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# Volume 40, Number 06 (June 1922)

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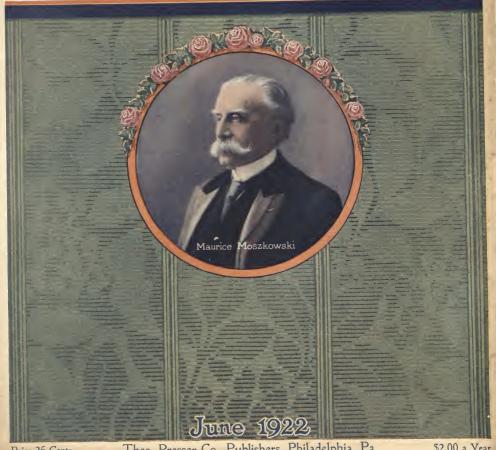
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## The World of Music

The Metropolitan Opera Company of New York has a benefit fund supported largely by the artists who give occasional concerts The fund helps chorus members, etc., who metropolitation of the control of th

Sidney Lloyd Wrightson, singer, teacher and conductor, born in London in 1898, for thirty years when the conductor, born in London in 1898, for thirty years when the conductor of the conductor

Geraldine Farrar, according to reports, is to go on the dramatic stage under the direction of David Belasco.

Paris has imposed a tax of 13 per cent. upon Cafes where musk is used as a kind of artistic stomachic. The result is that scores of musicians in the French capital are likely to be thrown out of employment.

Niklsch's successor at Leipsig is Wil-helm Furtwangler. Le Mencatrel says his place could not have been filled to better ad-

M. Vincent d'indy in Le Courrier Mus-ical says that the propagnada for French music in America is nil compared and for German or French music but that owing to an imperfect organization French com-posers are placed in an inferior position vis a via the Germans.

Channing Lefebvre, thirty years old, has won the enviable post of organist at Trinity Church, New York,—possibly America's most famous church.

Rachmaninoff, who organized a concert at Carnegie Hall for the American Relief Administration which has been giving special attention to starving Russia, reported that it cost 10,000 rubles to mail a letter from Russia to America. At the old valuta this would have been about \$5000.00. Imagine!

The days of Pattl-like audiences and The days of Pattl-like audiences and Pattl-like receipts are by no means past. Galll Carcl recently sang at the immense San Francisco auditorium to a \$18,500.00 house. In the olden days Pattl thought \$10,000.00 are del letter day, but that was before the era of steel beam construction and huge audi-torlums.

German Opera Houses, according to a report in the Musical Courier, have been forced to suspend in many cities owing to the severe economic conditions.

the server economic conditions.

The convention of the Pennsylvania State Federation of Muricul Clubs was held in Plantin Clubs and the Convention of the President Conven

of the best known of the English music critics, died in London on March 10th. He wrote many excellent books on Music. Hervey was born in Paris sixty-seven years ago.

Luigi Denza, the Italian-English com-poser and teacher who died in London in January at the age of seventy-five, left an estate valued at only about \$3500,—this not-withstanding the success of his famous songs A May Morring and Funiculi-Funicula.

A may morning and remembersheem.

The Carl Flaher Music House of New York has just reached the fiftieth milestone in its long and honorable career. Heartless the trade and to the nrt was celebrated by the employees through the erection of a beautiful bronze memorial tablet to the founder, still the active president of the house.

much in America The constraint of French much in America The Theorems of French much but that owing much in America Theorems of French much but that owing the Market of the Constraint of the C

Dr. Yaughan Williams has been achieving new fame in London through the splendid security manuscripts were submitted. Let's recepting given to his "Pastoria Symphony" and his "quartet in G Minor," with the splendid security manuscripts and the "quartet in G Minor," with the splendid security manuscripts and the "quartet in G Minor," with the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the splendid security in the splendid security is splendid security in the

The Washington State Music Feachers of State Washington State Music Feachers of State Washington State Music Feachers with the State Washington State Washingto

Carl Ross, husband of Mmc, Parega-Ross, organized an opera company in company in the company was very successful for a time. Later success of the company with still exists, Rumor has it that the company will four America, the noselly the company will four America, the noselly the company to company with the company of the company of the company will company to London for a Season.

Film Opera in which the conductor is guided by a moving ribhon of music under the film is said to have been tried out with some success in Berlin. The piece was called Beyond the Stream and the composer was Ferdinand Hummel.

Gabriel Groviez, a new French composer s winning high prises for his opera Coenr le Rubis recently produced at Nice.

A Requient of the Young Artists Who Sacrificed Their Lives in the War has re-cently heen given in London. The composer is none less than Frederick Delius and it is said to be one of the finest works produced by the English master.

Ernest Dohnanyi, the eminent Hungarian composer pinnist has just attained great success with a new open "The Volvodes Tower," produced recently in Budapest.

The Music Week idea which unnus-tionably gives great in priors to multe is the state of the state and the state held it at the same time this year during the first week in May. Philadelphis was particularly ac-tive—the activities being under the direction of the newly organized Music Lesque.

next year.

Lee, Weiner, Hungarian common the Studies of the Studi

Haus Sitt, violinist, composer and con-ductor, died in Leipsie in March. He was born in Prague, in 1850. At one time he was teacher of violin at the Leipsic Con-

When is a band a band? Usually any seasably of instruments over these cut the seasably of instruments over these cut the control of the cut of

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The Society for the Publication of American Music has issued two works this year. The Sirist is a Quarter for Strings of its B sistor by Henry Holden Huss. This succept provides the funds for the publication of the light of this group.

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Dr. Patton has to say of Staleness:

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

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

## Roller Coaster Methods

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

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

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

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

## A Real Musical Altruist

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

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

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

## A Call to the Past and to the Future

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

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

It often seems to us that writers of the present generation might find in the work of their predecessors much that deserves to be emulated. These men, for the most part, were pioneers, by European precedent. They challenged every new idea and fought it out in their own minds before they adopted it. They had an original, self-made way of expressing themselves. They were alert and inquisitive and fertile. Many of the present generation of American music workers are pygmics beside them. These well meaning young folks can only be described at times by the slang expression as "also rans." They merely follow after some great mind of the past without attempting to do original research work. When they do attempt it they become mired in the swamps of a questionable psychological hinterland.

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

## Americans in the Lead

If we were to listen to pessimists, we would learn that this is no longer the America of Americans, that foreign-born men and women are overwhelming the good old American stock, and that with them our ideals are tottering.

Brace up! Listen to what the popular reports call the "real facts." In the last "Who's Who," published by A. N. Marquis and Company (the American biographical dictionary into which no one can buy himself with anything but unusual accomplishment), there are over 23,000 names. Less than ten per cent. of these outstanding Americans are of foreign birth. In looking over the list, one is amazed to note the predominance of Anglo Saxon names and names of indisputable connection with those emigrants who came to America long before the

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

## Dippel's New Opera Idea

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

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

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

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

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

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

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

## How Good Are Your Ears

Do you realize that the sense of hearing, under normal eonditions, is capable of being developed remarkably by prac-

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

Our hearing can be disciplined in three ways:

Hearing for Pitch. Hearing for Intensity.

Hearing for Quality.

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

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

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

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

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

## Bolstering the Violin Industry

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

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

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

"Marconi, whose ancestry was part Italian and part Irish, realized the possibilities of this slight thread and from it developed the wonderful invention which has amazed the world. To him unquestionably belongs the the credit for the invention.

His first public experiments which took place about 1890, on Salisbury Plain in England, attracted wide

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

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

## Two Branches of Development

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



## Radio Music for Everybody

"There's Music in the Ether"

An Authoritative Interview Upon Wireless Music Expressly Secured for The Etude with

J. ANDREW WHITE

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

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

amplify the faint sounds in the receiver. "Present day radiophone broadcasting, it may well be said, owes its existence to the development of the vacuum tube. Later it was found that these tubes with some modification of design, were suitable for transmission of voice and music and were hailed as the greatly

desired substitute for the unreliable burning arc which had been used experimentally with indifferent results.

## A Radio Music Box

"The Radiophone was known only experimentally in 1914-1915, yet at that time David Sarnoff, general manager of the Radio Corporation of America made a report to the company in which he outlined in full commercial detail just such a system of broadcasting as now exists, giving cost, production of a 'Radio Music Box' and the scheme of management. This is remarkable in more ways than one when one realizes the innumerable complications which have since been overcome.

"In 1915 Dr. Goldsmith of the College of the City of New York, announced that he had established wireless telephonic communication overland for a short distance. Then the American Telegraph and Telephone Co. sent speech across the Atlantic and to Hawaii. Regular broadcasting of programmes was instituted by the Westinghouse Co. only sixteen months ago. You see a very great many things have contributed to make radio telephony what it is to-day. It is the result of the work of a great many minds and strong organizations all working eagerly toward one end. Great improvements are to be expected in the future.

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

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

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

"For this reason it is also likely to benefit rather than injure the phonograph. The two processes of musical communication are very different and each has an entirely distinct field of its own. People will want permanent records of singers so that they can hear them when they want them. They will

sensitiveness of the vacuum tube, cooperated so as to also want permanent records of great musical masterpieces as well as dance music, which may be played whenever desired. The Radio, on the other hand, will bring to them much in addition to this-somehow, it projects the personality of the artist in a very realistic manner but in no case does it give a permanent record. Therefore it is always a novelty-always new. More than this, it will give the worth while artist of little reputation a chance to be heard. The audiences, thousands and thousands in number, sitting home in slippered feet around the fireside listening to the new singer has no idea of her reputation or her appearance. That is all left to the imagination. What they hear is sound and sound only. Thus they judge purely by sound. The big singer with a big reputation who can make good over the radio, stands on exactly the same ground as the lesser known singer who can also make good. Many new reputations will be made by the radio and the musical public will be increased

#### Tremendous Interest

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

that is invaluable to those who appear regularly in con- Soprano Voice. 'Cello. cert hall or on the operatic stage.

#### What Kind of an Instrument Shall I Buy?

"In answering the question,-'What kind of an instrument shall I buy?' the reply can only be general. Instruments are being placed upon the market which will sell for \$18.00 but they are limited in scope. It would be unsafe to purchase one for less than this amount. The \$18,00 instrument will have what is known as a crystal detector. This is made out of the crystals of galena (sulphide of lead). It has no vacuum tube to multiply the sounds and it must be used with a head receiver like the telephone. That is, it cannot be heard in a room through a loud speaker or horn,

"For the amount of \$50.00 one should be able to secure an apparatus with a vacuum tube detector and for \$100 one with a storage battery and two stages of amplification. For \$150,00 one should be able to purchase as good an apparatus as can be secured at this time without going into the elaborations which are of interest largely to the scientist or to the decorator. For instance, machines are pictured showing elaborate period designs of cabinet work such as one sees in the best talking machines. Of course these things run into money. Already, different firms have announced combinations of phonographs and radio receivers in the same cabinet.

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

"The radio waves thus go in all directions through everything but not with equal facility. For instance, the waves seem to travel farther over water and they seem to travel farther at night. Drop a pebble in the water and note how the circles of waves spread out. That is just what happens when a message is sent over the radio. The waves of ether, however, are infinitely longer. The distance from the top of one wave to the top of another wave is known as a 'wave length.' In radiophone broadcasting the wave lengths generally used run from 360 meters to 1450 meters, more or less.

#### Sympathetic Vibrations

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

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

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

Violin. Saxanhone. Xylaphone,

Organ Contralto. "However, the tuning has a great deal to do with it,

as it is like focusing an opera glass to get the best vision. The best results to my mind still come from

the head phone. There is as yet no superlative loud-

speaker. On my own set at home, I use an old fashioned

phonograph horn clipped to the ear piece of a head-

is no blast as there is with inferior phonographs and poor

An Alluring Future

and in the artistic phases of this new field, the future is

an entrancing prospect. The prognostications of

Edward Bellamy, which almost to the letter foretold

the present wireless telephony, are but an indication of

what may come. To my mind it will be perfectly possi-

ble at some future time to tune one's apparatus to vari-

ous wave lengths so that one may have the choice of

several different forms of entertainment, opera, concerts,

"While much has been accomplished in the scientific

"One unusual feature of the radiophone is that there

phone and find it quite effective.

records. Our microphones obviate that.

Raritone. Basso. Orchestra. Band.

Goldmark-Avec Suite Translated from the Italian for THE ETUDE THE celebrated composer of The Queen of Sheba, Carl

Goldmark, residing in Vienna, had a habit of often going to neighboring cities when he learned from the newspapers that some concert artist of fame had on his program one of his own compositions. On one occasion, hearing that a violinist was to per-

form a Suite of his at Innsbruck, he decided to go there, announcing his coming at a well known hotel. However, a friend of the Master's happened to be at the same hotel. who, knowing his habits and idiosyncrasies, wrote in the hotel record," Carl Goldmark with Suite."

On arrival of the omnibus, coming from the station. the staff of the hotel lined up before the main entrance to receive in a suitable manner the great man with his retinue. But the only person who got out of the omnibus was little Goldmark, carrying in his hand, rolled up, the entire representation of his Suite. Their faces fell with disappointment, but the jesting friend enjoyed himself at the success of his joke.-L'Arte Pianistica.

## A Musicale at Dickens'

Dickens as was known was very fond of music and had as many musicians as possible come to his remarkable receptions. Clara Novello one of the foremost singers of her time tells of one of these musicales. Imagine being at a musicale with Thackery, Collins, Trollope,

Disraeli and Dickens! "Dickens' receptions in Tavistock Street were models of such; not imitations of those of the aristocracy, but superior. I told him that his guests should, most of them, be ticketed, like plants in show places, as celebrities one ought to look at. There came Lord Lyndhurst, Thackeray, Wilkie Collins, Trollope, Barry Cornwell, Disraeli, Lord Carlisle, Brunel, Douglas Jerrold, Egg, Lemon, etc. One room, dedicated to music, had its quiet respected, but in other rooms one could listen to him or other fine talkers present. Being requested to contribute by singing, I told him a song was prepared in the pocket of an overcoat in the anteroom. Returning with it presently, he said in his humorous way, 'Rather peculiar, ch? for the master to be seen picking the pockets of his guestsvery detrimental to the servants' morals!' He embarrassed me by asking which of his female characters I preferred; but I promptly replied, 'Oh, the highest in rank ranks first: the marchioness, of course.' This pleased him, evidently, for upon this he took me into his sanctum, showed me several manuscripts of his works, and how he wrote, explaining his system: the chapters, in heads of matter to be developed after, in each chapter, and the story carried along. He said to me he was sure the public had never had, from the reading of his books, a tenth part of the enjoyment he had himself in the writ-



Four principal singers Mrs. C. E. Le Massena (Soprano), Marion Heim (Contraite), Philip Spooner, (Teacr), Wm. H. Henningsen (Hartione) singing C. E. Le Massenas operetia. "Paandora" under the direction of the composer at the Westinghouse "WJZ" station at Newark.

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

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

## How Kullak "Got Back"

By F. J. Crowest

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

## Helping the Careless Pupil

#### By Earl S. Hliton

If a pupil has a tendency to play his piece indifferently, he will fumble and miss many notes. Such actions in a pupil is a sure sign of hazy mindcdness, or plain careleseness

This condition of mind must be overcome, and replaced with a mind that has a purpose, before good results in his studies can be expected. It is like taking out an old slide in a stereopticon and putting in a new onc-The pupil has in his mind a "mistake picture." Let him replace it with a "correct picture."

The best way to change this mental slide, is to give the pupil an incentive. This should be in the form of some interesting association in music.

As an illustration: Take something of interest in the pupil's "play life" and compare it with the piece, or the manner in which the notes should be played, (e.g.) if the pupil is a boy, we would naturally suppose him to be interested in marbles or base ball,

Tell him that a sure and careful aim will bring him far better results than a careless one would.

By encouraging the pupil to think in the same manner towards the notes of his piece as he plays them on the keyboard, will often bring about a more purposeful state of mind in him.

"In music, as in chess playing-the Queen Melody possesses supreme power; but it is the King Har-

Robert Schumann.

## THE ETUDE Simple Facts About Harmony That Every Music Lover Should Know

By EDWIN HALL PIERCE

THE dictionary defines Harmony (in Music) as the succession of chords according to the rules of progression and modulation; the science which treats of their con-

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

The young student poring over the pages of Richter, Jadassohn, or even the most modern standard text-book on the subject, is apt to believe that the rules there given are something as immutable as those of mathematics, and that all good composers are and always have been governed by them; he feels either scandalized or puzzled when presently he finds unaccountable exceptions to them in some of the best music. If he has an independent streak in his nature, he may feel inclined to throw the rules overboard bodily, thinking that if the great composers could break them with impunity, he can get along without them altogether. This however would be a serious error in judgment; the great composers have been close students of the science of harmony, and when they broke a rule they did it intelligently, knowing just what they were about. Either they saw that the underlying principles of harmony were but imperfectly expressed by the usual wording of the rule, or, it was their desire to produce an intentionally odd effect, or to strike out in a new style. For instance, "parallel fifths" were at first a well recognized stock device for harmonization. After they fell into disfavor, and for centuries, even up to our own day, were strictly forbidden. The most advanced modern composers have only lately come to realize that there may be some good in them after all.

Much early harmony was largely a series of parallel thirds, fifths, fourths and octaves, such as the following: Thirds:

Sicilian Melody (The harmonization in simple thirds, though it undoubt-

edly was used at an early date in the rendition of certain folk-songs, did not come to be recognized in written-music until a much later date: in fact, not until after experiments had been made with parallel fifths and other devices which now appeal to us as rather crude and empty.) Octaves:



9 2 8 8 8 8 8 8 in o - per - i - bus su - is See Thomas Dunhill's song The Cloths of Heaven, for an excellent example of effective use of parallel fifths. Here are two examples of Hucbald's most ad-



(The name "Organum" probably took its rise from the fact of these first crude attempts at harmony being made

on the organ, though afterward applied to voices.) In the 13th century harmony of this sort seems to have been deemed specially fitting for the singing of the word "Alleluia," where it occurred, and the skill to harmonize it after the most approved style commanded a substantial money value. Thus we read in an ancient document The clerks who organize the Alleluia in two, three or four parts, shall receive sixpence; those who assist in the Mass shall have twopence. Here is an example of an artistically "organized" Alleluia of that



Not long after we find Guido d'Arezzo describing this same style of harmony, but proposing a further improve-ment, of which the following is a sample: (He appears to have prided himself particularly on the device of having the two voices move in contrary motion to a unison at the end, which he styles "Occursus.")

9 m 8 8 % 8 m 20 8 m 10 8 8 m 8 m Ve - ni ad do-cen-dum nos vi - am pru-den-ti - se.

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



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



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

#### Counterpoint

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

## A Practical Harmony Lesson

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

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

Next month you will find the continuation of this article by Mr. E. H. Pierce as good as the best kind of a practical harmony lesson for the beginner.

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

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

Five "orders" of counterpoint were recognized:-1. Note against note.



3. Four notes to one. ("Three notes to one" comes under the same rules.)

5. Florid counterpoint-a combination of all the other sorts, together with certain ornamental variations

## STORP PROPERTY PORT PER C.F.

In the First Order, all notes were required to be purely harmonious. In the Second Order likewise, according to Continental usage, all notes should be purely harmonious, but according to English usage, passing notes (i. e. discords approached and quitted scale-wise) might be allowed. This was probably because the English took a more rapid tempo in performance. In the Third Order, passing notes were not only allowed, but required. In Florid Counterpoint, the rules of whatever Order might be

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



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

imitation. Especially, when one voice made its entry after another voice, it made a very pleasing effect to have it imitate more or less closely that which the first voice had just sung. (Examine almost any piece by Bach, for instance.) We now realize that this imitation does not always need to be exact in order to be pleasing, but in the early days composers apparently prided themselves on their ability to carry out exact imitation to the bitter end. This strict imitation was called "Canon," and was practiced at all possible intervals, though that at the octave and at the fifth were found to be most generally feasible. Sometimes the second voice was put in slower notes than the first (Canon by augmentation); sometimes in faster notes (Canon by diminution); sometimes it entered at such a point in the measure that the accents were all reversed (Canon per arsin et thesin); sometimes two or three voices in turn imitated the first; sometimes two leading voices were imitated by two following voices, etc. etc. Composers vied with each other in the complexity and ingenuity of their Canons. A favorite sport among contrapuntists was for one to write a canon and then to send simply the "leading voice" to another, challenging him to discover the proper interval of imitation both as to time and pitch-a sort of musical chess-problem. Without doubt, much of these doings were too dryly intellectual to be of any real artistic worth, yet we ought not pronounce them mere pedantic folly, for they gave musicians a tremendous insight into certain possibilities of musical structure, which future ages were to develop into real creations of beauty.

The crowning development of Counterpoint and Canon was the "Fugue"-an art-form based on Canon at the fifth and the octave (though with certain peculiar modifications into which we cannot here enter), and the last and greatest writer of fugues was Johann Sebastian Bach, (N. B. We say "last," although countless fugues -and some good ones-have been written since his day, because he seems to have been the last with whom the Fugue was the natural and obvious means of artistic self-expression).

## Capture the Child's Musical Interest Early

By Isadore Freed

THE average child gets most of its knowledge during the first six or seven years of its life. It is during this period that its interest for music should be stimulated. Children are always interested in things that they see and hear because it is through these two senses, mostly, that they form their connection with the world about them. The wise parent should take advantage of their natural curiosity and use it as a means for molding their future likes and dislikes.

How many parents are there who were not thrilled when their little child first showed its interest in the playing of the piano or the phonograph? Almost every parent remembers such an occurrence in the life of the young one. That action on the part of the child was its natural reaction to the world of sound. The parents should begin to educate the youngster musically from that moment. They should provide only good records for their machine and should play them frequently. The child should be encouraged to listen to good music and to sing. (The latter is an easy matter when there are other children in the family.) Singing is an absolute sign of the birth of musical feeling in the child. It should be encouraged to play dancing games in order to stimulate its rhythmic sense. All these things the average child does with great pleasure.

The benefits derived from such training, which should always be hidden under the guise of games, is of such importance that it means everything in the future musical development of the little one. A child taught to love music, by constant association with it, will learn more rapidly and with greater desire than one who is forced into studying a thing that it knows and cares nothing

Gaul and Goth

THE last great Teuto-Latin musical war was a one handed fight upon the part of Richard Wagner,-until Guiseppe Verdi, in his last period, commenced to produce masterpieces which ever since have been the glory of Italian musical art. This war was not confined to any city, but was world-wide. Fortunately, time and good sense have led the musical public to realize that there is beauty in all schools and the old Italian coloratura florid school cannot be compared with the modern German any more than one can compare the beauty of the bird of paradise with the eagle.

## Character in Sound

By Herbert Antcliffe

VERY few people recognise how great and subtle a variety of character is to be found in the realm of sound. Perhaps the commonest example is that of the recognition of footsteps. Nearly everybody recognizes certain footsteps, if only when heard at certain places or in certain conditions; and most people recognise the different types of tread which most obviously betray character.

Is it because we know intimately the characters of our friends that we recognise their footsteps? For that by which we recognise them is the subtle variation of these more obvious personal peculiarities. In music, too, most people recognize the fact of character. Otherwise, a large proportion of the effect of music would be lost. We recognise the raucous or whining tonc which conveys obvious humour, the firm virile tone of virtue or patriotism and the sweetness or pathos of other kinds of tone.

In single sounds, broad general characteristics are more easily recognised and more clearly expressed, because a single sound usually represents only a single fact or a single emotion. With more complex sounds, subtler characteristics become evident; and where the individual sounds which make up the complex one are under greater control it is possible to express in greater detail the character desired to be described or the emotion he uttered.

Much the same thing obtains in uncontrolled sounds. To the unaccustomed and untrained ear, doubtless the roar and rumble of each great city as heard from a little distance is much the same. Not so with those who are accustomed to notice the character of such sounds. Every city has its own peculiar characteristic tone, made up of the many individual sounds of its traffic, its street cries, its trade, and even the conversation of its people. Some could recognise almost instantly the general noise of certain great cities, if it were possible to bring them within hearing of such noise without their previous knowledge. London, with the orderly roll of its traffic and the comparative quiet and sullen speech of its people, produces a continuous roar quite different from the

fracas of Paris with the clatter of its ill-regulated traffic and the shrill-toned and obvious expressiveness of the

conversation and street crics. Even manufacturing towns in which similar industries are carried on have each a different characteristic sound Not only does Manchester produce a different sound from Newcastle, but Solingen and Sheffield, Pittsburg and Birmingham, Roubaix and Bradford, Chicago and Glasgow, are each possible to distinguish from the other and this character is continuous through all the variations of trade. It is created not only by what is actually done in the place, but also by the natural and artificial surroundings, by its geographical position and the manner of its architecture, from the meanest of its slums to the residential and commercial palaces of the rich.

Animals recognise the characteristics of different sounds very readily, though in a limited degree. Unless a sound affects them directly, by soothing or disturbing the nerves, or by informing them of danger or safety. of causes of joy or fear, they will pass it without notice. Yet they recognise the footsteps of a friend, and often distinguish between the tread of an honest and a dishonest man, between a fearful and a fearless step. That a dog howls or whines for certain kinds of music and not for others is a sign of this recognition. Some even recognise the difference not only in the timbre or the quality of the actual sound, but even in the character and style of the music itself. Few, however, can distinguish in this way; and with those which can it is usually a matter of training rather than of natural gifts. Sound character rather than musical character is recognised by animals, for they do not recognize rhythm, which is an

mortant contributor to character in music. What it is that constitutes character in music it is difficult to say; though for much of it there is a scientific explanation. Not for all of it, however. It depends largely upon the circumstances under which the music is produced and of the persons who produce or hear it. Roughly, it may be said to consist of characteristic sound

## The Legend of "The Moonlight Sonata"

By Varnum Tefft

the "Moonlight," was written towards the latter part of Beethoven's life, after his powers had reached their height, and together with the "Pathetique," and one or two others, marks the highest point in the piano literature of the classic school. There is an old story told in connection with the writing of this Sonata. Although it has been discredited by many, it has crept into the tradition of the Sonata, and makes very interesting reading.

It is related that late one evening, Beethoven and a friend were walking through the streets of Bonn, and, in passing through one of the poorer quarters, were surprised to hear music, well played, coming from one of the houses. Beethoven, with his usual impulsiveness, crossed the street, pushed open the door, and entered unannounced. The room was poor, and lit by one feeble candle. A young man was working at a cobbler's bench in a corner. A young lady, still almost a child, was seated at an old square piano. Both sprang up in amazement at the intrusion, but their surprise was no greater than Reethoven's, and his friend's, upon discovering that the girl was blind. Beethoven, somewhat confused, hastened to apologize, and explained that he had been so struck with the quality of the young woman's playing, that he had hastened to find out who was playing at that time of night and in this quarter of the city. He then asked the girl where she had learned to play, and she informed him that they had at one time lived next door to a lady who studied music, and who spent a great deal of time practicing the works of the great Master, Beethoven. She had learned to play many of the Master's pieces just from hearing the lady practice. The brother then interfered to inquire who they were, that they should notice his poor sister's playing. Listen! said Beethoven, and going to the piano he played the opening bars of his Sonata in F. Tears rushed to the girl's eyes as she recognized the music, and then in a trembling voice, asked him if he could be the great Master him-

THE Beethoven Sonata, that has come to be known as self. "Yes," he said, "I will play for you." After a few moments, whilst playing one of his older compositions, the candle flickered, and went out. The interruption seemed to break the train of his memory. He arose and went to the window, and throwing it open, let in a flood of moonlight. After musing a few moments, he turned around and said, "I will improvise a sonata to the mocalight." Then followed the wonderful composition that we all know so well.

However, to introduce cold and disagreeable fact into this rather poetic account, that which he improvised that night in the moonlight, while it probably contained many of the themes that we now hear in the sonata, yet to us who know Beethoven's method of writing and his habit of rewriting, revising and polishing over and over again his manuscripts, it is also probable that the improvision bore little resemblance to the finished work. The first movement of the "Moonlight" Sonata is slow, stately and sombre, like a beautiful and formal garden lying still and expectant in the dark of the evening. Then comes quietly stealing through the sombre background of the accompaniment, a sad and infinitely lovely melody, permeating the whole movement, until the full meaning of its eeric and mystic beauty is revealed; even as the rising moon gradually bathes our darkening garden in silvery splendor. After a breathless pause, the second movement begins, and our garden is suddenly filled with dancing sprites, ethereal and delicate, as we know that sprites must be, but moving with an abandonment of rhythm that carries the spirit away in a whirl of delight-A sudden break, another hush of suspense, and the third movement begins: like a gust of wind that lashes the trees and sends the sprites scurrying, the notes falling in a rushing, whirling torrent. Clouds race across the sky, but every now and then through the breaks the moon is seen riding majestically, flooding the tortured garden with calm and serene melodies of light.

Making THE ETUDE spirit contagious is one of the secrets of our success. We are certain that you will want to tell many others how interesting you have found this issue-

## Reminiscences of a Famous Prima Donna

By MME, LUISA TETRAZZINI

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that of the prima donna that it is often difficult to realize how so much interest and romance can be crowded within a few pages. Mme. Tetrazzini gives the impression in her remarkably interesting autobiography that she is just picking out a few of the most unusual events. Although the book is over three hundred pages in length there are no dull moments. The chapters dealing with her experiences in South America are vested with singular modesty and feminine charm.

THE ETUDE

It is difficult to realize that below the equator on this continent this Queen of Song was treated with real regal homage before she became known here. When Mme Tetrazzini left Buenos Aires for a tour among the smaller cities of the Argentine Republic, she was met at the stations by throngs of people headed by the mayor; velvet carpets covered the path to her carriage and church bells were rung. Queen Victoria never had a greater ovation.

In some sections there were insufficient auditoriums and halls were built at a few weeks notice for the diva. One incident leads to what is probably the most unusual concert ever given. Tetrazzini was approached by a local notable who said:

"'Signorina, we have here a cemetery without an enclosure. This is not good for the township or for our dead, for there is nothing to keep the wild animals out. Consequently the hyenas prowl among the graves and root up the bodies of our dead. Such a terrible state of things should not be, should it, signorina?"

"Still slightly mystified, I agreed with them. 'Now, we wish to ask you to sing for us, and so to raise the money to build a wall around our dead to keep them inviolate.' I am afraid in those early days I was almost tempted to laugh at the unusual nature of the request. I had already sung for many quaint and novel objects, but not before, or since, have I ever been asked to use my voice as a means of preventing hyenas from desecrating the dead. Nevertheless, I recognized the worthy nature of the object and asked if there were a theatre in town in which I could sing.

#### Yankee Hustle in the Argentine

"'No,' they sorrowfully admitted. 'We have here only

a fine large piazza' (an open square), "'But I can't sing in a piazza,' I objected. Then someone made an offer.

"'If you will promise to sing we will have a theatre built ready for you to sing in within five days, and we will guarantee that it will be packed to the doors as

"The proposition seemed impossible, but the speaker was in dead earnest, and I consented. I did not then believe that a theatre could be run up in the time mentioned. But it was! The Yankee hustle for which the United States is famous is not confined to the northern part of the continent. There is a good deal of it among the Latins of Argentina. Nevertheless, the man who actually made himself responsible for the work was a Bostonian! He owned the largest sawmill in the placethere were sawmills everywhere—and gave all the timber, all the nails, and most of the push.

"On the fifth day everything was ready for my concert, All the seats had been sold out for days, and since the building had cost nothing, provided I appeared and the people had no occasion to demand their money back, the funds necessary for the new cemetery wall were well se-

"As for the performance, it was a very sombre affair. To mark the serious object of the evening, everyone present was dressed in deep black; all the members of my company, the instrumentalists, and I too, were all in mourning garb.

"We certainly were a dismally apparelled assembly. I sang Gounod's Ave Maria and Pinsuti's Libro Sacro, and then for a novelty my small company and the little orchestra which had come out from Tucuman gave Lucia di Lammermoor. Despite the solemn appearance of the auditors and company, we were loudly applauded for our efforts. The expenses of the company and the orchestra I paid out of my own pocket, so that the total takings-5,000 Argentine dollars-were all profit, and were handed over to the cemetery wall fund."

Tetrazzini, details in a very "chatty" manner her experiences in touring North America. After a long background of Latin American successes she finally appeared

not until some time later, however, that Oscar Hammerstein brought her to New York as a kind of trump card to play against Caruso at the Metropolitan. Thereafter followed a series of experiences in opera and in concert which kept the noted singer in pretty close touch with the police authorities. Only by reading such a book does one realize what a "mark" a prominent singer becomes for swindlers and blackmailers. At one time Tetrazzini kept two detectives constantly in her employ to travel with her. The ingenuity of the imposters was most extraordinary. Once she received a box filled with what appeared to be diamonds. There was no name attached.

Shortly after she received a letter asking whether she wanted to buy the diamonds, and on sending them back received notice that she had returned paste diamonds instead of the originals. The owner claimed \$3,000.00. The detective ferreted the matter out and found that the "owner" was a milkman bent upon "getting rich quickly." He was glad to escape a jail sentence.

How Tetrazzini helped a young singer in Venice makes a very interesting story. The young woman had failed to please the audience and had been a victim of the booing and hissing which had driven her from the stage at a previous performance. She appealed to Tetrazzini. They concocted a story that Tetrazzini should represent



herself as a Russian whose family objected to her going on the stage and thus she could stand in the wings and sing the music without revealing her identity to the audience or to the management, while the young singer who was ill and needed the money badly should pretend to sing on the stage. There were to be three performances and at each performance the audience "went wild" over the voice of the unknown Russian. Finally on the third night the applause was so great that Tetrazzini was forced to go to the front and raise her veil so that the audience could see her. Although she was well known in Italy at that time no one in the audience suspected her

#### Practical Advice to Singers

Mme Tetrazzini concludes her autobiography with some very useful advice to singers from which we quote in

"What of the future of coloratura music, the music of runs and trills and melody, through which I have become known to the world? This music is no longer being at once relaxes the lips, allowing them free play for the written, singers no longer study it-yet people crowd to words which they and the tongue must form. It also

THE life of the average musician is so different from in San Francisco and made an immediate success. It was hear it. We are told that it is of the past, that it is dying or dead. The critics and the people that go to opera talk of the modern music of France, Germany and Italy. But I do not believe this older style of music will die. No, it cannot die. For is it not natural music, the music of the birds?

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"And do the admirers of the very modern music really know how great is this old Italian music? It is not a matter of the frills and trills-these things are easy to write, and they do not make music; they are but the froth on the champagne. It takes a great master to write this music, though it seems so simple in comparison with the modern operatic compositions. The composers of this old school-Donizetti and Rossini, for instance-wrote especially for the voice as for an instrument; but Richard Strauss certainly did not write for the voice. The day will come, however, when there will be born another Donizetti. Then coloratura music will take a new lease of life. It may be that one or two great coloratura singers may first arise so as to inspire the new Donizetti, Yet he will come, and the world will assuredly welcome

"Today the young students of singing whose voices seem to come in the coloratura class try to turn them into some other. Unfortunately, the majority of such voices are very small in compass, and do not therefore promise a great career. Perhaps that is another reason why there are now practically no students of this style of singing. It is true that the vocal art must be perfect for such music. What I mean is that the defects of a coloratura are more readily apparent; they are not covered, as in the modern opera, with the sound of the orchestra. To one who has mastered high soprano technique, other music is not difficult. Coloratura practice is a kind of gymnastic exercise which keeps the voice flexible and in perfect working condition.

## The Choicest Gift of the Gods

"Some people will say that it takes years of study to become a great coloratura artist. Possibly with some, but with others it may not be necessary. A voice may be born just right or it may be developed just right. In any case, to have a perfect coloratura voice is to possess the choicest gift of the gods. Therefore, if it means arduous effort, the achievement is always worth while.

"One objection now made to coloratura music is that it is not dramatic, that it is artificial, that the world now demands in its opera the thing that is like life. I cannot deny that such music is not dramatic in its character. One might say, perhaps, that it has light, but no shadow Yet the melody that reaches the heart can exist in the same opera with dramatic music. Indeed, this is the case in the early Verdi operas. Perhaps the coloratura music of the future will be differently combined and used. I am no prophet-indeed, can anyone foresee in these matters? But I will say that this music will return to popularity as surely as springtime and its chorus of singing-birds must follow every melancholy winter.

'Many of my correspondents write to ask me to give them some hints as to how to become a famous singer. One day I may write a book on this subject. In this "My Life of Song" I have no space to give more than a few hints. I counsel every singer to lose herself in her part, as I invariably do when singing. I am the joyous girl in a pretty garden in far-away Italy; I am a daughter of Greece, wandering, pensive, in the shade of a noble temple; or I am the wild-hearted French maiden sorrowing for my ungrateful lover. Whatever rôle I am singing, I actually become that person. Even then one must temper feeling with reason. Sometimes, when the dramatic situation demands sadness, I forget myself to such an extent that sobs choke my throat, tears fill my eyes, and my voice breaks. The singer must never let herself go so far. When this happens I have to take hold of myself suddenly. 'No, Tetrazzini,' I say; 'what are you doing?' Then my voice clears, and I am the character again, but the character under the control of Tetrazzini.

"In studying a new rôle I am in the habit of practising in front of a mirror in order to get an idea of the effect of a facial expression and to see that it does not take away from the correct position of the mouth,

"When singing, always smile slightly. This little smile

gives the singer a slight sensation of uplift necessary for singing. It is impossible to sing well when mentally depressed or even physically indisposed. Unless one has complete control over the entire vocal apparatus, and unless one can assume a smile one does not feel, the voice will lack some of its resonant quality, particularly in the upper notes. Be careful not to stimulate too broad a smile. Too wide a smile often accompanies what is called "the white voice." This is a voice production where a head resonance alone is employed, without sufficient of the appoggio or enough of the mouth resonance to give the tone a vital quality. This "white voice" should be thoroughly understood, and is one of the many shades of tone a singer can use at times, just as the im pressionist uses various unusual colors to produce certain atmospheric effects. For instance, in the mad scene in Lucia, the use of the "white voice" suggests the babbling of the mad woman, as the same voice in the last act of Traviata or in the last act of La Bohème suggests utter physical exhaustion and the approach of death. An entire voice production on this colorless line, however, would always lack the brilliancy and the vitality which inspires enthusiasm. One of the compensations of the "white voice" singer is the fact that she usually possesses a perfeet diction.

"The singer's expression must concern itself chiefly with the play of emotion around the eyes, eyebrows and forehead. The average person has no idea how much expression can be conveyed by the eyebrows and eyelids. A complete emotional scale can be symbolized thereby. A very drooping eyebrow is expressive of fatigue, either physical or mental. This lowered eyebrow is the aspect we see about us most of the time, particularly on people past their first youth. As it shows a lack of interest, it is not a favorite expression of actors, and is only employed where the rôle makes it necessary. Increasing anxiety is depicted by slanting the eyebrows obliquely in a downward line toward the nose. Concentrated attention draws the eyebrows together over the bridge of the nose, while furtiveness widens the space again without elevating the eyebrows. In the eyebrows alone you can depict mockery, every stage of anxiety or pain, astonishment, ecstacy, terror, suffering, fury and admiration, besides all the subtle tones between. That is one "eason why it is necessary to practise before the mirror-to see that the correct facial expression is present, that the face is not contorted by lines of suffering or by lines of mirth.

The Important Question of Dress "Another thing the young singer must not forget in making her initial bow before the public is the question of dress. When singing on the platform or stage, dress as well as you can. Whenever you face the public, have at least the assurance that you are looking your very best; that your gowns hang well, fit perfectly, and are of a becoming color. It is not necessary that they should be gorgeous or expensive, but let them always be suitable; and for big cities let them be just as sumptuous as you can afford. At morning concerts in New York, velvets and hand-painted chiffons are considered good form, while in the afternoon handsome silk or satin frocks of a very light color are worn, with hats. If the singer chooses to wear a hat, let her be sure that its shape will not interfere with her voice. A very large hat, for instance, with a wide brim that comes down over the face, acts as a sort of blanket to the voice, eating up sound and detracting from the beauty of tone which should go forth into the audience. It is also likely to screen the singer's features too much and hide her from view of those sitting in the balconies and galleries.

"One word on the subject of corsets. There is no reason in the world why a singer should not wear corsets, and if singers have a tendency to grow stout, a corset is usually a necessity. A singer's corset should be well fitted around the hips and should be extremely loose over the diaphragm. If made in this way it will not interfere in the slightest degree with the breathing.

"Though every singer must take care of her health, she need not necessarily wrap herself in cotton-wool and lead a sequestered existence. At the same time, one cannot retain a position of eminence in the domain of song and also indulge in social dissipations. Society must be cut out of the life of the great singer, for the demands made by it on time and vitality can only be given at a sacrifice

"The care of the health is an individual matter; what agrees well with one might cause trouble to others. I eat the plainest food always, and naturally, being Italian, I prefer the foods of my native land. But simple French or German cooking agrees with me quite as well; and I allow the tempting pastry, the rich and over-spiced patty, to pass by untouched, consoling myself with fruit and fresh vegetables.

## Indicating Mistakes

By Clement Antrobus Harris

As often as not, when a teacher indicates that a mistake has been made, the pupil alters something that is quite correct, the result being confusion and waste of More often than not, the fault is the teacher's. For very frequently he indicates that something is wrong without giving even a hint as to what it is. Quite possibly the pupil does not know whether the error is a wrong note, wrong time, or faulty expression; and even if the character of the mistake is recognized the pupil, if of a nervous disposition, will probably alter the hand which has made no mistake! A great deal of time and mutual irritation would be saved if teachers would make a habit of first mentioning the hand and then particularising the mistake, thus, "Left-hand, wrong note, E instead of F." All teaching should be directed to development of the alike.

power and habit of self-criticism. Sometimes it is better not to tell the pupil what the error has been, but to say "you have made a mistake, do you know what it to say you have made it until the end of the piece and then say "what, in your own opinion, was the worst parof that rendering?" The result to the teacher who has not previously made the experiment will be to reveal the very wide difference in the perceptive faculty of his pupils. Some know very well what the value of their own performance has been; others will make the most excruciating mistakes and be quite unconscious of them. Obviously the same treatment will not do for both, One of the commonest faults in teaching is to treat all pupils

## A Silent Music Lesson

By Dora T. Nye

WHEN I told my pupils that the next week they would have a "Silent Music Lesson," surprise and wonderment was on each face. Several said: "I do not see how that can be possible." I explained,—they were to play their scales, arpeggios, studies and pieces, but ere not to speak once during the lesson-period.

As I have private pupils, instead of class-work, I told them I would keep a record that week of how many forgot and talked, also of how many times their teacher spoke. Then I said: "You will have to study more carefully each point and think much. For instance, in your scales be sure to swing the thumh under when the second finger plays; and think of six things that go to make a well-played scale. In your pieces be sure to know the meaning of the definitions; watch for changes of time, the shading and so on; for I shall not tell you

We all looked forward to our new kind of lesson. I was much surprised and very greatly delighted when my record showed that only ten pupils, from a class of twenty-five, forgot and spoke; and they said just part of a sentence. Their teacher spoke once and said;

Aside from the interest it awakens I am sure we gain in the following ways from an occasional resort to this

1st. It is a time-saver.

2nd. It teaches the pupils to depend more on

3rd. It teaches them to study the details more carefully. 4th. It gives the teacher a better opportunity of finding out just how much of their instruction is being understood and put in practice by the pupils.

## Is this the Ideal Position at the Keyboard?

"IT would be hard to exaggerate the importance of a perfect position at the instrument. As a matter of fact many pianists, nowadays, prefer taking their chairs or stools with them, when on tour, to relying upon finding more or less suitable seats provided for them. The perfectly adjusted seat is essential. Should it be too high, the weight of the body is thrown on the arms and hands in a great measure. If too low, this most inconvenient position will practically deprive one of all strength. The general idea was, formerly, and is still extant, that the arm from the elbow should be strictly on the level with the keyboard, and the fingers, when bent, gave a second horizontal line from the second joint of the middle finger to the bend of the elbow.

Certain teachers, more concerned with the amount of noise their pupils should get out of the instrument than with perfect pianoforte playing, insist on a high seat for their pupils in order to obtain an incline from the elbow to the fingers. By this means the weight of the forearm is thrown on to the hand which, consequently, loses a great proportion of its freedom of movement. When to that is added a bending forward of the body the whole effect is disastrous so far as the freedom and lightness of the touch is concerned.

In a book published several years ago, a Parisian pianist claimed advantages for a change of seat: i.e. a low

There should really be no difference between one's positions at the pianoforte when practising and when performing in public. An altered position at the instrument will evidently give us altered circumstances, however slight the change may be. Hahit is second nature, says the proverb; we should therefore endeavor to obtain as great a similitude between the circumstances accompany ing a public performance and those of our practice hours as is possible. This is quite possible as regards the position at the instrument. With a little care and fore-

thought we can always obtain the same height of seat.

The ideal seat should give us such a position that both passages where strength is required as well as in delicate work the result obtained may be a maximum output with a minimum expenditure of energy. For this reason I have found the following position the most advisable: The height of the seat will be such that the outer curve of the elbow will be from one to one and a half inch below the level of the keyboard; consequently, there will he an extremely slight incline upwards from the elbow to the fingers This position will effectually prevent the touch becoming rough or harsh, without interfering with the freedom of the fingers. We shall in this way obtain a quality of tone which is always good, both in the fortissimo and bianissimo.'

#### Paganini Demanded Skill

PAGANINI once asked a cabdriver to take him to his you ask for your own seats at your concert." "Out upon

Paganisti once asked a Gustaves to take title to mis concert. When they arrived the driver demanded the price of ten francs. "That is outrageous" exclaimed "Hy you could drive me upon one wheel I might give you Paganisti." Not on a till 'said the driver. "It is just what ten france of your shift but not for a regular fare."

## "From Plow Boy to Parsifal"

The most striking romance in American Operatic History, telling how an American singer, who never saw an opera until two years after he was married, became leading tenor at the Metropolitan Opera House,

# Phrasing Made Simple for Earnest Piano Students

By ORLANDO A. MANSFIELD, Mus. Doc.

As there can be no proper argument without a definition of terms, the first thing a student should know about phrasing is the meaning of the word itself. Perhaps the best interpretation of the expression is that which would describe it as the correct observance of the connection and disconnection of sounds, together with the relative degree of force or accent required for their artistic

This connection of sounds is denoted by means of a curved line, usually termed a slur or a legato (Italian, bound or connected); the disconnection, by the employment of dots or dashes, known as staccato (Italian, detached) Slurs and staccato marks are placed over or under notes, preferably adjoining the heads of the notes rather than the tails or stems. This is shown in our first example, which is taken from Beethoven's Sonata in F minor. Op. 2, No. 1. But the foregoing procedure only obtains when writing a single part. When two or more parts are assigned to a single staff the slurs and staccato signs are placed above the notes representing the upper part or parts, and below those representing the lower, as shown in our second example, which is taken from Beethoven's Sonata in E flat, Op. 7, e. g.



To these signs which, as we shall see presently, are often implied rather than expressed, we may add another sign, really a combination of slur and staccato, which known as the slurred staccato messo staccato, or bortamento. Remembering that the dash (staccatoissimo) reduces the sound to approximately one quarter of its value, and the dot to about one-half, the slurred staccato reduces it to about three-fourths of its normal length. When placed over or under a single note the messo staccato is expressed by a dot and a short line Both these methods are shown in the following example, which is taken from the Finale of Beethoven's Sonata Patetico, Op. 13:-



The line without the dot as every, musical student is probably aware, indicates the tenuto, i. e., the holding or sustaining of a note, with, of course, a certain amount of accent or stress, and a slight disconnection of the tone at the end of the note or chord.

Before leaving the purely definitive portion of our subject it may be well to point out that the term phrasing has often been applied to the division of music into groups of measures, generally two or four, each closing more or less definitely with what is known in harmony as a cadence, i, e., a chord combination suitable for use at the end of a movement or of some portion of a movement. Thus, normally, the smallest division of music is a motive, or figure, a characteristic group of notes which must contain at least one strong accent. Next comes the section, containing at least two strong accents or measures; the phrase, generally consisting of two sections or four motives; and the sentence, or period, embracing two or three phrases. This is well shown in the following passage, the first sentence from the movement from which we quoted in Ex. 3:-



Rnd of 41)

Here the divisions are absolutely normal, and easily distinguished by their symmetry. But phrases are often extended to five measures, or contracted to three, and cannot always be determined by the mere melodic outline. A good elementary knowledge of harmony is required for this; but, as no knowledge of harmony is presumed throughout this paper, it is not this meaning f the term phrasing which we propose to discuss, as this latter really pertains to the subject of musical form. Our observations will, therefore, be limited to the signs by which the connection and disconnection of sounds are expressed, the proper rendering of the music affected by these signs, and the rendering demanded when these

signs are absent or understood. Taking first the slur connecting two notes of equal length, in moderate or quick tempo, or the slur connecting two notes of which the first is greater than the second, we note that in this case the first note is accented and the second shortened. And this regardless of whether the first note falls upon an accented or an unaccented beat or portion of a beat. Thus, in the following example, from the Finale of Beethoven's Sonata in E flat, Op. 10, the first note under the slur receives the accent although it does not fall upon the accented portion of the beat or measure:-



From this we infer that the slur takes precedence, so o speak, of the regular accent, which is really the case. But if a slur connects two notes of equal value, but of considerable duration, the curved line is merely a sign of legato, or smoothness, the ordinary accent of the measure being observed, and the second note held its full value and not detached. Here is an instance from Beethoven's Sonata in D, Op. 10, No. 3:-



In this case the whole passage is simply rendered

When the slur covers two notes or chords of which the second is a very strong dissonance then the expressive accent takes precedence of the rhythmical, and we place the accent upon the dissonant note or chord. Thus, quoting again from the Finale of the Sonata Patetico,



the force of the foregoing remark will at once be per-

Another point in phrasing which is very frequently misunderstood, or utterly ignored, is the slurring of the shorter note to the longer. Here the first note is not necessarily accented, but the ordinary accent of the measure is observed,-the second note of the two, however, being slightly shortened. We quote again from the same Beethoven movement as before:

Another interesting instance of this particular and peculiar phrasing may be found in the Presto from Mendelssohn's Andante and Presto Agitato in B minor. Our last case of the slur covering two notes is a more complicated one. This occurs when two short notes are grouped together, but when the second one is really a long note written out as a short note followed by a rest, the latter method of notation being adopted to secure a staccato rendering of the second note. We quote this time from the Finale of Beethoven's Sonata in E flat, Op. 31, No. 3:-



Here, according to our first rule, the first eighth note should be accented; but, in performance, this would sound grotesque, the second note being in reality u quarter and one which could easily have been written as such but for the fact that the rule concerning the shorter note slurred to the longer is so little known and so imperfectly understood. Thus, Beethoven could have written as follows the passage just quoted:



but he evidently feared that the music would have been played just as heavily as it would have looked with that notation. Another interesting case of this kind is to be found in Raff's Galob Caprice in E flat, Op. 5, No. 2.

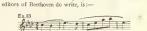
When connecting more than two notes, the curved line is not really a slur, although generally so termed for convenience sake. It is, for the most part, nothing but a sign of legato; and should, therefore, be called by that, name. Its use does not imply a shortening of the last note, nor even an accenting of the first, but merely the employment of a smooth and connected method of execution. To this generalization there are, however, at least two important exceptions, through ignorance of which thousands of students and keyboard performers are going astray, either making their renderings of the printed cony monotonous or else ridiculous. The first exception is that when the legato sign terminates upon an accented note, or upon an accented portion of a beat, or upon a note immediately following an accent, such note is decidedly shortened. Thus, in Ex. 1, the note E natural is not shortened being an unaccented note. On the other hand the note F is most decidedly shortened be cause in this case the slur or legato sign ends upon an accented beat. We now give an instance from Sir William Sterndale Bennett's beautiful Rondo alla Polonaise, showing the shortening of a note immediately following the accent when the slur happens to end upon that note:--



Most of the classical masters merely drew a legato sign from bar to bar in order to signify that the whole passage should receive a smooth and connected rendering. T > shorten the last note, if unaccented, would sound grotesque, especially when at the cadence where, as a rule the final and penultimate sounds should be connected Such a process would sound like saying "This is a fine Day!" A practical example of this particular case may be found in the original phrasing which Beethoven inserted in the Adagio from his Sonata Patetico. This was as shown in Ex. 11. Imagine anyone playing it as shown in Ex. 121



What a modern composer would have written, had he not intended an unbroken legato, and what most modern



Further, the long slur, or legato, does not necessarily imply an accenting of the first note under the slur, because, in this case, the ordinary accent of the measure obtains. But to this observation there are two unwritten exceptions. Of these the first is to the effect that it is usual, and generally artistic, to give a particularly emphatic accent to the first accented note under the long slur. Thus the first chord in the second measure of Ex. 2 will be specially accented; while the last chord in the quotation, although falling upon an accented beat, will be somewhat shaded off, in order to convey an impression somewhat similar to the rising or falling inflection pro-

duced vocally at the end of a phrase by all practical elocutionists. Another exception to the general rule is that the first note under a legato bow is accented when such note is the first in a group of notes denoting a decided change in the harmony. Thus, in the following example, from the first movement of Beethoven's Sonata in G, Op. 14, No. 2, the first two groups belong to the same harmony. Consequently, G, in the treble is not accented, But every other group denotes a change of chord. The accents, therefore, should be placed as indicated in our



Sometimes, instead of using a legato bow, a composer varies the grouping,-it being understood that the last note of each group, or the note with a separate stem, should be detached. Thus in the following example from Beethoven's Sonata in G, Op. 49, No. 2, the two notations represent exactly the same thing; the G in the first method being detached because it has a separate stem, in the second method because it is the last note under a slur ending upon an accented beat. Some writers, instead of ending their legati at the close of the measure, write slurs overlapping each other. Thus the following phrase, from the Andante of Beethoven's Pastoral Sonata, Op. 28, although written out in three different ways would be played in exactly the same manner :-



After this we shall be disposed to conclude with Dr. Gordon Saunders that "to use the curved line for the legato is really superfluous, as, unless the reverse is expressed, the legato is always understood." In music for keyboard instruments this is so. But in music for stringed instruments all unslurred notes are more or less detached, by being played with separate strokes of the bow. Under similar circumstances played on wind instruments would also detach their notes by a certain movement of the tongue causing a temporary cessation of the wind or breath.

In music for stringed instruments, therefore, the slur or legato usually indicates the number of notes to be played in one stroke of the bow; in music for wind instruments the number of notes to be played in one breath or one movement of the tongue. But in vocal music the slur is generally used to indicate the number of notes to be sung to one syllable. In the case of grouped notes, i.e., 8th notes and others of shorter value, this slur is not really necessary. It was strongly objected to by Mendelssohn, and by some composers is never used at all in this connection. Really the grouping of the notes shows the number to be sung to one syllable. This enables the slur to be retained as a sign of the vocal legato, -notes to be sung in one breath, in one impulse of the breath, or in one action of the mouth and lips. Here is a fine example from one of the best known choruses in Handel's Messiah. In this the slur is used to cover the notes intended to be sung to one syllable and, at the same time, it indicates a legato execution:-



The energy property in

Any further exceptions to the foregoing rules and observations are comparatively slight. The earnest student will be able to deal with them without any more explanations. But it may be well to state just here that few-if any-indications of phrasing were used in the works of Bach, Handel, and their contemporaries. Indeed, such markings or indications only came into general use towards the latter part of the 8th century. Consequently, any phrasing signs encountered in the works of the older masters must be regarded as suggestive rather

than authoritative,-the work of the editor rather than that of the composer. On the other hand the correct and artistic observance of phrasing indications, whenever inserted in any work, is one of the hall marks of the real artist. As Rousseau says in his Dictionnaire de Musique, with reference to vocal music, although his words apply with equal force to instrumental, "The singer (or instrumental performer) who feels what he sings (or plays) and duly marks out the phrases and accents is a man of taste. But he who can only give the value and intervals of the notes without the sense of the phrases, however accurate he may be, is a mere machine." This passage, it must be remembered, was written in days when phrasing signs were not in general use. What, therefore, should be expected from modern performers with their fully phrased and almost over-edited editions? At least that they should be the better musicians for the possession of all these advantages, since, as Ruskin says: "He is the greatest artist who has embodied in the sum of his works the greatest number of the greatest ideas."

## Why Popular Songs Don't Last

By T. Rogers Lyons

By T. Rogers Lyons
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"Why do we not have songs to-day like Annie Laurie or My Old Kentucky Home?" asked the Literary Digest in 1914, and you have asked that same question many times. It is the most remarkable situation in the entire scope of published commodities, that of the millions of different songs that have been published since Harris wrote After the Ball none of them have lasted-none of them are sung to-day and only a small fraction of one per cent of this entire output has even been remembered,

All during this time that the "Hit-stuff" has made its kaleidoscopic passage-the classical, semi-classical, operatic and concert songs have come and with more or less mark of honor and distinction they are filed in the country's Library of Music, to be taken out and greeted as old friends upon proper occasion, but the Popular Songs-the Home Songs-the Folk Songs-the Patriotic Songs-the Songs of the People-have come and gone, and today none are so dead as the hits of yesterday.

Pop-Songs in Cycles

Some one has referred to the "Popular Song" or "Hit Some one mas "Billowing Waves of Bunk." Now what. Sturr as the Bullow will be that the "Popular Song" ever that may mean it is that the regular Song" is a most peculiar creation. In theme, lyric and musical is a most pecunal creation droves or bunches, there are setting they seem to come in droves or bunches, there are more than one hundred different songs about the "Blues" running today and since the start of this industry they have constantly appeared in bunches or cycles.

In the beginning we had the Waltz Ballad-After the Ball, Whistle ond Wait for Katie, Comrades.

Second, The Grave-Yard Ballad, where without exception "she" died in the second verse—the slaughter of sweet young things was awful during this cycle; the illustrated song reproduced most of the tomb-stones of the country, The Fatal Wedding, The Pardon Came Ton Late, She Waits by the Deep Blue Sea, Jennie Lee.

Then the War song of 1898, mostly running to soldier boy and sailor boy themes: Annabelle, Blue Belle, Marybelle, Daisy Bell, Dolly Grey, Honey Boy.

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

Then the Chinese came in for much unfaithful advertising Chink-Chink, China Town, etc. It was probably the mental contortions from the Indian

and Chinese attempts that gave us rag time, That Mysterious Rag, Alexander's Ragtime Band and fifty thousand

Having exhausted fit subjects to go with rag time the publishers put out a plenty, and more too, of obscene and ndecent songs-of these no reminder is necessary

Then having fallen as low as possible, both lyrically and musically, the "Hit Publishers" evolved "Jazz" and the words which went with it, and now if any insane asylum can get out any sheet any further from verse or music than the Jazz productious, it will have to be a sample overlooked by the Jazz exponents.

Today Jazz seems to have run its course and we pause with bated breath to wonder-What Next! The idea contained in "What Next" is the central thought of this article and it is suggested that the next cycle be a set of poems set to music, and so good, and so appealing that they will last. This writer seeks a condition where there are to be a set of new good songs that everybody knows, which are here today and here tomorrow and likely to be here for a century to come.

Just now we are pulling for a revival of the Stephen Foster Cycle, and should that cycle come we would like to be the first to welcome it and bid it to sit itself down and stay among us-it is the long felt want in things

## The Reason for Pop-Song Failure

You know, that in the hundreds of thousands of "hit" publications of the last twenty-five years there were good songs. It would be possible to pick out from the charnal house of dead hits and near-hits, many really good numbers-numbers worthy of a better fate and the reason that these songs have not been picked out and preserved and given a permanent place in musical literature is simply that the publishers of these songs never intended them to last. They were, and are, like the Old Peddler's Razors-"Made" quoth the Peddler, with a smile, "to

During the last quarter century, New York Publishers' Row has been equipped to furnish ten times as much sheet music as the entire country in usual course could consume. They put one number out, if it took, it was crowded to the limit; if it did not take, it was junked. Music publishing in New York resolved itself into a propaganda to keep the presses going day and night. To further this propaganda the public were informed that last year's copyright was old, passé and useless, and this propaganda has misled the public, so that they consider popular music, and popular songs to be just what they intended them to be-a thing of the moment-a passing novelty

The real Popular Song world is ready for a modern Stephen Foster, and there never was a time when he had the opportunity that he has today to come in and publish songs that are intended to stay. When he arrives or when a group of publishers will print songs of human appeal, and will market them as merchandise and not as postal cards or "pigs-in-the-clover," or some other fad, then will we have again songs like Annie Laurie and My Old Kentucky Home that will last-and will remain to please after the author and publisher are gone.

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

## Symphonies in Color—Silent Music

By THE RECORDER

have their curiosity aroused for some time to come over reports of the astonishingly beautiful results of The Clavilus, as the color organ of Thomas Wilfred is known, but since it can only be exhibited in a few of the large cities in the immediate future, it will be a long time before many will have an opportunity to see it.

It is for this reason that The Recorder made it a matter of business to meet the serious, youthful Danish musician and inventor in order to learn as much as words can convey about the main facts of what seems to be an altogether extraordinary instrument, which has already aroused immense enthusiasm and drawn huge crowds wherever it has been shown.

Perhaps the Editor of THE ETUDE may have some question as to whether this instrument falls within the historically preserved musical channels of this paper. Why? Because, in a musical sense, the Clavilux is an organ merely in name. Musically it is as silent as a butterfly. However, the very fact that it has been called an organ is bound to make musical people associate it

More than this, it was invented by a musician, it will unquestionably be shown in public in the future in connection with the performance of musical compositions, and the compositions played by Mr. Wilfred himself upon the organ have a very obvious analogy to music which is of great interest to music-lovers who like to be up on things but who do not want to swallow the garbled reports of enthusiasts.

The Clavilux was exhibited privately and then publicly in New York, once at an auditorium patronized by esoteric groups always glad to revel in anything unusual from pink cats and opaque verse to cubist nightmares and musical epilepsy. The organ was again shown at a large moving picture theatre of a wholly popular appeal (The Rialto). Then it was brought to Philadelphia where it was displayed in the Wanamaker auditorium-"Egyptian Hall," and later at the Stanley, Philadelphia "Movie" Palace. At all times it drew ever increasing crowds, and at Wanamaker's hundreds were turned away. This is cited merely to indicate that it has a widespread fascination-a human appeal. In Philadelphia the possibility of its use with a presentation of the Scriabine color-poem Prometheus, with the Philadelphia Orchestra is discussed.

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

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

here we see a close analogy to music, for colororgan compositions must have a score. Thomas Wilfred, the inventor of the Clavilux, was born at Nasted, Denmark, in 1889. His earliest professional work was that of a journalist, but in his youth he had studied piano and later, discovering the possession of a fine voice, he decided to make a speciality of singing folk songs. He then studied voice with Monceau in Paris, San Carolo in London, and Valdimir Talvi in Copenhagen, thereafter making many

notation for color-organ compositions. Right

tours in Europe and in America as a singer. He also studied the old twelve-stringed lute in order to accompany himself. There are very few performers upon this instrument. During much of this time he was dreaming of the possibilities of the color-organ. His present instrument he intimated to The Recorder, was

the result of some seventeen years of experiment, Wilfred has all the serious mien of his race, the alertness of the blond Norseman, and his blue eyes have the sincerity and candor of the real artist forgetting himself in the quest of an

In discussing his invention he makes clear that he realizes that it is as vet only in its infancy and he hesitates to attempt to complete his system of notation until his instruments become more fixed in type, as far as the manuals and pedals arc concerned. However, despite large financial offers, he is in no hurry and sees the wisdom of keeptime to come.

The instrument used in his public exhibitions is valued at \$12,000. The average person in viewing it would see first of all a large steel box about six feet wide, five feet tall and twelve feet long. At one end of this is the console or keyboard, but in no way resembling the organ manuals. The keyboard employed by Remington, in London, resembled that of the piano somewhat, but the Wilfred keyboard is totally different. On the right and on the left in front are four grooves with knobs which serve to increase or diminish the amount of electricity employed. In front are a series of discs about the size of phonograph discs set on edge, facing the player and capable of being revolved. On the edges of these discs are numbers of from one to one hundred each indicating the amount of color intensity desired. That is, a blue may be used which can be given a crescendo from the palest tint of dawn to the deepest blue of midnight. Behind the discs are a series of circular devices like saucers lying on a table which when revolved give the mysterious rms which will hereafter be described.

The front of the steel box has a long door which when opened makes the aperture through which the colors are projected upon a screen similar to that used in moving pictures.

Up to this time the Recorder is morally certain that the reader has an idea that the colors projected upon the sereen are merely a giant form of kaleidoscope. At least that is what the Recorder himself expected to see.

Can we paint verbally just what is really seen? Imagine the depths of the very heavens themselves, at midnight in the infinity of space. Place in this, moving forms altogether lacking in any of the angularity of the kaleidoscope but more like exquisitely colored smoke, dream clouds, silken veils, fairy cathedrals, birds, flowers, the arctic aurora borealis, fleeting souls, never definite, never fixed, always moving, always changing, coming and vanishing with an array of color so exquisitely beautiful that artist and layman sit in silent delight. The first astonishment, however, is the fact that the colors are given movement, form and texture. Unlike the moving picture which is flat mon the screen, the Clavilux seems to destroy this idea of flatness and everything has density and surface. The veil-like films for instance, are transparent on the screen and one can see other veils behind them.

In the exhibition given in Philadelphia, the Clavilux compositions played by Mr. Wilfred were made part of programs composed of music and dancing, but while the color organ was used the house was in absolute silence.

MUSICIANS all over the United States are certain to ing the development of the instrument floating for some The only sound was occasional gasps of admiration.

The musician soon discovers that for the first time in his life he is seeing a composition. In the first composition, played by Mr. Wilfred, ghostly draperies of silk floated in from each side of the screen while from the center arose in different forms, shapes and grotesque designs of light, which floated to the top and faded in the distance. Soon one realized that a certain very slow rhythm was being preserved and that the different forms and colors were being used in a manner very similar to that in which a composer creates a symphony or a sonata or any other balanced composition by means of contrasted recurring themes.

A composition written for the color organ can thus be repeated exactly at each performance or it can be modified to suit the whim of the interpreter.

Mr. Wilfred produced his results by means of color filters, prisms, and in various other ways not yet revealed. He is anxious to devote all his time to laboratory work. giving up his concert tours and training others to play his instruments as soon as he can feel that they are a little better standardized. He has a feeling that musicians will play the instrument but that artists will become better color organists at first because of their superior knowledge of color harmony and composition.

The Recorder does not agree with him in this, because great deal of the beauty of the work which Mr. Wilfred has shown is due to the very slow but very regular rhythm he preserves in introducing the color and form motifs and reiterating them. In this the trained senses of the musician will be found important.

In previous presentations of musical compositions with some color plan as the performance of the Prometheus Tone Poem of Scriabine with the Russian Symphony Orchestra of New York, at Carnegie Hall, where a small screen was used, the object has been in most cases, to show a continuous color. In fact the Scripbine score, in which he has paralleled the musical score with a staff to indicate color, merely indicates a change of solid color, Of course this is wholly different from the Wilfred instrument, in which mobile ever-changing forms are introduced with continually changing colors, If Scriabine had grasped the possibility of the invention of such an instru-

ment he would have written a different score, The necessity for an adequate notation is one of the great problems of the color organ,-in some of the notations devised at present the staves, if they may be called that, run perpendicularly on the page instead of

horizontally as in music.

Mr. Wilfred makes clear that he does not feel that there is any physical connection between the ratio of musical vibrations and color vibrations. Music is represented in hundreds and thousands and color in millions and billions Sound, he insists, is limited to the planet while light is trans-terrestrial, going indefinitely through space. A cataclysm caused by the collision of two heavenly bodies might occur sixty years before the light messages could reach the earth to tell us about it. He therefore insists that the art of the eye is a higher art than that of the ear,-a discrimination which the Recorder is inclined to feel is trivial. Whether sight is or is not the more important sense cannot be determined by argument. The blind man could possibly decide that it was.

Have the color organ compositions, as yet in their infancy, any meaning? No more than has a Brahms' symphony. They are merely an expression of the beautiful addressed to the eve rather than the ear. They have no more value than fine music and they are no more important than a lily, a rose or an orchid. But who would want to live in a world without beautiful things. When the color organ is seen with a great orchestra it will be necessary to have the orchestra and the conductor hidden completely. The composition must be played in a room entirely without light except that which proceeds from the organ itself. Of course they are visible with some lights lit but they are seen to best advantage in a room-made as dark as



THE CONSOLE OF THE CLAVILUX

light will come from seeing the organ without association

with music,-a queer statement coming from a musician.

Notwithstanding this, the public will demand to see this

instrument not only with music but with modern expres-

sionistic stage scenery as well. There is little doubt that

some of Mr. Wilfred's light and color discoveries will be

One of the principal applications of the organ, ac-

cording to Mr. Wilfred, will be in connection with ther-

ancutics. He claims that the importance of color in

treating nervous and some other disorders has been well

recognized by reputable specialists. Just how the color

organ may be applied he does not know, but he is certain

that it will have usefulness in such cases. The best

colors for the nerves, he feels, are combinations of red

and yellow, also warm greens verging toward the yellow

It is not unlikely that the inventor is right since the

tremendous value of various forms of light has already

been recognized by great physicians,-among them the

celebrated Dane, Dr. Finsen, whose employment of the

Finsen lights to cure lupus,-a chronic tuberculosis di-

The mechanism of the Clavilux, and certain parts, is

extremely delicate, so that it cannot be transported by

railroad but is taken from place to place in an upholstered,

slow moving van. The organ develops severe heat be-

cause of the amount of light used but this is overcome by

batteries of electric fans used for cooling.

reader may have gained some idea from this, but

the actual seeing a performance may give him a

very different idea. Because of the fact that

the inventor insists upon developing his work

of the readers of this article will see the organ.

The expense of manufacture, the fact that prac-

tically all of the instruments thus far made have

been made by hand, and the difficulties surround-

distant from the average man and woman. It

is hardly conceivable to the Recorder that this

chestras or in moving picture theatres.

"Hats off, gentlemen, a genius."

sease which eats into the skin, is now widely acclaimed.

employed in the theatre to wonderful advantage.

A DANCE originating in Poland, but adopted as a spe-

cial feature of German State Balls during the earlier

part of the nineteenth century. Although in triple time

the Polonaise was used as a kind of processional march

to which the guests made the tour of the rooms in couples

As regards its artistic aspect, this dance has been

given considerable importance through the remarkable

efforts of Chopin, who has lavished upon it a wealth of

rhythmical and melodic invention. Its special rhythms

The cadence (a) is a peculiarity found in no other

dance of the world. There are certain traditional fea-

tures of melody, most of which may be seen in Chopin's

Polonaise for Cello in C minor, Op. 3 and his Polonaise

for Pigno and Orchestra in E flat, but from which he

has widely departed in his later and more original speci-

Pieces, or movements from sonatas, which employ any

of the above rhythms are sometimes designated Alla

Preludes are of two distinct kinds, dramatic and per-

functory. The latter term is the best I can find for the

Prelude to a Suite, or what used to be called a Desson,

less ingenuity is shown in the carrying out of this figure,

the piece being intended to have the air of an extempore

fantasia: but the intrinsic interest of such preludes, no

matter whom the composer, is not great. I call them

perfunctory because they have an air of duty-unpleasant

When they approximate the Etude, as do many of the

Preludes of Bach's "48," or of the twelve of Chopin, they

claim far more respect than when they serve merely as

introductions to fugues or sets of dances. A few of our

modern writers have endowed them with interest by fore-

shadowing some theme to be made more of in subsequent

movements. This is an idea that is worth following. In

order to justify the name, the Prelude to a Suitc or

Fugue ought to have some actual connection with it. If

The Dramatic Prelude may be either the orchestral

introduction to an opera or drama-the kind of thing

that Wagner practically invented and in the making of

which he has never been rivaled-or it may be an in-

definite Tone-Poem as are many of the best modern

pianoforte compositions in this form. The structure re-

quired seems to be always the same-a single powerful

short subject with little in the way of subordinate ma-

The Preludes to the three acts of Tristan, or to the

first acts of Lohengrin and Die Valkyrie, form the types

for the true Dramatic Prelude. In each of these the

one earnest subject is wrought up to a climax of intense

pedal) and immediately fades away again.

27). The noble subject.

it is not interesting in itself, it has no right to exist.

and with a peculiar halting step.

Polacca, that is, in Polish style.

duty-about them.

TEACHERS of young students, find it difficult to keep a record of each lesson and the progress of each child. The use of individual note-books is one solu-These note-books are the property of the students,

of their progress recorded therein. Under the date of each lesson the scales, studies and pieces are recorded as well as any new notations or musical signs with their interpretation. These must always be learned during the following week. If not written down as a constant reminder, they are very apt

Also in connection with this, a good idea is to pro-These pictures are given to the students, one at a time,

The Pianoscript book of Alberto Jonás is an ad-

To describe the Clavilux is like describing music. The and his art slowly, it may be years before some ing performance, unfortunately make it a little instrument will ever assume a form that would make it practical for home use as is the talking machine and the radio. For the years to come the performers will probably be limited in number and the organ will be seen chiefly with or-When Schumann first discovered Chopin he coincd the famous phrase "Hats off, gentlemen, a genius." When one reviews the accomplishments and the serious ideals of Thomas Wilfred, such a remarkable future for his invention is

A COLOR ORGAN COMPOSITION

## seen that one can think of no better expression. Something About the Pause Alice G. Witaker

How long shall I hold a note when it has the little curved sign of the pause or hold over it? Is there any rule that fits all cases? This question was put to me by an amateur who takes pride in being exact. I had to confess that I did not know. I looked through many books but did not get satisfaction until I found it in a

French volume. The first rule given there is to let the pause sign act as though it were doubling the time of the note

itself. If it is a half note make it a whole note and so on. "But" asked my inquisitive friend, "here is a pause over a chord and in the left hand there is a broken chord, each note of which is a sixteenth note. What shall I do there?" Again by digging, I found that the practice was to double the length of the accompanying notes under a chord or note having the pause sign. This had the effect of doubling the chord and making the accompaniment proportionate. Again I found in one of my reference books that when a pause stood over the bar at the end of a composition it signified a rest equal to the length of that measure, that is the measure preceeding. This is found in places where there are a series of pieces or in places where there are repeats. While this may be the rule I know of several places where it seems to me that it would be ineffective, possibly through the introduction of the sign as the result of bad editing.

## Practical Musical Note-Books

who soon take great pride in them, and in the rapidity

be neglected.

cure half-tone portraits of our greatest composers, whose music one should teach as carly as practical. as special rewards, for extra application. They are carefully pasted into the note-books, with the lifehistory of the composer and those sections which the student may have learned.

Rewards should not be given too freely. Let there be competition, so that the novelty may not weaken. Thus the children take greater interest and are spurred on to better work and consequently greater

vanced form of this idea, and has been used with decided

This cut which we have secured through the courtesy of the Theatre Aris-Magazine gives only a very faint idea of the beauty of the Clavillux. Remember that the compositions are moving increasantly in shape, cofor and position on the screen.

## Helping a Limping Pupil

#### By G. F. Ray

ONE of my pupils came to me last winter with a piece in which there was a running or arpeggio accompaniment in the left hand or bass staff. Naturally she played all the notes with the left hand and played them very haltingly indeed.

This was because I did not point out something which I have since discovered is little known among piano Editors of pianoforte pieces when preparing them for the press always attempt to designate notes in a running passage which are to be played by the left hand by turning the stems down and connecting them with a line or head while those that are to be played by the right hand have their stems turned up and likewise connected with a head or line. This is something that every student sces now and then and it is good thing to know as the distribution of the parts between two hands often makes a nassage very much easier.

Chopin had that reverential worship for art which characterized the first masters of the Middle Ages, but in expression and bearing he was more simply modern and less ecstatic. As for them, so art was for him, a high and holy avocation. Like them, he was proud of his election for it, and honored it with deyout piety.

Know the Notes By Edward E. Hipsher

Is there a little imp who whispers in the students' ears that knowing the notes by name is unnecessary? would seem so. So many of them will "do their tewould seem so. So many of them will do their les-sons" till fairly well advanced in the grades; and yet sons" till tairly well advanted in reading a passage, and yet, if they happen to get puzzled in reading a passage, are if they happen to get puts. They have been reading by nosition. If they become slightly confused, they have nothing reliable on which they can fall back to find them.

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

#### The Teacher's Responsibility

Let us first bring the teacher to judgment. Of course every teacher, in the beginning, "tells" the pupil the names of the lines and spaces. But, unfortunately, the telling is not enough. To fix these letternames (or syllable-names, if the Tonic-sol-fa Method is used), unless the scholar is unusual, it will be necessary to give repeated drills in naming them. Once will not do. Unless drilled till the names come as second nature, the average pupil will follow the line of least effort and soon drift into the habit of "position read-Then, woe to the teacher's peace of mind, if accuracy in placing sharps and flats of the signature is desired, or if notes of the leger lines are to he read re-So, for many lessons, it will be well to spend a short time in having the pupil to read notes aloud. As

keys of new signatures are begun, it also is well to have the notes read, being careful that the proper sharps and flats are named with the letters to which they belong thus fixing them well in the mind.

#### The Pupil's Part

If you, as a student, have a real desire to mastering excel in music, start by thorough the names of the degrees of the staff Nothing will add more to proficiency as a reader of music; and, after all, ability to read readily and

accurately will largely determine your progress. It is surprising how many students, fairly well advanced in execution, are pitials! deficient in accurate reading. Test yourself as to your facility in naming the notes you see on the page of music. If their names do not some easily, rapidly and accurately, then you should take some time for their mastery. Read aloud a page of music each day. When the two hands have notes to be played together, name torm in order from the lowest note of the bass to the highest of the treble

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

curate is of the utmost importance. Much of the stumbling in practice and playing is due to a lack of

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

## The Most Difficult Things to Master

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

# Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

#### Part VIII



is worked up with irresistible logic to a climax worthy of Tschaikowski. This Prelude, by the way, offers a curious exception to what one would have thought was an obvious rule, in that it has a full cadence (not a very conclusive one) at the eighth measure. Emotional pieces should generally be kept free from anything like a full close till the end. Definite rules for its construction cannot be given, as so much depends upon its character and intention, but unity of impression is the great desid-

Under this head it should be pointed out that the Vorspiel to Parsiful and to Die Meistersinger are not Preludes in this sense at all, and should rather be styled Introductions. They are Overtures of a kind common enough in light opera, being pot-pourris of a more refined and artistic build-synopses of the materials presently to be used.

#### Progression

One of the first things the music student has to learn is the conventional succession of concords to be found in simple music. This he is supposed to learn by the practice of Strict Counterpoint; but the matter is seldom made clear to him. A little consideration will make it evident that in following one chord by another the roots It is a piece something like an Etude, usually with a very of these chords must be either a second, third or fourth indefinite subject, consisting often of a mere figure worked over a trite succession of harmonies. More or

Common chords a fourth or fifth apart are said to form the most natural progression; those a major or minor third apart are less closely connected; while those a major or minor second asunder are generally antagonistic. Curiously enough, with first inversions of chords the exact reverse is the case, those on adjacent degrees sounding best and those a fourth or fifth apart sounding least well. Everyone learns that fundamental discords can be

resolved properly only by being followed by a chord or discord whose root is a fourth above; but how can you account for the enthusiasm with which all young musicians now write fifths, sevenths and ninths scaleswise? This hideous effect, first introduced, if I remember aright, by the amateur Boito in his Mefistofele, has een popularized by the ingenious efforts of Claude Debussy and has given rise to what is called "fluid nusic," in which discords are used without rhyme or reason-without connection or resolution. To the person with a musical ear, this sounds like the first experiments of a child at the piano; but to utter the least protest against it sends everyone into the wildest state of enthusiasm for it, even when it is as bad as this:



feeling (not always by the obvious device of a dominant A much used and much mis-used term, being employed generally as a mere synonym for Time, Metre An almost peerless example of the true emotional Preor Accent. Its proper signification is a Pattern of aclude is afforded by the G minor one of Scriabine (Op. cents; and the mental picture of wall-paper will convey the concept almost exactly.

Accent deals with single pulses, grouping these into long and short.

Time or Measure deals with accents, grouping these into twos, threes, fours, and so forth. Rhythm deals with the pattern it is possible to form

in measure by modifying the length of the notes, Ex. 4 Weak Rhythm "The Fine Old English Gentleman"

6-1 Name of Property of the Mark

Con ser of the series

Monotonous Rhythm-"Novelette No.7" Schumann

Ex. 6 Ex. 7 Varied Rhythm-"Dixie" & Detelopment of the personal

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



anything but beats and half-beats. A French, Russian or even Italian student is more likely to furnish something in this form:



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

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



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

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was far too interesting a writer to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer editor and writer

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or pro-fessional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October .- EDITOR'S NOTE

4, 1653. His revolutionary invention was made known to the world in 1711, and was named the piano e forte.

which, translated into English, means simply soft and

quire the proper touch, this instrument of Cristofori's

fell into disuse in Italy; but in Germany it found favor

and further development. Pedals, as we know them,

were not made until the eighteenth century. In fact, the

first modern pedals are found in John Broadwood's

In an article which appeared in the April issue of THE

ETUDE, I quoted what Sophie Braslau has said with re-

gard to violin and vocal records as a medium of sturiy

for voice development. I wish to add here what Victor

Young, a pianist who records the Edison Company, says

about studying the piano with the aid of the phonograph.

"To improve your musicianship, especially in the matter

of interpretation, my suggestion is to obtain piano solo

records and re-creations, a tuning record and sheet music

of the selection under study. Strike your \ on the piano

and tune your phonograph to the piano by tuning the

speed regulator with the tuning record on the turn-table.

Play the record or re-creation alone at first with the

sheet music before you, and, as you listen mark the

phrases and every variant of expression. After that,

try playing in unison with the phonograph 1 think you

a new musical show. He will be sadly missed for a long

time by all who have enjoyed him for so many years in

the Ziegfeld Follies and other productions Once again,

how fortunate we are to have a permanent record of this

splendid comedian's ability in the discs he has left behind

Mr. Williams' record is Not Lately (3589) a comedy

song sung in his familiar half-talking, half singing joc-

ular manner. His enunciation is so clear and free that

every word of the funny lyric, which mentions among

other quaint witicisms that he used to wish his face

regularly, but now being a coal-miner he had washed it

"well-not lately." If you like to laugh you will enjoy

The Edison have issued a violincello solo with orches-

Glazunov, the Russian composer and played by Valdimir

Dubinsky. This selection is one of Glazunov's most

famous works and it abounds with the pathes which fills

all the compositions of this great man. Particularly in-

teresting is the manner in which the accompanying in-

struments repeat fragments of the solo air as they weave

the musical fabric of warm and glowing color. Mr.

Dubinsky plays with excellent tone and splendid interpre-

tation, and has re-created a disc which will afford many

Brunswick-Parted-Tosti-Mario Chamlee (15023)

Columbia-Selections from The Mikado-Prince's Or-

Pathe-Wonderland of Dreams-Charles Harrison

Victor-Canzonetta-Godard-Erika Morini (Violinist)

Edison-Le Beau Rève-Anna Case (82256)

Vocalion-O Sole Mio-Crimi.

people much pleasure.

tral accompaniment, of Chant du Menestre (\$0704) of

which, translated inability of harpsichord players to ac-



one of them When first I gained my lib - er - ty.

The former has poor melody but delightful rhythm; the latter has good melody but no rhythm at all.

Much good may be done by drawing the student's attention to this subject. All books on Harmony and Counterpoint almost of necessity ignore it. Later the music he studies should include far more of the strongly rhythmical composers—Haydn, Beethoven, Chopin, Dvořák, Fibich and Tschaikowski—than of Hunmel, Mendelssohn, Schumann, Brahms or Grieg. His nat-ural taste may incline more to the latter; but by tact and personal influence he may be induced to feel the increase of power which a command of rhythm can give to music.

The composition of a considerable quantity of dancemusic-national dances of all kinds and with at least really composed codas—is of the greatest possible benefit to the student.

## What is Tempo?

#### By Lillian B. Martin

TEMPO is the key to the life of a composition. So many students have no conception of its proper use. It is more essential to a musical rendering of a composition than is the exact observance of note values.

Tempo is usually indicated by Italian words and phrases, and the pronunciation and meaning of these should be well understood. To do this the student will need a good musical dictionary for study and reference. This should be begun early in the studies and made a regular part of them. No matter how advanced in other lines, disregard of the marks of expression indicates poor musicianship. To bring about this interest in the interpretative marks is the duty of the teacher. Only the exceptional student studies them unaided.

To awaken interest in the various tempo marks it will be found most useful to write little exercises and simple melodies, indicating the correct tempo and having them so played. These should be interesting and playable, to attract the attention of the pupils.

It is well to have the student make lists of words with their definitions. These should be studied to be recited to the teacher at lessons, till thoroughly learned. Much of the interest to the listener depends upon the piece being executed in the proper tempo or rhythm.

The composition conceived as slow cannot be played fast without ruining its spirit. No change of this nature can be made without great risk, and such should be attempted only by the experienced musician or under his guidance.

## Notes with Two Stems

#### By Alice G. Mestayer

Why do notes have two stems? This seems to bafflle hundreds of pupils who do not understand that most all music is written as though several melodies run along at the same time. When one comes to a note with a stem turning up and another turning down, it means that the two melodies are singing in the imagination the same note.

"But" says the inquisitive pupil, "why two stems?" Merely to indicate to the person familiar with Harmony and the laws of writing music that the two voices come together there. One of the very hardest things to teach a pupil is this principle of four voices running at one time. I have tried taking an ordinary piece of music paper and blotting out the white space with ink to note the time duration of the melody. Only in this way could I show the pupil why in certain places a rest would appear above the notes on the same staff.

We live in this world in order always to learn industriously, and to enlighten each other by means of discussion, and to vigorously promote the progress of science and the fine arts.

# Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

## A Word on the Piano and its Phonographic Reproductions for the Piano Student MUSICAL instruments, the strings of which were struck vention of Bartelomeo Christofori, born at Padua, May

patent of 1/83.

or plucked, were among the earliest of art inventions. Egyptian remains show pictures of performers playing upon the harp. In the book of Genesis, there is mention of a kinnor which was either a lyre or a small harp. There is frequent mention of the dulcimer in the Bible. This instrument was struck with hammers, and was very much like the Hungarian zimbalon. The ancient Greeks were familiar with an instrument called the monochord, which was a string stretched across a sounding board the tone of which was regulated by a movable bridge for dividing the string at different points, thus changing the

The monochord, harp and dulcimer all contributed to the evolution of the modern piano. Perhaps the most important step forward toward the creation of the pianoforte was the device of a keyboard. In all probability the keyboard originated with the organ. In any event, a keyboard of sixteen keys is said to have been a part of an organ built in the Cathedral of Madgeburg at the close of the eleventh century. Its first application to the piano-type of instrument is lost in medieval obscurity.

First mention of the clavichord and harpsichord is found in a musical work written by Eberhard Cersne in 1404. The chief difference between these instruments was that the strings of the clavichord were struck while those of the harpsichord were plucked.

superseded by the type of instrument on the order of the modern piano was the hammer action which was the in-

## New Records

No list of the Brunswick seems complete without a Mr. Williams died of pneumonia a short time ago, just Florence Easton record, just as many opera goers this when he was about to appear in New York as the stellar member of his own company in Under The Lumboo Tree. season have felt that no performance at the Metropolitan gave complete pleasure without this majestic artist's presence in the cast. In fact there seem to have been very few performances of opera which have not had the support of Mme. Easton. With the June Brunswick list Mme. Easton offers Micaela's Air from Carmen (50012). She has depicted with clarity and warmth of expression Micaela's love for Don Jose, as she comes to search for him, and to deliver a dying message from his mother. Mme. Easton is aided in her consummate rendition by adequate orchestral accompaniment.

Another excerpt from opera among the current month's offerings is a mixed quartette arrangement of the Lohengrin Wedding March made by the Vocalion Company. This is a difficult selection to sing with precision and interest, but the artists have done themselves credit, and I can commend this record to you as one of the best records published of this popular selection.

Tito Schipa, the Chicago Opera tenor, sings his first Victor record with Granadimos (66039) (Farewell, My Granada). His rendition of this seductive and haunting Spanish song is superb and well worth your immediate attention. For his voice records with a pure floating tone and even musicalness that is rivaled by few of his brother phonographic creators, and the manner in which he sings the long lyric phrases with their difficult cadenzas is most inspirational.

The Pathé Company have issued among other excellent productions, productions which are equal to any other make of discs on the market-an unusually interesting impression of a melodious ballad written in 3/4 time, entitled The Mill By The Sea and sung by Lewis James. It has perfect balance, and though it is not of the best in musical value, the song is so well exploited by Mr. James that it will gain favor in the eyes of even the most dis-

On the June bulletin of the Columbia there is published the last record Bert Williams, the colored comedian, made.

## Scales in Four Octaves

## By Harold Mynning

Many pupils who are able to play two octave scales scales to four octaves is to play (each hand alone) up perfectly fall down miserably on four octave scales. Four octave scale playing is highly beneficial because of the different muscular positions demanded by the sweep of the keyboard for a longer distance.

two octaves then back one octave, then up two more octaves and so on, until the limits of the keyboard are reached Coming down, the process is reversed. One very good way of stepping from two octave makes an interesting variant in the daily scale practice.

## Practical Preparation for the Pianoforte Recital

An Interview Secured Expressly for The ETUDE with the Eminent Piano Virtuoso

## Mme. Elly Ney

By HARRIETTE BROWER

[Entron's Nove:—Mme. Ney was born at Düsseldorf, Sept. 27th 1882. She is of Alsatian lineage. At the Cologne Conservatory she studied under Seitz and Böttcher. At the age of sixteen she won the Mondelssolm prize and also the Ibach prize. Later she studied in Vienna with Leschetizky and Sauer. On one of her concert town through Holland she met the noted Dutch violinist and conductor Willy van Hoogstraten who became her husband. His views upon piano playing are sound and original, without being iconoclastic.]

to America this year, is Elly Ney, a pianist of exceptional technical ability and striking personality. She spent her early childhood on the banks of the Rhein, having been born at Dusseldorf. Her parents did not try to force her talents, or, on the other hand, to hinder them. She received a thorough school education, besides having a musical one; the two went hand in hand.

THE ETUDE

When she was ten, she received a scholarship in one of the great German conservatories, although she was under the age limit, but won out on the strength of her musical gifts. At sixteen she won the Mendelssohn prize a grand piano, and then began to realize she must become a pianist, that this must be her life work. Yet the road to fame was not always easy. Her parents were not anxious for her to follow a musical career, and she had her early struggles, just as all artists have had to

Several years were spent in Vienna, where she at once found favor with Leschetisky, and studied with him. Later the young artist traveled over Germany as a pianist, and on the tour a Dutch manager heard her and engaged her for a series of concerts in Holland, her present home country. It was in Holland that she met the Dutch violinist and conductor, Willy von Hoogstraten, and later became his wife. For a number of years efforts have been put forth to induce Mme. Ney to come to America, but only last summer she finally decided to visit this country. It might be added that her devotion to her art has not interfered with her happy home life and companionship with her husband and their little daughter.

#### Rapid Playing

"It seems to me that too often the great aim in piano playing is rapidity, when the true aim should be to make music. Rapidity often takes away all the feeling, the meaning of the music. One must, of course, be able to play with quickness, but not at the sacrifice of clearness and understanding. We should think of Beauty, Clearness and Understanding, first and always. All these must come first. And then the character of the music must be considered. If a beautiful theme of Mozart or Beethoven is played too fast, as is often the case even among experienced players, it is spoiled for those who really understand. And why? Why should it be done? Is it to show that the pianist has fleet fingers But it is more difficult to play more slowly and preserve a beautiful rhythm and the dignity of the composers meaning, than to rush through the music at greater speed. If such players would only realize this great

#### Artistic Conscience

"One must preserve and reproduce the meaning of the music before all else. One must play cleanly, in order to make this meaning clear. If at any time I miss a note or even a small phrase does not come out as I wish, I am so unhappy. And I feel the same with my pupils when they play. For myself I go at once to that spot which was weak, and fix the passage more firmly in mind. And so in my teaching; no note is allowed to be played carelessly, or not in a clean way. I am very particular with them; nothing is slurred over. And if pupils play in public and make a slip or a wrong note. am as unhappy as though I had done it myself. One must be so careful in every point, both in playing and

#### Technic Practice Outside of Pieces

"I do not now practice technic outside of pieces, for I do not need to. As a child I was obliged to do this, all beginners are. In the beginning one must learn to have a correct hand position, must learn to put the thumb under the hand quite properly, must do trills, scales and exercises. These points once learned, we pass on to higher things. As I advanced I discovered it was music itself I sought, the meaning of it, the significance of it. It is the same in my teaching, I have taught three years in the Conservatory of Cologne. I try as early as possible to lead my pupils from the technical side

Among the various European artists who have come to the soulful side. Even little simple pieces have a is constant recreation. The audience is the greatest soulful side, a theme to be brought out, a mood or picture to express. Do not misunderstand and think I make light of technical preparation or technical perfection. We must have it; but one can always do technic with live fingers, and not mechanically. If I put mind and feeling into my scale or trill, it is much more musical than if I play them in a purely mechanical way. We may sit and practice scales by the hour, until we become dazed by them; we can play a difficult movement of a sonata fifty, a hundred, five hundred times, till we become mechanical machines, and yet we may come no nearer the great heart of the music which is burning to be expressed. I feel now that it is a waste of time to play too much technic, when I am longing to do the pieces. When I go to the piano I want to make music,

#### Memorizing

"There are so many ways of memorizing. Some pianists play the piece a great many times, until they know Others begin to learn the notes first of all, before thinking much of their meaning. I go at it differently. For me it must be the music first and the meaning of it. And it is my mind which apprehends all this. So I begin at the other end. I begin by thinking, thinking, thinking; studying the tones, the phrases which embody the music I wish to reproduce. I can do much of this away from the piano. For I don't care to hear too much the sound of the piano nor too much repetition. Better to use the mind and accomplish what I seek by mental means rather than by constant mechanical repe-

## Fingering

"Then there is the fingering, which is so important means of bringing out the musical idea, Certain fingers may not have heart and soul in them for the meaning to be produced; some may not have the strength. It may be imagined I have no weak fingers, but sometimes I have, for the accents required. I learned the Hammerklavier Sonata with a particular fingering, and found, later, that I should use other fingers to bring out certain effects. So that part of the work had to be done over in places. The pianist needs to choose the use of fingers to suit her hand and her understanding of the music she is playing.

## Before an Audience

"I am asked sometimes if I always play the piece the same way, when before an audience; I can answer, I never do. How can one play a piece always the same way? One is not a machine. In public, the surroundings are so different, one's mood is never just the same twice in succession, and, last but not least, the audience is always different. I feel the mental touch of the listeners at once, whether it is to be sympathetic or not; we re-act on each other, even though I am completely absorbed in what I am playing. An audience

can be often is the artist's true inspiration. I am not sure just how I shall play a piece until I have tried it on an audience. Then I really find its inner meaning, through coming in touch with the audience, by the way it impresses them, and the response I receive from the sympathetic listener. Then really begin to study the niece in the highest way. In the light of this thought it can easily he seen that I am constantly modeling and polishing the work, here a little more tone, there a bit less; here a pause, there more ritard. The art of the interpreter

"Take the instance of the Hammerklavier Sonata of Beethoven. One would scarcely think of beginning a recital with this monumental work. Yet I introduced myself to America with it. And after I had played a few measures I knew it was a good choice, for I felt the people were with mc. Such a great work as this the artist must play for herself alone. She cannot expect the audience to understand it. However, I knew I could make them feel it, the beauty of the music, and that was enough. I don't want them to look at me personally: I want to put myself out of their thought; I only want to make the music living for them. It had always been a great desire of mine to perform this, the greatest of the master's sonatas, but I put away the wish, for I felt the time was not ripe-that I was not ready. Eight years ago the temptation came to begin it, again I put the thought aside, and said 'No, I will not do it-yet!' Then at last, the impulse became too strong. It was the summcr; I had been resting and felt strong and vigorous. I felt I must study this most difficult, most soulful of all sonatas. I learned and memorized it in three weeks."

Mr. Van Hoogstraten, Mmc Ney's husband, the distinguished musician and conductor, had entered the room, was listening attentively and joined in the conversation.

#### Don't Overdo Practice

"I used to have very pronounced ideas about the necessity for a great deal of technic practice, constant practice, either on the piano, violin, or any instrument, before doing much with picces. But my wife has shown me in her own case, and with her pupils too, that too many hours devoted to pure technic can result in slavish bondage. It dulls the ear and the heart to the beauty of music itself. And I feel she is right. While one is giving hours and hours to scales and other technic, one's heart is starving for expression.

"Then another thing: Those scales which you do so beautifully by themselves, outside of the pieces, you never play them just like that in the pieces themselves-in Beethoven, for instance. Your plain scales do not occur just like that in pieces, so you must learn them all over again. Is it not a waste of time-after having acquired some facility of



course-to con-

stantly practice

THE ETUDE

WITH THE GREAT MUSICIANS ONE HUNDRED YEARS AGO

In the year 1822, Richard Wagner's education began in earnest. "He was entered under the name of Richard Geyer at the Dresden Kreuzschule," says Hadow, "and began at once to show a hereditary fondness for the drama." He also took piano lessons, and "his teacher, a good conscientious man, soon gave him up in despair, and declared that he would never become a pianist, a prophecy which, as Wagner adds, was abundantly justified by the event."

In October, 1822, Franz Schubert begathe Unfinished Symphony in celebration of the fact that he had been made an la norary member of the musical societies of Linz and Graz. The same year was made memorable for Schubert by his meeting with Beethoven.

Spohr was appointed director of the Court Theatre at Cassel.

Franz Liszt made his début as a concert Hall being loaned by the authorities for riches. Whereupon his friends questioned the occasion.

Abraham Mendelssohn treated his wife and family, with the tutor, a Doctor Neuburg, and several servants, to a summer trip to Switzerland; and Felix nearly broke up the party by getting left behind at Potsdam! The tutor went back for him and found him walking the road with an old peasant woman.

Beethoven completed his last pianoforte Sonata (Op. 111, in C minor), January 13, 1822. This year also marks the first appearance of Schiller's Ode to Joy in his Ninth) Symphony, on which he was then

Rossini began the year 1822 by getting married to Isabella Colbran, a singer with whom he had long been acquainted. They had a month's honeymoon in Bologna and went on to a brilliant concert season in Vienna. It is said that Rossini then met Beethoven and was much distressed by the condition of the great master.

The year 1822 must have been a great one in Vienna, for Carl Maria von Weber also visited the city in the spring to conduct Der Freischütz. In the summer he 1eturned home to compose Euryanthe.

"Music sprang from two essential elements, Rhythm and Melody. Many could concoct a sounding score but few could create a good melody." Sir Charles Villiers Stanford.

GERMAN ORGANISTS IN POVERTY "GERMAN music flourishes, German organists starve," says the correspondent of the London Musical Times. "Before the war a church musician with an academic training had an income of \$300," (We take the liberty of translating the English pounds to American dollars.) "Today he receives not quite a fourth of the salary of the beadle. Many organists leave the Church to seek employment elsewhere, can feel-you would be wise to devote Some are obliged to play in restaurants your talent to the amusement of freinds and cinemas. Owing to insufficient funds and relations, for music is the most whima number of the Berlin Church Choirs sical master in the world. If it really had to be dissolved. The country organ- 'calls' you, it is very sure to be your ist receives but \$40 to \$60, and the Saxon friend for life; it will help you over every government, along with the consistorium, difficulty that may cross your path. But have discussed the question as to whether an increase of \$100 resolved upon in 1919, there is no master who can lash you and might be paid now. Teachers whose duty spurn you in more merciless fashion." it was to play the organ refuse to do so any longer. The organ bench has become compelled to listen to a sermon on sin, vacant, and everywhere courses of instruc- he declared indignantly: "Things have tion are in progress to teach the instru- come to a pretty pass when religion is ment to private individuals. Ladies have allowed to invade the sphere of private volunteered to learn organ playing, and in life," Enrico Caruso apparently holds the my music school I have three farm lads opposite view regarding music: it must not who, husy all the week with field work, only "invade the sphere of private life" are anxious to solve the intricacies of a but must dominate it almost to the ex-Rinck prelude or a German chorale."

# The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

A WHISTLING FRAUD.

His name we withhold, for by now he is rich and respected, and for all we know, a philanthropic subscriber to the Opera and Symphony. He began, however, as a singer and song-writer on Broadway, in which capacity Le enjoyed the mild success due to genial mediocrity. His friends were the more surprised, therefore, when he disappeared completely from view. After a considerable time had elapsed he pianist in Vicnna, Dec. 1, 1822, the Town returned, and showed the outward signs of

"Inherited a fortune?".

for twenty-five cents."

"No." he replied, hoarsely. "Written a successful song?"

"No."-still more hoarsely "Then how in Tophet---" "This whistle," he answered. "It sells

It was a very ordinary-looking whistle with a very ordinary sound. As a source of sudden wealth it did not look promising. "You see," he gruffly explained, "about a year ago I had trouble with my throat, note-books in connection with his last (the and had to have an operation. I could scarcely speak, let alone sing, and I'm not right yet. But the doctor did something

to my throat which gave me an extraordinarily loud whistle. Just listen." And he emitted a shrill blast that almost

stopped the traffic. "My throat trouble put me out of business, and my songs were not a success, so was at my wits' end. Being desperate, I hired a three-piece orchestra, and started whistle opera airs on the street corner. People could hear me for miles around, and they came a-runnin'. I pretended the sound came from the whistle, and not I sold these whistles at two-bits each-sold hundreds of 'em. O' course, nobody else could get much out of 'cm, and some of my customers got sore. They'd hand

me the whistle back, and I'd pretend to show 'em how to play it, and send 'em away to practice." With this whistle, the amiable fraud traveled from town to town all over the country. For obvious reasons, he had to travel fast and avoid return visits.

HAVE YOU HEARD THE "CALL!" In a last contribution to a newspaper syndicate, Enrico Caruso said: "Be sure, therefore, before you take to music as a profession that you have a 'call': without that 'call'-the presence of which you alone if you make advances to music unbidden.

When the late Lord Melbourne was clusion of everything else.

THE LESSON OF SAINT-SAENS

THERE is much encouragement for the hard-working music student in the long life of Camille Saint-Saëns, just ended. "Saint-Saëns is a consummate master of composition," says Grove's sober dictionary, "and no one possesses a more profound knowledge than he does of the secrets and resources of the art; but the creative faculty does not keep pace with the technical skill of the workman." This is a polite way of saying he was a first class technician with a second-rate genius which, however, he developed to an extreme degree by sheer hard work and

clear thinking. Genius is rare; Mozarts and Schuberts are scarce in musical history. But all of us can work, and though our endowments may be considerably less than those of Saint-Saëns, this accomplished organist, pianist, conductor, critic and composer shows that it is possible to work hard, live long, and enjoy a considerable measure of success in music by making the utmost of whatever share of talent we have. In this respect at least we can learn more from

Saint-Saëns than from Schubert. Incidentally, Saint-Saëns mixed freely with men, and as an amateur astronomer could be happy alone with the stars. It is well to cultivate a hobby outside of music; for this, no doubt, helped Saint-Saëns to live to eighty-six.

> ORIGIN OF KATHLEEN MAVOURNEEN

F. N. Crouch, composer of Kathleen of the origin of this song: "The words from my throat. After I was through, instantly attracted my attention by their early next morning and opening my win-Kathleen Mavourneen, for one night."

He refused to sing it at first, but "oversuccess and as late as 1892 he was tendered a banquet at Portland, Maine, at which he sang Kathleen Mayourneen, being then in his eighty-fourth year. The above facts taken from Fitzgerald's Staries of Famous

FACTS ABOUT PATAMENE MUSIC
Modern Japanese music is composed almost
exclusively for the thirteen stringed Koto,
says Piggott may varieties of the Koto, but
There main it is u loux, either-like instrament with a separate high bridge for each
string, the position of we had be slightly
string, the joint of the total or almostive
aftered from time to time to get almostive
aftered from time to time to get almostive

FACTS ABOUT JAPANESE MUSIC

THE ETUDE

serbia, the position of which is alkenty affected from time to prove the control of the control

MUSICIANS AS THE ATRE ARCHITECTS

WRITING of theatres built in Italy during the sixteenth, seventeenth and eighteenth centuries, Mr. Gordon Craig (the son of Ellen Terry, and a dramatic producer and scene-painter of genius) says, "It seems impossible to realize that these places were made before Shakespeare was born, and while he still lived. He lived (and I hardly find this less impossible to realize) while it was still easily possible for his countrymen to build for his muse such a palace of kings as these Italians, but a few miles away, were building for fine poets, but admittedly not such a poet

as ours The idea is interesting to musicians because it opens up the question of what Mavourneen, gives the following account might have happened if adequate auditoriums and opera-houses had been built for some of the great composers. The one purity of style and diction. I sought the case in history where a composer was authoress, and obtained her permission to allowed to have a say as to the housing set them to music. Leaving London as of his operas, was that of Richard traveller to Chapman & Co., Cornhill, Wagner, who rose to the occasion magnifi-(metal brokers), while prosecuting my cently. The home for his music-dramas. journey towards Saltash I jotted down the built in Bayreuth, was not only some melody on the historic banks of the Tamar. thing new in opera-houses, it was some On arriving at Plymouth, I wrote out a thing new in theatre building and theatrifair copy of the song and sang it to Mrs. cal production which has had far-reaching Rowe, the wife of a music publisher in effect upon dramatic productions of our that town. The melody so captivated her own time (incidentally paying the way for and others who heard it that I was earn- the genius of Mr. Gordon Craig). Admitestly solicited that it should be given the tecly, Wagner was equipped for the task first time in public at her husband's open- by early dramatic training; but one can ing concert of the season. But certain speculate in imagination as to what the reasons obliged me to decline that honor. outcome would have been had Mozart, for retired to rest at my hotel, but rising instance, been encouraged, instead of being crushed out of existence by poverty and dow, what was my surprise to see on a neglect. Suppose the Archhishop boarding right opposite a large placard Salzburg, who distinguished himself by on which was printed in the largest and kicking Mozart out of his palace, had boldest type: F. Nicholls Crouch, from instead, enacted the role of mad King London, will sing at P. E. Rowe's concert, Ludwig, of Bavaria, and given the greatest composer the world has yet known, chance to develop his gift to full fruition? come by the entreaties of the fascinating One has visions of more exquisitely melo-Mrs. Rowe," he finally did so. Crouch, dious operas, such as "Don Giovanni who was a friend of Rossini and one-time housed in a theatre acoustically huilt to musical director at Drury Lane Theatre, accommodate the Mozartian orchestrihad rather a hard life. In 1849 he came accommodate the Mozartian orchestory and might have led to the early huilding of small to America, living in poverty in Baltimore.

Finally, however, he were asking the proper and the state of the Finally, however, he won some measure of of the Gargantuan, gilt-ginger-hread, red plush-covered monstrosities which so often

go by the name of Opera House. Esquimanx folk songs brought back from the land of perpelual fee by the Explorer Kund Rasmussen are to be published by the Danish government at a cost of 2,000 kroner. The Teachers' Round Table

Conducted by N. J. COREY

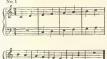
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all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

In Various Ways

"1. How is a scale played in the reversed position?
2. How can a scale be played in eanou form?
3. How can the fingers be trained to overcome the habit of rising above one another in playing?
4. How can a group of five notes be played in one count T"—H. P.

1. This question is rather vague. It almost recalls the story of the man who went into a bookstore and asked for a copy of the "reversed edition of the New Testament." It is good advice to all young musicians to be careful in their use of terminology. A piano key is almost universally spoken of as a note, and then the tone heard when the key is struck is also called a note. While a key should never be called a note, tone and note have been used synonymously for ages. The poets may have been responsible for this, or possibly because the two words are spelled by "reversed positions" of the same letters. I gather that you intended to ask how scales may be played in contrary motion. Place your two thumbs on middle C. Play one octave in "opposited" directions, and return to middle C. This procedure may be carried through as many octaves as the keyboard will permit.

2. A canon is a form of composition in which a melody delivered by one voice, (called the leader) is exactly repeated by another voice a little later in time, either at the same or another pitch. The simplest placement of the scale in canon form will be as follows, therefore, in which it will be seen that it is in tenths ascending, and in sixths descending. You can exercise your ingenuity in extending it farther, and writing in other rhythms, etc. You will find suggestions as to various canon forms in the second book of Mason's Touch and Technie.



In case you wish to continue practicing this many times over, simply let the right hand turn upwards in the eight measure, as it is in the first, and the left turn

upwards in the ninth, and continue. 3. In playing, the fingers can hardly evade rising above one another in various ways, as positions constantly shift. If you refer to the stiff lifted position sometimes acquired by a finger, a good way to correct is to practice technical exercises, especially the slow trill and its duplications, with the hand in accurate and quiet position on the edge of the table. Afterwards on the keyboard also. Give close attention to this sort of practice daily for months. Work for muscular ease in the fingers. To correct lifting little finger, place the tip of this finger against the point of the thumb while practicing the trill exercises with the second and third fingers.

4. Rhythmically a group of five notes on a single count unconsciously groups itself like the turn, that is, in three and two note groups making their values as even as possible. In rapid playing this is not difficult to accomplish. In slow playing pupils at first experience some difficulty, as, for example, in the Eusebius of Schumann's Carnival.

#### Routine Necessities

"1. Please (ell me when to start a pupil with the property of the property of

1. Personally, I have made no use of the Hanon exercises. They belong in the moderately difficult grades. Unless your pupils have three hours or more daily for practice, it will hardly be advisable to give them if you are following out the course of instruction often sug-

gested in this department. In the earlier books of the Standard Course in the Presser instruction books you will find all the special exercises needed, except in special instances, when it may be necessary to give technical exercise for a particular result.

2. If you have read this department carefully you have seen explicit directions and suggestions in regard to laving out a course of instruction. Any such course can only be suggestive, and is most valuable while the teacher is learning to teach. When a given outline is thoroughly understood then the teacher may begin to depart from it in individual instances. The practice of the scales may be begun in the first grade, at first through one octave. They should be taught by dictation, not by note. You will find a complete manual of instruction in Mastering the Scales and Arpeggios. In this also you will find direction as to various metrical

3. Preliminary arpeggio study may be begun in the first grade, confining the work first to three note chords. Then the four note groupings. The Presser books will establish you at first in the right ways of thinking and laving out the work. Pupils never get beyond the practice of scales and arpeggios. They should continue them throughout their piano playing careers. There is no end to this work.

#### Table Practice

"How should exercises away from the plano he practiced? Should the forcarm rest lightly on the table, or should the forcarm rest lightly on the table, or should the perfectly relaxed? Should the fingers not in use rest on the table, or should they be held up?"—X. C. C.

In practicing on the table, all positions necessary for correct playing on the piano should be observed. To acquire relaxed condition of the hand and arm, allow the forearm to rest on the table, the elbow just reaching over the edge. Allow it to lie perfectly limp while exercising the fingers. Later, when the exercises are learned, lift the arm from the table slightly, preserving the same feeling of relaxation. In both, the fingers should at first move easily up and down, exerting no strength, merely acquiring flexibility of motion. Gradually add strength to the stroke, such as will be needed upon the keys. The level position of the back of the hand should be maintained, terminating in properly curved fingers. At first, let the tips of the fingers rest on the table until a certain independence of motion is secured. Later, lift slightly as if upon the keys, and try for the same freedom of motion. There is a great deal of the gymnastic hand training that can be most effectively done on the table if pupils and teachers only realized it. It is, indeed, a very useful resort where motions may be studied and analyzed even as the advanced stages are approached.

#### The Speed Limit

"It is often stated that it is almost impossible to acquire technic after eighteen. As a child a studied a couple of years, and reneved these studied a couple of years, and reneved these music in a standard college. I have great trouble in acquiring relocity in such pieces as Webers Pre-pertual Mollow. Have my thugers become two properties of the present properties of the pre-layer? To the present the pre-layer? player?
Should I give my punils more work of this type, or more chord work which gives good firm, yet relaxed, weight of the arm and hand?"—W. D.

There are exceptions to everything, and let us hope you may prove the exception in this case. The experience you had as a child should help, especially if you kept up your playing, even to a moderate extent. Have you taken a special course in velocity work along the lines laid down, for example, in Mastering the Seales and Arpeggios. Velocity demands a relaxed controlled flexibility in fingers. Are you sure you do not allow a little tenseness to creep into your fingers when you try to push to greater speed? Much harm is often done by players who try to push themselves to a greater speed than they are ready for. It should come gradually and be carefully watched. Some seem unable to exceed a certain degree of speed, while others seem endowed by nature with fleet fingers. MacDowell for example, was said to have possessed a natural fleetness of finger from

the early stages. Without knowing more about your condition from actual examination it would be impos sible to give an exact answer in regard to the stiffness of your fingers. Meanwhile I should in some way make a special study of velocity, using all sorts of scales, arpeggios and passage work, including a good deal of slow and moderate practice. You can determine a good deal about the actual feeling in your fingers by doing finger work every day on the table. Study the motions and the finger flexibility and relaxation. Pupils should study the scale and arpeggios and runnning exercises from the early stages, and keep at it permanently. The chord work should be introduced in its own proper time, and can be in no way a substitute for velocity. They respectively represent two phases of piano playing.

#### Nuts to Crack

I have two pupils with fine long fingers for tying, but I cannot get them to relax their mas-s or bend their fingers, and their playing is there-ty their fine awkwurd. Can you suggest exercises twith ball.

fore stiff and awkward. Can you suggest exercises that will help?

2. I have one girl who ought to finish music soon, but prefers Jazz etc. She plays difficult music but earelessly slides over mistukes. How can she be below?

he helped?

3. A little pupil holds the outside of her wrist dropped low. How can this he corrected?"—

E. E. L.

1. One of the greatest of virtuosi, who also taught, had a pupil who troubled him with straight fingers. He put her on five finger exercises for one week, making her bend her fingers under so that she played on the first joints, with the finger nails flat on the keys. He was afterwards able to teach her to bend her fingers properly. A course of practice of five fingers and passage work exercises on the table will help towards relaxation, if you are careful to insist upon a light easy motion from the knuckle joints. Do the same on the keyboard later without depressing the keys. Then producing a tone, but insisting on the same relaxed but controlled condition. You will find suitable exercises for this in any instruction book.

2. A girl who has taken a course of instruction in which the best class of music has been used ought to have at the same time developed her taste to a point that would have been superior to so-called Rag Time or Jazz. Carclessness is difficult to cure as it is usually innate. Careful study and an insistence upon repetition of given passages until they can be played correctly. slowly before attempting correct tempo, is the only help I know of. Failure one week should result in doing again and again until the pupil realizes that you mean

hueiness 3. Teach the child to turn the hand toward the thumb. At first exaggerate this position a little so that in striking the keys the finger stroke is directed sideways toward the little finger. Use simple finger exercises for this and train the child to keep the position in other work.

#### More As to Outlines

"Will you please advise nie what combinations of studies to work on at the same time in order to produce the best results from the first grade on? What 1 am looking for are studies to be worked together year after year."—O. D.

"O. D." sends a long list of studies and technical exercises to be correlated as suggested. I am not in favor of an excess of such combinations. This especially in the case of children, and of those whose familiarity with music has always been limited. Too many studies and technical exercises will repel pupils having small time to devote to practice For technical work the average pupil will not thrive on much aside from the routine necessities, such as scales, arpeggios, running passages, staccato, chords and octaves, which present themselves for consideration in due season. A careful reader of the Round Table for even the past year will be well posted on suggested outlines of study. I have recently sent answers to questions as to "An Outline." and as to "Routine Necessities." The Standard Graded Course may be used in accordance with its name, as a standard of progress. The suggested supplemen-tary studies in "Outline" already printed, should be given in alternation, not at the same time. Wise judgment will also know what to omit with bright pupils

THE ETUDE

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## Then and Now

By D. A. CLIPPINGER Professor of Music, University of Michigan

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



D. A. CLIPPINGER, TODAY

TWENTY-FIVE

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

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

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

I had the usual school and college training and along with it my dreams of music. By the time I left school I had definitely decided to be a musician, but with no visible means of carrying out my plans. How I managed to get through the first two or three years I would rather not tell. But I remember that I kept my sorrows and disappointments to myself and never looked backward. I began my first serious study of music in the Ft. Wayne College, taking piano, theory, and voice. At that time the so called scientific method of voice training was at its height.

Teachers felt that their success depended upon their being scientific. This particular one undertook to explain the vocal cords to me by drawing her fingers from the base of her ears down to her collar bone and saying: "There are two cords in the neck called the vocal

I was led to believe they had their origin in the mastoid process and were about eight inches in length. I registered a blood curdling vow that as soon as I had the public ear I would go after that kind of scientific teaching, and I did. About that time I made the acquaintance of Dr. Geo. F. Root and was very close to him the last ten years of his life, assisting him in his work. He was a very great pedagogue. His clean cut,

logical way of presenting a subject was of great value to a young teacher. I still feel that I owe him much. My first European study was with Herr Julius Hey,

in Berlin. He was at that time teacher of the Royal Family. His method was a combination of Kultur and militarism. It was visualized in two mighty volumes and we started at the beginning of the first one. Sometimes would get impatient and ask him something that evidently was not due for several months. This always worried him. He would answer evasively and, "biff"-we were back in the first volume again. Later I had the privilege of working with Mr. Shakespeare, Mr. Behnke, and I coached for a while with Mr. Henschell and Mr. Randegger. These men were all masters and I consider myself fortunate to have been under their influence. I recall that Randegger was rather peppery and as I had a bit of tobasco in my own makeup there was always a scrap somewhere in the lesson. However, the atmosphere would clear hefore the end of the lesson and he never failed to pat me on the back as I left the room

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

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

## A Convenient Table

By Albert Bowerman

ing the different keys, and their appropriate signatures, employs 6 sharps: Fz, Cz, Gz, Dz, Az and Fz.

C	scale h	as no	sharps or	flats.			
Sharps	Keyne	ntes	Flats	Key	notes		
Sharps	C	1	Bb		F	1	
F\$		1	Eb		Bh	2	
C#	D	2			Eb	3	
G#	A	3	Ab				
D\$	E	4	Db		Αb	4	
	В	5	Gb		Db	5	
A#			Cb		Gb	6	
· E#	F#	6			Cb	7	
			Fb				

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

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

THE following table has been a great aid in impress- under "Keynotes." E# is just across. F#, therefore,

The flats and their keynotes are named and found in a similar manner. Be sure always to read from the top of the list down to the required letter. The keynote of any scale will be found under the heading "Keynotes," exactly across from the last named sharp, or last named flat, as the case may be. In addition to using the table, I always remind the students that the keynote in a sharp scale is one-half step above the last named sharp, and in a flat scale, two and one-half steps (five half-steps) below the last named flat. I give them this sentence by which to remember the proper order of sharps: Frank Can Go Down And Eat Breakfast, using the first letter of each word. The flats are the sharps named in reverse order. I find, however, that the table is far more effective than a set of rules.

Each pupil is expected to make a copy of the above, to be kept upon the piano for daily reference when practicing the scales, and when deciphering keys and signatures in compositions. I always have it within sight while giving lessons at the studio. I urge the students to look at the table just as often as is necessary, in order that they may associate the related signatures and keys together. A few illustrations are sufficient to make them familiar with its proper use, and it is not long before it is all memorized.

## A Simple Study in Triads

By Elsie Maennel

No doubt your teacher assigns seales and chords for your study and practice at home and has carefully your study and practice which each major and minor explained the particular scale is formed making each kind uniform in sound Scale is formed many of the chords or triads (music terms) made on each seale tone by adding to it the third and fifth scale tone from it; also, that these music terms and fitth scale rose trong minor, diminished and aug-(chords) are manual mount that scales are to music what mented. She has told yet and has urged your effort to tables are to aritimeter and that algor your enort to recite them as readily. She tests your recognition of these different chords in root position and inversions from the staff lines and spaces and their sound and appearance from the keyboard until you think you know ill about scales and chords.

Maybe you do; and, if so, you should enjoy applying some of the devices for word practice you see employed in the schoolroom. One of these is the making of all the words possible, using the letters contained in one long word, as Washington or Constantinople, and then classifying these words under the head of noun. verb, etc. Applying this device to music, in place of the one word use a seale and classify the chords under the proper heading.

At first you may need to write out the cale pattern and build the scale, from the keynote one n, beneath Major Seale Pattern

Degrees		i G Major
0	Major	(i-b-d
8 7	Diminished	1/#-a-e
	Miuor	F-g-b
6 5 4	Major	1)-f#-a
5		( -e-g
4	Major	B-d-f#
3	Minor	1-d-18
3 2	Minor	G-b-d
1	Major	()-()-(I
	Chords Classified in Group	ps
Major	Minor Diminished	.\ugmented
1. G-b-d	2. A-c-e 7. F#-a-c	
4. C-e-g	3. B-d-f#	
5. D-f#-a	6. E-g-b	

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

The augmented chord comes only in the minor scale and its root is the third tone of the scale. Use the

tarmonie	Minor for a pattern.	
	Minor Scale Pattern	
egrees .	Kind of Triad At	plied to Scale
		of E Minor
8	Minor	Fg-b
7	Diminished *	D#-f#-a
6	Major	C-e-g
7 6 5 4 3 2	Major	B-d=-(=
4	Minor	A-c-e
3	Augmented	G-b-d=
2	Diminished	F#-a-c
1	Minor	E-g-b
	Chords Classified in Groups	
Minor	Major Diminished	Augmento
1 T - 1	f D te te o me	3 Gabeda

The augmented triad is called the tell-tale triad. of ehord; its fifth being number seven of the scale leads directly to the keynote of the scale of which its root is Now go to the keyboard and pronounce (sound) these

6. C-e-g

four kinds of chords until your ear can recognize the character of each: The major thoughtful or sad. joyful and bright The diminished The augmented

harsh and aggressiv sarcastic or disagreeable. Two or more scales worked out in this way ever day, either major scales or a major and its relat minor, will greatly increase your interest in scale

## SILVER WINGS

A lively waltz in running style, to be played smoothly and connectedly, with almost automatic precision. Grade 4. M. L. PRESTON Tempo di Valse, Allegro M. M. d. = 72

\* From here go back to beginning and play to Fine, then play Trio.

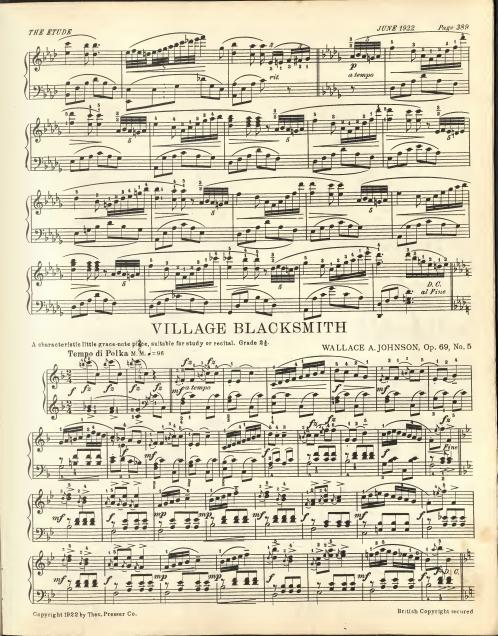
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# BIRDS' SPRING GREETING

In pleasing drawing-room style but with an educational purpose. This number affords practice in the trill and the turn. All passages marked the process of t In pleasing drawing-room style but with an educational purpose. This number affords practice in the furns being used for ornamental are executed in the same manner as the first measure. The second section in Eb is in the manner of a mens' quartet, the furns being used for ornamental





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# THE CALUMET OF PEACE

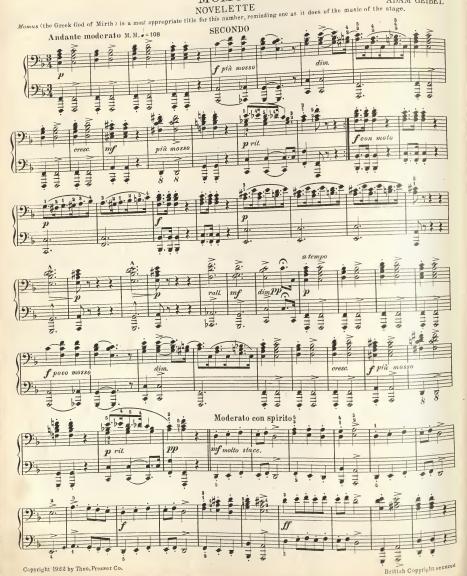
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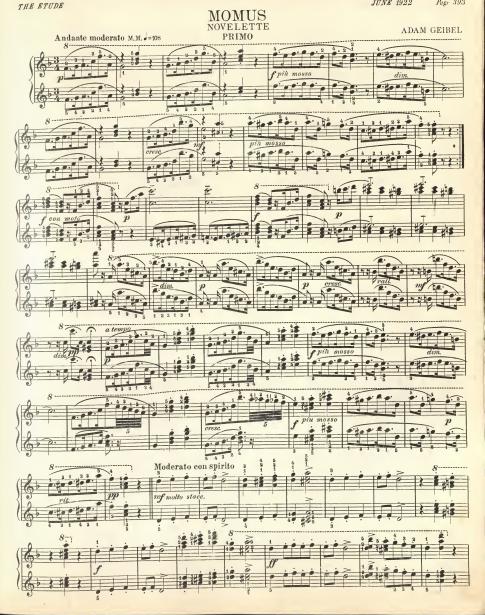


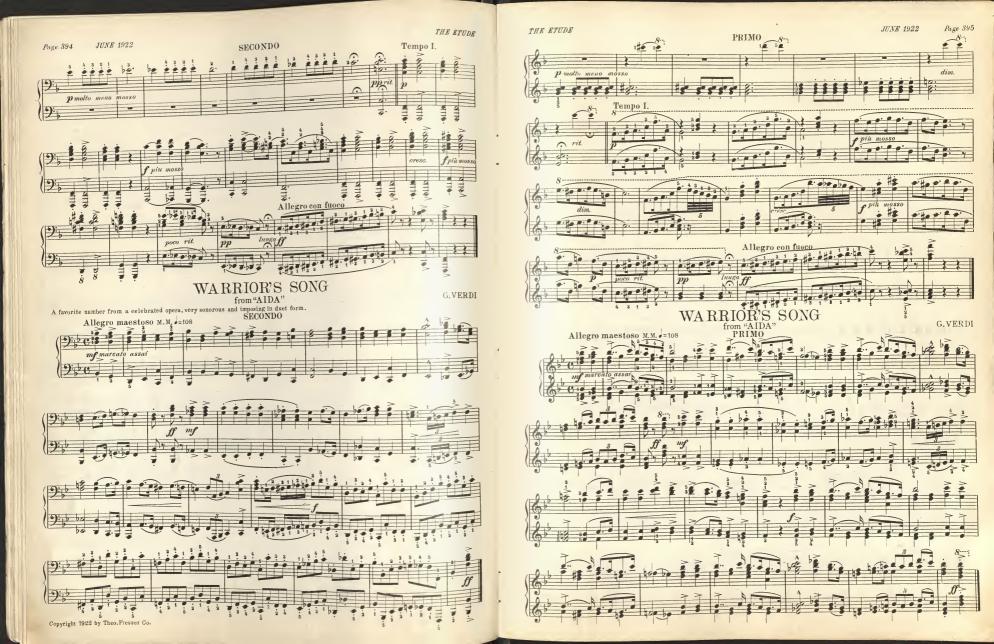


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BERT R. ANTHONY, Op. 272, No. 3

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















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## 1922

## **Etude Prize Contest**

JUNE 1922

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

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

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CONDITIONS

"FUR THE FILED FRIZE COST.

The name and full address of the composer must be written upon the first page of Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Voline Pieces or Orchestral Works, etc. Involved contrapuntal treatment of themes and pedantic efforts should be avoided. Nor restriction is placed upon the length of the composition.

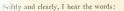
No composition which has been published shall be eligible for a prize,
Compositions winning prizes to become the property of the Publishers, of ETUDE
MUSIC MAGAZINE and to be published in the usual form.

ETUDE MUSIC MAGAZINE, Phila., Pa.

THEODORE PRESSER CO., PUBLISHERS

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

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



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

Time has turned backward in its flight! I am a child again. And my mother stands before me.

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

"Carry me back to old Virginny, There's where the cotton and the corn and 'tatoes grow.

There's where the birds warble sweetly in the springtime.'

And crooning so sweetly, oh so sweetly:

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

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

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Softly and clearly, I hear the words: "Just a song at twilight when the lights are low, And the flick'ring shadows softly come and go."



And crooning so sweetly, oh so sweetly: "Lullaby and goodnight! With roses detight-Creep into thy bed."

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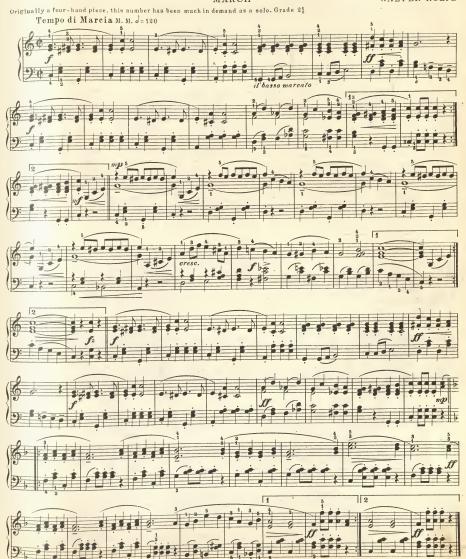
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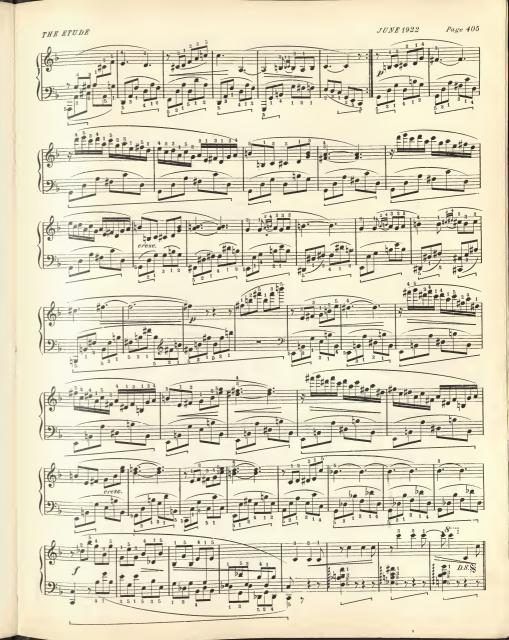
A most interesting set of short, melodious, original studies planned first to interest the pupil and secondly, to instruct in a most pleasant manner. The work is published in sheet form and is well worth an examina-tion by every progressive teacher who is seeking material for pupils in the primary and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

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





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## MOONLIGHT SERENADE IN VENICE

GONDOLIERA

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

LEO OEHMLER, Op. 342

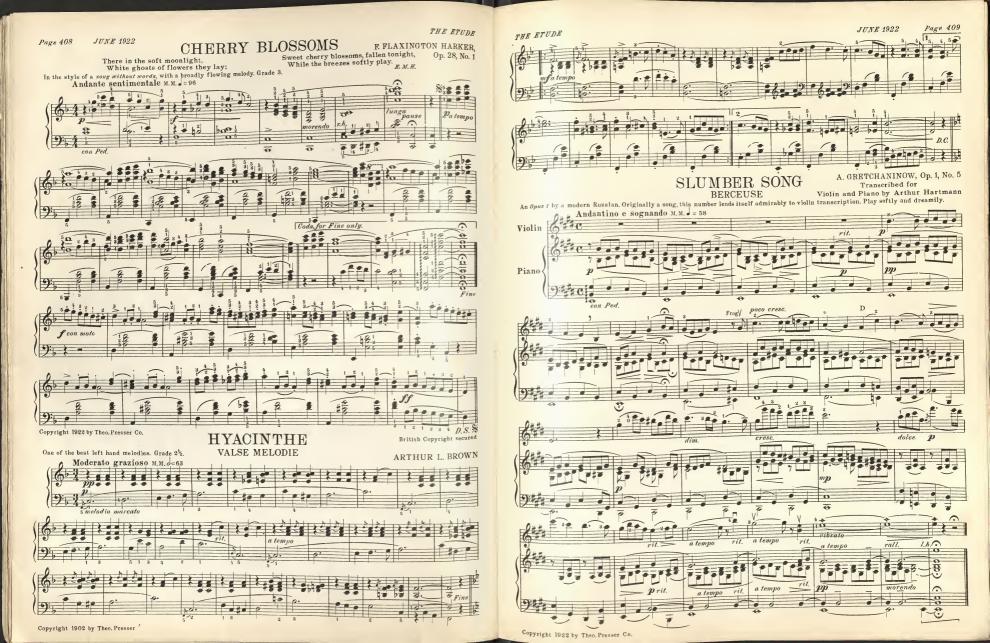
A refreshing change from the usual  $\frac{6}{8}$  rhythm found in most pieces of the barcarolle type. Grade  $3\frac{1}{2}$ Andante con sentimento M.M. J = 72







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## A SOUTHERN FANTASY (TWO MOVEMENTS)





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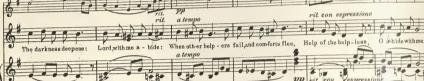


THE SONG OF MY HEART



H.F LYTE A song for evening service or the home. Devout and intensely human.









The writer has many times heard busdiness men express their wonder that music
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in other than the suppose of the suppose o iness men express their wonder that music reachers do not make greater use of newspaper advertising, and (without waiting for an answer) they generally conclude their remarks by explaining to themselves that it would be regarded as unprofessional, so they suppose.

THE ETUDE

The true explanation is quite other than this. A good teacher is best advertised by his pupils and by his own public appearances as a performer. If he prove really satisfactory as a teacher, it will not take him long to gather the thirty or so pupils which constitute a class of proper size; but if he is not satisfactory, no amount of printer's ink can make up for it. The public will soon leave him de-The case of a merchant is entirely different. Here no limit can be set to the amount of business he wishes to do. If successful beyond expectation he can hire more help, rent a larger store, branch out in various ways. But a music teacher is limited by the number to which he can give individual attention. He feels that there is no need in spending money to create a market for his product when he already has it all sold.

Nevertheless, there are times and circumstances in which newspaper advertising is of real service to a musician, if done in the right way; for, like everything else, there is a right and a wrong way to do it. When one moves to a new city, or opens up a new studio in an old one, or starts up his classes again after an extended absence, or adds some new specialty-these or any similar reasons would indicate a good time to advertise. Some are firm believers in keeping a modest card constantly in the papers, the year round; and there is much to be said in its favor, although experience shows that it has very little direct influence in bringing in pupils. The influence is cumulative—the reader perhaps has heard your name in several quarters, perhaps has heard you play; he happens to see your name in the paper and notices the address of your studio; some weeks later, perhaps, a friend is talking of music les-

sons, and he says: "Why don't you go to Mr. Blank? His studio is in such and such a place, and he seems to be pretty well known."

Taking for granted, then, that the music teacher wishes to do a little newspaper advertising, it remains to decide on the best sort.

FIRST.-It should be brief, modest, and of a professional rather than a commercial character. All boastfulness or argument as to one's superior methods is out of place: likewise, all use of coarse and heavy or even eccentric and fanciful type display. A mere statement of your name, address and specialty is usually sufficient. Prospective pupils can find out your prices when they call.

Second.-If inserted for a limited period, or for a special and immediate purpose, it should be so contrived as not to fail to meet the eye, and should appear at just the right psychological moment, as to date. (How to make it strike the eye and still appear modest, we shall presently show )

Advertising, like all other commodities in these days, has been going up in price. Consequently, economy is in order. The lowest-priced form is usually that of the "classified column." In this, there are such a quantity of small ads that it would seem as if your own would be hopelessly lost to sight, yet this danger may be minimized by a good arrangement of the words at the start. Here are two examples and one warning:

The first ad. would do fairly well for a teacher whose name was already at least locally well known, so that everyone would think "piano lessons" when they saw the name. His object is not so much to remind people of his profession, as to tell those who may be interested where to find him when they want him.

The second ad. would do better for young teacher whose name is not yet known to the public, and as such is very good. After a year's experience it will be no longer necessary to advertise where one studied, as one should begin to show whatever abilities one may possess, at first hand. In other words, when you first start, people will ask where you have studied; later on, they will ask what you

The third ad, we have selected as a warning. First of all, the word "WANTED" is so utterly commonplace and meaningless as to diminish the visibility of the ad, at least fifty per cent. Secondly, the wording is not only wasteful but fails of carrying conviction. Why not simply "piano pupils," instead of "a few more piano pupils." If he is a "thoroughly competent teacher" he ought not to be offering "lowest prices"—he could get higher! "Best methods" is too obviouswho ever met a piano teacher who was not using (as far as his own opinion reached) the "best method"? The invitation to "call early before hours are filled" is obviously a bluff. If the adsoon to be filled, he might have saved the expense of the ad. altogether. Lastly, the address is too indefinite; it might mean any one of four different buildings. As intimated earlier, a music teacher

should avoid coarse forms of display in printing. There are certain fonts of type admirable for advertising a circus or a special sale of tripe and pig's liver, which nevertheless would be utterly in bad form for a professional man. The best form of display is to use a plain newspapertype of a larger size than that used in the body of the paper: that known as pica answers very well. To have a small ad, in the classified column set in this type will cost an extra price, but it is worth it

Another form of strong display combined with neatness and modesty, is to "buy white paper," as it is called: that is, to engage a space say two columns wide and at least two inches deep, and instead of filling it up with type, use merely a small announcement about 1/2 x 2 in. in the very middle of the space.

Another device is to place one's ad among local news, in the same kind of type as reading-matter. This is seldom done in the great city papers, but in smaller places it is not uncommon. Of course one has to pay a rather high rate for this privilege, but even so, I know of several teachers who invariably use this form of announcement at the opening of their Fall term, and find the results warrant the outlay.

[Buron's Norz.—The author of the above article recently won a prize in an ad writing contest held by the Syraces some dealered to the syraces some dealered to who were regular advertisers in that paper, and he wrote one for a manifacture, securing third prize where there were several thousand competing.]





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## The Most Favorable Vowel Italian AH vs. American AH

By Ralph M. Brown

IF someone struck you smartly and unexpectedly on the solar plexus, or pit of the stomach; the first thing you would probably say would be UH.

As what follows is an effort to study first principles in vowel formations and their relation to sound devoid of muscular influence: energetically and spontaneously supported by the breath, the above illustration of the instantaneous response of the vocal apparatus, when no intelligent effort is exerted to control it in song or speech, is offcred as the first reason why study of tone production in singing, should not begin with other than an open vowel.

Each vowel has a marked influence of its own upon any tone, regardless of pitch. But the sound UH, is the only one devoid of tongue, teeth, or lip influence. As an illustration sing UH; while you sustain the tone put your tongue forward, and the vowel will change to A. When you wish to return to UH, there must be a complete a group talking on the subject will bring first seem grossly exaggerated, and new tenor, and would you believe it, even today relaxation of throat, tongue, and lip out the fact that there is a difference of sensations usually appear that never have they pretend that I am a baritone with

Several months ago THE ETUDE pubhe is quoted as saying one thing upon which I would enlarge, for the benefit of students of singing who do not see the particular point made, or could not at the time perhaps, appreciate its truth, and great helpfulness when understood.

In substance Amato said, I think of Italian A (A as in father) not as AH, but more as if it were UH, a remark any singer might be pardoned for passing over lightly, had he not many times proved its value, before and after the reading.

I am constantly impressed with the fact that young singers think of the AH as flatter than it should be. Not A as in fat exactly, but much brighter than the sound Amato suggests, and what it should be when produced with a perfectly open What the young American mind and throat automatically produce upon attempting AH is a typical Yankee sound -a peculiarity of the English language, as we speak it here in the United States.

AH, like any other vowel when not entirely free, does not encourage proper freedom of the tongue and throat.

Its most exasperating feature, one which usually makes it difficult to explain and understand, is that to the pupil, the superficial muscular quality seems easier and louder than when sung correctly. It must he confessed it is easier-but not louder. It is easier at first, necause the mind and throat are accustomed to making this pupil to produce it,—who will not allow gradually expand the compass in each disound; but the voice pays for it later with tenseness, surruness and trequently with difficulty in securing and holding the pitch. The flat AH (do not confuse this with AW, and change the vowel without opening the throat) does not at first require the open throated UH.

If you are inclined to argue that all good tones are easy, I can only ask you whether you consider all easy tones good. tone, developed under the guidance of a will decrease.

Good singing is like everything else that is worth while-it demands effort. The science and art are in knowing how to expend the effort. It were better to say frictionless, rather than easy. The larynx is never in exactly the same position for book can give you this. It may give you any two pitches All teachers agree the the exercises to control your voice accordthroat should be as free as possible to ing to the guidance of the teacher who make these minute changes. It seems be- understands the Italian method. yond human power to standardize an ex- A celebrated Italian of the past, studied planation of the process, that will mean six years on exercises which covered only planation of the process, that will mean say your of the conclusion is they can produce it, then they will realize

The Singers' Etude

Edited Monthly by Voice Specialists

The Department for July will be Conducted by E. E. Hipsher

fore the habit is established, all vowels should pay little or no attention I decided to study with an old professor should be used without predjudge. All to their old ideals relative to the sound of who proposed to make me a great bariparts of the voice should be used too, in the vowels as they appear in speech. While tone. order that there be no overdevelopment the injunction to sing as we speak is corand particular leaning on any one vowel rect of certain parts of the voice, it eer- him, otherwise I would have lost what and particular register. Students quickly learn that tainly cannot be done with success on high voice I had. I then studied alone desome vowels are easier than others, though tones. In singing, the old sensations at termined to be a tenor and nothing but a opinion as to which is easiest. This brings been experienced. It must be remembered high notes! What nonsense! I am simply out another fact; the same vowel is not that song ordinarily demands vastly more a tenor with a wide range; but not one of equally easy to all voices. Sopranos find diaphragmatic strength, more volume, and those who make shrill despairing cries on view with a great singer, Amato. In this OO difficult on high tones, a bass or haritwice the range; and there is a markedly the high notes and inarticulate groanings tone on the other hand finds the sound concise and pungent exaggeration of the in the middle register, under the pretext favorable and helpful.

The Least Restricted Vowel No matter what your range, when the UH for this reason offers itself as the never be lost to mind that, when a tone asperating differences. Volume should be and maltreat the voice, for, believe me, the

leaves the throat, it should be ready to MF in exercises of ordinary range. High voice is a mystery! articulate. This excepts OO and O, which tones should be sung F, with every attenare made with the lips. To put it an- tion to what has been said above. No other way, the tongue, teeth and lips, are thought should be wasted at first on style, the articulators; they should never be con- either in interpretation, half voice, swelling sidered as a primary means to securing and diminishing, or final consonants. A straightforward tone sung thus is more quality Where UH is properly understood, the easily catalogued in the mind, and the new ones, who must sing with their faults,

other vowels come as a result of a nice habit made subject to control. appreciation of the requisite articulation Stand during practice; and, if you have necessary in song. Where a small cov- the courage to do your work hefore a mirered vowel has been used as a basic quality, ror, you will find it a money saver.

intimate conversation.

## Making a Voice

By William Lisker

chological and physiological features of Mezza voce (Italian for half voice.) voice production and their application to When this is mastered, increase the power the student's needs,-the teacher who gradually from mf to ff. When the middle knows the beautiful tone and can lead his part of the voice has been well developed, the terrace the student to force the voice, who can rection. Persevere patiently in this course develop in the pupil the imagination neces- till each note in the entire compass of the tone in all its gradations of power, that swelled to ff. After mastering this, add

same mental and bodily force, nor the same laxation. Relaxation of all muscles of the mode of breath control, encouraged by the throat and body is absolutely necessary, capable of all expression, all degrees of always has been, and always will be.

The development of the human voice requires a conception of the beautiful competent teacher, and then relaxation. With these, confidence, a naturally good voice, imagination and time, a student may hope to realize his ambition.

that the throat should be free and open, it throughout about three-fourths of your pupils.

THE teacher who understands the psy- range, with the old crescendo from pp to is a successful teacher of voice production. to it the diminuendo from the ff point to A vital need of the voice student is restrength and flexibility.

With age, of course, its power and quality

Now for the relaxing exercises. First yawn silently; then sing down the scale in the middle part of the voice. This exercise should be done at the beginning of This was the old Italian Method. No the practice period, and about very ten minutes while at work on the studies.

When teachers realize that the student should sing the upper notes messa voce with absolutely no forcing, that they must be led to conceive a heautiful tone before something and be uniformly neighbor to a success both for themselves and their treated as an instrument—I must confess everybody. So, as all teachers do agree casy. Simply study all tones one by one, success both for themselves and their treated as an instrument—I must confess

#### Caruso's Last Musical Message

A FEW days before the death of the great Caruso, Mile Geni Sadero had the following conversation with him and re--ported it in Le Monde Musicale from which this translation has been made expressly for THE ETUDE:

"How can you expect me to give you my opinion on your singing, when I am never content with my own!" exclaimed the great singer in reply to my question.

It was on the veranda of the Hotel Victoria at Sorrento that Caruso spoke, looking caressingly over the beautiful landscape which presented itself before

"I began to sing at ten years old, and would indicate that the most open sound and the other vowels made to conform to sang in church choirs. At seventeen it would indicate that the thirst open sound and the other reason to look for re- was difficult to place my voice; bartione should be the safest on which to begin. Having secured the sensation of an open strictions in volume, quality, articulation, or tenor? I had notes in all three

> "A few weeks later I ran away from consonants, as contrasted to every day of being tenors!

"I began my theatrical career at twenty years old, in Naples. I was not proud, advantage of a certain vowel has been simplest and least restricted sound on because from the first moment I trod the made plain, it should be used; but it should which to coordinate many trifling and ex-

> "It is easier to become a great doctor than a great singing teacher. How can you dictate unalterable rules of any one method, when not one single vocal ergan is similar to another?

"There are some artists, and even good eithout them, they would probably not be able to get on at all.

"An artist's talent consists in the understanding of his faults, and in the courage of acknowledging them to himself!

"That is where the real work begins. It is very difficult, very delicate; one must have the patience and the constance of a Carthusian, and then the result is sure. Now, you see, I have had this patience. Wait, I am going to have my gramophone brought down and you will be able

to see the result of my work.' In a few minutes a magnificent gramophone was placed on the table. Caruso and I went over to a bench at the end of

"Remember" said he "that I waited ten years until I became famous, and all that time I had the gift of my voice, I had it even at twenty years old! It was not my voice alone then, but work which made me acceptable to the public.

"Here is one of the first records which made. (It was Amor ti victa from Fedora by Glordano).

It is effective, but the equality of the The voice should last throughout life. voice leaves much to be desired; it is 'material' thrown out with all the force of one's lungs, but that has nothing to do with 'bel canto.'

"Here are my first efforts at the heginning of my New York career. effect is a little crude, you understand, but I had a holy fear that they would find a tremolo in my voice, which Americans detest and find so unpleasant in the voices

"Here I am after fifteen years of my career. Now it begins to be much better. Notice the dynamism, the tones and the respiration; the voice is trained and to you that the 'cello is the instrument

#### THE ETUDE

which aided me the most in the placement Rachele allor chc. . . . Impossible to obbligato. Caruso's voice beautiful and complains, it is a heart that weeps; I felt pure poured forth,

And the concert continued-Caruso tistening himself, in order to discover if for the nineteenth time, and he was much time had not impaired his voice by even a affected at the idea of appearing at the the last record the air from La Juive, which he had run. . . .

of my voice.—Listen!" It was an Ave describe how it is rendered by the great Maria accompanied by piano with violin artist. It is not a human voice which that it would be impossible to surpass such perfection.

Caruso was to have returned to America . Finally we came to Metropolitan after the mortal danger

#### Unaccompanied Song

underlying harmony.

HERRERT BEDFORD, the well known Eng- orates the vocal line, and illuminates the lish artist whose wife, the late Liza Lehmann, gave him an intimacy with music and musical life, has recently written for and are not to feel that the song we are the London Musical Standard an article hearing is an incomplete thing, it follows upon Unaccompanied song from which we that this song-in-a-single-line must create quote a few paragraphs:

present time no art-song, as differentiated from folk-song, has been composed with 'explanation the deliberate intention of its being sung by a single voice, and heard alone-i.e., with- thing; but one cannot but remember that out instrumental or other background of any kind.

Orient, though I believe that there extem- the same time to convey the utmost subtlety norization takes to a large extent the place of our methods of composition.

'It seems the more strange to those who, like myself, recognize in the human voice the most expressive of all musical instruments: for when it is heard alone, it reyeals beauties not otherwise perceived. "The songs that in the past have been

sung without accompaniment are folksongs; but even they are not generally sung without accompaniment to-day.

has, however, been proved many times; able, and what is expressive, exactly to and there are a few composers to-day the same extent as he has his own point of who, in seeking after new modes of expression, are investigating the possibilities advanced harmonic schemes, and employing a more modern musical idiom.

is that accompaniment to song is not the invariable necessity that it has come to be generally considered; and that what may be called free-song-in-a-single-line is capable of expressing the poet's words and of creating the suitable atmosphere without extraneous assistance.

"If that be so, we are adding a possibility of further variety for the use of the constructors of recital programmes, and indeed of any programmes.

"We know that the ideal instrumental accompaniment to a song, as used to-day, in following in the programme the words creates atmosphere, emphasizes and dec- that the singer is singing to them."

"If we dispense with all accompaniment, its own atmosphere, contain its own orna-"It is a strange thing that up to the ment, and be composed in such a way as to demand no extraneous harmonic

"To argue from analogy is a dangerous in an outline drawing, the character and quality of the artist's line suffice not only "It may be that it has been done in the to suggest form in three dimensions, but at of expression. It is for us to find out how far outline-music is capable of the equivalent.

"The first essential of fine song is fine poetry; and from the poet we may ask of his best, seeing that there is no reason why every word should not tell at its full value; and for that reason indifferent verse would be intolerable.

"Every composer who takes in hand the writing of unaccompanied song will have That many folk-songs can be so sung, his own point of view, as to what is suitview when writing songs with instrumental accompaniment; but we may probably asof unaccompanied song of a more complex sume that he will allow the form of his kind than folk-song, resting upon more music to grow naturally from the form taken by the poet's verse, and be governed, as to its intensity, by the cbb and flow of What they are endeavoring to prove the significance of its poetic content.

"Unaccompanied song gives not only greater freedom of interpretation to the singer, but it also gives greater freedom to the imagination of the audience and it would be unreasonable to expect any audience, accustomed, as it is, to what one may term the running commentary of an instrumental accompaniment, to grasp the whole significance of song-in-a-single-line immediately. It will, however, he able to give its entire attention to the singer, instead of frittering away the half of it

The true vocal cords do not produce

The false vocal cords do not produce

The voice is not a stringed instrument.

The voice is not a single or double reed.

The vocal cords do not act as the lips

There is no such thing as chest voice.

There is no such thing as head voice.

length to produce the different registers.

The soft palate should not be raised.

There are no registers in the voice.

## On Being Original

falsetto.

falsetto.

of a horn player.

by the vocal cords.

production

By D. A. Clippinger

NOTHING is easier to acquire than a certain kind of originality. It is only necessary to deny in toto and with warmth the opinions of all people past and present. This eliminates every one else from the equation and then no matter how absurd your theories may be you will, for a time, have more or less of a following. There are always some who are sure that things are not what they are supposed to be and they hastily attach themselves to anything that is different. They are the original dissenters and the more fantastic the theory the more perfect is the adhesion.

In looking through my library from time to time I have made note of some of the flat denials of things that have been generally believed about the voice. Here are a few of them;

The vocal cords are not responsible for

The true vocal eords take no part in tone production.

as the roses in June can so easily be yours D<sup>O</sup> you know how truly beautiful your com-plex:on can be? Do you appreciate what delicate freshness, what fineness of texture you

A complexion as fair

can gain for your skin? And with how little effort?

You can attain a complexion as fresh and radiant as the roses in June. You can achieve the dainty bloom of a clear, wholesome skin, just as thousands of attractive women have, if you begin at once the daily use of Ingram's Milkweed Cream Ingram's Milkweed Cream, you will find, is more

than a face cream. It has an exclusive therapeutic property that serves to "tone up"-resitalize the sluggish tissues of the skin. Applied regularly, it heals and nourishes the skin cells soothes away redness and roughness, banishes slight imperfections. Used faithfully, it will help you to gain and retain a complexion that is genuinely beautiful, Go to your druggist today and purchase a jar

of Ingram's Milkwerd Cream in the fifty-cent or one dollar size. Begin at once to gain a new charm of complexion. It will mean so much

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The soft palate should not he lowered. The larynx should not be held low. The larynx should not rise.

beginning.

beginning. Breath management is also eliminated by a number of negative assertions.

Looking at the above, in the aggregate, we shall see that practically everytoing above the solar plexus has been ruled out except the mouth, and the Japanese proverb says that "The mouth is the front gate to misfortune," It makes us believe student to disprove the assertion.

regulate and amplify tone are yet to be discovered. It means that most of the things that voice teachers believe have no existence, no origin or continuity. They are pure illusion and may be represented by the algebraic -x.

sees what he believes no less than believes voice, however interesting such Lnowledge what he sees.

It is time this sort of thing should cease to be considered a part of legitimate voice training. Most of such mechanical argu-Full voice should not be used in the ments are irrelevant and their tendency is to lead the pupil into trouble rather than Half voice should not be used in the out of it. Discussions and debates on the structure of the vocal instrument and the functions of its various parts has nothing whatever to do with training a singer. Thirty years ago the magazines had little else on the voice than attempted explanations of its mechanism. In later years a saner element has appeared and a part of the profession has come to recognize that that Heraclitus was right when he said there is such a thing as indirect control. "Nothing is where it is," and defied his that when the instrument is free from The above statements are either true or the idea of vowel, color, power, mance The above statements are either true or untrue, Of this one may be as sure as he is and so forth. Nothing involved in singing untrue, Of this one may be as sure as he is of his own existence. If they are true it means that the things which produce, everything hy direct effort will never be anything but a dry mechanical machine. A tone is something to hear, and he who knows beautiful tone, and how to awaken the sense of beauty in the pupil, and how to produce beautiful tone without effort y the algebraic -x.

Now it would not be difficult to prove has what is of more value than all of the that at least a majority of the above assertions are untrue. They are conclusions possesses some of the eternal, universal drawn from insufficient evidence, and re-truth about voice training. If one could yeal an appalling lack of unity in the vocal sing well he must learn these fundamental profession. They furnish an example of principles. And when they are once people looking at the same object and learned he will find that he has little use seeing totally different things. Each one for his knowledge of the mechanics of the

THE ETUDE

#### Abusing the Voice

One of the chief causes of the premature ally, made indispensable by a functional destruction of the voice is the abuse of necessity; 2. Voluntarily—a kind of premawhat is generally called the "chest" voice, ture passage which precedes the physiolo-In passing, is there really such a thing as gical obligation. Let mc say, as a matter of a chest voice? No; there is not. Helm- fact, that one ought not to wait until the holtz, the celebrated physiologist and chemextreme note of that quality, to which the ist, said: "The ehest has no voice. The name of "chest voice" is applied, is reached head has no voice. The chest has the same before passing to the following note. In relation to the voice as the case has to the truth, to push the lower notes to their piano." There is but one voice: the larynx most extreme limits always constitutes an or throat voice. Without the larynx there abuse and a most grave danger. This is would be no voice. It should be generally progressively to force the muscular tension known that these terms of "chest" and of the vocal chords and of the breathing, "head" are intended to indicate the reson- conditions which reach the summation of ance chamber for the quality and amplifi- efforts known as poitrinage (chestiness) or cation of the sound, not at all as the place the abuse of the open tone. This is well where the note is generated, which is the known to singers, but, unhappily, they sellarynx. Unfortunately the popular error in dom appreciate its real significance until seeking a chest voice is one which entails too late. Tosi, the great teacher of singthe loss of a countless number of voices. ing, said about the year 1720: "By reason Singing methods (I apologize for the use of their lack of experience, some masters of the objectionable term-but I employ it oblige their pupils to sustain the fulness objectionably!) in general tell us that in on the high notes by forcing the chest order to go up the scale, leaving deep notes voice. The result is that the throat is to reach the higher ones, the singer is a little more inflamed day by day, and if obliged to leave the so-called chest voice the unhappy pupil does not lose his voice completely, he at least loses the high notes. to pass to the so-called head voice. This transition can be performed in two In this respect, there is no difference

Purity of Speech

altogether different ways: 1. Automatic- between 1720 and 1921.

By Arthur L. Manchester

speech in singing. And very right is it own speech in song is defective? We Amthat the mumbling of words, the shading ericans are frequently jeered at because of of vowels and the elimination of consonants, which all too frequently is offered by singers are an accompanion as the conceded at once that we do mistones they produce, should be condemned. pronounce and do permit altogether too And this not alone because those who much slang. But it must also be underlisten would very much like to know what stood that throughout the broad territory the song is about. That in itself is a of the United States there are no such able to produce good tone without mangling in any part of the country that another that. There can be no clear thinking be said of any European country including than likely to be a mumbler of thoughts. purity,

EVER and anon there is an ebullition of And how can the teacher of singing present opinion about the need of distinctness of his subject forcibly and clearly when his sufficient reason why the singer should be differences in speech as to produce dialects his speech. But the thing goes deeper than section cannot understand; and this cannot

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profit by what I already know, or second if elephan, Pa. Gorph series, G., Thinke delphan, Pa. Gorph series, G., Thinke delphan, Pa. A. It cannot do you any harm to teach a construction of the control of the control

Q. Please tell me what is a phrase. Is it not the same as a musical sentence?—Many R., Pittsburgh, Pa.

Q. Are there such things as scales of seven flats and seven sharps? If so, what is their use?—lema Blauen, Denver Colo.

their wire.—Inxa Baarus, Denver Colo.

A Yes: here are scales of sexen flats and of seven sharps: there are even scales of the seven sharps: there are even scales of the seven scales of

Nille Bechwere, Chopin and many others.

9. I have been a music teacher in Burgar
for years. The scale do, re, mi, de, for Brown
for years. The scale do, re, mi, de, for Brown
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Ousettons regarding particular pieces, meteronomic markinas, etc., not likely to be of interest to the frient number of FUDE Treaders will not be considered.

O. I heard recently two markinas, clear of the property of the

Q. Why is the viola frequently termed the "alto?"—I. S., B'way, N. Y. C.

"attor"—I. S., B'way, N. Y. C.
A. It is so called hecause its missle is
written with the Alto or C clef, on the third
with many and the control of the control
of which musical nomenclature is so full.
The viola is in reality the tenor viola for, in
the viola plays the sograme; the second violia, the alto; the viola, the tenor and the
cello, the bass.

Q. What is understood by Imitation, in counterpoint and in composition generally? How many kinds of imitation are there?—
Z. B., Back Bay, Mass.

J. B., Back Bay, Mass.
A Institution the word meaning in music production of the production of the most important features of musted form. It represents or repeats under a modified of the most important features of musted form. It represents or repeats under a modified of the most of

Q. Is not "do" the tonic of every scale, and "sol" the dominant?—Percy H., New

A. Do and sol are the tonic and dominant respectively in every major scale. The tonic of the minor is la and its dominant mi. Thus the tonic of a scale (or key—same thing) is the foundation note of the scale: do for major scales and la for minors.

Q. Please tell me the meanings of the terms: Solfaing, Laing.—Harrier D., Orange, N. J.

A. Solfaing signifies singing by applying the do, re. mi. fa. sol, &c. names to the notes; lading signifies singing the notes to the syllahic la, while having in mind the sol-fa names which are not sung as names.

O. When were staccate signs first used?
-Bertie B. Flint, Mich. A. The staccate and legate signs first appeared about the time of Bach.

O. Which are the most celebrated settings of the "Ntahat Muter?"—Oroanist, Chicago. A. The compositions by Josquin Desprès, Palestrina, Astorga, Pergolese and Rossini, Dvoršk's Stobat Mater, Opus 58, is less

Q. What are the notes of the Hungarian form of scale, upon which Brahms and Linzt's Hungarian music is based?—L. Z. S., Troy. N. Y.

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A. It is not altogether exact to call the first of scale of the Hungarian A. It is not altogether exact to call the first of scale of the result of the resu without purity of speech and clarity of England itself. We have a vigorous diction. The number of words is more language, let us speak it clearly and with

instance, of Mozart's additional accompaniments to "The Messiah" were perfect models of finished orchestral registration. I remember his playing "The Messiah" once at a great performance in St. George's Hall-organ alone-without orchestra. Not a point was missed in the orchestral treatment in either solo or chorus throughout. It was one of the greatest things I

#### A Marvelous Faculty

ever listened to of its kind.

As a recitalist he had a marvelous faculty of compelling the listener to forget the performer in the music itself, surely an attribute of the highest interpretative genius. In his Bach playing, the great Cantor himself always seemed to me to be at the organ. He adopted a much more dignified pace than seems now to be the vogue, and he would have scorned to have hustled the big G minor or the brilliant D major at the speed so many organists

A very famous player, while once in Liverpool, played one of the smaller Bach fugues at a breakneck pace. The organist of the church, a fine musician, and one of Best's disciples, taxed him with "rushing" it, and was amazed to hear him endeavour to justify himself by replying that "people would think he had no technique" he played it slower!

Mr. Best's programmes were usually divided between pure organ music and carefully planned "arrangements;" but I used to note that there was a sort of music oasis midway; some simple, reposeful little piece, planted deliberately for the purpose of rest and refreshment between the more formidable works which preceded and followed it. Again, in this connection, there was a studied repose about the whole recital. Mr. Best always left the organ stool hetween each item, sitting quietly at a table near the console meanwhile, thus giving his audience a breathing space as well as securing a little break for himself. Each work, therefore, had time to become a separate entity, instead of part of a pot-pourri, and the period of silence before to be almost sacramental. Was it not Mozart himself who once described "complete silence" as one of the greatest effects in music?

I shall never forget the occasion when (I think it was) of his organistship to the Corporation. "Would be consent to receive an illuminated address?" "No. many naturally piqued at what seemed to be so meeting and decided to mark their appreciation of the important anniversary by instances will show. turning up en masse at the recital. Best

## The Organist's Etude

Edited by Noted Specialists

Among the well known Organ Specialists who have arranged to take organ departments during the coming year Bp., William C. Carl, Clarence Eddy, J. Lawrence Erd, Heiery Fr. Fr. Prof. Hamilton MacDougail, Dr. Humphrey 1-5.

## His playing of his own arrangement, for Practical Hints from the Life of a Brilliant Organ Virtuoso William T. Best (1826-1897)

By Edward Watson

[Musical Opinion of London recently printed an extended biography of the late William Thomas Box. whom many have considered one of the greatest organists of all the control of the contro

having sincerely, as musicians and fellow citizens, assembled to do him homage.

He was a queer mixture, but he hated iuss of any kind, and I can only suppose this was at the root of it. It was probably the same pride which made him gruffly decline all offers of academic distinction. Like Handel he had "no use for vot de blockhead vish." A lady who once sweetly asked if he would not like to be called "Doctor" Best, was politely snubbed by the reply-"Well, madam, I suppose 'Doctor Best' would sound quite nice-quite nicehut-er-er-who is going to examine me?" Again, when in recognition of his distinguished services to musical art, the alternasome friends who half hoped he would the Royal sword-

Well, you see, if they call me 'Sir William,' it will take more than the pension to keep up the style!"

Once when, at West Derby, he fainted during service-time, a nurse who happened be in the congregation kindly tended him in the vestry, and as he began to come round she gently enquired-"Are you bet-"No, nurse," he sighed, "I'm still Best!"

#### Personal Appearance

He was a man of fine presence, somewhat resembling in feature and bearing the the performer. late King Edward, but without his geniality, except perhaps to his private circle of friends with whom he could be very charming. He had a sharp, withering tongue, and a keen sardonic wit; and when and after some great work was often felt he had anything particularly cutting to say, little tiff with Sir Charles Hallé, to the he affected a peculiar nasal drawl, and a detached manner, as though he were handling his victim with a pair of tongs, and this added venom whenever sauce was intended to be served with the meat. He the Liverpool organists sought to do him seldom, if ever, got the worst of an enhonour on the completion of thirty years counter of wits. This was undoubtedly due to his clever cultivation of a style of attack which gave his opponent no time to reflect. If it is true that the scorpion's thanks, he would rather not!" Though sting is in its tail, his satire might he called scorpionesque, since he often, in the most ungracious a rebuff, they had another masterly way, contrived to concentrate the ter come down and conduct it yourself, "sting" in the final word, as one or two

got wind of this and played (I was there failed to enhance that high repute when who beat the air with a stick!" and so I know) the most dismally unin- invited on one memorable occasion to "reteresting programme imaginable. He se- cite" at St. George's Hall. The whole city lected words hy contemporary English turned up, and Best was there; he was organists, but miserably poor specimens of officially present at a big dinner given in

organ pieces" was one), and we all went keyboard may or may not have heen, was away extremely disappointed and chafed, at all events, doing ample justice to the repast. A gentleman sitting next to Mr. Best at the table who had already harbored suspicion as to the playing, though he had none about the gourmandizing, whispered-

"Mr. Best, what did you think of our guest's playing?"

"The playing?" replied Best, looking slyly across to the visitor's plate, "the playing! Ah! his Bach was worse than hie hite!

Mr. Best, it is not generally known, was an exceedingly fine pianist, with a highly sympathetic touch, but he only played the pianoforte in private to his very intimate friends. He had singularly beautiful hands, tive of a knighthood or a pension was and was just a little vain and fastidious mooted to him, he sardonically drawled to about them. A cast of his right hand was taken immediately after death, at the inconsent to be tapped on the shoulder with stance of one of his very few pupils, and presented to his widow. Best affected to rather despise the touring virtuoso pianist as "a person who travels with a dozen rogrammes, whereas a Corporation organist has to present an unending series, all the year round, for years." A world-famous pianist, whose advertising agent was making capital out of his "pianoforte smashing" reputation, was due to give a recital in Liverpool, and even the newspaper boys, Best, was "his long preludes to the hymns so to speak, were saving up to purchase a ticket, in the hope of witnessing one of the legs of the instrument being driven through the platform under the Cyclopean blows of

"Are you going, Mr. Best?" "Naow, I think not. I have no desire to

witness delirium tremens upon the piano!" Whilst organist to the Liverpool Philharmonic Society, he had many a courtly vast amusement of the chorus. Strolling in one evening to the organ-which he used facetiously to term "the whited sepulehre." and it is still-well, let us say, beautifully white! while the chorus were running through a part-song of his own composition, he was irritated by what he con- tween each verse he played his customary ceived to he a careless disregard of his interlude, but modulated a semitone higher marks of expression,

"Do you call that piano, Sir Charles?" inquired he from the organ loft. Retorted Hallé, warmly: "You had bet-

Mr. Best." "Oh, no, thank you, Sir Charles," replied An organist of continental reputation Best resignedly, "I was never one of those

## Waiting for the Organ to Play

advertised for some function at St. George's elicit (he was a typical villager, and West organists, our insciant poor against the distinguished performer's honor. Our Hall, organized by a pompous but very Derby is an outlying township of Livertheir compositions of teliminary between the compositions of teliminary their compositions of telim

three o'clock the organ will play." At the appointed hour an apparition of Best was seen in the side gallery nearest the organ. chin on hand, contemplating the console with apparent apprehension. Calling an attendant, Mr. Alderman petulantly instructed him to "go and tell Mr. Best that the hill says: 'at three o'clock the organ will play,' and now it is five past."

Trembling, and with many apologies, did that attendant deliver his message, meckly preparing to be riven in twain by his Volcanic Majesty. Not so, however, was Best's humor, but, with a sly twinkle, he instructed the man to return, "with Mr. Best's compliments," and to say that he also was "waiting for it to begin!" and he settled himself for further ardent contemplation of the disappointing instrument. The alderman saw the point of the retort, and, calling for attention, publicly and ceremoniously announced from the rostrum that "our distinguished townsman, Mr. Best, will now kindly favor us with one of his incomparable performances on the Grand Organ.

#### Best Known as a Concert Player

As a church organist, if the truth must be told, Best was not so preeminent as be undoubtedly was as a concert player, In his own peculiar sardonic way he was devout, and was meticulously careful as to what should or should not he played in a sacred building. One has only to consult his famous "Organ Arrangements" to verify this. He was a churchman and knew his Prayer Book, and was no ignoramus in matters relating to the service and its details, and was all on the side of the "cathedral" tradition. He was no choirmaster, deputing all this kind of work to a deputy, paying him out of his own pocket. On one occasion, at West Derhy, he expressed his preference for a less detailed attention to points of expression in certain parts of the service, instructing the choir to maintain a normal tonc-level, and (said he) "leave expression to the organ." He did not care to play opening voluntaries, reserving the organ for the announcement of the Venite, which he usually played arrestingly on rather full

#### Delaying Dinner

The hymns were generally a feature, and remember one unmusical gentleman telling me that his principal recollection of and his interminable interludes," while he, a restless lad, "was wondering how much longer the organist was going to delay his dinner!'

During the eleven years I was at West Derby I heard many entertaining stories of the great man. One was about this very hahit of extemporizing, though at which church it happened I could not ascertain. He detested "Miles Lane." The clergyman, on his part, liked it. It was "congregational." Best retorted that this was just what it was not, hecause of the high notes in the refrain "Crown Him, Crown Him." However, the minister could not be convinced, so Best "gave way." Sunday came, with the hynn. Beeach time so adroitly that the minister, who was not musical, detected nothing. From about the fourth verse to the end, the refrain, at all events. was an organ solo, and the minister, like the good Christian gentleman hc was, humbly acknowledged his error, and "Miles Lane" had a long rest.

I thought I was once on the track of a mine of information, of reminiscent character, on learning that the father of one of my choristers had himself been A special organ performance was once one of Best's choir boys, but all I could THE ETUDE

"Eh! he was a nice gentleman; he never and for the full practice on Fridays, and always had his pockets full of sweets for us lads. Eh! he was a nice gentleman."

#### A Short Rehearsal

Very funny incidents happened at some of those practices. Chipp in A was a ward position for other than liturgical service known "backwards way" at West Derby. One practice Mr. Best called for "Chipp in A," to begin the rehearsal. Something displeased him right away: "Shut your books-go home-you can't sing Chipp in A." So closed, surely, one of the shortest rehearsals on record. Fortunately, for Sunday, it was a professional

A natural struggled for supremacy amongst with her study of "Elijah," and one day the basses in a difficult bar. After a little she came to him: trouble unanimity was gained, with the parting warning: "Now, basses, take care of that bar on Sunday!" Sunday came, and with it A flat and A natural. Best was of an engagement for Costa's 'Eli' Ithen furious, and sent an imperious order that a new work], is it a big work?" all the basses were to return to the chancel after service. Now, W. T. B. furious was the length of 'Elijah,'" so she accepted, not a pleasant man to meet, but W. T. B. thinking it was only a short cantata till bland was positively dangerous. During the the copy arrived; when she told her

they reappeared dreading the worst. "Now, I will play the passage." He fact that E. L. I. was, as Mr. Best had played it. "I sang it that way, sir," said said, just half as long as E. L. I. J. A. H. one over-confident wight, eager to appease his chief. "Then you are the culprit!" flashed the scathing reply.

#### An Odoriferous Tenor

An anthem with a long introductory tenor solo was about to hegin at rehearsal, when Best asked the soloist to defer his much as a single memorial of any kind. part till the end, so as not to detain un- He left no trace behind, practically, but necessarily the other choristers. When the the memory of his fine playing. Yet is choir had retired, the soloist found that is disgraceful that the churches themselves his copy had been collected by the librarian. do not record the fact that so great an "Never mind," said Mr. Best, "come and artist presided at their instruments. But read over my shoulder." The tenor crossed that is not peculiar to Liverpool. I enthe chancel, as bidden; but scarcely had deavored to get it recorded at one church. he opened his mouth to sing when Mr. and while it was admitted that it "was Best turned on him and snapped out- desirable," it never got any further.

"Man, you have been eating onions!" a taught us any singin' himself; he just tender impeachment to which the noor came on Sundays and played the orgin, fellow pleaded guilty, being "partial to spring onions for tea."

"Ah! very well-very well New if you will be so good as to face the east. I will assiduously apply myself to the west then doubtless we shall be able to proceed." And so our good tenor assumed the east-

But I must bring these character sketches to a close, though they by no means exhaust the mine of Best stories. He could he very kind to those he took a fancy to One lady in particular, a fine young sonrano he assisted in many ways and brought her to the notice of the public though in return he would have his little At another rehearsal, an A flat and an jokes, as for instance: He had helped her

#### Elitish

"Oh. Mr. Best. I have just had the offer

"Oh," said he, "'Eli' is just about half sermon he had become as meek as a lamh. hushand what Mr. Best had said. He "Come here, gentlemen," said he, as was a quick-witted man and knowing Mr. Best to be a wag drew her attention to the

And so the great organist lived amongst us, revered, if not loved by all, He fought tooth and nail for the recognition of the dignity of the organists' calling, and with all his faults, he set a high and lofty example. I am ashamed to say that scarcely in any church where he played is there so

## The Mission of the Church Composer

By Rev. F. Joseph Kelly

ought to be exceedingly rigid and to mingle or be it revelation, raises a feeling of nothing that appertains to the theater in awe, and excludes for that reason, dishis work. What difference is there be- tinct expression. To lead the music of tween the sentiments which reign in the Church away from this undefinable psalms, authoms and hymns and the ve- mystery is then, as I esteem it, an error. hemenee of the passions of love and Let us leave to that of the theatre its jealousy? Love properly so called can have appropriate advantages, and let us conno relation with the love of God. All the sider that the composer who devotes himsentiments that rise to the Deity, ought self especially to the former, is happy in to have an undefinable and devout char- being able to avail himself of the metaacter. Everything that lies beyond the reach physical expression of which the language of our knowledge raises a feeling of awe; of music is susceptible. those pious ecstacies of which much has been said, would be unworthy of the Di-

objects. compositions are enriched thereby.

composer. I repeat, that everything that powers to enforce divine truth upon the

A COMPOSER who writes for the Church lies beyond our knowledge, be it mystery

The powerful influence of music upon the emotions and hence, secondarily, upon vinity if they had no characteristic beyond the will, makes it inevitable that all rethat love which attaches itself to human ligions should give it a prominent function in their ritual; but at the same time it A musician who devotes himself to has been found necessary to restrain its writing for the Church is happy in being action within more or less strict regulaable to employ at his pleasure all the riches tions. This is the mission of the eccleof harmony, which the theater will rarely siastical composer. It will not do to permit permit. Music of an undefinable character music to follow its own inclination unhas a charm far more potent than that checked, it must be controlled and trained which is declamatory, and it is only sacred in such a way, that it shall be moulded words that will bear such music. Secular into an agency not only of attraction, but compositions may employ some of the also of permanent spiritual benefit. In forms which helong to the Church, for becoming a sacred art, music must resign nothing is lost in striving for the improve- certain qualities, which seem to be a part ment and the good of mankind, and these of her very life. It must forego what seems its natural right to produce sen-The study of harmony and the beau suous and æsthetic pleasure as an end ideal of harmonical combinations ought to in itself; it must become suhordinate to he the peculiar pursuit of the ecclesiastical the sacred text, and employ its persuasive

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creates, not to itself, but toward the su- religious service. preme object of worship.

The present condition of ecclesiastical music everywhere, is at a very low ebb. The voice of the critic is the only means of stemming the tendency towards degeneration. From the musical critic's mission of the true church musician and point of view, the largest share of blame composer is, therefore, to teach the spiritfor departing from the religious standard ual power that lies in true church music. falls upon the composer. It is he that and the mischief in the false, to arouse has made us what we are in the musical sense in the Church. It is safe to say that most of the church music now being produced will be buried in oblivion in the future; and deservedly so for most of it is mechanical and theatrical entirely lacking that mysterious something that speaks stinctive prompting of the intellect testify to us of the Eternal. The reform of that there is a music which has the magic Church Music must begin and continue power to open the heart to the entrance of with the change of the composer's appre- divine truth.

heart, and direct the emotions which it ciation of what is right and proper in An ideal Church Music should be so full

of pobility, ideality and a nameless atmosphere of a pure and exquisite beauty. extending not only to melody merely, but to the harmony and the contrapuntal setting, that no man of serious heart could listen to it, without being in some degree clevated and uplifted out of himself. The ness of the incongruity between the service of praise and the service of prayer and to show by precept and example how they may be commingled in a holy unity. There is a promising field for such endeavor, The experience of mankind and the in-

#### Picking Out the Right Hymns

contact with the question, both from the ticular hymn. It is an axiom that congreorganist's bench and from the pews, it gations like what they know. is the writer's firm conviction that the have learned to make their own. This of the congregation, be selected with this thought in mind.

rector to select the hymns, and he usually the hymns should not be made the occastudies with care the collective thought sion for a display of the virtuoso powers of the particular service he has under of the organist, nor should strange and censideration, and chooses the language weird combinations of stops be used in of the hymns to fit into the service so giving out the hymn tunes, but a solid as to produce continuity of his thought. foundation of the harmony under a firm, Occasionally the rector is not a musician positive announcement of the melody, and does not have the regard to the "singa- which, in most cases, should be played bility" of the tunes set to the words which clear through in place of being abbrevihe prefers for his service, and in such ated and then, with stumbling and haltcases the organist should be both permitted ing modulations, to come back to the and encouraged to substitute, where neces- tonal key, which leaves the congregation sary, familiar musical settings, which will after all wondering what the hymu sounds give the rector his unity of thought, and like anyway. From The Church News of will give the congregation the chance to the Diocese of Pennsylvania.

FROM close observation and intimate join heartily in the singing of this par-

The organist and choirmaster can use congregation has strong likings for certain and display good taste and good judgment hymns, usually those where the words in varying the tempo and the dynamics have the proper emotional appeal and of almost any hymn setting so that the where the words are set to a tune which spirit of the words may be more thoris largely melody and which the people oughly interpreted in the singing. Needless to extend the caution against extreme observation has many times been demon- pianissimo, etc., but with good judgment strated as correct and, acting upon it, the and within reason both the volume and suggestion is urged that hymns, for the use the time may be adjusted to suit the message of the words.

Organ work in congregational singing It is, of course, the province of the is most important, and the giving out of

## Seven Roads to Hymn Playing

By Mary Richart

How few organ students realize that 4. Do not use solo stops in hymn playing. s what the congregation, as a whole, knows the most about. There are seven points on good hymn playing that every young organist should remember:

tieing all repeated notes in a phrase except in "giving out," to play the whole hymn the repeated soprano notes, which should through instead of just a measure or two.

2. Remember that the time and rhythm should be metronomic in evenness through-

of the hymn.

their ability as an organist will be judged 5. Remember to phrase; one of the earat first by their congregation very largely marks of a good hymn player is clear upon their hymn playing. Hymn playing phrasing. Make the end of each phrase distinct though not staccato. 6. "Give out" the hymn in exactly the

tempo it should be sung. With congre-. Play your hymns as legato as possible, gations that insist upon dragging, it is well, 7. Remember that the organ is the King of instruments; that it is to be handled intelligently and reverently if we are to 3. "Give out" the hymn on the swell and make our organ playing, which stands accompany congregation on the great. Do metaphysically for the "harmony" of the not change registration during the singing service,-a part of the prayer of that

The Editors of THE ETUDE feel very strongly that this issue of our journal is one of the most interesting we have ever been privileged to present. We hope that you feel likewise and will tell all your musical friends. July will also be absorbingly

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The story of the life and career of Sarasate reads like the romance of a fairy prince. He was one of the prodigies who "grew up," and far surpassed-unlike most prodigies-the success which was predicted for him in childhood. His whole life was a constant crescendo of success, in which fortune showered on him every thing that she had to give in the way of fame and fortune.

It takes genius to attain to great eminence in one branch of the musical art, but it takes super-genius to achieve the same degree of success in several branches. Sarasate attained the highest rank in three : he was a great violin virtuoso; he was a great composer of violin works; and he became the world's greatest interpreter of violin solo works, founded on Spanish dance forms, principally of his own composition

As a violin virtuoso, Sarasate stood among the first; indeed, in a list of, say, the ten greatest violinists of all time, his name would stand well towards the top.

Pablo Martin Meliton de Sarasate y Navascues was born March 10th, 1844, at Pamplona, a small city which is the capitol of the province of Navarre, in Spain. The boy showed his aptitude for violin playing at a very tender age, for we are told that he was invited to play for the Spanish court at Madrid at the age of ten. His playing so impressed the Spanish Queen Isabella that she forthwith presented him with a superb Stradivarius violin, a very handsome present indeed, although at that time (1854) the violins of Stradivarius had not reached the fabulous prices which they eniov today.

## A Splendld Training

At that time the Paris Conservatoire was the Mecca for Spanish violin students who wished to study their art thoroughly, so, on the advice of friends in Madrid, the little Sarasate was sent to the French capital where he entered the Conservatoire, Jan. 1st 1856. His splendid gifts at once attracted attention, and he was soon the favorite pupil of Alard, the famous French violinist. M. Lassabathie, the administrator of the Conscrvatoire, was so anxious that the young genius should be properly looked after, that he took him into his own house to live, and Sarasate made his home with him for ten years, when M. Lassabathie died.

The rapidity of his progress may be Sarasate had not played in Germany, and judged from the fact that within a year from the time he entered the Conservatoire, after that war he feared to play there, for, he gained the first prize for violin playing while a Spaniard by birth, he was known as a violinist of the French school. He and solfeggio. His love for composition prompted him to enter the harmony class finally mustered up courage for a German of M. Reber, the famous theorist and teacher of composition. His progress in composition was as rapid as that in violin sion of his first appearance at Leipsic playing, for he was awarded a first prize (premier accessit) in 1859.

He, no doubt, would have continued his lovers. studies in composition, but his beautiful tone, wonderful technical skill, sureness of finger, and the general charm of his playing had by this time made him in great demand as a solo violinist for concert work. He was continually besieged by the impresarios for concerts in Paris and the tone is incomparable-not powerful or provinces and for foreign tours. Although deeply affecting, but of enchanting sweethe made Paris his home, he was constantly ness. The infallible correctness of the on the wing, from his student days to the day of his death, filling engagements all

Concerning his early professional life as towards the hearer. A pure tone seems

## The Violinist's Etude

Edited by ROBERT BRAINE

## Lessons from the Life of Sarasate

after gaining the prize, Sarasate remained Sarasate's virtuosity wins and pleases and salon violinist, of amiable disposition, a surprises the audience continually. He is ladies' virtuoso with a somewhat mincing distinguished, not because he plays great style, who played only variations on opera difficulties, but because he plays with them." motives, and who was an entire stranger to classical music.

"Then came a complete change, the wrote of his playing: "Sarasate's distincharacter of his playing became serious; guishing characteristics are not so much a large and noble style replaced the mineing manner which he had previously af- has an ample store, as purity of style, fected, and instead of the showy trifles charm, flexibility and extraordinary facilwhich had filled his repertoire, he took to ity. He sings on his instrument with taste the works of the great masters. By hard and expression, and without that exaggerawork he developed his technical ability so tion of affectation of sentiment which dis-

SARASATE, THE MUSICAL GLORY OF SPAIN

that he reached the limit beyond which,

concert tour however, and the immense

sensation his playing created on the occa-

proved that his fears were groundless. He

later became the idol of German music

He was an especial favorite in Austria,

and at Vienna. Hanslick, the noted critic

the performance of this Spaniard. His

player contributes greatly to the enjoyment.

The moment the bow touches the Stradi-

varius a stream of bcautiful sound flows

or of the infinite charm of his tone."

tinguishes the playing of many violinists." Sarasate's hand was rather small, and for this reason he played few of Paganini's compositions, which require large stretches, although, it is said as an additional reason, that he did not care much for Paganini, He played all the works of the best modern French and Belgian composers, and the great works of the German composers. He was especially successful with his readings of the Beethoven, Mendelssohn, Lalo, St. Saëns, and Bruc't violin concertos, and with works of Raff. He played little Bach, except minor works, in which he was most successful. The concertos and other works of Lalo and St. Saëns were among his An Inspiration to Masters

> The wonderful charm of Sarasate's playing inspired many notable violin compositions. Max Bruch wrote for him his Scottish Fantasia and his Second Concerto, and Lalo was inspired to write for him for the violin, and which is constantly heard on the modern concert platform.

M. Gustave Chouquet, Keeper of the

Museum of the Conservatoire of Paris,

Sarasate was contemporary with Joachim, great Hungarian violinist, who was during the greater part of his life in Berlin few, if any violinists succeed in passing. at the head of the German school of violin-And all this he accomplished without losing ists. A great German critic compared the anything of the elegance of his phrasing, as follows: "The German was a monument of devotion to austere and classical standards: the Spaniard was all In his various concert tours Sarasate fire and magic. His fiddle bow resembles visited almost all civilized countries, ina wand of magic, and he has the air of a cluding North and South America. Up to magician of poetic legend, who has chosen the time of the Franco-Prussian wars to exercise his powers through his violin."

Sarasate did not care to teach and had no pupils. He resolutely refused all requests for instruction. He was a virtuoso pure and simple, and even the idea of teach- career ing was irksome

#### Sarasate's Works

His compositions are not numerous, but are of the highest character and are popular the world over with violinists for public performance. They are all difficult. and it takes an advanced and finished playing: "There are few violinists whose ists and virtuosi, not for students. Among playing gives such unalloyed enjoyment as the best known of his compositions are the Zigenuerweisen (Gipsy Dances), Jota Navarra, Playera, Danses Espaanoles. Serenata Andalusa, a Fantasia on airs from Any hours spent in playing and practicing Carmen, and others. Sarasate's arrange- this type of composition will prove exments on Spanish dance forms are the tremely profitable if a high standard of finest ever written. They are well de- execution is maintained; that is, the tone scribed as the "spirit of the Spanish dance kept uniformly round and full, the into-

Sarasate had two fine Stradivarius violins, one of 1724, which was presented to him by the Queen of Spain, was one of those brought to Spain from the chapelle royale at Naples by Charles III. He used this violin during the greatest part of his career, although he sometimes used a Stradivarius of 1713, which he acquired later from the famous Boissier collection Vuillaume, the great French violin maker made a fine copy of the Stradivarius of 1724, for Sarasate which the violinist sometimes used at rehearsals.

The violinist made it a point to visit his native city of Pamplona (population in 1900, 28,886) once a year, and the inhabitants looked forward to these occasions year as royal events. There were holidays, banquets, fêtes, and merrymaking during the violinist's visit. He distributed large amounts of money to the poor, and there were gala times for all the in-

#### His Immense Earnings

Sarasate's earnings from his violin playing were very large, exceeding, during his career as a concert player, over \$2,000,-000, it is estimated. He received the largest fees of any European violinist of his day. Even in Germany, his fee for a concert was 3,000 marks (\$750), while Joachim only received 1,000 marks (\$250),

The writer well remembers the first visit of Sarasate to the United States, and to Cincinnati, when he made a tour in conjunction with Eugene D' Albert, the eminent pianist. The two artists gave two concerts at the Cincinnati Odeon. After the concert the music students of the College of Music crowded into the artists room to see the great violinist and his wonderful Stradivarius. He showed them his violin, but would not let it go out of his hands. He showed them that the neck of the violin was a quarter of an inch shorter than normal, which made it easier for him to play on account of his small

Sarasate was a singularly handsome man, and looked every inch the Spanish grandee as he strode proudly to his carriage, his valet marching in front carrying his violin his Symphonie Espagnole (Spanish Sym- case. Sarasate would not trust to luck in phony) one of the finest works ever written picking up an accompanist in the various countries he visited. His accompanist was Mme. Bertha Marx, and she went with him on all his tours no matter how distant the

#### His Love for Animals

Sarasate was passionately fond of nature and of wild animals. When he was in Cincinnati, he was deluged with invitations to social affairs planned in his honor. He refused them all, and spent all his spare time at the Zoological Gardens inspecting the very fine collections of animals at the Cincinnati Zoo.

Sarasate never married, believing that domestic life would injure his artistic

The violinist died Sept. 20th, 1908, at Biarritz, mourued by lovers of the violin in every country all over the world.

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An amazing amount of detailed editorial research taking years of hard and pains taking effort on the part of a staff of experts was necessary in order to produce this indispensable record of American Musical Achievement, Personages, Organizations and Institutions. The total number of entries in this

work is over 2650. Brief reference is made to about 2000 American Musicians but biographical sketches are made about 700 American Musicians. A number of important foreign contemporaries have been mentioned in this work and the many general articles cover subjects such as Indian Music, Negro Music, Orchestras, The Piano, Ragtime, Public School Music, The Phonograph, etc.

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Please mention THE ETUDE when addressing

By J. P. Labofish

VIOLIN playing always has been and always will be very difficult; but, remem-

ber, this is the era of time and labor saving devices The violinists of one hundred years ago had to practice about twice as much double stopping.

as the violinists of today need practice, Some of our modern studies, intelligently applied, lessen the violinist's work about fifty per cent.

A careful consideration of the results desired, and the most expeditious means of obtaining them, may save the reader much needless work.

To "get down to brass tacks," what are the ends to be reached by the technical study of the violin? The answer must be, to play well the best works written for the instrument.

Then, in what essentials of his art must " the violinist be accomplished in order to would recommend that all the silent exbe able to play the best music?

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

The frills, such as harmonics and left hand pizzicato are hardly worthy of he ing considered as major subjects.

What methods may be employed to acquire the necessary virtuosity in these sev-

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

ies that have been written for the violin. Undoubtedly the wisest thing the violinist can do is to master the fewest possible technical studies that will give him complete control of his instrument and fit him to play well.

So I urge that the violinist's library contain only such studies as will lead directly to the acquirement of virtuosity in the essentials enumerated above. Several combinations of hooks are pos-

sible, but the writer believes that the following will answer every purpose and

how control exercises.

## Teaching Public School Orchestras

By Nellle M. Alvord

FROM long experience in teaching young taught the wisdom of the quotation from orchestras, I am convinced that public Schumann, which heads The Violinist's school orchestral work is often greatly re-Etude, "If all would play first violin, we tarded from the fact that in so many could have no orchestra. cases the orchestral instruction is given by the vocal teachers in the schools, who teachers who are trying to teach public often have very slight knowledge of the school orchestras is in selecting music violin and other orchestral instruments, They frequently select music containing and also know little about leading orchesmuch third position work and other diffi-

The old saying runs: "The leader of the able to play in the first. First position orchestra is always a man who has played pieces of the very easiest grade, well second fiddle." The leader of a public school orchestra should be a musician who tion work which most of them are not competent to play. The vocal teacher tryhas practical knowledge of the violin and ing to direct the school orchestra pays other orchestral instruments. Such a very little attention as a rule, to the tuning leader could also look after the tuning of of the instruments which is of prime imall the instruments in the orchestra, as well as doing trifling repair work, such as portance; to a uniform bowing of all the putting on strings, putting the bridge in its members of the violin sections; and to proper place, etc., etc. He should know the ability of each pu- parately. Such teachers also fail to re-

pil, and thus be able to place him in the cognize the importance of supplying each proper section. All teachers find it difficult to keep pupils in the second violin section satisfied until they are ready for practice privately. Where this is done the the first section, but they should be quality of the work is vastly improved.

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The mastery of these seven books means the mastery of the violin.

Since most people have not enough time to practice all these books, however, it is recommended that all available time for practice be concentrated on the first four books, which give enough technic to meet almost every need.

The most valuable feature of the Urstudien is the finger training it gives. I ercises and at least the last bowing exercise be played over every day, if possible.

Practice all the shifting exercises in Bytovetzski No. 3a, but if you have not time to keep in touch with all of them, by all means practice shifting exercises Nos 8 9 10 11 14 and 23 and from page 43 to the end of the book. The other studies may be omitted without any great

Practice all of Bytovetzski No. 3b, except the fingered octaves, which most of us cannot afford to tackle.

No comments are needed on Kreutzer's studies. In addition to the splendid training they give the left hand, they furnish all the bowing practice any one needs. For this reason I have not recommended any special book of bowing.

The studies of Rode, Fiorillo and Gaviuies are all classics, and no violinist's education is exactly complete without them, though one can become a very good player by mastering the first four books only.

The daily practice of a few finger drills from the Urstudien, a shifting exercise, scale exercise, and double stop study from Bytovetzski, and a bowing study and left hand study from Kreutzer, is bound to lead to gratifying results.

If the violinist has time to keep up practice in Rode, Fiorillo and Gavinies also, Carl Flesch's Urstudien. Finger and he is sure to become an accomplished artist

One of the greatest mistakes of vocal

culties for young violinists who are only

played sound much better than third nosi-

drilling the sections of the orchestra se-

pupil playing in the orchestra with a copy

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Credits given for orchestra work in the part of public school singing teachers to High School, are the great incentive to teach public school orchestras, unless they many to take up the study of the violin.

Orchestral work in the public schools is ledge in teaching young orchestras. doing a great share in making the rising Where there is no teacher in the schools generation in our country truly musical, as there is nothing better than ensemble limist, who has had experience in directwork under a good leader.

The point I wish to make is that poor gaged to conduct the rehearsals of the results are sure to follow attempts on the school orchestras.

## Stringing and Tuning a Violin

are violinists and have practical know-

having the necessary experience, a vio-

ing and training orchestras should be en-

easy rapid tuning is smooth, reliable action

of the pegs, and no violinist who would

learn to tune gracefully, while in playing

position and with the left hand only, can

afford to neglect those little but mighty

Tuning has been much discussed in all

magazines devoted to music, but I cannot

close without a word against the plan of

leaving it for an advanced lesson. I know

it is hard to learn; even teachers of

experience cannot always say that recog-

nition of fifths is easy; and De Beriot

said that the hardest thing for him was

to tune his instrument. But I must insist

that tuning should be taught as early as

possible, and I have the best of reasons

for this contention. The pupil who cannot

when he arrives for a lesson after an

interval of several days or a week knows

the usual condition. And usually this

## By L. E. Eubanks

It is a serious mistake, but a common is to support the bridge from behind with one, for pupils to leave all the "mechanics" your thumb and first finger by "nipping" to their teacher or to a violin repairer, each string in its turn close to the bridge. I do not mean that a real repair job Properly, the bridge should lean slightly should be undertaken by the player (unless toward the tail-piece, but be gentle in he has learned that business), but I am pressing it to the correct position when sure that every student should be taught working with a string. how to "condition his instrument"-put. Be sure to see that the strings are runon the strings, tune it, and so forth. ning straight into the peg-box; if they are Otherwise, he is pitifully dependent; he crossing there can be no smoothness of must always have his teacher or some manipulation. The pegs themselves must other competent person near to keep the be properly made-so that they grip at tools of his art in trim. Such an artist both shoulder and point. A little rubbing is handicapped; he may be unable to play with emery paper will smooth the pegs. because of the violin's condition just when Soap is often used to make a tight peg playing would mean a great deal to him. work easier, and chalk helps a loose one To say the least, he is liable to more or to hold better. Of course, if the pegless embarrassment; he knows that it is holes are very much out of order, it is inconsistent for a good performer to know best to have a repairer refill them and nothing of the instrument's physical nature. re-bore. The greatest mechanical aid to The violinist who strings his own instru-

ment must know something of strings, but as this is a subject in itself, I will go no farther into it here than to say it is best not to change the gauge after you have once determined the most suitable pegs. string for your particular violin and the work asked of it. If a No. 2 suits, do not be constantly experimenting with other sizes; it will affect your playing unfavorably. I believe in buying strings at a music store; to patronize a place that has but little trade in strings and is poorly equipped, may mean that you get an old dried-out string without either lasting or tonal qualities.

Do not space the strings by guess. The E string should be set directly above the center of the right foot of the bridge, and tune his violin is extremely likely to the G string exactly over the center of do about three-fourths of his home work the left foot. With these strings set cor- with an instrument sadly out of tune. Any rectly with reference to the sound-post teacher who has tested the student's violin and bass bar, the other strings are not hard to place. The spacing of strings on a full-sized violin with proportionate bridge is 13/kinches from the G string to the E. In drawing a string up to pitch, be careful. change of pitch comes gradually—in just I once saw a violinist break a bridge in the way most surely to injure the pupil's tightening his E string. The safe plan sense of tone. By all means, teach tuning.

## The Virtuoso Career

"Musical history and my personal exgreat virtuosi were also prodigies, which an evidence of their having acquired necessarily become great artists. After the age of twenty-one it is only with great difficulty that one could possibly acquire perfect command over the technical resources of an instrument.

"An uneducated person cannot become perience prove the fact that almost all a great artist. Good books are the best educational guides for a musician. Of all the necessary technic of their art before their seventeenth year. It does not of a super-mind — is in a class by himfollow however that all prodigies would self, and requires no set rules and regulations; never-the-less aesthetic beauty is invariably the product of a cultured mind, -- LEOPOLD AUER in the New York Musical Courier.

## Silent Violin Practice

#### By H. Timerman

fellow boarders object to evening prac- fingerboard is struck with great firmness. tice, will find that good work can be done The player should stand before a mirror without the bow. Silent practice of scales, so that he can be certain that the left octave passages, 4th finger trills, arpeg- wrist is well curved away from the violin. gios on one string, shifts from the first And when trilling with the 4th finger, he to the higher positions, "glissandos," etc., should get the hand up over the strings will strengthen the left-hand fingers and more than is usually necessary,

THE advanced player whose family or make for rapid progress, provided the

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#### Hobbies

#### By W. Francis Gates

THE engine without an escape valve True, there are butterflies whose lives sooner or later is liable to prove unpop- are made up of hobbies, persons having ular in the community. The engine may no scrious work or purpose in the world. work real hard, but some day it will accumulate a reserve of force its normal functions will not use up. Then the escape valve will come in handy.

THE ETUDE

The escape valve of the human engine is a hobby.

Human activities may be grouped under the heads vocations and avocations. The vocations are the serious occupations of life, the bread producers, the things that one does with financial or with altruistic aims. The avocations are the activithe fields; writing essays, for a newsties one undertakes for the pure pleasure paper editor; a walking trip for a postin them, whether mental or physical. These do not always rank under the

head of playthings, for the avocation may be as taxing as the vocation. A man must exercise different muscles and brain may practice banking as a vocation and cells from those used in the daily grind. study Greek as an avocation-or the avocation may be physical, he may be a cian should take him away from the mugardening or a golfing expert. Avocation is that which is away from

the vocation, as the name in the Latin office, it should carry him into the open derivation indicates, a-vocation. The common name for avocation is

Ages ago it was proclaimed that "All

work and no play makes Jack a dull tion when he goes a-vocating, the better. The modern of this is, all work and no play makes Jack a good deal of continual draught on his nerve supply. a Jackass. He suffers from narrowness There is an end to all bank accounts; and of vision, restricted sympathy, withering sooner or later, the nerve supply will give of the humanities.

"They encumber the earth." Their only good is to act as warnings to youngsters, But, used in reasonable moderation, the hobby becomes a mental and physical safety-valve. It gives activity along new channels,-hence provides a rest for the faculties used in the vocation,

Best to serve its purpose, the hobby must be a different sort of a horse from the one ridden in the daily work. Mathematics would not serve as a hobby for an accountant; playing golf, for a reaper in man; hearing amateur musical performances for a music teacher The hobby should, and to be useful,

Consequently, the hobby of the musisic studio, away from notes and tones. Instead of staving in a cooped up musicto the usefulness of a garden, the beauty of a highway or the activity of a golf

The farther one gets from the voca-The musician practices and teaches by a

## Where are the Amateurs?

#### By Edward E. Hipsher

The Bull Fiddle's Lament

THE double bass standing in the back instruments remain after the concerts and

row of the orchestra and sawing solemnly tell their troubles, gives the following

curiosity but little of the interest of the

addience. Beethoven, in his Fourth Symandience. Beethoven, in his Fourth Symandience, and the spassage which respectable behavior. Instead of this,—

suddenly seems to bring the basses into 3 Beethoven-this insufferable youth, forces kind of nervous convulsion. The players me to leap and gallop, skip and run and

used to dread this passage and Weber in dance about like a lunatic, as though I

an amusing satire, in which he has the were a trifling young fiddle. Outrageous!"

How Von Bulow Emptied the House

Von Bülow was once greatly annoyed solemnly beat out thirty or forty measures

by the fact that visitors persisted in of rests only to be followed by a few

coming uninvited to his orchestral regutteral tones from the bassoon. Then

hearsals. Looking around to the "Zus- came more rests and more squawks; then

chauraum" and finding that it was filled more rests. When he looked around again

with auditors he proceeded to call for he found that his audience had taken the

a rehearsal of the bassoon part. He hint and left the hall.

through most of the concert wins the amusing wail to the bass viol:

eighteenth century, when every gentleman of soul-culture. He possessed an "acwas able to carry his part in a glee, a complishment" that was a source of real madrigal or a part-song. Many of them heart development. played some solo instrument well enough to be able to do their parts in a chamber quartet. And what has become of these amateurs?

Doubtless not all of these gentlemen played or sang in a manner to satisfy pro- professional. Be a real amateur. Sing fessional criticism. But right there is the rub. We have allowed professional- musical enterprise, if it be but singing in ism so to pervade our thought that we a local chorus or choir. Stick at it, grow want to measure everything by its stand- with practice into larger things. Do your ards. We must be professionals or remain best in a small way, and the larger will forever mum, so far as the musical ex- develop. If you do nothing more than pression of our souls goes. In those olden develop a love and appreciation for the days the amateur, the real lover of music good and beautiful in art, you will have Public School Music Kindergarten and Grades joined his voice or instrument in the ren- added a large fund of real joy to your dering of well-written compositions and life

THERE was a time, especially in the in so doing imbibed a wonderful amount

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

"What are your troubles to mine, pray

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# play, lend your voice or effort to some Reed Organ by Frank W. Van Dusen, well known teacher and organist.

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that any package weighing seven pounds or more coming from the fifth, sixth, seveth or eighth zone may be returned at less expense by express, using either the new regular or the printed matter rates of

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(5) Music that has been specially or-dered and correctly filled is not to be re-turned, although mistakes are cheerfully rectified. Do not return music that has been used, soiled or disfigured in any way, as we cannot accept such music for credit

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## Victrolas

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Suggestions for the Summer Music Class

The Summer music student deserves the fullest opportunity to supplement and broaden his or her knowledge has broaden his or her knowledge and particular broaden his or her knowledge and particular broaden his or her knowledge and particular and particular broaden his or voice. A knowledge of the processes through which music as we know it has developed may be gained freell-known of sources. There were here the processes through which was the processes the proces The Summer music student deserves the in private study or in class work. Among times these we can especially recommend:

Music Masters Old and New (Cooke) The Masters and Their Music (Streatfield) irst Studies in Music Biography

student who wishes to make the most of a September. short study period could profitably take

Harmony Book for Beginners \$1.25 (Orem) Theory explained to Piano Students (Clarke) Primer of Facts About Music (Evans) Musical Composition for Beginners

(Hamilton) These are all worthy of a place in the student's library. Teachers to whom these works are not known may obtain copies for examination, subject to return if not

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This instrument fully overcomes all the the greatest care. The average junior the greatest care. The average junior choir should be able to sing most of these a copy while it is offered at this special anthems with one rehearsal thereby aiding the director in sustaining the interest ing the circetor in sustaining the interest of music possess this volume and we know of the young people. Many of the numbers permit delicate shading and phrasing to interpret better the meaning of the dwords and thus become educational as they do not collect books relating to their serviceable.

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themes of Indian tribes with which he is so familiar, or whether he expresses his musical ideas in the idioms that have become a part of his life, there is always a -something that does not grow in any

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classes give pupils an opportunity to gain yet they are all especially adopted for
musical knowledge of lasting value with
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## How We Organized a Musical Club

By Patricia West

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

THE ETUDE

I long had felt the need of a music club in our town, but as so far no one had made any move to organize such a club. I

hoasts a population of about 2500 inhabitants, with about the average number of musicians usually located in towns of that we had the advantages of a conservatory of music, which drew many students from among our inhabitants and which also was a great help musically to our community-though neither town had a music club of any kind.

While my ideas were rather hazy on the organization of a music club, I always make it a point to read anything and

everything concerning musical events and was for the purpose of forming a federated the activities of music clubs in general. music club. Those present were very Having studied piano for a number of enthusiastic. They appointed me tempo years. I wished to keep up to date on rary chairman and we proceeded to elect the latest musical events.

On one occasion, in looking over one of our city dailies, I noticed an article stating was elected President. We then took up that the five or six federated clubs of our the matter of the constitution and by-laws state had formed a state organization and with the exception of a few minor affiliating with the National Federation changes, the constitution and by-laws as of Music Clubs. The article stated the they had been drafted were adopted. names and addresses of the officers of and addresses of the national officials.

a federated music club in our town. She in two weeks. advised me to get all the local musicians tion and by-laws and send her a copy of federation

people whom I knew to be congenial, critic, which proved a great help to us asking those from among the best and in our meetings. Her criticisms were most prominent families of the town. In generally along the lines of mis-pronunasking them to the meeting I simply said a federated music club was to be formed I didn't go into details at that time. With the exception of two or three, the were musicians in the true sense of the word, either singers or pianists. The two or three referred to were greatly interested in music and I knew would be a great help to the club, consequently they were asked to join.

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

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

#### CONSTITUTION

Sec. 1. The name of this club shall Sec. 2. The object of this club shall be to promote greater interest in all things musical in the community.

Sec. 1. The membership shall consist of not know than Trensty (20).

Dellars, 2 the membership dues shall be Two meeting. Alter membership dues shall constitute a quorum for transacting business at any "Scalar meeting." A Report of Committees. World meeting.

Sec. 1. The officers of this club shall consist of the officers of the club shall consist of the officers of the club shall be consistent of the officers of the club shall be shall be officers of the office

Sec. 1. The Club shall hold its annual made any move to organize such a cuto, besitated to do so and let the matter rest meeting. Let meeting the such that thought "Let George do it."

Control town (Brackenbridge, Minn.), of each month at the home of some number.

ARTICLE 5. Amendments.

Sec. 1. This constitution may be amended at any regular meeting by a two-thirds vote of the members.

officers. We elected a President. Vice President, Secretary and Treasurer. I

A program committee was appointed the state organization as well as the names and instructed to arrange a program for the year and have it printed to enable us I immediately wrote the state president to present each member with a copy at asking her how to proceed to organize our first meeting which was to be held

In connection with the membership together, elect officers, draw up a coustitu- it was decided to ask the vocal teacher and teacher of piano of the conservatory in same with ten cents per capita for our neighboring town to become members of our club. This they were glad to do I called together about fifteen musicians, The teacher of piano was appointed club ciation of musical terms and so forth, and

her report covered the previous meeting. The secretary was instructed to forward and the meeting was for that purpose. the ten cents per capita to the state president for federation and in a few days our club was formally accepted as a fifteen people I asked to the meeting member of the National Federation of Musical Clubs.

The work of organizing complete, the question now was how and where to get the material to work up the papers assigned to the different members. While we had a public library, it contained very few musical books and was inadequate for our needs. The club subscribed for a good musical magazine, but that also did not contain enough material to work out our papers. It was then we thought of the free traveling state library. We got in touch with the State Librarian and she advised us that for the nominal sum of \$1.00 per year we could rent a library covering all the subjects we wished to study, stating if we wished to secure the library to forward a copy of our program for the year and a library covering the different subjects would be sent to us. We received the library in due time and needless to say, it was fully up to expectations, covering all the subjects and containing much more valuable information besides

Our first meeting was a very delightful one. Following was the order of business:

1. Reading of minutes of the last

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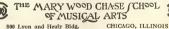
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Propositions for membership. Bills read and referred. Suggestions for the good of the club. Reading of the program for the next meeting. 8. Critics report. Q Unfinished business.

10. New business.

11. Adjournment. fully decorated, added not a little to the Then followed two or three papers on musical selections. The musical selections to the company of the control of the company of the c were not always given by members of our a premium. The affair was a huge success club but by any local talent we could get, and the music club got much advertising those outside of the club as a rule being and many favorable comments on its first pleased to assist us with our program when-I should add here, we made no charge ever asked to do so. The following is

a sample of our program: Roll call-Musical Anecdotes. Paper-Robert Schumann, Man and Musician

Musical Selections from Schumann. Paper-Biography of Edward MacDowell. pany to the town, appearing under the Paper-Character of MacDowell's music. Musical Selections from MacDowell.

Our meetings proved very instructive asked to take part in many programs of and enjoyable. About that time it was nearing the holiday season and we decided to put on a Community Christmas entertainment in our City Hall Auditorium, which had the largest seating capacity of any building in town. We appointed a committee of our members, whose duty t was to see the teachers of the public schools and have each room or grade put on one number for our Christmas Community program. With one or two exceptions the teachers were willing to co-operate with us, and their part of the program and outline given above.

## Handel and the Serpent

scrpent, that peculiar snake shaped, keyed moments he asked: wind instrument with a very harsh and "That is called a serpent" replied the unpleasant tone quality, for the first time player,
"Vell," smiled Handel, "if Eve had met
"Vell," smiled Handel, "if Eve had met now practically obsolete was loud and ir- nefer vould haf been a fall of man!"

HANDEL is said to have heard the ritating and after listening for a few

THE ETUDE

contributed materially to the success of

the undertaking, as it brought the mothers

out and also many proud fathers. We

asked a number of local people to take

part, the balance of the program being

made up of the grades and the community

songs. We had two local young men,

both good singers, lead the community

singing and a huge Christmas tree, beauti-

whatever for this, our first musical affair

year. It is already a factor in the

community. We have been the means of

bringing, at least, one good concert com-

auspices of our music club and our work

has just begun. Our members have been

various kinds and on two or three occasions

the club president has been asked to

furnish a musical program in connection

If you wish to do things musically,

do not hesitate to organize a music club. You will never be sorry. Get

your musicians together. Do it today,

It only needs some one with the nerve

and ambition to go ahead. You will

surely suceed if you follow the plan

with banquets and so forth,

Our club has been organized nearly a

"What for an "instrument is dot?"

in England. The instrument which is dot serpent in de Garden of Eden dere

## Teaching Pupils to be Musical By Ethel V. Moyer

To become musicianly, the pupil must as the illustrations are easy to find at the acquire a knowledge of the musical forms close of a piece, or where a new key or used by the great composers, musical history in general, hearing famous artists play great compositions, and numerous other things which give the pupil a broad gios. and thorough knowledge of music.

These things cannot all be learned at once by the young pupil, but the teacher can awaken an interest in the big things by giving the child an insight into the work

it is studying. terested in the direct study of harmony, but in a judicious way the teacher may at least open the ears and eyes of the student by giving a few of the fundamental points in this study that may sow seed for future development. A practical book for general use is The Beginner's Harmony.

Of course, it is to be understood that all reputable teachers give their pupils a thor- ever well they may be played, should not ough knowledge of all scale forms, but some stop with this instead of going just young pupils. If we succeed in developing a little farther and taking up the intervals, an inquiring mind in the pupil the teacher's perfect, major, minor, diminished and aug- task is a very great delight, and soon we mented; also the triads, major, minor, aug- will find the pupil studying because of the mented and diminished, and later the dom- great desire to learn, which, after all, is inant seventh and diminished seventh the only satisfactory attitude for the chords, using the dominant seventh chord teacher to handle. So let us try to awaken and its resolutions in all major and minor the child's mind to the fact that he can be keys. This may sound like too much study, musicianly if he cares to use his power in but it is not. I have had many bright lit- thinking and his ears in listening as he tle pupils less than ten years old who could goes along in his lessons, gaining more and pick out any triad commencing on a given more wonderful information until his own key and name it correctly even when it creative faculty may develop into full contained double sharps and double flats, power. They can also be taught to recognize the One little pupil exclaimed in awe after

It is surprising how quickly even very young children will learn to recognize the ordinary harmonic points and, while some pupils may have to be helped much more than others, it is one way of stimulating a broader musical development. Aside from the technical information the Not many young pupils are greatly in- child gathers is the ear-training, which is a very important consideration. By using

change of theme comes in. Keyboard drill

in this will be found in the very explicit

work, Mastering the Scales and Arpeg-

these intervals and chords as ear-training, the pupil will commence to listen to music more understandingly, and a keener and more intelligent pleasure will be felt in personal study and a broader interest in

music in general. Learning a number of compositions, howbe the only aim and end of our training of

dominant seventh chord and its resolution, some instruction in picking out the domi-

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School and College Announcements in this issue will be found on pages 366, 367, 368, 431, 432, 433 and 434.

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nant seventh chord and its resolution: "My, those people who write music must know an awful lot!" And this mood of delighted astonishment presages cnthusiasm in practice and a constant urge to attainment.

#### Getting Ready for the First Orchestra Concert

By Claude Eager Johnson

I BEMEMBER so distinctly my first experience in hearing a big orchestra. It was the Boston Symphony, and I was sixteen. But, having lived in a small town, it was my first opportunity. It was like being shown into heaven before you got past being human. Beautiful, marvelous -- but it bewildered too. No one had prepared me for such an intricate thing. Then and there I made up my mind that no child of mine should repeat my bewilderment.

So last fall when my five-year old son was to hear his first orchestra I began what we name his Prep. Orchestra. I got a large piece of white cardboard, begged several musical instrument catalogues from a local dealer, painted a conductor's platform and stand on the cardboard; then, cutting pictures of every piece used in the modern orchestra. I pasted them in their proper positions on the "stage" (cardboard).

We hung it low enough on the nursery walls for five-year-old eyes to inspect closely and then we opened our Prep school

It was wonderful to see him drink it all in as he would ask questions and would answer. Next we began making a violin from two sticks and holding one for the instrument itself while the other was drawn across as bow. We made a flute from a hollow cane, which we blew through a hole in the side, we transformed it into an oboe by sticking a smaller and very short cane in the mouth. We used a small tin pan for a drum by running a string in the hole and suspending it about my son's neck. And so on through the list - a piccolo from an old iron pipe. Then, when we had gone through all the different instruments, my son stood on a box and with his baton (a stick) would "conduct" his orchestra.

I began this two weeks before the expected performance and by the time the real orchestra played my child could call off every instrument. He sat enthralled through the whole program, really appreciating his opportunity.

It was such a wonderful success with him that I thought perhaps other musicloving mothers might use the suggestion to advantage. If you happen not to know the exact placing of instruments you can find one in almost any descriptive book of orchestral music.

## The Virtuosi of Ancient Greece

THE Virtuosi of Ancient Greece were held in high favor by the people. Take the case of the flute players, for instance, Their incomes were said to have been very large, One known as Nichomachus became so famous that he reaped a great fortune. This he invested in jewels to the envy of other musicians. The flute players always received more than the chorus and were especially honored.

Harmony has the power to draw Heaven downwards to the Earth. It inspires men to love the good and do their duty. If one should desire to know whether a kingdom is well governed, if its morals are good or bad, the quality of its music shall furnish forth the answer .- Confucius.

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cause of a good pupil, and others are greatly to be dreaded because of a care-

less pupil who does not take the trouble

to do his best. Some pupils never take

the trouble to do their best, others bang

the notes, some strike wrong notes, some

forget what the teacher told them to do,

and all sorts of things happen to make the

teacher wish that all her pupils were as

good as the best. You ought to be her

as she wants you to do it, and even better,

Do everything that she wants you to do

"ideal?" Just imagine yourself in your

ARE you an ideal pupil? If you were

## The Enormous Importance of Slow Study

By Amina Goodwin

tice and study, cannot be overestimated, but strength from each finger but not more the mere fact of studying slowly is not than the fingers are capable of producing sufficient guarantee that it will accomplish legitimately. Running passages played suncient guarantee tract is with accomplish all that is necessary. It depends upon the individual capacity for study. Why is it advantageous to play slowly? Because in quickly with the same degree of strength so doing, there is time to observe between from each finger. The same amount of the notes played that each interval is of strength can never quite be brought out equal length, providing the passages con- from the fingers in quick playing as in sist of notes throughout of the same value. slow. After this manner of study, ex-There is also time to give equal strength to pression marks, and the shading of the paseach finger; thus after a time, as habit is sages, and all that the comprehensive word second nature, the fingers become accus- "style" implies, may be then worked out in tomed to descending and ascending with the "tempo" indicated. If the fingers be perfect evenness, and also in quick execu- thoroughly well moulded into a difficult tion, the faculty becomes automatic.

"piano" should be studied throughout for a the most slow and patient study.

THE enormous importance of slow prac- considerable time with a certain amount of passage through slow study, the student In commencing the study of a new work, ought to be able to play the same equally even when Technique has been thoroughly well, with ease, in any tempo required, acquired, every description of technical putting aside the fact that a round, full, passages, whether marked "forte" or singing touch cannot be attained without

then the remuneration and reputation will

When finding the important rudimentary

parts of a new pupil's education have been

review even if a very first book of methods must be employed. Put the matter be-

fore the patron and pupil in a delicate,

they are convinced such a mode is in-

dispensable. With free rein, treat the pu-

pil as a beginner, and it will be found,

#### Hour Hands in the Teacher's Day

By Robert M. Crooks

GAIN the youngster's confidence and he assimiliates it in a creditable manner; strive to hold it. Make your pupil your friend; but keep take care of themselves. him at a certain distance. He will be more

easily managed. Many questions are asked which might woefully neglected, insist upon a thorough

stump even you. Lax methods often grow into insuper-

able barriers. Always be ready with a deserved word yet forceful manner, in such a way that of encouragement; for a little praise, now and then, amounts to more than oceans

of hiting sarcasm. Forget there are such things as remu- with the knowledge he has previously acneration and reputation. Just give your quired, the road is a comparatively smooth pupil the best there is in you and see that one to the goal of greater things.

An Improvised Duet

vor in regard to helping the pupil to read at teacher plays the right hand one octave, sight, improve his rhythm and reach the or two above; again, while the teacher sight, improve his rhythin and reach the required tempo, there is one thing the regular form of duet lacks, which the impossible forms of duet lacks, which the impossible forms of the plays the left hand one octave, or two beprovised form provides, namely, actual permit, pupil and teacher play both hands, practice on the composition being studied. making a "regular" duct. After this, the This can be done in several ways which add interest to the work.

the teacher the left; then change about, sounds,

By Gertrude H. Trueman With practically everything in their fa- Then the pupil plays both hands, while the teacher drops out of the game, and the pupil will be surprised how much easier his First the pupil may play the right hand, piece has become and how much better it

## Holding the Mother to Life

By W. S. Cottingham

having "the time of their lives" teaching Sophocles expressed it wonderfully in his their children. It is not always best for famous lines, "Children are the anchors the parent to try to take the place of the that hold a mother to life." The mothers teacher, but, where the combination is a who work with their children and keep good one, the results are often astonish- young with their children are usually far ing. Gounod was one of the famous in- more youthful than the average woman stances. To tell the truth, the mother at a similar age.

THOUSANDS of mothers in America are gets as much profit from it as the child.

#### The Philanthropy of Liszt

famous pianist for his charity.

tablished. Men or boys commanded cer- gave the boy his tip.

THE munificence of Liszt was well tain street corners which they kept clean known. He discovered the fun of giving to permit passage over the street, and known. He were literally thou-early in life and there were literally thou-sands who had reason to be grateful to the found himself without change and not It is said that when he was in Paris he wanting to forget the street-sweeper held was seen one day holding the broom of a his broom while the fellow went off to crossing sweeper. It was in the days be- change a five franc coin. When he refore street cleaning departments were es- turned, Liszt handed over the broom and

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## The Kingdom of Music

By Edna Schrieer

THE ETUDE

As Betty was looking over the books There was an old woman who lived in the library her eye fell upon a book called. The Kingdom of Music. "I wonder," thought she, "if there is a

really truly Kingdom of Music," "There is. Would you like to visit it?" said a tiny voice behind her.

"Oh; I should love to, but who are "I," said the fairy, "am the Spirit of

Music. Now come and I will take you to visit the Kingdom of Music." Before Betty had time to think they were there. "Now," said her companion,

"we are in the Kingdom of Music, which is the most wonderful part of Fairyland," As they entered the castle Betty's companion bowed before the King and Queen. "Betty," said he, "this is King Talent and

Oueen Practice. As you will see when you take up music Talent and Practice go hand in hand together always. And this is Princess Concentration and Prince I Can. The family name is Success. The Kingdom couldn't exist without all four." When Betty went home she went to

practicing with a will, and whether she dreamed it or not, for she declared she didn't, she never forgot the four important people in the Kindgom of Music; Talent, Practice, Concentration, and I Can, with the family name of Success.

#### What is That Piece?

How often have you heard pieces of music-and beautiful ones, that you like to hear often and you simply cannot remember what they are? This happens to everybody sometimes, but it should not happen often, and if you really listen to the music instead of just hearing it, it would be a great help.

There is no better way to entertain your club at its next meeting, or to entertain your friends at your next party, than by having some one play a few measures of a great many well-known melodies, and have everybody write down the name of the piece and the name of the composer. You may be surprised to find measure. how often you are obliged to say, "Oh I know perfectly well what that is but I just can't remember!" You have often Detail fremember!" You have often beard people say that and have no doubten beard people say that and have not say the free point of the free paid any attention to it."

Try this at your club meeting or party and power that I am taking it.

Try this at your club meeting or party try and power that I am taking it.

Try this at your club meeting or party try and power that I am taking it.

Try this at your club meeting or party try and power that I am taking it.

Try this at your club meeting or party try and you will have lost and lost of fun as well as improving your memory and settention.

The two years before I took mandolin. When the proposed provided the provided provided that it is the provided that it is the provided that it is the provided that the provided that it is the provided that the provided that it is the provided that it is the provided that the provided that

By Abbie Llewellyn Snoddy Humpty Dumpty plays on a drum,

There were dozens of children with

Puzzle

A Study in B Major

By Celia F. Smith

B plus to devour gives a part of a B plus a famous living violinist gives a

Letter Box

stringed instrument.

ductor's stick.

famous living pianist.

A Mother Goose Orchestra

So she bought them some instruments, taught them to play. And now they are happy and busy all

in a shoe

nothing to do.

Little Jack Hornet Sticks to his cornet, Practicing night and day. Says he, looking stern, I'm determined to learn, And this is the very best way."



Mary, Mary, bright and wary Plays on a Saxaphone; She fingers it neatly, Blows on it sweetly. And brings out a beautiful tone.

B plus a conjunction 2 a company of

B plus an extension to a building gives

B plus a form of the verb "to be" means

designate the lowest voice.

instrumentalists.

to repeat.

metal instrument.

With a rat-a tat-tat, And a rat-a-tat-tum. The others declare He's a real inspiration, And follow his beat With the greatest elation.



Give her lots of pleasant surprises by doing better than your best. Then your Little Miss Anna Sits at the piano, lessons will be a real joy both to your teacher and to yourself, and you will have Playing with all her might. also that satisfied feeling of knowing that She studies each part you are her ideal pupil. And learns it by heart. And rapidly reads things at sight.



B plus to be in debt gives something

B plus a contest gives a connecting sign

B plus two prepositions gives a con-

necessary to play certain instruments.

ideal pupil.

PAUSE, pause, pause, A . Do you pause in your music? So often people see those little eyebrows on the music page and pay no attention to them whatever. They seem to think that the little eyebrow is winking at them and saying, "Go right on in a hurry. I'm supposed to tell you to hold up for a minute, but don't mind me -hurry on!"

A Musical Pauses

Those little pauses in your playing make all the difference between good playing and poor playing. They give your playing a certain repose and authority that is charming.

Don't pass them by. Even exaggerate them a little until you get used to observ-

ing them. B plus an animal gives the word used to B plus a chain of hills gives a part of a

## Puzzle Corner

Answers to March puzzle were published last month.

Prize winners are Gale Whitney (Age 13) Nebraska, Harriet Isham (Age 12) Conn., Paul Schaaf (Age 15) Penna.

HONORABLE MENTION FOR MARCH

PUZZLE

Junnita Wells; Midired Walsh; Clara Shuman; Yivlan Wilbson; Jane Malden; Jennie
Rollen, Jennie
Rollin Budsill; Sallie Mae Smith; Gertrule
Flich; Fern Zimmer; Glen W. Foorman; JoRussehein; Mary Carrol; Addrey Stum;
Rosana Frichotta; Harriet Christie; Anna
Rosana Frichotta; Harriet Christie; Anna
Rosana; Flow Hary Chrol; Addrey Stum;
Rosana; Flow Hary Flat; Marie Henferey; Mae
Lleweilyn; Elsa Pinney; William Bielei;
Deutcher; Caroline Kelley; Rajah RockefaLow; J. D. Alkina; Jenne Lockhart; Chmilla
Harvi; Mary Walker Jone; Sonle Willie;
Mary Auth; Fund Rosanyer; Arthur E. Fetsder; Jessie Walh, Mitterd Sheirey.

over one hundred and fifty words. Any boy or girl under fifteen may compete.

All contributions must bear name, age and address of writer (written plainly, and not on a separate piece of paper) and be received at the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa., before the twelfth of June. Names of prize winners and their contributions will appear in the issue for August.

Please comply with all of these conditions and do not use typewriters.

tions and do not use typeoriters.

Please put your name and age at the light hand upper corner of the paper, and put your daries at the right hand apper corner. If your contribution takes more than one piece of paper, do this on each service of the paper and the paper and

ANSWERS to last month's puzzle (A Trip
to Town) I measure; 2 key; 3 signature;
4 note; 5 stem; 6 tie; 7 forte; 8 quarter;
4 note; 5 stem; 6 tie; 7 forte; 8 quarter;
4 note; 14 score; 15 dettet; 16 line; 17
charp; 18 flat; 19 tum; 20 hod.
Prize winners—Marie Hacker (Age 14)
Michigan, Jacob Premen (Age 13) New
Michigan, Jacob Premen (Age 13) New
Michigan, Jacob Premen (Age 13) New

York, Marguerite Garner (Age 13) New Tablic events of importance also framibed York, Marguerite Garner (Age 13) Ala. Honorable mention for puzzles—Helen Beec, then as the Provengel language and Hurley; Evelyn Bachman; Eilem Murray; Vilma Baker; Violet Glasgow; Mildred E. Tutte; leGnnes Bernice Tutte; Iverna ace and in some three yearest, have called the Adel Stein; Dora Lex; Mludered Machtolff; Marion Walker; Agnes acong them. Gertrude Machtolff; Regina Beckman;

Honorable Mention for Compositions
Mary Caroline Bring: Louise Hart; Rosatel Louise Orth: Pauline Medianon, Visite
Glasgow; Heler Shaw; Adeline Reinan, Visite
Glasgow; Heler Shaw; Adeline Reinan, Visite
Troubsides Griffs and Provence,
Troubsides Griffs winner of the Composition of the Provence,
Troubsides Griffs winner of the Composition of the Compos

MUSIC IN SCHOOL

I am an old (Prins winger)

I am an old ( hard on my nerves as I was used to the much of the force. For hand, years there was a lady came to school and brought a huge plan on a direct the force of the fo

Junior Etude Competition

The Junior Erope will award three pretty prizes each month for the neatest, bett and original stories or essays and answers to puzzles. Subject for story or essay this month "Musical Appreciation." Must contain not "over one hundred and fifty words. Any

MUSIC IN SCHOOL

In tebool, multiplies without a temperature of the period, and the period of the period of mulcillary and the period of music study of mulcillary and the period of music study of mulcillary and the period of t

EVELYN JEAN SCHOENE (Age 14),

Calagross; Irms Strong; Alice Cologross; Gerrude Macholff; Regim Beckman; Carmella Edwarfs; Mary Dec Lace; Core Lace; Cor

EVA SPRAKER (Age 13),

#### Honorable Mention for Troubadour Compositions

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