leading Bohemian composers; The music of Edward Grieg characterized.

ENGLISH AND AMERICAN MUSIC—Anglo-Saxon composers; Sir Edward Elgar, the principal composer of England; The Americans, Edward MacDowell, Arthur Sheppard, Edgar Stillman Kelley and others.

FAMOUS PERFORMERS—Career and influence of pianists such as Liszt, Rubinstein and Paderewski; Of violinists such as Paganini, Ole Bull and Ysaye; Of singers such as Jenny Lind, Patti and Sembrich.

IDEALS—The present generation of musicians and teachers; pedagogical methods in the teaching of music; Suggestions.

TOWARD THE FUTURE—Music as an art influence; New "paths" in the development of music; The greater music of the future.

A description of the Course will be found elsewhere in this Catalog. Sample lessons and examination papers, also a handsome Art Brochure, devoted exclusively to this Course, sent free on application.

Synopsis of the Piano Course

The Piano Course includes the Rudiments of Music, Sight Reading, Time, Rhythm, Ear Training, Major, Minor and Chromatic Scales, Legato and Staccato Exercises, Arpeggio and Octave Studies, Technic, Touch, Tone Production, Phrasing, Expression, Interpretation, etc.

Great stress is laid upon Mr. Sherwood's wonderful system of physical exercises for the development of all parts of the body used in piano playing, which constitute the underlying principles of good tone quality. Considerable study is given to the correct use of the damper pedal, a subject much neglected by many teachers, but absolutely vital to good piano playing.

Exercises and specific instructions are given for overcoming the following tendencies which so frequently hinder the progress of the student: The habit of stiffening the wrist and playing in awkward mechanical ways; difficulties in sight reading; deficiencies in recognizing pitch; inability to control the actions of the hands, arms and fingers; the tendency to play heavily with the thumb, the common difficulty experienced through lack of strength in playing with the fourth and fifth fingers; etc.

Scale and arpeggio work is taken up in detail. You are taught first the *construction* of scales and arpeggios, then the *fingering*; you are told how to practice preparatory movements for scale and arpeggio work which will enable you to play passages of this kind with the greatest ease. Valuable formulæ are given for utilizing the knowledge of these forms in your daily practice.

The practice part of the course includes Studies from Friedrich Weick, Selections from Cramer's Fifty Studies, Selections from Carl Tausig, and also from the Gradus ad Parnassum, Clementi-Tausig, Preludes and Fugues, and Two-Part Inventions by Johann Sebastian Bach; Accent Studies from Dr. William Mason's Works; and Preparatory Studies, together with Selections from Kullak's Octave Studies, Book 2. The course also includes compositions by the following composers: Mozart, Behr, Reinecke, Schumann, Schubert, Kirchner, L. Norman, Joachim Raff, Chopin, Grieg, Stephen Heller, William H. Sherwood and others.

The compositions taken up are studied from the different standpoints of Technic, Tone, Touch, Phrasing, Interpretation, etc., and constitute a most interesting and vital part of the work. They are all especially edited for this course by Mr. Sherwood himself, and are invaluable to the student as a guide and perpetual source of information along lines of expression and interpretation.

After doing the work in the various grades (one to seven) of the Piano Course, you will be able to play well the many concert pieces given in the course, and to read readily and play correctly compositions of a similar degree of difficulty. You will have the satisfaction of knowing that your work as a pianist will bear the stamp of a finished musician, and that the methods you use are the same that Mr. Sherwood himself uses in his teaching and public performance. You will be able to play accompaniments for singers and others at sight, and transpose when necessary into other keys the works which do not come easily within the range of a singer's voice. Your piano playing will be a source of pleasure to your friends and of profit to yourself.

For extracts from the Piano Lessons showing how the instruction is given see page 46

Synopsis of the Normal Piano Course

For Teachers and Those Preparing to Teach

The Normal Piano Course includes compositions and studies by the composers enumerated in the Synopsis of the Piano Course given on the preceding page, as well as many others, and thorough and detailed instruction in pedagogy, or the art of teaching. Your work with your pupils is taken up from the very beginning, just as Mr. Sherwood would instruct a pupil, starting with the rudiments of music, and taking him through the various grades. You are given suggestions and aids for overcoming some of the following tendencies among pupils: The habit of stiffening the wrist and playing in awkward mechanical ways; incorrect use of the damper pedal (you are also given definite mechanical exercises for the feet, so that you not only teach your pupil correctly, but enable him to control the different functions so that he can use them as the intelligence dictates); difficulties in sight reading; deficiencies in recognizing pitch; inability to control the action of the hands, arms, and fingers; the tendency to play heavily with the thumb, and the common difficulty experienced through lack of strength in playing with the fourth and fifth fingers. These, and a great many other points which most teachers have trouble in overcoming, are taken up clearly in the Normal Piano Course. Furthermore, any details with which the teacher may find special difficulty may be referred to the instruction department, and special help obtained thereon.

In the Normal Piano Course the teacher is given valuable information in regard to choosing compositions for pupils. The compositions used for this purpose include selections from Kunz, Wm. Mason, Seeboeck, Merkel, Theodore Lack, Streabog, H. W. Harris, Schulhoff, Godard, Liabow, MacDowell, Tschaiakowsky, Mendelssohn, Isidor Philipp, Jensen, Schuett, S. Edward, Saint Saens, Ernest Kroeger, Bach, Talberg, Beethoven and others. Special attention is given to ear training.

Scale and arpeggio work is taken up in great detail. You are instructed how to teach your pupils, first the *construction* of scales and arpeggios, then the *fingering*. You are told how to have your pupils practice *preparatory movements* for scale and arpeggio work which will enable them to play passages of this kind with the greatest ease. After scales and arpeggios have been exhaustively treated in this way, you are given formulæ which enable you to outline scale and arpeggio work for yourself and your pupils for weeks and months. These formulæ are particularly valuable, having been used by Mr. Sherwood and also by Mr. Sherwood's father, the instructor and founder of the Lyons Conservatory of New York, for a number of years.

In the Kullak octave studies you are shown how to instruct your pupils with regard to every movement for playing individual notes, thereby enabling them to understand the value of forearm and wrist movement. Preparatory work for octaves is given with equal detail.

The compositions in the course are studied from the different standpoints of melody, harmony, rhythm, phrasing, shading, style of expression, etc. You are, in fact, instructed in such a manner as to enable you to start a pupil at the very beginning and take him through the different grades by the latest and most successful methods, teaching him how to study compositions by the great masters in the most intelligent manner, thus resulting in artistic execution. The Normal Piano Course, as its name indicates, teaches teachers how to teach.

Note—We shall be glad to send you a special catalog devoted exclusively to the Normal Piano Course, containing extracts from the lessons and examination papers and other information, if you will write us that you are interested.

Synopsis of the Reed Organ Course

The Organ Course includes the Rudiments of Music as applied to the organ, Sight Reading, Time, Rhythm, Ear Training, Major, Minor and Chromatic Scales, Legato and Staccato Exercises, Arpeggio and Octave Studies, the use of the Treadles, Stops and other devices connected with the instrument, Technic, Touch, Tone Production, Phrasing, Expression and Interpretation, as well as the study of etudes and other compositions by the leading composers, old and new.

The different tonal effects of an organ are largely due to the selection of stops, and therefore this subject is of much importance. It is essential to understand the right combinations suitable for playing soft passages, medium loud passages and also for very loud parts. In order to make the proper selection the pupil must have a thorough understanding of "mechanical" stops and "speaking" or "sounding" stops. In addition to a general knowledge of the stops to select for the different volumes of tone desired, the pupil must also understand the use of solo stops. These stops give much beauty to the music by lending variety to the quality of the tone. In the study of the compositions taken up in this course you are given definite and detailed information in regard to the most suitable selection of stops in order to make the compositions most effective. The different offertories and Te Deums studied in this manner lay an excellent foundation for church work.

In the study of the works of the great masters particular attention is paid to Phrasing, Expression and Interpretation. The works which are studied in this course are carefully edited with special reference to their use at the organ, and include simple Melodies, Folk Songs, Marches, Waltzes, Cradle Songs, Chorals, Pastorales, Serenades, Church Hymns, Te Deums, Offertories, Voluntaries, Postludes, etc.

The composers whose works are studied include such well-known writers as Gurliitt, Wohlfahrt, Vehr, Mendelssohn, Mozart, Beethoven, Rubinstein, Herold, Vaclave, Doring, Schumann, Schubert, Reinhold, Lefebure, Wely, Van Dusen and many others. These works form an integral part of the course, and, edited as they are by a master musician whose life is devoted to the organ, they have a value which far exceeds the entire cost of the course.

After taking the Organ Course you will be able to play correctly many interesting pieces by the composers just mentioned, and to entertain your friends with your performance; to read at sight and play any music of a grade similar to that used in the course; to play the usual church service readily (thus becoming a direct benefit to the community in which you live), as well as to teach others how to play the organ according to the correct principles which Mr. Van Dusen uses in his private practice and teaching.

The study of these lessons will lay an excellent foundation for the study of the Pipe Organ or Piano. The student who has taken this Organ Course will never have anything to unlearn, no matter how far he may wish to carry his musical education either at home or abroad. You are taught correct *principles*, which underlie all good methods; and if you add to your work in our organ classes, work also in our Harmony Department, you will be fitted to take your place among the representative musicians of your community, and to teach.

For extracts from the Organ Lessons showing how the instruction is given see pages 47, 48 and 49

Synopsis of the Violin Course—Continued

After the pupil has mastered all tones in the First Position, exercises in various rhythms are introduced, and the student learns to count and play correctly in two-four, three-four, four-four (common time), six-eight, three-eight, and other rhythms. These lessons are especially valuable to those who have "trouble with their time," the explanations being so simple and thorough that after mastering them the pupil knows what to do and how to do it, all doubts on the subject having disappeared in the light of correct instruction.

Various keys are introduced in connection with the study of Scales and Melodies, and the student learns to play in the different keys, using sharps and flats with facility. Arpeggios follow the scales, greatly enlarging the pupil's technical resources. Special exercises for strengthening the little finger of the left hand, and for securing flexibility of the wrists, arms and fingers are given, and lay the foundation for a good, solid technic.

This leads naturally to the Extension and the study of the Higher Positions. Here the value of the work the pupil has done in training his ear to recognize the slightest deviation from the correct pitch, and his fingers to respond to the varying requirements of the intervals, which, in the higher positions, rapidly become smaller as he proceeds upward, is borne in upon the student, and he will recognize, if he has not already done so, the benefits which come from following faithfully and conscientiously the instruction given. The course teaches Seven Positions, and the manner of shifting from one position to another in such a way as to insure accuracy and avoid the disagreeable "meow," or faulty portamento, which so quickly betrays the lack of proper schooling. Extracts from the lessons, given on page 45, will give you some idea of how these points are brought out in the instruction.

The more advanced lessons include Double Stops, Scales and Arpeggios through the various positions, Cadenzas, Harmonics, the Vibrato, Pizzicato for both right and left hand and in connection with sustained melody; and, in fact, every technical resource that a violinist must have in order to interpret properly the works of the great composers.

While the mastery of the technical side of violin playing is emphasized throughout the course, you must not imagine that the lessons are "dry" or lacking in interest, for that would be a great mistake. The violin, unless it is *correctly* played, is a most trying instrument both for performer and hearer, and Dr. Heft naturally lays great stress upon the necessity of knowing *how* to play the violin as it should be played. But in each lesson technical advancement goes hand in hand with the development of musical taste and the playing of melodies and compositions which illustrate the use and necessity of the exercises contained in the lesson. The course contains many such compositions, including simple Melodies, Folk Songs, Marches, Waltzes, Cradle Songs, Lullabys, selections from the operas, etc. Such masters as Bach, Mendelssohn, Vieuxtemps, De Beriot, Mazas, Dont, Kayser, Kreutzer, Schumann, Schubert, Rode and Spohr are represented, and the student rapidly advances in his appreciation of the best in music. In the study of these compositions the pupil learns something of the elements of harmony and analysis.

After taking the Violin Course you will be able to read at sight, transpose and play any ordinary violin music, to entertain yourself and your friends with performances of many pleasing solos studied in the course, to accomplish in a creditable manner the various technical feats which are a part of the equipment of every competent violinist, and to take your part in an orchestra or church choir, thereby adding to the pleasure of your community. You would also be competent to teach the violin.

For extracts from the lessons and examination papers of the Violin Course see pages 53 55

Synopsis of the Mandolin Course

The Mandolin Course given by Mr. Siegel includes the Rudiments of Music as applied to the Mandolin, Sight Reading, Time, Rhythm, Ear Training, Major, Minor and Chromatic Scales, Legato and Staccato Exercises, Arpeggio and Octave Studies, Technic, Tone Production, Phrasing, Expression and Interpretation.

Mr. Siegel pays particular attention to the manipulation of the pick, which he considers to be the most important part of mandolin playing. The proper use of the pick is clearly indicated by a series of illustrations showing the pick held in correct position in Mr. Siegel's own hand. Any one following these instructions cannot fail to produce a pure, musical tone quality, instead of the scratchy effects usually heard on the mandolin. The right hand controls the volume and purity of tone, and, if it is not carefully trained from the beginning, the playing is never artistic.

Throughout the course the music best adapted to the mandolin has been selected for study. It is always melodious and progressive. Every composition is carefully edited, and the list includes a large variety of styles of composition, such as simple Melodies, Folk Songs, Marches, Waltzes, Cradle Songs, Serenades and a number of selections from the leading operas, as well as many of Mr. Siegel's most famous compositions.

A great deal of attention is paid to the development of the Duo style of playing in which Mr. Siegel excels. This style of playing has most marvelous effects, the melody being sustained with the colorings and modulations of the voice, while at the same time the accompaniment is carried on in staccato form, both parts blending into one harmonious whole, an effect not heretofore possible on this instrument. The Organ effect is another style of playing which Mr. Siegel has perfected. In this form four voices sound continuously, the result, especially in crescendo, being that of a church organ, the fortissimo reaching a climax which may well cause the auditor to doubt the possibility of its originating in so small an instrument. It is in these, and many other styles of mandolin playing that Mr. Siegel is without a peer; they have done much to bring him his enviable position as the leading mandolin player of the world.

Another important feature of the course is given in lessons on Transposition and Editing. The pupil learns to transpose readily at sight, and to edit for mandolin, music originally written for other instruments. He is taught how to select the key best adapted to the performance on the mandolin, of arrangements for other instruments, and how to devise fingerings and various ways of using the pick, so as to render such a translation effective, and add to, rather than detract from, the beauty of the original. These lessons open up to the student the literature of the entire musical world, and our pupils are most enthusiastic in their praise of the benefits derived from them.

Other special features embodied in Mr. Siegel's course include Right Hand Harmonics, Harmonic Duo Form, Left Hand Pizzicato, Arpeggios (violin style), Trills, Cadenzas, and a series of exercises for daily practice taken from the exercises Mr. Siegel has used for years to develop his own technic. Mr. Siegel teaches the student to play the mandolin as he himself plays it. After taking the course you will be able to play the different forms outlined in this synopsis correctly and easily, to entertain your friends by your performance, with or without accompaniment, to read at sight and play creditably any ordinary mandolin music and to teach others the methods used by Mr. Siegel.

For extracts from the Mandolin Lessons showing how the instruction is given see pages 53 and 54

Synopsis of the Guitar Course

The Guitar Course includes the Rudiments of Music as applied to the Guitar, Sight Reading, Time, Rhythm, Ear Training, Major, Minor and Chromatic Scales, Legato and Staccato Exercises, Arpeggio and Octave Studies, Technic, Tone Production, Phrasing, Expression and Interpretation.

A special feature of the Guitar Course is Mr. Foden's original system of right and left hand fingering, enabling one to play the most difficult passages with facility. Tremolo playing, one of the most brilliant effects produced upon the guitar, is thoroughly treated, and the pupil is shown how Mr. Foden produces it by means of careful and exhaustive explanations and photographs showing Mr. Foden's hands at the instrument. All branches of the instruction are given in the same thorough manner, and the technical resources of the guitar are at the finger tips of a student who masters Mr. Foden's lessons.

Among the compositions embodied in the course of study are carefully edited Melodies, Folk Songs, Marches, Waltzes, Cradle Songs, Lullabys, extracts from the operas, etc.

After studying the Guitar Course you will be able to play correctly the many compositions given in the lessons, as well as to read at sight and play any ordinary guitar music. Accompaniments to songs and to other instruments will be easy for you, and you can do your part toward furnishing an evening's entertainment for your friends; you will be able, if you choose, to add a substantial sum to your income from time to time by playing professionally or by teaching.

For extracts from the Guitar Lessons see page 53

Synopsis of the Banjo Course

The Banjo Course includes the Rudiments of Music as applied to the Banjo, Sight Reading, Time, Rhythm, Ear Training, Major, Minor and Chromatic Scales, Legato and Staccato Exercises, Arpeggio and Octave Studies, Technic, Tone Production, Phrasing, Expression and Interpretation.

A special feature of the course is Mr. Bacon's original system of left hand fingering, and the very best method of right hand fingering, enabling the performer to play with ease the most difficult passages.

The subject of Tremolo, so important an adjunct in the technical equipment of a Banjo player, is exhaustively treated, being covered by thorough and complete explanations and photographic illustrations representing Mr. Bacon's positions and movements at the instrument. The pupil can easily master this brilliant effect through a study of the lessons, and thereby greatly enhance the effectiveness of his performance.

Considerable space is devoted to exercises and studies in Harmonics, both for right and left hand. The pupil learns to play melodies entirely of Natural or Artificial Harmonics, accompanying them with varied effects in the Duo form.

The course includes, in addition to the valuable technical exercises, many interesting compositions, such as Melodies, Folk Songs, Marches, Waltzes, Cradle Songs, Lullabys, selections from famous operas, etc.

After studying the Banjo Course you can play the many brilliant pieces used in the course, and readily master the repertoire of the instrument, reading at sight any ordinary solo; accompany the voice, or other instruments, and take your part in an evening's entertainment either as soloist or in ensemble playing; you will also be fitted to teach.

Synopsis of the Beginner's Cornet Course

The Beginner's Cornet Course starts with the definition of "tone." The first two lessons include enough of the Rudiments of Music to enable the student to understand the construction and playing of the scales in the sixth lesson. In the third, fourth, fifth and sixth lessons are given full explanations and photographic illustrations showing the position of the lips while playing, the position of the mouthpiece, the position of the lips while breathing, the positions of the tongue, the positions of the fingers on the valve-tips, the proper position for holding the Cornet, and also wrong positions that are nevertheless quite common.

Nothing is left to the imagination of the student. Every point is covered by plainly written instruction, while photographs of Mr. Weldon illustrate everything with vivid distinctness. A diagram of the piano keyboard is given (a pitch pipe can be used instead if a piano is not accessible), showing how to locate the pitch of the first note of the first exercise which the student is to play on the Cornet, and the pupil is never left in doubt as to just what tone he should produce at any time.

From the sixth to the fiftieth lesson there is a gradual progression of the elementary principles of Cornet playing, and of music in general, such as marks of expression, accent, rhythm, articulation, tonguing, etc.

Commencing with the second half of the Beginner's Course, the studies are written so as to prepare the student for the Advanced Course. The different styles of tonguing, the higher notes, embellishments, etc., are all fully treated, step by step. There are no long, dreary exercises in scales, intervals, etc.; but everything is written in melodious form, so that the student will find something of interest in each lesson.

For extracts from the lessons showing how the instruction is given see page 57

Synopsis of the Advanced Cornet Course

The Advanced Cornet Course is a continuation of the Beginner's Course. It is also intended for those who have been playing for several years, but who are self-taught or who have been poorly taught.

The first four lessons are devoted to breathing and articulation. In these lessons the names of all the muscles used in Cornet playing are given, and the most important muscles are illustrated by cuts which show the form, location and function of the various muscles. A thorough understanding of this subject will prevent all lip troubles.

The first fifty lessons are devoted to developing technic, including the requirements of the business Cornet player, such as Legato, Staccato, Triple and Double Tonguing, all Embellishments, etc. The cures for the common faults of cornetists, such as "breaking" or "missing" tones, are also given.

All of the studies are written especially for these lessons by Mr. Weldon. They are not taken from some old "Cornet Method," as is so often the case in so-called self-instructors. The ambitious student will find them not only entirely new and different from anything which has heretofore been published but their melodious structure will appeal to him from the start and lead to rapid and satisfactory progress not possible in the older forms.

The second half of the Advanced Cornet Course is devoted to Phrasing, the Character and Form of Music, Transposition, etc., so that the student, if he has thoroughly mastered the studies given in the course, and their interpretation, will be a finished performer.

If our Course in Harmony, Composition and Orchestration (see page 30) is taken in connection with the Advanced Cornet Course, it will enable you to compose and arrange for the different instruments of a band or orchestra, and to manage and teach such organizations.

For extracts from the lessons showing how the instruction is given see page 57

Synopses of the Bass, Tenor, Alto, Mellophone, Baritone, Valve Trombone and Euphonium Courses

The work in these courses is very much like the work in the Cornet Course. The fundamental principles of Breathing, Articulation, Tonguing, Technic and Tone Production are the same for all these instruments; so that the same instruction is given on these subjects for the above instruments as is given for the Cornet.

Great attention is paid to the development of a good technic, which is one of the most important things for a player of any one of these instruments. Emphasis is laid upon the development of the exact and particular tone appropriate for each different instrument, so that it can properly perform its own individual function in the ensemble work of the band.

Players of most of these instruments are required to read in two clefs in actual practice. Therefore the courses of lessons for these instruments include work in the two clefs, and pupils are taught to read in either clef with facility.

The **BASS** is the foundation of the military band. It is the Bass player who gives the other performers their cue for accent, time, etc. He is taught to produce a deep, full, mellow tone, to be a good reader and to thoroughly understand the rudiments of music; in fact, he must be a reliable performer in all respects.

The **TENOR** is a very valuable instrument in the band. Its tone is rich and full. It is not so deep as that of the Bass or Euphonium, but in the hands of a good performer a beautiful tone is possible. Owing to its flexibility of tone it is possible to execute the most difficult music on the Tenor. In foreign publications of band music a special part is arranged for the Tenor, requiring great technic and good tone quality. The student of the Tenor must, from the start, lay the foundation for a good technic, a thorough knowledge of the keys, and above all a beautiful tone.

The tone of the **ALTO** as well as of the **MELLOPHONE** is flexible and may be made either very brilliant or sweet and mellow. In the military band the alto and mellophone parts are arranged with special attention to the harmony, so that the student of these instruments must, from the start, lay the foundation for a thorough knowledge of all the keys. He is taught to secure a beautiful tone suited to his instrument. The Mellophone, especially, is coming more and more into favor as a solo instrument, and adapts itself readily to the performance of simple melodies and solos in which its peculiar sympathetic timbre gives the performer an excellent medium of expression.

The **BARITONE** is the cello of the military band; that is, the parts allotted to the cello in orchestra music are generally arranged for the Baritone in military band music. The tone quality of the Baritone is of a mellow, sonorous character. In operatic selections the most beautiful passages are often arranged for Baritone. Some of these require great skill and technical ability. The Baritone student must, from the start, lay the foundation for a good technic and a thorough knowledge of all the keys, and above all a beautiful tone. For this purpose the first fifty lessons of the course are especially adapted.

The **VALVE TROMBONE** and the **EUPHONIUM** are not used very much in military bands now. The slide trombone is taking the place of the Valve Trombone; nevertheless the work in these two courses—namely, the Valve Trombone and Euphonium—is very thorough and complete. The same principles are taught as for the other band instruments and the pupil studies the production of the correct tone for the particular instrument and how to read readily by note; considerable attention is also given to the study of the different scales, etc.

Extracts from the Piano Lessons

Below we give, in greatly reduced form, extracts from early lessons in the Piano Course, showing one of the important principles used by Mr. Sherwood in giving instruction by the University Extension Method. By means of photographs of his own hands at the keyboard you can form an exact idea of how the hands should look when in proper position for the various movements, with the added advantage over a personal lesson, that you can refer to the illustrations during your entire practice period if you so desire, and thus insure correct positions and movements.

Illustration No. 1

Photographic illustrations protected
by U. S. patent

Illustration No. 2



Illustration No. 1 is a patented photographic arrangement for teaching beginners to read notes on the piano keyboard.

By similar photographs the proper position for the finger playing as well as the positions for the fingers at rest and prepared to play, are given for every note of the scale.



Illustration No. 2 shows the correct position for crossing the thumb under the hand in arpeggio and scale playing.

Illustrations Nos. 3 and 4 give the correct and incorrect positions of the hands at the keyboard. Illustration No. 3 shows Mr. Sherwood's hands in the position in which they are held for ordinary passages. Illustration No. 4 shows the faults, which in one form or another are to be found in the hand positions of the beginner or improperly taught pianist.

Illustration No. 3

Illustration No. 4



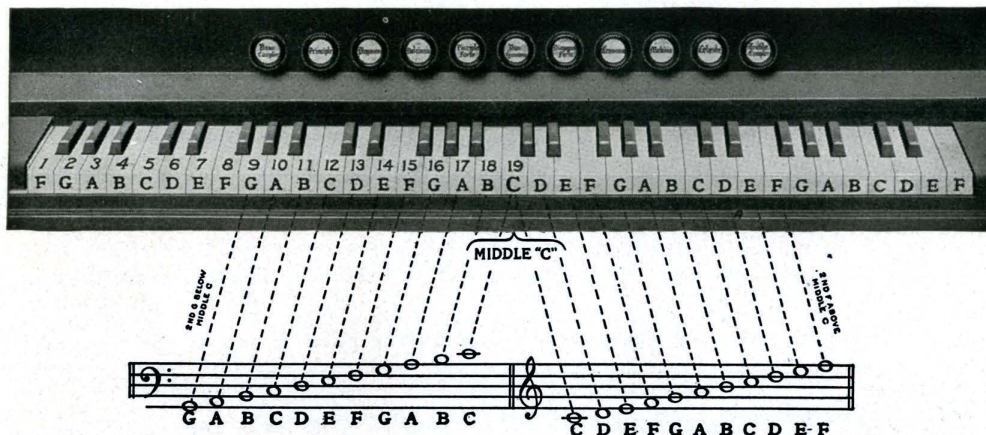
Illustration No. 3 shows correct position of the fingers, hands and wrists at the keyboard. These positions are fundamental and absolutely essential to good technique, touch and tone production. Illustration No. 4 shows two common, incorrect positions of the hands at the piano—positions which are to be avoided under all circumstances.



By the aid of photographic illustrations such as these (and every course is profusely illustrated in this way) you can learn correct positions just as easily as though you were in the studio of the teacher.

Extracts from Some Early Organ Lessons

The Illustration Immediately Below Shows How We Teach You to Find the Written Notes on the Keyboard of Your Organ



The above illustration is a facsimile (exact copy) of a *Five-Octave Organ Keyboard*. If you study this illustration carefully you will have no difficulty in first locating middle C, and then in locating any of the other notes shown. In the lesson the six-octave organ and the piano organ are also given, so that no matter what your organ may be you will be able to find the written notes upon the keyboard. The figures on the keyboard indicate that middle C is the nineteenth note from the extreme left hand end of the keyboard.

The Following Illustration Shows the Principle by Which Mr. Van Dusen Teaches You Sight Reading and Correct Positions of the Hand at the Keyboard of the Organ

Protected by U. S. Patent



In the accompanying illustration the first finger of the right hand is shown in correct position pressing down the key which produces the first tone above middle C, which is D, and the dotted line shows the note in position upon the staff which calls for this tone. In similar manner the correct positions and fingerings for all notes are shown. It can readily be seen from this illustration how easy it is to teach sight reading by correspondence when the correct means are adopted.

By the aid of photographic illustrations such as these (and every course is profusely illustrated in this way) you can learn correct positions just as easily as though you were in the studio of the teacher.

Extracts from an Advanced Organ Lesson and Some of the Questions from the Examination Paper Covering the Lesson

On this and the following page we give, in greatly reduced form, extracts from one of the advanced organ lessons, together with a few of the questions which the student is required to answer in the examination paper to make sure that every point in the instruction is thoroughly understood and that the composition is played correctly. You will notice that the composition that is to be played is preceded by some text matter. This text matter gives full and detailed instructions for the proper interpretation of the composition, so as to express the musical ideas that the composer had in mind when writing the piece. You are taught to study compositions in regard to their Rhythm, Melody, Harmony, Phrasing, Shading, Style of Expression, etc. Every composition given in the course is accompanied by text matter of this character.

This short but beautiful composition by Robert Schumann is effective on the organ only if the melody is heard above the accompaniment. In order to accomplish this it is necessary to play the melody perfectly legato, with a full singing tone, and the accompanying chords slightly detached. Play these accompanying notes as you would play them if

Album Leaf

there were staccato marks placed above them; at the same time sustain the melody tones so that the melody is given the desired prominence.

If you examine the form of this composition you will see that it consists of three distinct parts. For the sake of convenience these are marked I, II and III. When a composition has three well defined parts it belongs to the form known as the "Three-Part Song Form," or "Ternary Form." In this composition Part I consists of eight measures. Notice that in the first

phrase of four measures the melody is given to the **soprano**, while in the second phrase the melody is given to the **tenor**. This part completes the first section of the piece and is repeated.

In Part II we find a new melodic thought, which constitutes a phrase of four measures in length. The last part of this phrase is played gradually slower, as indicated by the abbreviation "rit." This ritard, together with the pause or hold, indicated by the sign placed over the last note of the part, is very effective and makes the introduction of the third part more prominent.

Part III begins with a four-measure phrase which is a repetition of the first phrase in Part I. Following this phrase we have six measures containing motives which vary in length. In some of these motives the melody is given to the **soprano**, while in others the melody is given to the **tenor**. Also notice in some of these motives the presence of two

melodies proceeding simultaneously, one being carried in the soprano at the same time that the other proceeds in the tenor. Trace these melodies and play each one separately until they are perfectly familiar to you. Raise the hand at the end of each slur and by this means separate the motives so that they are well defined. Where one motive begins on the same note with which the preceding motive ends (this is indicated where the slurs join the notes) there can be no separation of the motives; in this case the two motives are connected, producing the effect of a continuous melodic thought.

Parts II and III complete the second section of the piece, and this section is also repeated.

In the seventh measure you will find a **B flat** written in the **treble**, and connected by means of two straight lines with the notes A and E written in the **bass**. These lines indicate that B flat is a part of the **tenor melody**, which is written in the bass clef, although this note is written in the treble and played with the right hand. Play these melody notes legato, so that they will sound just as smooth and connected as if they were all played with one hand.

"Nicht schnell," the tempo indicated by the composer, means "not fast."

Throughout this piece use Meiodia 8 feet and Flute 4 feet in the treble, and Diapason 8 feet and Viola 4 feet in the bass.

Questions Taken from the Examination Paper on This Lesson

1. Who is the composer of this "Album Leaf"?
2. To make it effective on the organ, what is necessary?
3. How can this be accomplished?
4. How should the accompaniment notes be played?
5. Should the melody be well sustained?
6. Of how many distinct parts does this composition consist?
7. What is meant by "Ternary Form" or "Three-Part Song Form"?
8. How many measures does Part I contain?
9. To what voice is the melody given in the first phrase of four measures?
10. To what part or voice is the melody given in the second phrase?
11. How many measures are there in the phrase which constitutes Part II?
12. How is the last part of this phrase played? How indicated?
13. How does Part III begin?
14. Following this phrase what do we have?
15. In these motives, to which voices or parts is the melody given?
16. Do these melodies proceed simultaneously?
17. Should the motives be separated?
18. In cases where one motive begins on the note with which the preceding motive ends, explain what is done.
19. What is meant by "Nicht Schnell"?
20. What stops are used?

Department of Special Instruction

If the answers to the examination questions indicate that the pupil has not thoroughly mastered the lesson, or if the pupil asks for help on particular points, he receives specially dictated letters in connection with the same until all difficulties are removed. This feature of our work has proved of untold value to our pupils in strengthening them on particularly weak points.

All pupils in all courses are entitled to the privileges of this Department of Special Instruction.

How Mr. Crampton Gives Singing Lessons with the Aid of the Phonograph to Students in Their Own Homes

[illegible]

III. No. 2—Mr. Crampton demonstrating the Principles and Essentials of Correct Singing on a Model Phonograph Record to send to the student

This illustration shows Mr. Crampton singing for the student the exercises and song of the lesson. Although the student may live a thousand miles away, yet, when she listens to Mr. Crampton's demonstrations on the Model Record, she will hear his voice just as plainly as though they stood face to face.



Ill. No. 4—The student studying the lesson in her own home

The student has received Mr. Crampton's instruction and his Model Record through the mail. This Record has been placed upon her own machine; as she listens, she studies the Principles and Essentials of Correct Singing, that she may always observe them in her own singing.



III. No. 3—Mr. Crampton's lesson and his Model Phonograph Record ready to be mailed to the student

One of these pictures shows the envelope in which the song and the printed instruction are enclosed. The other is a picture of a mailing box in which is enclosed one of Mr. Crampton's Model Records. The lesson and the Record are ready to be mailed to the home of the student.

How Mr. Crampton Gives Singing Lessons with the Aid of the Phonograph to Students in Their Own Homes (Continued)



III. No. 5—The student making her Examination Record to send to Mr. Crampton

The student has studied Mr. Crampton's instruction carefully and practiced the exercises and song of the lesson. She is now ready to sing for him that he may know what help to give her; so she sings her lesson into her phonograph, and mails the Record to her teacher.



III. No. 6—The student answering the Examination or Test Questions

The student is quietly seated in her own home answering Mr. Crampton's written questions, and telling him just what difficulties she has experienced. This weekly communication between student and teacher is a most helpful feature of this successful system.



III. No. 7—Mr. Crampton dictating a Special Letter of Instruction to the student about her work

Mr. Crampton has received the student's Examination Papers and Examination Record through the mail. He has read her answers, and now he listens to her voice as she sings the exercises and song of the lesson. He explains the nature of her faults as revealed to him by her Record, and tells her just how she can overcome them.



III. No. 8—The student reading Mr. Crampton's Letter of Special Instruction

Mr. Crampton's letter is full of helpful suggestions, telling the student how to get clearer, sweeter, purer tones. He refers her to certain parts of the lesson for review. As she reads, she listens to her own Record. This enables her to correct faults of which she could never be made conscious without the aid of the Phonograph.

How Mr. Crampton Gives Singing Lessons with the Aid of the Phonograph to Students in Their Own Homes (Continued)

It is very clear that this method of taking Singing Lessons with the aid of the Phonograph has decided advantages over any other method. As explained on the two preceding pages, each lesson is precisely *the same* as if it were taken in the private studio; the words used by the teacher in giving his instruction are *the same*; in singing the exercises and songs to the student as they should be sung, the example of the teacher is *the same*; and, the singing of the student for the teacher is *the same*.

But, a lesson taken in this way costs a mere fraction of what it would cost in a private studio. The student has these lessons in her possession for permanent reference. If she forgets, she can refer to the printed instruction, or place her teacher's record upon her phonograph, and listen to the correct rendition of the song or exercise. She has a most obliging teacher. He will repeat his instruction, and sing for her, day after day and year after year, and will never become cross or tired, or make her so.

For this constant review of a lesson, there is no extra charge. The student may take her lesson over again from her teacher as many times as she wishes or needs to; the review costs absolutely nothing. Furthermore, she may study, practice, or take her lesson, only when she is at her best. When practicing, how often the student wishes she could refer to her teacher, to ask him to repeat what he said about this point or that point, or to sing again a certain passage with which she has experienced some difficulty! All of these things and many more may be accomplished by means of this modern method.

We Guarantee Satisfaction

From the moment you become our student we guarantee that our complete Course will develop your voice to your entire satisfaction, or it will not cost you one cent.

The remarkable results we accomplish by this method are made possible in part by the co-operation of that electrical wizard—Thomas A. Edison. He has perfected a most remarkable Phonograph, through the aid of which you and Mr. Crampton study together, although you may be a thousand miles apart. This Phonograph records the most delicate shadings of tone, and catches every expression of the voice; even a breath which is scarcely audible, is readily recorded; the whole operation is so simple that a child can understand it.

We furnish this Phonograph, the Singing Records made by your teacher (called Model Records), blank cylinders for you to use in singing for your teacher, and all of the songs and exercises required in the Course, without any extra charge. There are no "extras" of any kind. The complete equipment for this Course is furnished free to every student.

If you already have an Edison Phonograph, this Course of Lessons offers a new field for its use; for, by the aid of some of Mr. Edison's special devices, we can adapt our instruction to your instrument, so that it will become a means of education as well as of entertainment.

You are doubtless impressed by this Catalog, and feel that you would like to improve your voice. Act on that impulse—it is a good one! You need not take any time away from your regular occupation; spare moments—that is all it requires! And the cost has been made so low, that it is easily within your reach.

If you learn to sing, many opportunities are open to you. Those holding choir positions in large cities are well paid. Many of our students earn from \$50.00 to \$100.00 a week on Lyceum programs. Teachers who know how to train the voice are always in great demand. Operatic and other professional engagements are open to our graduates. Do not let this opportunity escape you. If you have any voice at all, it is your duty and pleasure to cultivate it. We are prepared to teach you. We have taught hundreds of others, and we guarantee to satisfy you.

Extracts from Early Lessons in the Violin, Mandolin and Guitar Courses, Showing the Great Advantage of Photographs from Life in Making Difficult Positions Clear and Easy to Master

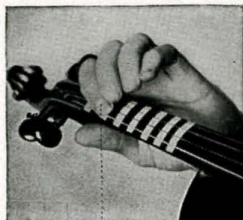
Below we give, in greatly reduced form, extracts from some early lessons in the Violin, Mandolin and Guitar Courses, showing one of the many important principles utilized in giving instruction in music by mail. This principle is the teaching of correct positions through the use of photographs actually posed by the teachers themselves. Every point in the instruction is given in accordance with a principle which has been demonstrated to be successful in correspondence instruction, and you may rest assured that everything will be explained to you in the same careful, thorough and easily grasped manner. Your mastery of these instructions is tested by frequent examinations.

When practicing in your own home you can, by referring constantly to the picture of the artist himself holding his hands and fingers in correct positions, be assured that every position and movement you acquire will have the ease and grace of expression so noticeable in the playing of an artist. These photographs are greatly reduced in size, and give you only a vague idea of the immense value of the large, beautiful photographs used in the lessons to aid you in avoiding those mistakes and errors so commonly made by beginners.

The three illustrations given below show the simple patented device used by the Siegel-Myers School in teaching beginners to read notes as readily as ordinary printed matter

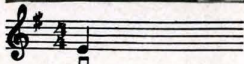
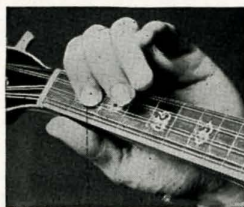
Violin

In order to read the note A (second line below the treble staff) and play it on your violin, place your first finger on the second white line of the G string, as shown in the illustration below; press firmly on the note A, and hold the second, third and fourth fingers in the proper positions as shown in this illustration. Then draw your bow, as instructed in a previous lesson, across the G string, and you will play the note written in the illustration below.



Mandolin

To read the note E (first line of the treble staff) place your first finger on the second fret of the D string, as shown in the illustration below; press firmly, retaining the second, third and fourth fingers in the proper positions, as shown in this illustration. Then play the note E with a down stroke of the pick.



Guitar

To read the note E (the first line of the treble staff) and to play it on your guitar, press the D string firmly on the second fret with the second finger, keeping it near the fret, as shown in the illustration below. This will enable you to play the note E.



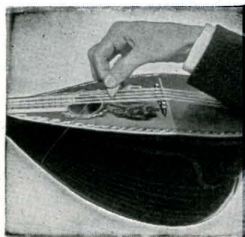
Photographic illustrations
protected by U. S. patent

The photographic system used by the Siegel-Myers Correspondence School of Music is fully covered by United States patent. All infringements will be dealt with according to law.

The positions given in the photographs in these lessons are those used by the most eminent concert players and teachers of the world. They are the positions which enable the virtuosi to obtain those marvelous effects upon their instruments which have made them so famous on the concert stage.



Both Faulty and Correct Positions Are Shown by Photographs



Correct position for picking the strings of the Mandolin



Faulty position in holding the Violin, because the palm of the hand touches the neck



Correct position for holding the Violin



To have these photographs of your teacher in your possession to refer to at all times is almost like having your teacher come to live in the house with you. If you are ever in any doubt as to the correct position for doing this thing or that you can always refer to the photograph, which is so minute in detail and so clear that you cannot possibly make a mistake. It is not necessary to wait until the next lesson to find out whether you are practicing correctly or not; you can satisfy yourself of this instantly by reference to the photographs, and if you should by any chance be making mistakes they will be revealed to your teacher by means of the weekly examination papers, and your work will be corrected and you will be helped at every stage of your progress.

Observe what is to be learned from this photograph of Dr. Heft: The position to assume when playing, the correct position for holding the instrument, the correct position for the left hand upon the neck of the violin, for the fingers, wrist and arm in holding the bow and the position of the bow upon the strings. With such illustrations as a guide you can readily understand that you will have no more difficulty in securing correct positions and movements than you would if you stood in the studio of the teacher. For all intents and purposes these are personal lessons.



Extracts from an Advanced Violin Lesson and an Examination Paper, Showing How the Higher Positions Are Taught







Here we give, in greatly reduced form, extracts from an advanced lesson in which the pupil is taught to play in the Third Position. Having mastered the First Position and learned the sound of the various tones and the proper place for the fingers of the left hand in producing them by means of the finger-board chart, the student is ready to proceed into the higher positions.




Note—The finger-board chart is a chart furnished with the first lessons and is pasted on the neck of the Violin. Its white lines show exactly where the fingers should press the strings for producing given tones.

The Third Position

So far everything you have played has been in the First Position. Other positions will now be introduced, the first of which will be the Third Position. You will have to dispense with the white lines almost entirely from now on. We will again mention that notes are either a whole step or a half step apart, with the exception of the augmented step which occurs between the sixth and seventh steps of the Harmonic Minor Scale, and a few other chromatic exceptions. The half steps will of course occur between the same notes in each key, as they did in the First Position. For instance in the key of C the semitones will occur between B and C and E and F, no matter in which Position you are playing. The Position is always determined by the first finger, thus: if you advance your hand to a position where the first finger would be placed on B (fourth white line) on the G string, you would be in the Second Position. If you should advance your hand still further towards the bridge and place your first finger on C (fifth white line) on the G string, you would be in the Third Position. This Position we will now study.

In this Position the neck of the violin is held practically the same as in the First Position, with the exception that the palm of the hand is allowed slightly to touch the lower edge of the violin.

Now place your first finger on C on the G string (fifth white line). Play the note, . Leave this finger on the string and proceed with the next note, D,  which is about one inch higher than C, and is played with the second finger, thus: . The next note, E, is also a full step (about one inch) above the previous note, D. Place your third finger on E, thus: . The next note, F, is played with the fourth finger. As F is only a semitone above E, the fourth finger will be placed close to E. Play it thus: . This mark, , indicates that between E and F there is but a half step. Have you left all of your fingers down on the string as you played these four notes? If not begin again from C and ascend to F. You have now played the four notes which are found in the Third Position on the G string. Now lift the fingers from the G string.

Next, and without moving the hand from its Position, place the first finger on the fifth white line of the D string and play the note, G, . Leave this finger down; then place the second finger on A, about  one inch above the G, .

(In this same simple manner the rest of the Third Position as well as all other Positions are explained in these lessons.)

Extracts from an Examination Paper on the Above Lesson

Below we give extracts from an examination paper showing how the Instruction Department makes sure that every point of the lesson is understood, and gives special instruction whenever it is needed.

Teacher's Question—1. Tell all you know about the Third Position.

Pupil's Answer—The distances of the semitones and whole tones from each other remain the same in the Third Position as in the First. The first tone in the Third Position on the G string is C, played with the first finger on the fifth white line of the finger-board chart. The left hand rests lightly against the body of the Violin. D is played on the G string with the second finger, E with the third and F with the fourth. In the same manner, G-A-B-C are played on the D string with the four fingers mentioned, in order.

Teacher's Question—2. State any trouble you may have in playing the tones in the Third Position.

Pupil's Answer—It seems hard to get them in tune.

Teacher's Suggestion—You have two things to guide you besides the fingerboard chart—your ear and the open strings. Thus, D, second finger on the G string, should sound the same as the open D string. Try first one, then the other, and make sure that the tones are identical. Again, E, third finger on the G string, should sound the same as the open E, only an octave lower. Play the E, then pluck the E string with the little finger of the left hand, making sure that the sounds are identical. F, fourth finger G string, should sound the same as F, third white line on the D string, First Position. If you are in doubt about it, shift back to the First Position, sounding the F, and then return to the Third Position, taking care to sound the same tone with the fourth finger on the G string. These principles hold good throughout the Positions, and will help you to play in tune.

Extracts from Some Other Advanced Violin Lessons

The following extracts, taken at random from some other advanced lessons in the Violin Course, will give you some further idea of the practical help which the lessons contain and show you how clear and simple the instruction is made in even the more difficult subjects.

Shifting

Shifting is to change from one position to another. When two fingers are employed in shifting do not *drag* the finger which is to play the second note, but rather slide or drag the finger which stops the note you are about to leave, without leaving the string, until it arrives at the note which it would stop in the new position; then quickly snap down upon the string the finger which is to stop the next tone. By this means you may avoid the disagreeable "meow" which results from shifting in any other manner. (See example below.)



Here, the B would slide to D, then the fourth finger would come down on G immediately.



Here, the D would slide to B above the staff, then the first finger would quickly come down on B on the A string.

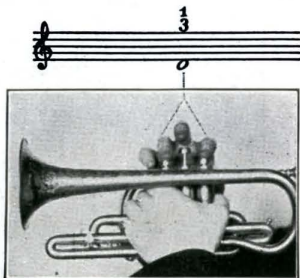


Artificial Harmonics

Artificial Harmonics are produced by two fingers of the left hand, generally the first and fourth, playing at an interval of a *Perfect Fourth* apart. The first finger presses firmly on the note, while the fourth finger touches the string lightly at an interval of a fourth above the first. The result in sound is a note two octaves above the note held down by the first finger. Use the bow as usual in connection, being careful that your attack is clean and sharp and that the bow moves rapidly across the string. Without such attack and rapid movement, the harmonics will lack the incisive clarity which is their chief charm. See examples above, in which the lower note indicates the point at which the string is firmly stopped, and the small square above it indicates the point at which the fourth finger rests lightly upon the string.



Extracts from the Cornet Lessons Showing How Correct Positions are Taught by Photographs



III. No. 1—Correct Position of Cornet, Hands and Fingers when playing

Illustration No. 1 shows the correct position of the fingers and the correct valves to use, when sounding the tone D. The numbers, 1 and 3, given above the staff, show that the first and third valves are to be pressed down by the first and third fingers. The second finger is slightly raised above the valve tip. Be careful to press the valves all the way down, before trying to blow this tone on the cornet.



III. No. 2—Side View of Tongue when Starting a Tone on the Cornet

In Illustration No. 2 we see the correct *side* position of the tongue in articulating the syllable "ta," with which the tone is *started*. While *sustaining* the tone after each repetition of "ta," the tongue must be drawn back to allow the escape of the breath.



III. No. 3—Front View of Tongue when Starting a Tone on the Cornet

In Illustration No. 3 we see the correct *front* position of the tongue in articulating the syllable "ta," with which the tone is *started*. Practice inspiration and expiration in the following manner:

- a. Place the tongue between the lips, as shown in Illustration No. 2.
- b. Take breath through the corners of the mouth, at the same time drawing in and contracting the diaphragm slightly.
- c. Contract the muscles at the corners of the mouth, and draw the tongue back quickly, as you would in spitting a thread from the tip of the tongue.
- d. Leave a small opening between the lips at the center, and expel the air, while slowly drawing the diaphragm in and up.



III. No. 4—Correct Position of the Mouthpiece on the Lips when Inhaling

Illustration No. 4 shows the correct position of the mouthpiece on the lips when inhaling. Place the mouthpiece equally distant from the corners of the mouth—two thirds resting on the *upper* lip and one third on the *lower* lip. Part the lips slightly at the corners, as in smiling, being careful not to allow a very large opening. Do not change the position of the mouthpiece, but maintain sufficient pressure to hold the lips against the teeth. Draw the breath entirely *through the corners* of the mouth—not through the mouthpiece.

In this illustration the mouthpiece is held in position by means of a wire, so that the hand will not prevent you from getting a good view of the corners of the mouth and the position of the mouthpiece on the lips, when taking breath.

Mr. Theodor Leschetizky Endorses Our Lessons

Theodor Leschetizky was born in the year 1830, in Poland. At that time Rubinstein was but a baby; Von Bulow, a few months old; Clara Schumann had just given her first concert at the age of ten; Saint-Saens was born five years later; Tausig, eleven years later. Dreyschock was already twelve; Hanselt, sixteen; Thalberg, eighteen; Liszt, nineteen.

Leschetizky began to study the piano at the age of five. His first teacher was his father. He later studied under Czerny, and had, as his fellow pupil, Kullak. Czerny was a pupil of Clementi, and an intimate friend and pupil of Beethoven.

At the age of fourteen, Leschetizky began to take pupils. His technic was phenomenal, but his great strength lay in his exquisite finish and simplicity, and his marvelous power of making the piano "sing."

In 1852 he moved to Russia, where he played before the Emperor, and became a member of the St. Petersburg Conservatory, and music master to the Court. He later moved to Vienna, which has since been his home.

Although Leschetizky has written a number of compositions, his great reputation rests upon his teaching ability. His pupils are found in every part of the world, and many of them are famous artists, including Paderewski, Slivinski, Hambourg, Gabrilowitsch, Fannie Bloomfield-Zeisler and many others. After carefully examining Mr. Sherwood's correspondence piano lessons, Leschetizky wrote the letter reproduced below.



The following is the translation of a quotation from the above letter:

My Dear Mr. Sherwood:--

*** Your work has been of great interest to me, and has impressed me as containing much that is good and stimulating, by reason of its having been put forth by a brilliant artist and pedagogue. It will doubtless win hosts of friends in America, and I send you herewith my heartiest good wishes towards this end. Respectfully yours,

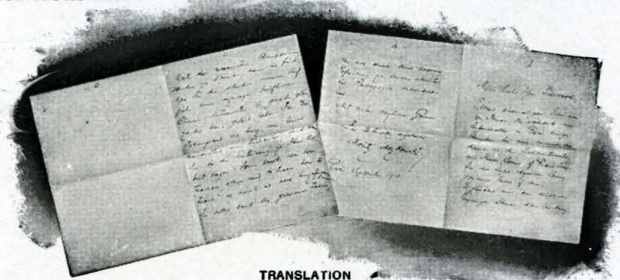
Abbazia, Austria

Oct. 31, 1910

Theodor Leschetizky

**Mr. Moritz Moszkowski also
Endorses Our Lessons**

Moritz Moszkowski is a famous Polish composer and pianist. At the age of nineteen he made his debut as a piano virtuoso. He is widely known the world over on account of his extremely popular "Spanish Dances." He has also written chamber music, concertos, overtures and waltzes. He is a member of the Berlin Academy, but for many years has been identified with the best musical life of Paris, where he recently had an opportunity to examine Mr. Sherwood's correspondence piano lessons. As a result of this examination we received the following letter from him:



TRANSLATION

My Dear Mr. Sherwood:-

I have had the opportunity of becoming acquainted with your Course of Piano Lessons, as given by the Siegel-Myers Correspondence School of Music, through one of your former pupils, who is taking lessons from me during her stay in Paris.

It gives me great pleasure to send you these words of warmest approval because I find you have solved the problem of giving piano lessons through correspondence in an altogether brilliant manner. Your method of presentation is brief, easy to understand, and, at the same time, thoroughly complete.

You say in the Introduction to your Lessons, "Some people are born teachers: others need to learn how to teach. I would like to add: You yourself are a born teacher, and through vast experience have been able to develop into a Master of pedagogy."

With hearty greetings,

Yours very sincerely,

Paris, September, 1910.

STUDY MUSIC
WITH THE MASTERS
BY MAIL



A MESSAGE FROM

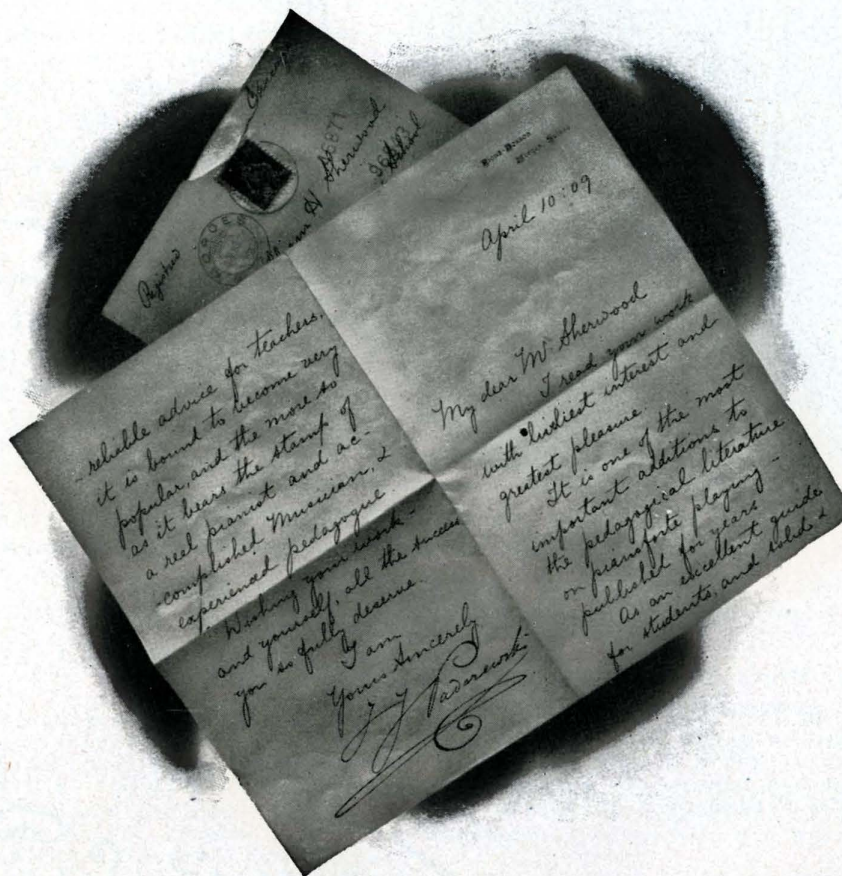
Paderevski

OF INTEREST TO THE MUSIC LOVERS
OF AMERICA

SIEGEL - MYERS
CORRESPONDENCE
SCHOOL OF MUSIC

This letter refers to Mr. William H. Sherwood's Course of University Extension Lessons on Music and Piano Playing given by us.

Paderewski voluntarily sent Mr. Sherwood this letter, showing his appreciation of the lessons, after having had them in his possession for a number of weeks.



Every musician should know of this opportunity to learn the last word on modern principles of Piano Playing as taught by Mr. Sherwood and endorsed by Paderewski.

Mr. Sherwood is the first of the great pianists to enter the correspondence field, and it is very gratifying to have the unequivocal endorsement in this work of such an eminent authority as Paderewski.



EMIL SAUER

GREAT BULGARIAN MEDAL FOR ART AND SCIENCE.
GREAT GOLD MEDAL OF KING LOUIS OF BULGARIA.

Mr. Emil Sauer Endorses Our Lessons

Emil Sauer, of the Vienna Conservatory, is often called the "Bravura Pianist" on account of his prodigious technical achievements. He is a pupil of Rubinstein and Liszt.

His tour of the United States in 1899 created a furore—and added to the laurels already attained in his triumphal concerts given in European musical centers. He ranks as one of the greatest virtuosi of the present day.

In his brilliant pianistic tours of Europe he has received many royal decorations, including:

COMMANDER OF THE CROSS OF THE
ITALIAN CROWN.

COMMANDER OF THE CROSS OF THE
CROWN OF ISABELLA LA CATOLICA.

COMMANDER'S CROSS (SET IN DIAMONDS) OF THE ORDER OF MERIT,
BULGARIA.

COMMANDER'S CROSS OF THE ORDER
OF MEDJIDIE, TURKEY.

KNIGHT'S CROSS OF THE AUSTRIAN
ORDER OF FRANCIS JOSEPH.

Dresden, Sept. 29, 1909.

Siegel-Myers Correspondence School of Music,
Chicago, Ill.

Mr. William H. Sherwood's idea of written Piano Lessons is as new and original as it is of great merit and important value. I read his excellent and most interesting work carefully and found it a very useful and remarkable Vademecum, which certainly will not fail to attract everybody's attention.

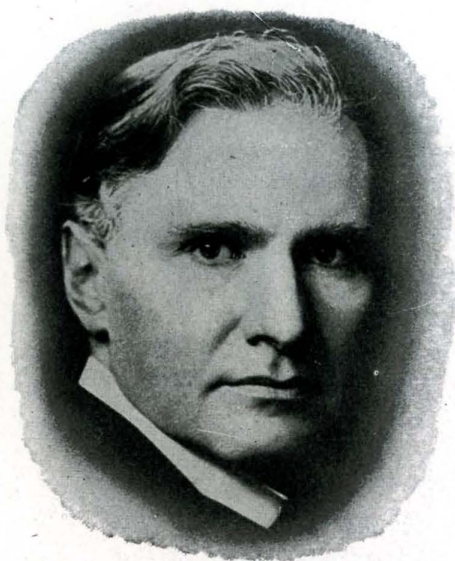
When, after careful examination, Mr. Sauer refers to Mr. Sherwood's written piano lessons as a "Vademecum"—literally that which "goes-with-me," and so, an intimate, boon companion, a work for pianists to live with, a necessity for their daily systematic advancement—he says only what hundreds of earnest students and teachers who are taking the lessons know from their own experience to be true.

Mr. Walter Damrosch Endorses Our Lessons

Walter Damrosch is widely known as one of the foremost Wagnerian conductors of the present day. His training, as assistant conductor of the German Opera Company, under his father, the late Leopold Damrosch, and under Seidl, fitted him in an eminent degree for the work upon which his reputation stands.

Mr. Damrosch is not only a great interpreter of the Wagnerian school but a leader of musical thought in America. *The New York Symphony Orchestra* under his baton has produced many novelties at its concerts, including the first performance in America of the Sixth Tschaiikowsky Symphony, Liszt's *Christus*, and *Parsifal* (in oratorio form). As an impresario Mr. Damrosch has introduced to the American public such famous soloists as Alvary, Gadski, Sucher, Ternina, Brema, Lili Lehmann and others. His genius for recognizing ability and enterprise has had much to do with the reputation he has attained as an innovator and successful manager of concert tours with his orchestra.

The letter from Mr. Damrosch to Mr. Daniel Protheroe, the composer of our advanced lessons on Harmony, Counterpoint and Composition, and which is quoted below, endorsing these lessons, gives the opinion of a man competent to judge as to the value of our methods.



On Tour with the
New York Symphony Orchestra
Jacksonville, Ill.
Oct. 23rd, 1909.

My Dear Mr. Protheroe:-

Many thanks for the "Leaflets" written by you of the Harmony and Counterpoint lessons for the Siegel-Myers Correspondence School of Music. They are admirably prepared, and serve their purpose in every particular.

I had no idea that as much sound knowledge of music could be imparted in this novel fashion, and I beg to congratulate you and your pupils.

With best greetings,
Sincerely yours,

Walter Damrosch



The oldest Institution of Musical Culture in the United States Founded by Julius Eichberg 1802

Siegel-Myers Correspondence School of Music,
Steinway Hall Building, Chicago.

Gentlemen:

The modern piano method of William H. Sherwood is built upon those principles and ideals which were instilled while a pupil under those wonderful masters, Abbe Liszt, Kullak and Deppe, all powerful forces for good in their times. Mr. Sherwood entered the musical profession, being full of enthusiasm and burning zeal to spread the good tidings; and as their representative he came to his own country to unfold their technical as well as poetical principles, by forceful piano recitals and systematic teaching.

The good he has done for the upbuilding of technique and touch in America can never be described. For thirty years he has been writing, teaching and playing in all parts of our country with universal success.

The correspondence lessons, which he is so masterfully and clearly presenting, are meeting with immense commendation, and very deservedly so. Such as cannot spare the time nor money for lessons in his private classes will find very satisfactory substitutes in these beautiful lessons, each subject lucidly given and made so attractive that, after a few of them are carefully studied, he will feel as if Mr. Sherwood were really present, so vividly is each thought expressed.

Congratulating you upon the success you are already meeting, I am
Cordially yours,

H. Chelius

(Note.-Mr. Herman P. Chelius, the writer of the above letter, was for twenty years Director of the Piano Department, Boston Conservatory of Music; fifteen years Director and Organist Tremont Temple Choral Union, Boston; and for ten years Director in Chief of the Boston Conservatory of Music.)

JAMES R. BARNES, Manager



SOUSA AND HIS BAND

John Philip Sousa Conductor

Cable address "Sousaband"
Telephone 2046-38TH ST

GENERAL OFFICE
ASTOR COURT BUILDING
18 WEST 34TH ST.

Siegel-Myers School of Music,
Chicago, Ill.

NEW YORK, July 23, 1909

Gentlemen:-

You are to be congratulated on securing Mr. A. F. Weldon as instructor of your cornet department. Mr. Weldon's long experience as a bandmaster, conductor and cornet soloist, I am sure will prove invaluable to those who embrace your system of instruction.

Very sincerely,

John Philip Sousa

Dr. Frank W. Gunsaulus Endorses Our Singing Lessons

ARMOUR

February 24, 1909.

INSTITUTE OF TECHNOLOGY
CHICAGO.

FW GUNSAULUS,
President.

My Dear Protheroe: I am exceedingly glad that you are preparing a course of lessons for the Siegel-Myers Correspondence School of Music on Singing and Church Music, including a course for the Choir

Masters. No man that I know of has solved the problem practically as you have, else you may be sure I should have sought his services for work in Central Church. When I see that chorus and recognize what it has done within the last five years, and then study the congregation and the influence exercised upon the thousands of people who come to our services in the Auditorium, I am sure you have the right ideas and they are being realized. Correspondence instruction is perfectly practicable, as we have proven through our Correspondence Department in the difficult subject of Engineering. I am perfectly certain that a course of instruction guided by yourself in this direction will be of great service to the whole realm of musical education.

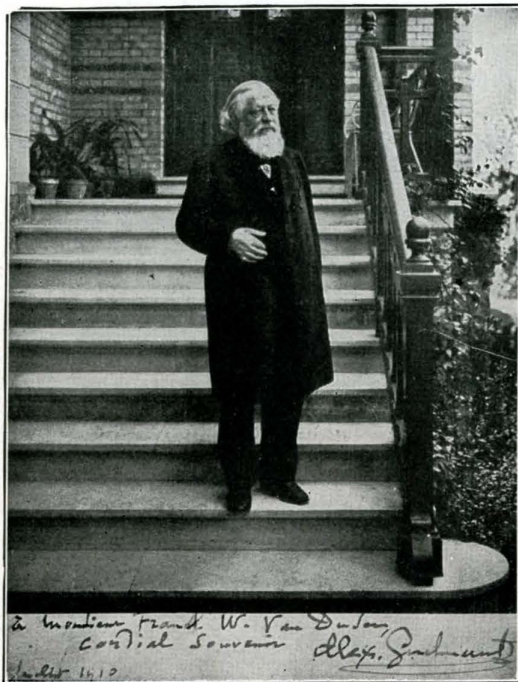
Faithfully yours,

Fr Gunsaulus

Note—Dr. Gunsaulus is the President of Armour Institute of Technology, one of the first great educational institutions of the country to use the correspondence method of instruction. Dr. Gunsaulus is also pastor of Central Church, Chicago. The choir of this church, under the able leadership of Dr. Protheroe, is one of the most famous church choirs in America.

Dr. Protheroe's course on church music, including a course for choirmasters and chorus directors, affords an opportunity for ambitious chorus leaders to learn how to improve the attendance, hold the interest and increase the efficiency of their choirs.

Guilmant Endorses Our Lessons



MEUDON (Seine & Oise)

10, CHEMIN DE LA STATION



Le 1^{er} Septembre 1910

*J'ai vu avec intérêt l'ouvrage.
Course of Study for Reed Organ
Frank W. Van Dusen*

*Cette méthode me paraît fort
bien graduée et facile à suivre,
les difficultés sont présentées d'une
façon claire, et je ne doute pas
que cette publication soit très-
utile aux élèves, je pense qu'elle
produira de bons résultats*

*Alex Guilmant
Mus. Doc.*

[TRANSLATION]

I have read, with interest, the COURSE OF STUDY FOR REED ORGAN by Frank W. Van Dusen.

This course is strong, well-graded and easy to follow. The difficulties are presented in a clear manner, and I have no doubt that the lessons will be very useful to students and productive of good results.

ALEX. GUILMANT,
Mus. Doc.

Felix Alexandre Guilmant, of Paris, was, without doubt, the greatest organist in the world. When but twelve years old he presided at the organ of the Church of Saint Nicholas. At sixteen he was appointed organist of the Church of Saint Joseph, and for the last thirty years of his life was organist of Trinity Church. In 1893 he received the appointment of Chevalier of the Legion of Honor, and in 1896 the professorship of organ at the Paris Conservatory. He was received with great ovations on his tours of England, Italy, Russia and the United States. Many Americans had the pleasure of hearing him play on the great organ at the Saint Louis Exposition, where he was the official organist throughout the entire period of the Fair. In all, he made three tours of America.

Guilmant's monogram, as shown on his letter-head reproduced above, is interesting; it consists of his initials, F. A. G., placed in their proper places on the treble staff.

NATIONAL FEDERATION OF MUSICAL CLUBS

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BADGE—Mrs. JOHN LEVERETT, Upper Alton, Illinois.



*Muskogee, Okla
1908.*

To whom it may concern—
This is to certify
that I have examined
and am taking the
Course in Harmony
as presented by the
Siegel-Myers Correspondence
School of Music and
find it presented in
a clear and interesting
manner, and very satisfactory
(Mrs) Leda Crawford-Steele
Vice Pres. Southern Section
National Fed. Musical Clubs

What We Have Done for Others We Can Do for You

STUDY MUSIC
WITH THE MASTERS
BY MAIL

DEPARTMENTS
A Pianos
B Factory
C Sheet Music & Books
D Wholesale Small Goods
E Pipe Organs
F Reed Organs
G Retail Small Goods
H Talking Machines
J Acoustics and Pianos
K General Office
L Advertising
M Stools & Scarfs

EVERYTHING KNOWN IN MUSIC



Lyon & Healy

Cable Address "LYONHEALY"



IMPORTANT!

Address reply to
DEPT. G

Chicago

Mar. 20, 1906.

Siegel-Myers Correspondence School of Music,
CHICAGO.

Gentlemen:-

After a careful examination of your courses and method of teaching music by correspondence we are pleased to heartily endorse the same as being both practical and thorough. The fact that many of our customers are studying in your school with remarkable success justifies the statement that you have unquestionably solved the heretofore hard problem of how to teach music successfully by correspondence.

The reputation of the artists connected with your school guarantees the high standard upon which the method is conducted. You have perfected a system worthy the eminent success with which it is meeting.

We wish you much success in your undertaking.

Very respectfully,

LYON & HEALY.

Charles Lyon
PRESIDENT.

SIEGEL - MYERS
CORRESPONDENCE
SCHOOL OF MUSIC

STUDY MUSIC
WITH THE MASTERS
BY MAIL



CHARLES B. PIKE, PRESIDENT.
J. H. CAMERON, VICE PRESIDENT.
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CAPITAL \$500,000. SURPLUS \$125,000.

CHICAGO, Apr. 2-06.

TO WHOM IT MAY CONCERN:

We are pleased to say, the Siegel Myers Correspondence School of Music is worthy of the confidence of its patrons. We have found the business methods of this School to be progressive and in every way commendable.

The faculty of the School is composed of musicians of wide reputation who stand in the first rank of their profession, thus making the instruction offered, that of the very highest quality.

Yours very truly,

Read our Guarantee on page 9

SIEGEL - MYERS
CORRESPONDENCE
SCHOOL OF MUSIC

If We Can Teach Others, We Can Teach You

We have a reason for calling your attention to the following letters, which were written in high testimonial of our superior system of teaching. The reason is to satisfy the inquisitiveness of human nature.

There is an old and sapient saying, "The proof of the pudding is in the eating." We human beings form our opinion in any matter from accomplished facts rather than from theories, no matter how reasonable these may be. In associating ourselves with an institution our first thought is: "What has it done?" When the answer to this question is an array of evidence that every promise has been kept, every agreement fulfilled, and every undertaking carried out to successful completion, we can form an alliance with the confidence born of the experience of others.

When Marconi first announced to the world his system of wireless telegraphy, no one doubted his inventive genius, but a few doubted his ability to send a message through space without wires. There have been, and always will be those whose minds are so fettered and obscured by tradition that they will never believe in anything new. Their mental processes are shackled by ifs and doubts. They live in the past. But in spite of the ifs and doubts of these few, the world is progressive, quick to accept and take advantage of a new way of doing things which proves its superiority. Wireless telegraphy, like the telephone, the telegraph, the steam engine, and other modern inventions, has silenced the criticism of the unprogressive by achievement, and has established itself firmly in our complicated industrial life as a convenience, nay, a necessity. The University Extension Method of teaching by correspondence, once looked upon as an experiment of doubtful value, is now universally accepted as one of the most important and vital additions to our educational system that has ever been made—and the following letters from our pupils prove it. These pupils, who are actually doing the work, paying for the lessons, and judging at first hand of the value of our courses, write us in the most glowing terms of the benefits which they derive from our school. We take a natural pride in their expressions of appreciation, and believe that a careful perusal of the few letters which limited space permits us to quote, will convince you of the great possibilities of our correspondence courses.

We refer you to any and all of the writers of these letters, and a self-addressed, stamped envelope will bring you still further details of their experience. We have hundreds of similar letters on file, and can probably give you the name and address of a student in your immediate vicinity who can show you at first hand just what we are doing for him.

You can hardly doubt that what we have done for others we can do for you.

What They Say—Seen at a Glance

(For complete letters from which these extracts are taken, see the following pages:)

"Your system of instruction is splendid."
"Have no trouble in getting positions from photographs."

"Much of the work is entirely new to me."

"I would not take twice what the lessons cost me and do without them."

"My friends are all delighted and surprised at my progress."

"Am enjoying the work immensely."

"Instructions so plain. Am proud of my progress."

"Your lessons are superb."

"Finished three years' work. Delighted."

"I can enjoy music more intelligently."

"Your courses lay the foundation for solid musical education."

"Delighted with the work."

"Thanks for promptness and courteous replies to various inquiries."

"Won diploma, though fifty-five. Younger people should be encouraged to try."

"Splendid system of teaching."

"Every point so carefully explained."

"Illustrations, and clear statements enable anyone to understand."

"Delighted with results."

"The lessons are splendid."

"Eminently practical."

"Have improved positions, corrected faults, and learned much that is new."

"I play better, and have a more intelligent appreciation of music."

"More than satisfied. I learn very rapidly under your instruction."

"Proud of progress made in a short time."



Miss Lotte Fuller, of Plymouth, Ind., wrote us recently—I have found the lessons in your Harmony Course very interesting and instructive.

Miss Elsie Carl, of Platteville, Wis., writes—I have found the Harmony lessons to be of great value to me in my piano work. All through the course you have shown marked interest in my welfare as one of your students, and I heartily recommend your school to every one interested in music.



Miss Martha Bliedung, of Joplin, Mo., after taking sixty-two lessons in the Harmony Course, writes—I have found the work very interesting, and thorough all through. It has helped me in explaining things to my pupils more clearly.

Mr. Owen V. Everman, of Michigantown, Ind., tells us—I have studied music off and on since I was eight; but I realize now that I knew absolutely nothing about the foundation of music until I began your Harmony Course. The lessons are of the highest standard from an educational standpoint, and so simple and easy that a child could understand them.



Mrs. Lela M. Brown, of Mountain View, Cal., writes us—I am very much pleased with the methods used in your correspondence Harmony Course. The lessons are exceptionally plain and the instructors seem to have unlimited patience in showing us our mistakes and helping us to overcome difficulties.

Mrs. S. J. Brazelton, of Gainesville, Texas, tells us—I find in your Harmony lessons the golden key which unlocks the various complex combinations that present themselves in the study of Harmony. I recommend the lessons to every one as of great help in the study of music in general.



Miss Caroline H. Albertson, of Halstead, Kan., says—I find the study of Harmony, as taught by your school, to be most thorough and interesting, and I am delighted with my progress. The instruction is both plain and concise.



Mrs. C. M. Fribley, of Pana, Ill., after doing the work in our Harmony Course, said—A knowledge of Harmony is as essential to an understanding of music as the A B C's are to literature. A musician, especially a teacher, cannot afford to be without it. There is no cheaper and better way to acquire this knowledge than through the Siegel-Myers Correspondence Course. One can remain at home, continue one's work, and have the advantage of studying by the best methods under a master. The lessons are worth more to me than twice their cost.

Mr. Frank G. Johnson, of Salt Lake City, Utah, tells us—I had been taking private lessons in Harmony for some time, and that at a high price, but always found the study rather difficult until I became a member of your class. I must emphasize the fact that the same studies are made more clear and easy the way you lay them out. Your system of teaching is far superior to any that I know of.



Mr. F. C. Meier, of Rogers Park, Ill., writes—I am very much pleased with your method of teaching Harmony. The lessons are admirably laid out, simple, thorough, and instructive to a high degree.

Miss Frances Moore, of Peru, Ind., told us recently—Your correspondence course in Harmony is very clear and concise and presented in an interesting manner. It is certainly a great boon to those who are not within reach of a competent teacher. Those who have studied the subject will find the lessons invaluable, as preparing the examination papers is a splendid test of one's knowledge.



Miss Letha Stewardson, of Shelbyville, Ill., says—Your Harmony lessons are a distinct help in raising the standard of musical education, which every one interested in music should know about. I have profited by the lessons and most heartily recommend them.

Miss Effie L. Smith, of Kewanee, Ill., told us recently—Though I have only just begun your Harmony lessons I am impressed with the practical results obtained. The explanations and illustrations are all plain and complete, and I find them a source of inspiration and help in my teaching.



What We Have Done for Others We Can Do for You

Mr. Wm. R. Thomas, a prominent teacher of Lake Crystal, Minn., wrote us recently—After studying my first lessons over carefully, I found that I had unconsciously acquired two bad habits: keeping the outside of the hand too low, and playing with the tips of the fingers extended instead of curved, the latter fault especially when playing on the black keys, and most marked in the second and fourth fingers. I acquired these wrong positions of the hands and fingers, I suppose, a long time ago, but I did not realize it until I studied your lessons. I find your exercises quite simple and easy, but at the same time valuable, and they are proving very beneficial to me in acquiring the correct positions and movements of the arm, elbow, wrist, hand and fingers.

Miss Vivian Stewart Whitworth, of Jeanerette, La., who is studying Piano and Harmony in our school, says—My lessons so far have been fine. I have improved in my touch, and I understand the notes, time, rhythm, reading, etc., better than before, though I have studied some of the matter before. I am getting along well in Harmony. It is the first time I have ever studied it, and as a new study, naturally I am gratified to see how much it helps me in my music, both in playing and teaching. The lessons make everything so much plainer.

Mrs. A. L. Gresham, a music teacher located at Benoit, Miss., who has been doing review work in the Harmony Course, tells us—I am perfectly charmed with the Harmony Course and each lesson is so complete. If I could, I would insist on all music lovers taking your Harmony Course. It adds so much to one's practical ability, and inestimably increases the power to enjoy the best things in music.

Miss Elvy Haller, 4336 Kennedy Ave., St. Louis, Mo., after taking work in our Normal Harmony Course, writes us as follows—I have recently taken a position with a Conservatory of Music in St. Louis, and the teaching here keeps me quite busy. I think the method of teaching by mail, which I learned under your tuition, very good, and am having excellent success in my classes.

Miss Mell Hutto, at present studying in Mr. Sherwood's private studios, tells us—I want to thank you for enabling me to come to Chicago for private lessons under Mr. Sherwood by giving me employment in your studios for part of my time. I take my lessons at Mr. Sherwood's studio and do my practicing in the morning. The work I do for you in the afternoon covers my expenses. The correspondence lessons that I took of you, I find very helpful to me in my advanced studies.

Miss Ruby Lanelle Russell, Wyoming, Illinois, writes—In lesson No. 1 I learned of the great staff, that I am sorry to say, I had never heard of before. In the rest of this lesson I have had most of the work before, but I am glad to say that I feel better qualified to teach it to my pupils than I did before. I am sure my finger action is better, and as I am a young inexperienced teacher, I feel that your course, just this far, has strengthened me wonderfully for teaching purposes. Your method is simple and easy to grasp, and I know I am better posted with the foundation of music and its principles than I was before.

Miss Jeanne Pratt, of Harrisburg, Pa., writes—In reply to your letter in regard to your lessons by correspondence: You showed them to me in the summer and I was delighted with them, and began the course at once upon my return here. I think they are marvels of the pedagogic art. I have, for a long time, wanted a definite exposition of Mr. Sherwood's work, and that I find perfectly demonstrated in these lessons.

Mrs. R. S. Switzer, Director of the Switzer Conservatory, Itasca, Texas, wrote us recently—I have studied with Mr. W. H. Sherwood, and do not think any teacher could have a more perfect system of technique. I consider him also a fine interpreter of music. The lessons on piano-forte compiled by him for the Siegel-Myers Correspondence School of Music, I think exceedingly useful to a teacher, as they contain a concise statement, with illustrations, of Mr. Sherwood's system of teaching. Any intelligent teacher can use them in her classes.

Miss Garnett Taylor, writes us from Werner Pension, Kurfürsten Str. 48, Berlin, Germany—I am pleased to state that the work I have done in your correspondence course under Mr. Sherwood has been very helpful to me, in the advanced musical studies that I am pursuing here in Berlin. I would advise every teacher to take this entire course. No matter how far he may want to carry his musical instruction or musical studies, this course will be of great benefit to him. I have met many people here that know about your school, and all speak in the highest terms of the good work you are doing.

Miss Ella E. Meier, a piano teacher of Henry, Ill., says—I feel that I have gained a great deal in the first eight lessons. Your hand and arm positions are so much superior to the old way. Though I am a teacher, the "great staff" was entirely new to me, and I think the evolution from it to the present "two staff," is a great help in making the arrangement of the notes upon the staff clear to the pupil. I am greatly pleased with the lessons in every way.



Miss Lillian Conn, What Cheer, Iowa, writes us—After being a pupil in your school for three years I am pleased to recommend your courses. The method is very simple and easy and at the same time very thorough. If the instruction is followed, no one can fail to master it.



Mr. John H. Nor, Hayward, California, writes us—I find the lessons easy to understand, and immensely practical. I have no difficulty in understanding just what is to be done, and the progress that I have made is most gratifying.

Miss Lily C. Carriere, of Pickens, Miss., says—I am very much interested in my lessons, and with the knowledge gained can practice and enjoy my music more intelligently than I did before. Thank you for your pleasant words of encouragement.



Miss Agnes Redner of Bessemer, Michigan, tells us—I think your lessons are splendid. Not only have they been a help to me in improving my own playing, but I have obtained from them a great many useful hints on teaching which I can turn to account in my classes.



Mr. Thos. F. Williams, New Bethlehem, Pa., writes us—The work so far has been most interesting and instructive. I am firmly convinced that any one who is ambitious can build a solid musical education with the help of your course.



Mr. Geo. H. Schwedhelm, of Bancroft, Nebraska, writes—I find with the practice of the lessons you send me that I am making good progress. I can play much better, and have a more intelligent appreciation of the music that I hear and play.



Miss Ethel P. Way, 1112 Arcadia St., Colorado Springs, Colorado, says—The lessons are clearly explained and well worth while. I learn something in each lesson which is of great help to me in my playing and teaching.



Mr. Louis A. Stoleson, of Viroqua, Wisconsin, a graduate, writes—I must say that I am more than satisfied with the instruction that I have received from your school. I find that I have learned faster, and have more correct methods of playing from your correspondence course than before.



Miss Blanche Owen, of Burnside, Ky., writes us—What pleases me most in the course I am taking with your school is the careful way in which you explain every point. I had no idea when I took up the work that it would be possible to make such rapid progress.



Mrs. Geo. Steele, of Spearville, Kansas, says—I am really proud that I can do as well as I can in such a short time. I receive many compliments when we play in public.



Senorita Elvira C. Hernandez, of Eagle Pass, Texas, writes—The diploma reached me today, and I can not let this opportunity pass to thank you for the excellent course of instructions which I have received. I shall recommend your school to all of my friends, and am sure that you will have many students entered from E. P.



Mrs. John B. McKenzie, of Miami, Florida, writes us—The first course of lessons lately completed has been of great benefit to me. My husband and friends are as much pleased with the progress I have made, as I am. I shall go right on with my lessons, and shall recommend your instruction to all who desire a thorough musical education.



Mr. Ira Watson, of Plainview, Neb., told us recently—I think your lessons are superb. They are easy to understand, and after diligent practice I find them easy to execute. My progress has been very rapid, and I am well satisfied.



We reproduce an interesting letter received from a student at St. John's University, Shanghai, China, together with a translation which gives some idea of the enthusiasm which this student feels in the work:

西其爾先生閣下敬啟者自接琴學
教授後全已誦讀一遍其抑揚頓挫
之處直駕古人而五而宛轉靈捷尤非
人意想所及雖具樂花妙舌亦不足以
形容其佳處也魁已代為介紹一同學
如再有同志定當設揚名榜以誌感謝
行見一登龍門聲價自重矣專布即請
大安 楊錦奎拜手 西歷九月伍號發

TRANSLATION

Siegel-Myers Correspondence School of Music,
Chicago, Illinois, U. S. A.

Gentlemen—Since the arrival of the lessons I have studied them thoroughly and carefully. They are very instructive and interesting, more so than anyone could expect. Your system of teaching is simply splendid, more than words can express.

No one could wish for a more systematic method, and I have recommended the lessons to my friends. Many thanks for the lessons, and please accept my best wishes for "Siegel-Myers School of Music" future success.

Respectfully yours,

PAUL K. K. YOUNG.

A Letter Received from a Noted Musician

Bloomington, Ill.

Siegel-Myers Correspondence School of Music,
Gentlemen—I enclose examination papers 12-16 inclusive. Will you please send me more instruction and examination papers at your earliest convenience?

Am enjoying the work immensely, though I have not the time to devote to it which it deserves. Will try to average one lesson a week, at least.

Sincerely,

F. G. FISCHER.

Choir master for the well-known evangelist,
the Rev. "Billy" Sunday.

If We Can Teach Others We Can Teach You

TOKIO, JAPAN.

Siegel-Myers Correspondence School
of Music, Steinway Hall Bldg.,
Chicago, U. S. A.,

Gentlemen—Your correspondence course, which I have been studying for one year has been of much benefit to me, and I wish to thank you for the prompt sending of my lessons, and of the courteous replies to questions about various musical topics.

I am much pleased with the lessons. Please enroll me for the ensuing year. Wishing you much success, I am

Faithfully,

K. HIRUMA.



Mr. A. C. Smith, Zanesville, Ohio, says in part—The lessons have been very interesting, instructive and inspiring. I would not take twice what they cost me and do without them.



Mrs. H. A. Castle, of Lamar, Mo., writes us—I have just received the diploma, showing that I have finished my course. I thank you for it, but thank you more for making the lessons so plain. I have nothing but good words for your system of teaching music. Considering the fact that I am fifty-five years old, I think I have done remarkably well, and it speaks well for your school. When I can do so much with your help, younger persons should be encouraged to try.



SOCIETY OF MUSIC TEACHERS OF IOWA

Frank Nagel, President

Des Moines, Iowa.

To Whom It May Concern—This is to certify that I have carefully examined the system used by the Siegel-Myers Correspondence School of Music and have seen many samples of the work done by their students. I cannot but admire and recommend a system of teaching music which produces such eminently satisfactory results. The most careful attention is given to every detail, and the lessons are interesting and instructive.

Yours truly,

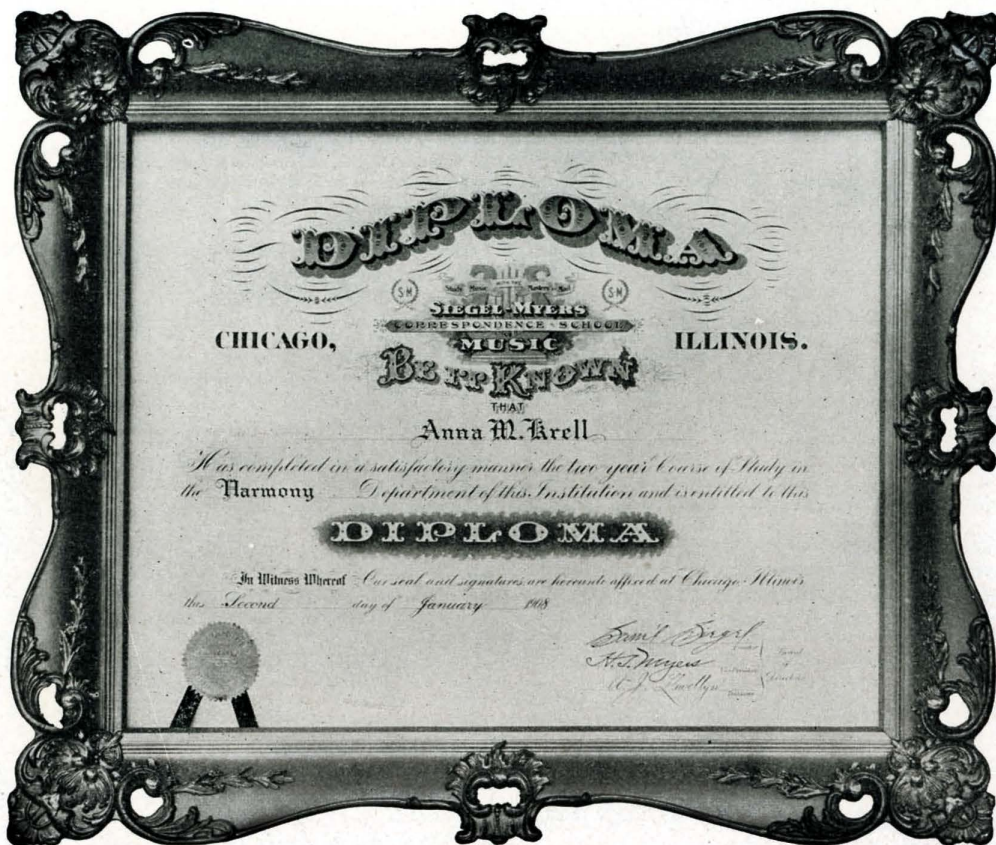
FRANK NAGEL.

NOTE.—Mr. Nagel is one of the foremost piano teachers of the great state of Iowa. He has been teaching piano, both in this country and in Europe, for years, and was four times elected president of the Society of Music Teachers of Iowa—a society composed of the leading music teachers of the state. As a musical critic Mr. Nagel speaks with authority.

SIEGEL-MYERS
CORRESPONDENCE
SCHOOL OF MUSIC



STUDY MUSIC
WITH THE MASTERS
BY MAIL



Our Diploma

The cut above shows a reduced facsimile of our diploma, with frame. The size of the original is 21 x 16 inches, suitable for framing. A document of this kind is an acknowledgment of the school that the owner has been industrious and studious and has completed in a creditable manner the course prescribed. As a diploma is a thing of just pride to the student of law and medicine, so it is to the student of music. It means something in this age to have it known that you have completed a course in music. It is an advantage in many ways. It elevates you in the scale of intelligent society, gives you a better standing educationally, and shows that your musical training has not been neglected. The fact that music is now taught in every public school proves that music has become as necessary to education as history or mathematics. Our diplomas are issued only to those who have maintained a high standard of scholarship throughout the whole course, and who are deemed morally worthy. We grant a Teacher's Certificate to students satisfactorily completing our Normal Courses, the work in which is credited on the requirements for the degree of Bachelor of Music. Particulars of these requirements will be sent on application.

SIEGEL-MYERS
CORRESPONDENCE
SCHOOL OF MUSIC

A Last Word

In this book we have given you a description of our school, the work we are doing and how it is done, and have shown you the many advantages which correspondence instruction possesses over other methods. We have told you about the artists who compose our faculty, and have quoted letters from the most eminent musicians, educators, banks and business houses endorsing our system of instruction and business methods. We have shown you, so far as the space allotted would permit, some of the principles used in giving correspondence instruction; how we teach correct positions and movements by means of photographs from life, how the examination papers bring pupil and teacher into close personal relationship, insuring rapid progress along lines of solid musical education. We have given you extracts from the lessons themselves and from the examination papers. We have shown you letters and photographs of students who have paid for the lessons and have actually done the work, and who are in a position to judge at first hand as to the value of our instruction. Every one of these students whose letters you have read says to you: "If you want the best musical education take a course in the Siegel-Myers Correspondence School of Music. Before I began to study with this school I was in doubt, as you are now, but I reasoned that these great artists could not afford to put out these courses unless the lessons were strictly high class. Their reputations are too great, and they have worked too hard to build them up. Neither would such eminent musicians as those whose letters are given in this catalog endorse these lessons unless they were practical and first class in every particular. I enrolled and took the course, studied and practiced the lessons, and now have nothing but words of praise for this school and its system of teaching." In addition to all this evidence we give you our binding guarantee that if after taking a course of lessons from us you are not entirely satisfied with the work done and the progress made we will refund every penny paid us for the lessons.

If there is any information not contained in this catalog, or any questions that you wish to ask about any particular course, do not hesitate to write us for full particulars. Your inquiry will have our prompt and careful attention and we shall be glad to make perfectly clear any points upon which you desire further information.

If your plans for the future include a trip to Chicago, we extend to you a most cordial invitation to call upon us and give us an opportunity to become personally acquainted with you. Our central location is easy of access and we shall be happy to serve you in every possible way. We will show you still more of the work we are doing, how we are doing it, and the manner in which it is appreciated by our students. You can see for yourself the practical working out of the methods of instruction which have been responsible for the success which has crowned our efforts in the past and for the large and constantly increasing growth of our school.

We want you and your friends to feel that our studios are your headquarters while you are in the city, and everything that our officers can do to make your stay pleasant and profitable will be done.

Dictionary of Musical Terms

A

Accelerando (ät-chä-lē-rän'-dō), (*abbr. accel.*) Gradually growing faster.

Ad. To; for, at.

Adagio (ä-dä'jō), (*abbr. adgo.*) Slow; slower than *Andante*, but not so slow as *lento*.

Ad Lib'itum (*abbr. ad. lib.*) At the will of the performer, who may decide as to tempo, expression, etc.

Affettuoso (*abbr. affet.*) With affection; feeling.

Affretando. Hurrying.

Agitato (ä-jl-tä'-to), (*abbr. agto.*) Agitated.

Allargando. Gradually slower and broader.

Allegretto (*abbr. alltto.*) Blithe, cheery, slower than "Allegro."

Allegro (ä-lä'-grō), (*abbr. allo.*) Very fast, though slower than "presto."

Alto (äl'-tō). High; originally applied to the high range of falsetto tenors. Thence the term has been applied to the lower range of women's and boys' voices.

Amabile (ä-mä'-bī-le). Amiable, sweet.

Amore (ä-mō'-re). Love, affection.

Andante (än-dän'-tō), (*abbr. andte.*) Literally—"going" moderately slow, reposeful.

Andanti'no (*abbr. andno.*) Literally—slower than "Andante," but usually considered to mean slightly faster.

Animando. Animated.

Animoso. Boldly, with spirit.

Anthem. In the Anglican Church service, a sacred vocal work with or without accompaniment.

Appassionato (ä-päs-si-ō-nä'-tō). Passionately.

Arco (är'-kō). The bow.

Aria (ä'-ri-ä). A song; a melodic composition for solo voice with instrumental accompaniment.

Assai (ä-sä'-ē). Very.

A tempo (*abbr. a temp.*) Return to the original tempo.

B

Bal'lad. Originally a dance tune; now means a simple song of popular tone.

Ballet (bäl'-lā). An elaborate dance by professionals, often spectacular and narrative.

Barcarolle (bär-kä-rol'). An air sung by boatmen and applied to a lyrical piece, usually in 3/4 time.

Berceuse (ber-süz). A cradle song; hence an instrumental piece in that spirit.

Bolero (bō-lä'-rō). A lively Spanish dance in 3/4 time.

Bravura (brä-voo'-rä). Dexterity, dash, brilliancy.

ä ale, ä add, ä arm, ē eve, ē end, ē fete, ī ice, ī ill, ō old, o odd, oo moon, ū lute, ù but, ü Fr. sound, ñ Fr. sound, (ng).

C

- Calan'do**, (*abbr. cal.*) Diminishing and retarding.
Cancan (kän-kän). A boisterous French dance.
Cantabile (kän-tä'-bī-lō), (*abbr. cantab.*) In a singing, vocal style.
Cantan'te. A singer; also a vocal part.
Cantata (kän-tä'-tä). A work for chorus and solo, often with orchestral accompaniment.
Capriccio (kä-prēt'-chō), or "Caprice." A whimsical instrumental piece of irregular form.
Capriccio'so. Capricious, fantastic.
Carol. A song of joy and devotion.
Cavatina (kä-vä-tē'-nä). A melody of one strain only.
Chaconne (shä-kün). A slow dance in $\frac{3}{4}$ time, probably of Spanish origin.
Chamber music. Music composed for a small auditorium, such as string quartettes, trios, etc.
Coda. "Tail." An additional ending to a composition, sometimes consisting of a few chords, or of a long passage.
Coloratura (kō-lō-rä-too'-ra). Ornaments and ornamental passages in vocal or instrumental music. Brilliant vocalization.
Con (kōn). With.
Concerto (kōn-chēr'-tō). A composition for one, or more solo instruments, with orchestral accompaniment.
Count'erpoint. The art of adding one or more melodies to a given melody.
Crescendo (krē-shēn'-dō), (*abbr. cresc.*) Increasing in loudness.
Csard'as (tsär'-däsh). A Hungarian (Magyar) dance in $\frac{3}{4}$ or $\frac{4}{4}$ time.

D

- Da capo** (dä-kä'-pō), (*abbr. D. C.*) Denoting, "go back to the beginning of piece, and repeat."
Decrescendo (dä-krē-shēn'-dō), (*abbr. decres.*) Diminishing in loudness.
Delicato (dä-lī-kä'-tō). Delicately.
Diminuendo (dē-mē-noo-ēn'-dō), (*abbr. dim. or dimin.*) Gradually diminishing in loudness.
Dolce (dōl'-ché). Sweet, soft, suave.
Dopp'io. Double; as in "doppio movimento"—(twice as fast).

E

- Elegante** (-lō-gän'-tō). Elegant, graceful.
El'egy (ēl-ä-jē). A mournful composition, or dirge.
Ensemble (än-sän-bl). Together; the whole.
Entr'acte (än-träkt). Music intended for performance between acts.
Espiran'do. Expiring, dying away.
Espression'e. Expression, feeling.
Espressi'vo, (*abbr. espr., or espress.*) Expressively.
Etude (ä'-tūd). A study; a composition.
Extravagan'za. A musical burlesque, usually spectacular.

F

- Fandan'go**. A popular Spanish dance in triple time.
Fantasie (fän-tä-zē). (1) Fantasy, caprice; a composition, free in spirit and form. (2) An improvisation.
Fermezza (fēr-mēd'-zä). Firm, decided, energetic.
Fine (fē'-nē). The end.
Folk-song. A popular song, with strongly racial characteristics, that has become a tradition.
Forte (fōr'-tō), (*abbr. f.*) Loud.

- Fortissimo** (fōr-tēs'-sī-mō), (*abbr. ff.*) Very loud.
Forzando, (fōr-tsän'-dō), (*abbr. fz.*), (marked $\vee > \wedge$) Forced, sharply emphasized.
Frasedando (frä-zē-gän'-dō). Phrasing strongly marked.
Fugue (fūg). A strict form of composition in which the theme called "subject" is announced by one voice, and then imitated by other voices.
Fuoco (foo-ō'-kō). Fire, energy, passion.
Fuoco'so. Fiery.

G

- Gavotte** (gä-vot'). An old French dance in $\frac{3}{4}$ time.
Giocoso (jō-kō'-sō). Jocosely, playfully.
Giubbilloso (joo-bil-lō'-sō). Jubilant.
Gondoliera (gon-dōl-yä'-rā). Song sung and composed by Venetian gondoliers, or music in that style.
Grandio'so. Grand, pompous, majestic.
Grave (grä'-ve). Slow, ponderous, (grave).
Grazia (gräts'-yä). Grace, elegance.

H

- Habanera** (ä-bä-nä'-rā). A dance of Spanish origin in $\frac{3}{4}$ time, popular in Havana.
Horn'pipe. A vivacious old English dance in $\frac{3}{4}$ or $\frac{4}{4}$ time.

I

- Il** (ēl). The.
Impressario (im-prē-sä'-rī-ō). A manager of an opera or concert company.
Im'provisation. An extemporaneous musical performance.
In'terlude. (1) A piece, usually short, played between acts, movements, stanza, or portions of a service. (2) A short operetta.
Intermezzo (in-tēr-mēd'-zō). A short piece, or movement, connecting the main parts of any extended musical work. An interlude.

J

- Jig**. A light, brisk dance, in $\frac{3}{4}$ or $\frac{1}{2}$ time.
Jubiloso (yoo-bī-lō'-sō). Jubilant.

K

- Kapellmeister** (kä-pēl'-mis-ter). A musical conductor; a chapel-master.
Klavier (or *clavier*) (klä-fēr). A keyboard, or keyboard instrument. Name given to the piano.

L

- La** (Lä). The.
Largamente (lär-gä-mēn'tō). Broadly, nobly.
Largando (lär-gän'-dō). Gradually broadening.
Larghetto (lär-gēt'-tō). Not quite so slow as "Largo."
Largo (lär'-gō). Slow, noble, broad; usually taken slower than "Lento."
Legato (lē-gä'-tō), (*abbr. leg.*) In a smooth, connected manner.
Leggiero (lēd-jä'-rō), (*abbr. legg.*) Lightly.
Lentando (lēn-tän'-dō). Retarding.
Lento. Slow, usually considered between Andante and Largo.
L. H., *abbr.* for "left hand."
Libret'to. The text of an opera, oratorio, etc.
Lied (Lēt). A song.

M

- Ma** (mä). But.
Maesta (mä-äs'-tä). Majestic, dignified.
Maestoso (mä-äs-tō'-sō), (*abbr. maestro.*) Majestically nobly.

ä ale, ä add, ä arm, ē eve, ē end, ē fete, ī ice, ī ill, ō old, ō odd, oo moon, ū lute, ù but, ũ Fr. sound, ñ Fr. sound, (ng).

Marcato (mär-cä'-tō). Marked, accented.
Marcia (mär'-chä). A march.
Marziale (mär-tsi-ä'-lë). In martial style.
Mass. That portion of the Catholic and Protestant church service during which the consecration of the host takes place.
Me'no (mä'-nō). Less; not so fast.
Me'no mosso. Less speed.
Mezzo (mëd'-zō). Medium; half.
Mezzo-forte, (*abbr.* mf.) Moderately loud.
Minuet (mīn-ū-ët'). A stately, deliberate dance in $\frac{3}{4}$ time, originating in the 17th century.
Misterioso (mīs-tā-rī-ō'-sō). Mysteriously.
Moderato (mō-dë-rä'-tō). Moderate in time.
Molto (mōl'-tō). Much; very.
Morceau (mōr'-sō). A "piece"; a short composition.
More'no. Dying away; becoming fainter.
Moto (mōtō). Motion.
Music-drama. An opera (particularly of the Wagnerian school) in which the text and the action determine the music, and are not interrupted by set arias, duets, etc.

N

Nocturne (nök'-türn). Originally a serenade. Now, used to indicate an instrumental piece of dreamy, night-like mood.
Non (nōn). Not, no.

O

Opus (ō'-poos), (*abbr.* Op.) A work; a composition.
Orato'rio. A sacred work constructed like an opera, but performed without action, costume or scenery.
O'verture. An elaborate instrumental prelude to an opera, oratorio, or play; sometimes an independent composition.

P

Papillons (päp-ë-yōn). "Butterflies"; hence a frail, flitting composition.
Parlando (pä-r-län'-dō). "Speaking." In a recitative manner.
Passion or Passion-music. A dramatic or musical setting of the "Passion" (suffering) of Christ.
Passionato (päs-sī-ōn-ä'-tō). Passionately.
Pas'toral. An opera, cantata, song, or instrumental composition, the subject of which is of a rustic nature.
Perden'do. Dying away, both in speed and power.
Pesante (pä-sän'-të). Heavily, impressively.
Piano (pi-ä'-nō), (*abbr.* p.) Soft, softly.
Pianis'simo, (*abbr.* pp.) Very soft.
Piu (pi-ō-ō'). More.
Pizzicato (pid-zī-kä'-tō), (*abbr.* pizz.) "Pinched." Indicating strings are to be plucked with the fingers.
Poco (pō'-kō). A little; rather; "poco a poco": little by little.
Polonaise (pōl-ō-nëz'). A Polish dance in moderate $\frac{3}{4}$ time.
Polyphon'ic. Term used of compositions, in which more than one theme at a time is given individuality; compositions of many parts.
Portamen'to. A smooth gliding from one tone to another, without any perceptible gradations between, making one continuous sound; such an effect is produced by sliding the finger across a string on the violin while bowing it. A singer may be said to have a "portamento."
Pot-pourri (pō-poor'-rë). A musical medley.
Prelude (prä'-lūd). An introductory composition, section, or phrase; of brief length.

Precipitando (prä-chë-pi-tän'-do). Precipitately.
Presto (präs'-to). Fast; faster than allegro.
Prestis'simo. The fastest rate of speed expressed in music.
Prima donna (prä'-mä dō'-nä). "The leading lady," or chief soprano in opera.

R

Rallentan'do, (*abbr.* rall.) With gradually reduced speed.
Rapido (rä'-pë-dō). Rapidly.
Reel. A lively dance, usually in $\frac{4}{4}$ time (sometimes $\frac{3}{4}$), chiefly popular in Scotland.
Requiem (rä-kwi'-ëm). A musical setting of the "Mass for the Dead."
R. H., *abbr.* for "right hand."
Rhap'sody. A brilliant instrumental composition of irregular form, in the style of an improvisation.
Rinforzando (rīn-för-tsän'-dō), (*abbr.* rfz.) Sudden increase in loudness; suddenly emphasised.
Ritardando (rë-tär-dän'-dō), (*abbr.* rit.) Gradually growing slower.
Romanza (rō-män'-tsä). An instrumental piece of romantic character.
Rondo (ron'-dō). A cheerful, humorous piece, the form of which is based on an old-time dance.

S

Scherzo (skër'-tsō). An instrumental piece, usually of a light, humorous character.
Semplice (sëm'-pil-chë). Simple, unaffected.
Sempre (sëmprë). Always; continually; throughout.
Serenade. "Evening music." An open-air concert under the window of the person addressed; hence a composition of that nature.
Sforzando (sför-tsän'-dō), (*abbr.* sfz.) With sudden emphasis.
Slargando (slär-gän'-dō). Enlarging, and growing slower.
Smorzando (smör-tsän'-dō), (*abbr.* smorz.) Dying away; extinguished.
Sonata (sō-nä'-tä). Originally, any instrumental piece. Later, the term was applied to instrumental pieces of 3 or 4 related movements: the symphony, the classic overture the concerto, the string quartet, and chamber music generally, are hence said to be in "Sonata-form."
Sordino (sör-dë'-nō), (*abbr.* s. or sord.) A small tone-softening device, called "mute" to set on the bridge of a violin; also such device to set in bell of a cornet, or on piano strings.
Sostenuto (sös-të-noo'-tō). Sustained; retarded; prolonged.
Sotto voce (söt'-tō vō'-chë). In an undertone.
Spiccato (spik-kä'-tō). Separated, pointed.
Staccato (stāk-ka'-tō). "Detached." In a short, crisp manner.
Strepitoso (strä-pi-tō'-sō), (*abbr.* strep.) Boisterously.
Stretto. Taken in faster tempo to enhance effect.
Suite (swët). A set or series of pieces.
Sym'phony. An extended composition in 3 or 4 movements, for orchestra, in which its full resources are usually brought into play. A sonata for orchestra.

T

Tarantella (tä-rän-töl'-lä). A dance in $\frac{3}{8}$ or $\frac{4}{8}$ time taken at a great speed.
Tempo, (*abbr.* tem. or temp.) "Time;" rate of speed.
Tremolo (trä'-mō-lō), (*abbr.* trem.) Trembling, fluttering; reiterated with great rapidity.
Tutti (toot'-ë). All; the whole.

ä ale, ä add, ä arm, ë eve, ë end, ë fete, i ice, i ill, ö old, o odd, oo moon, ü lute, ù but, ù Fr. sound, ù Fr. sound, (ng).

V

Veloce (vê-lô'-chô). Swiftly.

Vibrato (vê-brâ'-tô). On bow instruments, a wavering effect of tone, made by rapid oscillation of the finger on the string it is stopping. In singing, a tremulous effect.

Vivace (vê-vâ'-chô). Lively; faster than Allegro.
Vivo (vê'-vô). Animated.

Z

Zeffiroso (tsef-i-rô'so). Zephyr-like.

This list of musical terms, carefully selected from standard authorities, is worthy of preservation as a convenient reference when the correct pronunciation or definition of a word is in doubt.

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