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James Francis Cooke

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The Three Aims of Education

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

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

1. The transmission of knowledge from generation to generation. The entire personnel of a nation changes in seventy years.
2. The development of abilities and skills, including health. The brain must grow strong to observe, to think, to exercise good judgment, to invent ways and means; the hands and body must learn to do things well under direction of the brain.
3. The maturing of character, according to wise standards based on human experience. The purposes of a citizen must be true, if knowledge, ability and skill are to serve the general welfare.

"Sampling" Music Lessons from House to House

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

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

When is a Musical Instrument Not a Musical Instrument?

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

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

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

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

Shall I Go to College?

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

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

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

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

"But some further considerations are necessary. We have not been fair to the colleges. College men comprise but a small proportion of the male population of the country. The wonder is that they have come anywhere near supplying one-half of what we have agreed to call our "successful" business men and two-thirds of our presidents. For, after all, a college training need not differ in any degree from the sort of diligent training that Lincoln and Edison laid out for themselves. Of equal importance to an opportunity for education is the receptiveness of the individual to be educated. Lincoln succeeded because he was Lincoln, in spite of his failure to have any definite schooling and a grade of 'B'. And the same may be said of Edison. He was made a study of invention has been drawn by one of the largest surveys of the 25,000 names in the volume of 'Who's Who in America.' College men are there in higher percentage by far than their general percentage among all men."

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

Schumann—The Master of Child Music

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

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



ROBERT SCHUMANN
From the Famous Bust by Carl Seifner in the Hamburg
Music Hall

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

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

The Atmosphere of Simplicity

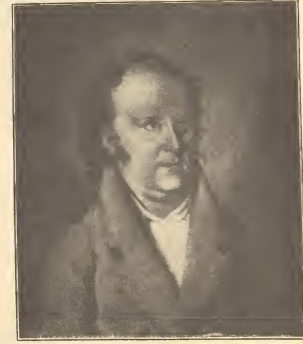
And it is, just that meaning, or rather multitude of meanings, conveyed through Schumann's vast number of pieces from which one may gain some idea of the content of his message. That it is not so immediately

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

If we glance through the thirty-four volumes of *Davidbieder* (eighteen pieces), *Kinderszenen* (thirteen pieces), *Butte Flöter* (fourteen pieces), *Noctellen* (eight pieces), and so on. Only now and then do we stray upon an overture, a sonata or a symphony. And then, if we study the titles, there is the same poetic simplicity, as if Schumann were deliberately naming his creations to suit the child-mind. Thus: "Scenes of Childhood," "Misty Leaves," "Butterflies," "Fairy-tale Pictures," "Fairy Stories," "Children's Ball," "Album for the Young," "Christmas Album." Again we have such significant superscriptions for single pieces as "Why?", "Happiness Enough," "Soaring," "The Merry Peasant," and so on. Moreover, Schumann takes care to explain to his friends the meaning of some of his titles. He distinguishes the *Kinderszenen*, for instance, from the *Waldmächtsallone*, "on the grounds that the former are the recollections which a grown man retains of his childhood, while the latter consists of imaginings and expectations of young people."

The Apostle of the Romantic Movement

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



JEAN PAUL RICHTER
The Romantic Poet Who Inspired Many of Schumann's
Finest Works

The Etude's Jazz Bomb

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

"Corruption shall put on Incorruption."

Carlyle's University of Books

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

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

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

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

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

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



CLARA WIECK-SCHUMANN
When a Child Virtuoso

sent their own sons to college. I would not venture to say that one in the present generation, fired by the false enthusiasm of a Lincoln, could not edify himself, but I am certain that the complexity of modern life, the ramifications of the accumulated intelligence of the world and the tremendous competition in the twentieth century make it increasingly difficult for one to overcome the handicaps imposed by a failure to secure a thorough groundwork in the elements of language, science, government, history and other subjects of study.

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

Turning Eagles into Turtles

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

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

You simply cannot change their places in teaching music or anything else. The turtle is a turtle and always remains a turtle. He moves slowly, sleeps a great deal, progresses steadily and at the slightest danger draws back into his shell and waits there until he cautiously pokes out his head again.

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

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

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

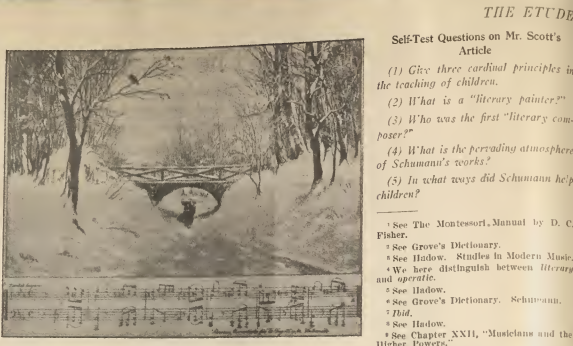
Think over this little editorial. Most of modern educational psychology is based upon the teacher's ability to diagnose the student's musical possibilities and to find out just where he stands in the scale between the turtle and the eagle.

MacDowell, The Artist

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

blunder? Here was a purely fictitious brotherhood, half-humorous, half-poetical, which existed solely in the imagination of Schumann himself...

Yet, without Schumann lacked the power of Jean Paul's greatest moments. When Schumann tried to be strong, he usually succeeded alone in portraying the strength of a little boy pretending to be a big one...



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

Schumann, so to say, understood the soul of the child, and spoke to it as no other composer could speak...

A Direct Message

In passing a length from causes to effects, we must often emphasize the fact that music speaks its message direct to the heart—Schumann was, as it were, the messenger from the heart of the child to the heart of the parent...

What had been good enough for her when a child, would be good enough for other children. But not all were so well served. Children were not alike; they were as varied as plants...

How Schumann Helped Children

So far we have considered the effect of Schumann's music on adults; but it had a marked effect on children themselves—it helped the child-go more speedily to reach maturity of mind...

This music's affected the subconscious of such souls in a manner in which none hitherto had been capable of affecting it. It was the only music so far conceived which was attuned to the child-mind...

Schumann's Musical Pictures

Like Chopin, Robert Schumann has exercised a marked effect on the pictorial art. He was, for one thing, largely responsible for that type which in its first form was known as the Jugendstil...

André Derain and Augustus John, though the latter could not accurately be described as a post-impressionist. Nevertheless some of his drawings exhibit this same characteristic of naivete and the author remembers one in particular which not only was drawn in a child-like manner...

Ferdinand Schumann, son of Robert and Clara Schumann, for whom the master wrote many of the children's pieces. Note his fine idealistic countenance in manhood.

THE ETUDE

Self-Test Questions on Mr. Scott's Article

- (1) Give three cardinal principles in the teaching of children. (2) What is a "literary painter"? (3) Who was the first "literary composer"? (4) What is the prevailing atmosphere of Schumann's works? (5) In what way does Schumann help children?

- See The Montessori Manual by D. C. Pilsner. See Grove's Dictionary. See Howlow. Studies in Modern Music. See Howlow. See Groves Dictionnary. Schumann, Ferdinand. Ibid. See Howlow. See Chapter XXII, "Musicians and the Higher World." See Chapter XXIX.

The Small-Hands Pupils

By T. S. Lovette

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

It is not sufficient to suggest that you try confining the pupil to the very simplest studies and pieces which may stretch at all; for that would never eliminate the falling when, later, more advanced studies or pieces will be attempted.

In the first place, may I suggest that in all probability your pupil stiffens his hands even at the smallest intervals as the result of clinging to the keys and using the wrong pressure. Ask him to strike the key with his thumb, telling him to sustain the tone; then try to remove the thumb...

Very few of those who claim to know and teach relaxation are acquainted with the first principles of the subject; they are acquainted with the method, but not with the important subject. True, it is but the first principle in mental-muscular movements; but application of the principles of the second step will depend entirely on the extent of the relaxation.

Some would say that it is not possible to teach the first young students as it would deem yours to be such interesting but intricate subjects as relaxation and weight; but the writer claims from experience that it can be done. The only difference between teaching the child and an adult is that in the case of the former all sensations must be indicated subconsciously, for the greater part at least; whereas, detailed scientific explanations may be given the latter.

When the desired condition has been brought about then little stretching exercises may be indulged in.

Making Practice Pleasant

By Elaine E. Warren

MANY beginners in music study have a real desire to learn to play, but dislike to practice. Perhaps many who have not yet escaped the trials of that unfortunate state can imagine yourself a famous musician, playing for a vast throng of admiring listeners...

Play each difficult part once over, and then the "performance" begins. Spend the first part of the hour and do your best. Play each difficult part once over, and then the "performance" begins. Spend the first part of the hour and do your best.

THE ETUDE

What Touch Shall I Use in Phrasing?

By E. F. MARKS

A Much-needed Discussion of an Everyday Musical Problem

We read so frequently about the two-finger exercise in William Mason's book "Touch and Technique," that we are apt to deem that this is the only example of value to be found in this admirable book...

No doubt the popularity of this particular exercise, very appropriately termed "the phrasing touch," received its impetus from the fact that the student of the piano-forte in America was just ready for its usefulness and application. In the old-fashioned singing schools and the simple ballads of our fathers the rhythmic accent of the measure was given prominence, and the phrasing was done by the voices, while the pianist was subordinated to simple chords or four-part accompaniment...

One Note Fading Into Another

However, the two-finger exercise, as played by the average student (which is endeavor to change chords), thereby repeating one of the keys, and to do this as rapidly as possible) misses the intent and purpose of this exercise, as its mission is to exemplify by the first note the correct attack for the beginning of a phrase, and by the second note the correct touch to end a phrase...

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

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



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

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

Example 4. In this example from Tschaiakowsky an accompanying chord appears between the two tones of the melodic phrase demanding that the accompaniment must not be played in a manner to detract from the interest of the melodic notes. Example 5. Selected from one of Kuhlau's sonatas gives many interesting notes between the two touches. The first touch is always accented; hence, this example receives the downward (accented) stroke, and the b (second space below the staff, last note) of the example gets the final finishing touch. Notice that being the ending touches; but these notes must not interfere with the correct delivery of the touches commencing and finishing the entire phrase of sixteen notes. Perhaps it would be well at this point to bring to the true import of the slur as fully employed; namely, to indicate legato playing as formerly taught, for we are told that if no other touch is indicated that legato should be used.

And again in the formation of phrases, which if thoroughly understood would no doubt greatly aid in discovering and correctly limiting and defining a phrase. Albeit, imitation, free and strict, figures largely in modern music writing.

A Variety of Touches

Perhaps it would be well to exemplify still further the difference of intensity demanded by phrases for this simple two-finger exercise, and at the same time exhibit some of the obscure and mysterious guises under which it appears; and how, as we have phrases within phrases, we must regard (paradoxical as it may seem) the phrase within the phrase, or, in other words, we must possess such an abundance and variety of touches that technical ability will show and clarify every phase of a musical phrase.



According to the printed copy the phrasing marks call for the two-finger touches on adjacent notes throughout the entire transcription. However, besides this touch we will discover that others exist. If the outline of the excerpt is examined carefully, we will readily discern that the illustration naturally divides itself into two imitative sections, consisting of two measures each, consisting two phrases; the second phrase or division being two tones lower than the first with only a slight change in the rendering of this passage our technique must show this division.

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

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

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

It is owing to the introduction that it is frequently omitted at the beginning of a composition, although it may be added on a reappearance of the same phrase. The first this is discussed by following accents; hence, this omission of this introductory note to a phrase is non-essential to its completeness.

According to the modern idea of phrasing in music, in used two slurs embracing two measures, thus defining clearly the phrases, notwithstanding the numerous slurs designating the segments requiring the phrasing touch; and the first slur should have included beneath it the initial unaccented introductory note.

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

Identification and Performance of Phrases

Music is poetic in construction. If a line of poetry is read it will be observed that it possesses within its sounds syllabic accents (feet) and at the end a cadential inflection of the voice. Music holds similar qualities; rhythmic and cadential accents. However, we will also observe that one line of poetry is not satisfactory to our feeling for completeness, and that it requires at the very least the addition of another line to gratify this craving for balance or eutery.

As we have phrases within phrases, we must regard the phrase within the phrase, or, in other words, we must possess such an abundance and variety of touches that technical ability will show and clarify every phase of a musical phrase. In order to elucidate these differential qualities, we give the reproduction of a four-measure passage from a simple piece, "Auf Gruener Au" Op. 82, No. 1, by Gustav Merkel:

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

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

FRED STONE
FAMOUS COMEDIAN-DANCER
PRESIDENT OF NATIONAL VAUDEVILLE ARTISTS

The following is part of an interview printed in the *New York Times*. Mr. Stone traces the origin of Jazz to a ragtime piece known as *The Pasmanle*. "I can't remember where I first heard *The Pasmanle*. The name is a corruption of the French, 'pas a me'

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

"Ben Harney, a white man who had a fine negro band, probably did more to popularize ragtime than any other person. I first saw him playing in Louisiana, where the new music, and its father, the blues, were born. I saw him play in New Orleans at the Palms Music Hall. Of course, ragtime may have started before Ben Harney, but he was the first to have negro musicians playing in saloons and clubs. I have seen him perform many times, but I never saw him perform in a first-class theatre before any other ragtime entertainer.

"Always the dances were done in the New Bedford, and they indulged in the Irish reel, Irish jig, Irish polka and the German 'Lohin' styles of folk-music. Every one was dancing ragtime, and the music was found in the original book dancing. The dancers worked close to the ground, and there was no lift of a foot. The height of the knee from the floor makes them doing the 'Shoe Time' Bert Jordan, who is now playing in 'Sporting House' in New York City, and who is the only player in the country. He used to develop his skill from some dancing in the Irish reel, Irish jig, and he'd act in his dressing room thumping an old drum and he'd get some success. He was a dancer, and then he would work it out with his feet. When he had some real technique, he had a great time. He'd do it again in double—putting in two steps and two sounds in one step. The dance was in three and three, and he'd do it in triple—three steps and three sounds where he had to do it in three. Many of them could dance without any music, and they were called 'the mule'. I have seen many of them dance, and they were called 'the mule'.

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

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

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

GEORFREY O'HARA

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

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

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

PAUL SPECHT

WELL-KNOWN CONDUCTOR OF SUCCESSFUL ORCHESTRAS

WHERE IS jazz leading America? I can best answer this by making a reply to the jazz critics and old learned professors and the like, who continually splurge into the press in fits, declaring that "jazz music is like whiskey; a powerful stimulant with a depressing reaction." Another critic says, "The lively throb of the piano alcohol, but jazz is lasting," and so on.

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

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

The radio and the phonograph have proven big factors in this development. In our smaller towns and cities where the small five or six-piece jazz band used to be the rage, today they are grouping into ten to fifteen-piece dance orchestras, imitating what they hear from the top-notch dance orchestras who broadcast over radio regularly; or often they take a phonograph record and play it over, observing all the musical arrangement, color, phrasing and detail that some famous orchestra leader has either paid big money for or else he has lain awake nights to think of some new novelty or embellishment for the profession, and they are beginning to do it rapidly bringing this unique natural development to the fore.

In other words, this so-called and grossly misunderstood "American Jazz" has probably equalled the level of popularity as the American trademark of notoriety in Europe, Asia and even Africa. It has rapidly spread to the four corners of the world.

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

A Jazz "Characterization"

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

"Among the lively arts, jazz is at present the most promising. It is hard, precise and unsentimental. It is not sloopy, it is self-assured, it is never dull. . . The jazz orchestra as now impudent and mocking. . . The Whiteman and Lopez preserve the lightness of spirit, transferring the jokes to the musical instruments and to the transformations in tempo which they make.

"The orchestra as now constituted exploits the banjo and brass, and the utilization of the saxophone and saxophone, which, it is surprising to find, is absent from the original jazz bands. In reality the characteristic of the modern jazz band is its deficiency in strings, made up by the diversity in wood-wind, exuberance of brass, and the utilization of the saxophone family, which has the ambiguous quality of wind and brass, which has the constitution is suitable enough for dancing.

"If one jazz orchestra ever becomes a concert body, the strings will have to be discarded.

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

Next month THE ETUDE presents the first of a notable new series of important articles upon Piano Playing, by the famous Russian Virtuoso, Mark Hambourg.

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

The following from Mr. George Vail, of the well-known Meyer Davis Orchestra Organization, intimates that jazz is the folk music of America. At the same time Mr. Davis is wisely advertising that he will give a prize of \$100 for a name for our distinctive American dance music that will not carry the stigma of jazz.

All great national songs of music have been built on the songs and dances of the common people. Such folk-music, while a very humble form of art, is the indispensable foundation from which masterpiece are possible raw material. From which masterpieces are fashioned. Great composers have universally recognized this shallowness and the greatest among them have not considered it beneath their dignity to compose songs and dances in the popular style of their day. It has remained for American people to conceive a new ideal for their contemporary dance music, familiarly known as "jazz," and in the same breath to deplore the absence of a distinctively national school of composition.

Most of the crannies of "jazz," are due to an utter lack of interest on the part of our austere academicians, in an idiom which, whatever its cultural shortcomings, is American through and through. Mozart, Haydn and Chopin, were alive today, would write fox-trots as naturally and inevitably as they once composed gavottes, minuetts and mazurkas. The perfection of these now classic dance forms, which in their unpublished state were the "jazz" of their day, may be attributed largely to the ennobling influence of such masters. We have it in our power to achieve similar results today; but neither bar overcomes, unless until we drop our present attitude of superiority and take an intelligent interest in our own popular music.

The average level of the latter could be lifted considerably if it were possible to disseminate more widely a knowledge of the elementary principles of musical form. One has only to listen to the great majority of popular dance melodies to become convinced that few of the composers in this field possess technical skill sufficient for the proper appreciation of the material. One has only to listen to the great majority of popular dance melodies to become convinced that few of the composers in this field possess technical skill sufficient for the proper appreciation of the material. One has only to listen to the great majority of popular dance melodies to become convinced that few of the composers in this field possess technical skill sufficient for the proper appreciation of the material.

Give Music a Thought

By Rena I. Carver

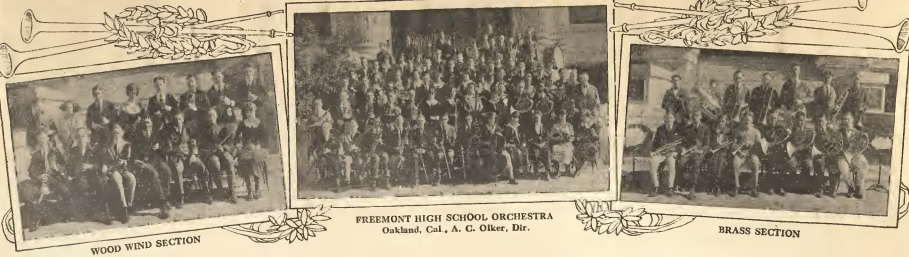
The director of a GYMNASIUM gave a little advice to a new class, which has been adapted for music pupils: Try not to overdo. Do not have heavy exercises on weighing every day. Do them every other day, and on intervening days practice something entirely different. In other words, play fast-velocity studies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

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

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

It is well to practice the hands separately because usually better executed and greater; the movement is more concentrated and less of overdoing lessened. In alternate exercising use the weaker hand first so the weaker one does not give the weak one a chance to rebel. If you write the other instead of falling farther behind, movements, especially when accompanied by a heavy strain, tend to be mastered by a heavy strain, tend to be mastered by a heavy strain, tend to be mastered by a heavy strain.

Never hold your breath in any exercise for more than between movements—while the muscles are resting.



FREMONT HIGH SCHOOL ORCHESTRA
Oakland, Cal., A. C. Oiler, Dir.

Instrumental Music in Public Schools

By GLENN H. WOODS, A. A. G. O.
Director of Music, Oakland, California

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

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

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

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

Music for Everybody

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

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

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

MUSIC HAS ACQUIRED SOME RECOGNITION IN THE EDUCATIONAL PROGRAM; BUT IT HAS NOT YET RECEIVED THE ENDORSEMENT THAT GUARANTEES THE MOMENTUM OF SUCCESS IT CAN DEVELOP

if the endorsement were more of a conviction in its potentialities rather than resignation in behalf of an experimental President Eliot (Emeritus) of Harvard stated that: "Music, rightly taught, is the best mind-trainer in the group." The educational leaders heard but did not conviction as to the merit of the statement. Music has had to ferret out its own course in the schools and adjust itself to established procedure dating back many years. Despite this handicap it has grown, expanded and acquired a permanency that augurs well for its future achievement.

"If the child be more than his information we shall not neglect his taste"—(Developing Mental Power)—(George Malcolm Stratton). Does music in the artistic taste of the child? Is the element of taste in art, literature and general culture influenced at all by such music as may come within the experience of the child in his school years?

Music for so long a time has been considered a fad by the majority of educators that the layman is frequently inclined to question its real intrinsic value. To aid the layman and others who may still question its value, it is said that music is the most universal of the arts, and those who frequently derive the most pleasure from it have little knowledge of the subject and regret it exceedingly.

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

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

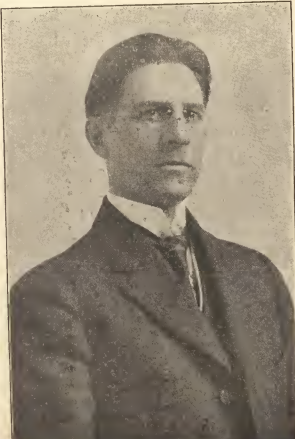
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All progressive school systems have music in some form, but it is more frequently confined to singing. In the last decade, however, instrumental music has attracted considerable attention and many cities have incorporated it in the program. This particular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

The Teacher

Taste in art, literature and music can be acquired. The average boy of average intelligence, with good teaching, can learn to play almost any instrument and produce average results. The unusual instruments of the orchestra, such as the oboe, bassoon, French horn, string bass, flute and clarinet, fall easy prey to the nimble fingers and alert minds of the bright-eyed, vigorous American boys, and they derive no small pleasure from being able to make the "thing done" in it. If the boy can do it, and he can, he should be given the chance to do it.

The first move in this decision must be made by the Superintendent. If he says instrumental music is to be taught in the schools, the first hazard is passed and the way looks clear for a long drive. The instructor is the first consideration. Good performers are not always good teachers, and vice versa; but a good teacher must know how to perform on orchestral instruments, if success is to attend the undertaking.



GLENN H. WOODS

By Jessie E. Britt

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

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

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

As the pupil advances in age and proficiency, other ways may be used for making the study definite and worth-while. As soon as the second grade is reached, each pupil should have an assignment book which need be only an inexpensive note book with durable binding. In this the teacher can write down exactly what is assigned, with practice time for each. The pupil should also be required, or at least encouraged to keep a practice log for each lesson. To further encourage the student and indicate his progress it is well to employ a system of marking in red pencil on the assignment book. An M may stand for excellent, G for good, F for fair, and U unsatisfactory. From this result of this system is the careful supervision which the parents are able to give the pupils in the home practice.

The graded courses of study, of which several good ones are to be found among music publications, furnish a standard of advancement and tend to promote systematic work, when judiciously adapted to the needs of the student and supplemented by other material. Before promotion into another grade a simple test may be given on such subjects as musical terms, time values and key signatures. Of course the tests should not be so rigid as to be dreaded by the pupil. He should feel, rather, that they are simply a means of fixing important points in his mind, so that he may proceed more rapidly and pleasantly in his musical studies. If he has a real musical target he stands a far better chance of making progress.

The Use of Improvisation

By Grace Mays

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

Four drills are suggested here for use by a teacher who can improvise.

First—The teacher allows the pupil to name a key, the kind of rhythm, and the title for a composition to be improvised by the teacher. Of course the mood of the composition should be consistent with the title. The teacher carries out the idea which the pupil has suggested.

Second—The pupil suggests a key and the kind of rhythm, then gives a title to the composition after it has been played. Since it appeals to the imagination, this is more interesting to some pupils than naming the title before the piece has been played.

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

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

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

Training That Awkward Thumb

By Wendal C. Wood

The thumb is the awkward member of our family of digits; or its action more than on anything else depends on the speed and evenness of our scales and other passage work. All too often it fails us, preventing the smooth movement of the desired qualities; so special training becomes necessary.

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

A Simple Exercise

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

Ex. 1. C Major r, h. 1 2 1 2 1 2 1 etc.
C D (E) F G (A B) C

The notes in parentheses are to be omitted. Use the same fingering in descending the scales.

Ex. 2. D♭ minor C B♭ (A G♭) F E♭ (D♭) C B♭
1 2 1 2 1 2 etc.

Use the same fingering in ascending. As soon as the 2nd finger touches its key, D, (E, 1) slip the thumb under it on F, and so on up the scale. Play the latter drop lightly on F, and so on up the scale. Play in the same way and effect with the other scales. Hold an hand at a time. (Notice that "slowly" refers to the length of time the key is held down—the thumb movement itself must be quick.) This skeleton scale may be played up and down in the keyboard through as many octaves as desired, like the ordinary scale; but it is better to practice it a number of times successively in the same direction. Most of the scales in piano literature are "one way" scales. The "thumb-under" should be practiced more than the "hand-over" movement; and the left hand more than the right. The following schedule of repetitions should suit most pupils:

L. H., descending, 10 times
R. H., ascending, 8 times
L. H., ascending, 5 times
R. H., descending, 4 times.

Play this in all keys; the thumb's first note will not be the keynote in those scales which begin on a black key (see Ex. 2). Since the scale fingering is determined by the thumb's notes this exercise furnishes an excellent means of learning to play; it should neither be stiffly held up nor should its weight be allowed to drag on the hand. If the arm is well balanced it will be easy to keep the wrist free. In playing a scale the hand should be slightly turned in at the wrist and the fingers well rounded, in order to allow the thumb to swing under easily.

The exercise should be played very slowly, until attention to the above details has become abt. Then the speed may be gradually increased. Rhythmic variations such as ♩ ♩ ♩ are valuable. If this rhythm is observed very fast with the thumb note always piano-issimo, we have the most difficult form possible; and the one who has mastered it has mastered scale technic.

Three- and four-note arpeggios may be studied in the same way and effect with the scales. Try this method of practice for a month or two; the regular scales may be dropped for the time being since the third and fourth get plenty of other exercise. When returned to the regular scale form, great gain in ease and velocity will be noticed.

The Necessity of Ear Training

By Arthur Olaf Andersen

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

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

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

In the matter of the instrumentalist or vocalist, the perfect ear is undoubtedly an asset of extreme importance; but the fact that one does not possess this gift of nature need not discourage or disappoint the young musician, for he has it in his power to develop his auditory faculties to the point where they will serve him in every emergency.

Ear training should be seriously considered by every student, no matter whether he has perfect pitch or not. Ear training does not alone mean the ability to hear tones

in their exact pitch. That is but a small factor in the study of ear cultivation. It further implies the three "R's" of music: the "Readin'," "Ritin'" and "Rhythmic." These may be interpreted as constituting the ability to read music most readily or unaidably, to have mastered the fundamental principles of notation chord spelling and chord progression, transposition, modulation and ornamentation. It also includes the ability to perform with distinct clarity and ease all the various simple, compound and complex rhythms.

The most coveted prize at the Paris Conservatoire de Musique is the *medaille de solfège*. The winner of this musician in his class for that year. The final contest, at which the winner is to be decided upon results an amazingly thrilling experience. For this event the judges, chosen from among the musical elite of the French Republic, consider the invitation to serve as a mark of special distinction. The entire faculty arrives early at the large Conservatoire Hall, in order to accept the advantageous places; next, the student body, which has been clamoring for admittance at the portals, rushes in; and, finally, the specially invited guests, being there-when presentation of invitation cards, are allowed to enter upon the scene. The winners of the contest, being escorted by their appointed seats. An unbroken and intense silence reigns from the moment the first contestant places. Upon the announcement of the name of the judge's box, pandemonium breaks loose, the successful winner is lifted upon the shoulders of his conferees and borne from the Hall amid vigorous applause and shouts of *Bravo! Bravo!*

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

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

How To Organize A Boys' High School Band

By J. W. WAINWRIGHT

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

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

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

"Well, I suppose this will make your boy anxious to join the band—or isn't he musically inclined?"

"Not particularly so. But, of course, you don't have to be musical to beat the band."
The first speaker, a title taken aback, adventured upon an argument by observing that it "helped" some to be musical.

My informant was boiling over with indignation when he sought me out upon my return home to tell me of the incident, as he chose to term it, which had been hurled at the personal of his idolized company of musicians. But I told him we had been paid a rare compliment.

For what seemed to my friend an unjust statement contained more than a grain of truth. My commentator might have gone a step farther and said, "Of course, one doesn't have to be musical to direct a band" without deviating very far from the truth.

And there you have in a nutshell the reason for the unmitigated, unprejudiced, unquestioned success of the boy band movement.

The from-pioneer-home-to-White-House story of the organization and advancement of the Fostoria High School Band is doubtless already familiar to many readers of the ETUDE, so I need not review it here.

Musical or unmusical, I doubt if my fortitude would permit me to endure those first rehearsals and programs. The terrible tension of the first five beats of the "Day in Venice Suite" when I trusted madly that my young amateurs could and would "hit" the sixth; the sour scourgings of the clarinets a little farther down the score; the unwitting augmented chords (my apologies to the horns); the basses *plou-plou-ing* along, perhaps a measure ahead or behind; the drummers suddenly sinking behind their cymbals if they were caught off guard and received their inevitable reproof for such an offense—it is not musicianship that counted for me. Oh, no; it was pure, unadulterated grit.

What has helped me to overcome, in the percentage of the unmusical cases in our band is exceedingly few, while the number of those who are naturally endowed with musical talent, who undoubtedly will reap a rich harvest from their training in the band whether or not they choose to make music a profession, I could not give at twenty-five, or about fifty per cent. of the membership.

But I am serious when I say that, at least at the outset, not so much depends upon a boy's accurate sense of pitch as upon his enthusiasm, and not so much upon a director's knowledge of phrasing as upon his understanding and love of boy nature. Earl May, in his treatise on "The Silver Crown Band," drives straight at the

heart of the situation when he tells in his humorous way how even the most uninspired, unwilling student of the piano or violin, when fired by the prospect of a parade or a concert in uniform, will seize a horn and

blow himself into a frenzy of enthusiasm. First and foremost, let there be a band! Then let him himself be the first to play. If the band has time and tide cut down the hills of cornets, fill up the drummers and basses as invincible as the finest pipes and throw over the whole a shimmering veil of color, and delectable and undying.

Time and tide are personified in the director whose baton is the magic wand which may make or break the destinies of his organization. It is sad to say that there are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are. The most cases are those who are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are. The most cases are those who are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are. The most cases are those who are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are.

A Leader of Boys

But paramount in importance is his knowledge of instruments in the director's faculty for becoming a leader of boys. This implies that he must understand boy nature, be able to mingle with them and cultivate their confidence and get them into positions to put into issue and find out just what they think of things.

What has helped me to know and understand my boys better than I could have otherwise, is the opportunity of observing our engagements took us on trips out of town. I have seen through the eyes of a director who is too disinterested or too unaggressive to accept any out of town engagements, but I might have been a band leader. I might have been a band leader. I might have been a band leader. I might have been a band leader.

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them two for fifteen cents and extra spending money for "got his start" in the high school band. It is sad to say that there are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are.

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THE CHAMPION BOYS' HIGH SCHOOL BAND OF THE UNITED STATES! The Band of the Fostoria, Ohio, High School, Which, Under the Leadership of Mr. J. W. Wainwright, Won the Highest Honor at the Last National Contest

THE "RADIO" VOICE
A PRESS clipping informs us that "Radio is developing an entirely new type of vocal artists," according to Miss Eleanor Pocher, director of Station WIAG, Minneapolis and St. Paul, who formerly was a soprano soloist well known in western musical circles.

"Thousands of voices that have not the volume required to fill even small halls have a sweetness rarely found in voices of greater carrying power," Miss Pocher declares. "Before the advent of radio increasing the range of such voices was limited to the confines of a small room and persons possessing them were known as 'parlor singers.'" The system of sound amplification made possible through the development of radio has supplied the volume and power necessary to make these sweet voices heard in every nook and corner of the globe. "Radio" voices they are called; and they are heard nightly in thousands of homes."

At present the singer for broadcasting purposes is unusual, a great pity; but that cannot last. Soon new possibilities will open up for singers of the kind described above. The writer recently had a most interesting talk with Mrs. O'Brien, of "KPO" San Francisco; a new kind of improviser engaged in hearing broadcasting artists. It was curious to hear her speak of "radio-artists" as though they were a class apart. So they are. Radio music has to pass twice through a diaphragm, once at the transmitting end and again at the receiving end. Just as some voices "record" better for the phonograph, so some "radio" better than others. All very interesting, and fraught with possibilities. Incidentally, a broadcasting station improviser apparently needs an infinity of tact in weeding out the fit and unfit from the multitudes of singers eager to make their debut on this new concert stage whose limit is the world's end.

THE WRITING OF SONGS

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

"The first attempt of a tyro usually takes the form of writing a song. This is probably because the lilt of a poem suggests a musical phrase, stirs the lyrical feeling, and perhaps appeals to the dramatic sense, which composers must possess in order to be composers at all. But the tyro does not know, what in course of time he will infallibly find out, that to write a good song is one of the most difficult tasks a composer can set himself. Song writing is miniature painting. The detail must be perfect from the first note to the last, capable of being examined under a microscope, and standing the test without showing a flaw. It demands a power, which is perhaps the hardest of all to acquire, of suggesting large and comprehensive ideas in a confined and economical space, and expressing small and dainty ideas without overloading them on the one hand or understating them on the other...."

"First attempts, then, ought to be in the direction of melodic writing for an instrument, and preferably for the violin, which can play them in the pure scale. Write a melody in intelligible sentences, which is logical and clear in tonality, and to that melody such a good bass. Do not be troubled about the intervening parts; they will come of themselves, and to any one who knows his technique, with the minimum of trouble.... when a song is brought to Brahms for criticism, he invariably covered up the right-hand part of the piano-forte accompaniment before he looked at it, and primarily judged it by its melodic and bass. The rest, he said, were 'trimmings.'"

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE ILLUSION OF PIANO TONE

In his book, "The Artist at the Piano," George Woodhouse reminds us once again that the tones of the piano begin to die away the moment after the hammer strikes the strings. "Piano-forte tones," he says, "are characteristically evanescent. From the moment they appear they begin to disappear, regardless of the player's wishes and intentions. Yet the pianoforte, despite its shortcomings, has received more favor at the hands of great composers than either voice or violin."

"We certainly cannot attribute this preference solely to the greater harmonic possibilities it affords. Its limitations are compensated by the great factor, illusion. The pianoforte crescendo and diminuendo in the hands of an artist are as convincing to the listener as those produced by other instruments. Yet this crescendo is a sequence of diminishing, and a diminuendo a broken succession of ever-decreasing crescendos. The illusion would be more vividly brought home to us

if we possible to arrest the movement of music and register the actual sound effects so that the eye could perceive them. All lovers of the pianoforte and its music ought to be truly thankful for the illusion which shields their musical sense from the actual facts. It is no exaggeration to say that more of the great composers would have regarded the pianoforte as a medium for their expression were it not that the rhythmic sense so subordinated the other faculties as to cause the limitations of the pianoforte to pass unnoticed. There is sufficient evidence in the markings of their compositions to prove that composers are conscious only of the illusory effects and not of actualities.

"Beethoven evinced supreme disregard for the instrument's restricted capacity; he actually wrote crescendo signs to semibreves (whole notes) unless! But any one who cares to search will find that pianoforte music presents many such apparent anomalies."

HOW SCHUBERT LOST A JOB

How the impoverished Franz Schubert lost a position as Vice-cappellmeister of the Imperial Court in Vienna worth 1200 florins (about \$600), and of high purchasing power compared to the dollar) because of his high artistic principles, is recorded by E. Deman in his life of Schubert.

"The candidate," he says, "was to set some operatic scenes, for which the words were provided by Dupont the manager. This was of course quickly accomplished and placed in rehearsal. Then the hitch occurred. Mdle. Schechner, the great prima donna, called upon Schubert to alter the principal air, by shortening it and simplifying the accompaniment. Schubert refused, and at the first rehearsal Mdle. Schechner broke down. She sank exhausted on a chair by the side of the proscenium. Schindler continues as follows: 'There was a dead silence throughout the house, and consternation in every

face. Then Dupont was seen going from one to another of the principals and discussing matters with the singer and the chief musicians present. Schubert sat through this painful scene like a marble figure, with his eyes fixed on the score before him. Then, after a long interval Dupont addressed the composer in these words: 'Herr Schubert, we will postpone the rehearsal for a few days, and I must beg of you to make the necessary changes in the aria at least, in order to make it easier for Mdle. Schechner.' Several of the musicians in the orchestra joined in begging him to yield. But Schubert had listened with increasing anger to the speech, and shouting out, at the top of his voice: 'I will alter nothing,' he shut the score with a loud bang, placed it under his arm, and marched home. This was an end to all hope of the appointment."

THE YOUTH OF FRANZ LISZT

A VIRTUOSO is not necessarily an apostle of virtue; and certainly Liszt was not. Yet one wonders what the outcome would have been had his father not died while Franz, who idolized him, was still a sixteen-year-old boy. His mother also, he adored, but she was infatigable. "After his father's death (in 1827) he was left perfect freedom in arranging his mode of life," says Raphael Ledos de Beaufort in his book, The Abby Liszt. "His mother refrained from interfering in all that did not relate to household affairs; and yet, with his artistic nature, he had no idea of a suitable division of one's time for attending to what is his honor at the time. One day he would practice on the piano; the next he would neglect to do so. Sometimes he

would study in the morning; at other times he would do so in the evening; just as he felt inclined." His time was not better divided for his lesson, which would often be short to-day and long to-morrow, just to suit his convenience or whim. He was also most unpunctual, arriving sometimes too early and other times too late; sometimes, also, he would not put in an appearance. His want of method and order was noticeable in the way he took his meals. He would often come home late at night without having tasted solid food all day, and whilst waiting for his food to be ready, he would take a glass of spirits or a glass of wine, by way of staying the faintness arising from his long and unregular fast.... He himself often deplored in after life the fact of his having been left so early in life sole master of arranging his time as he thought fit, and of judging of what course he was to follow."

ZIMBALIST'S "TITIAN" STRAD
"Is the beginning of the eighteen hundreds," says Samuel Chotiaoff in Vanity Fair, "a shipment of Stradivarius violins to a dealer in London was returned because of the prohibitive sum stipulated as the selling price. This was four pounds a violin! A hundred years later, Mr. Zimbalist, sojourning in Paris, pays for a Stradivarius violin which had never, since it left the Master's workshop in Cremona, been heard in a public performance anywhere on the globe.

"This is the 'Titian' Strad' which made its maiden appearance in concert at Mr. Zimbalist's recent recital in Carnegie Hall.

"The years 1710 to 1720 were, according to connoisseurs, the best period of Stradivari's long and productive career; and the violins made in those ten years show a culmination of both the artistic and scientific genius necessary for the production of so beautiful and delicate an instrument. Mr. Zimbalist's 'Titian' was made in the year 1715, at the very peak of that amazing interval. It is not on record whether the violin was commissioned by the Count d'Ery, its first owner; but it is reasonable to assume that Stradivari, at the height of his fame, would hardly have found leisure for any work but commissions. However, the record has it that the 'Titian' was in possession of the d'Ery family until the end of the eighteenth century.

"It is not known how long the 'Titian' remained with the Count d'Ery, nor how it came into the possession of the Count d'Sauzy, who was its next owner. In 1872, it was sold through the violin dealer, P. Demarold, to a Monsieur Daker, who received a certified history of the violin and an explanation of the name 'Titian'; (this instrument, baptised the 'Titian' because of its superb red wood, is classed with perhaps the 4 or 5 finest existing Stradivarius violins).

"Mr. Zimbalist paid an astonishing price for his latest acquisition, but the beauty of the violin and its splendid state of preservation are even more astonishing. The most careful inspection has failed to discover the slightest crack or imperfection in the wood. The scroll is gracefully imaginative, yet noble and solid; the 'f' holes provocatively irregular; the belly chaste and guarded. When it appeared on the stage at Carnegie Hall, the beauty of its untroubled existence of two hundred years, it was, outwardly, in the condition in which it left the hands of Antonio Stradivari."

THREE STEPS UP

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

"The secret of success in life is for the man to be ready for his opportunity when it comes."—DISRAELI.

CHANSON D' AUTREFOIS

A Song of the Olden Time, in classic vein, quaint and delicate. Grade 3.

Tempo di Gavotte M. M. # = 108

JEAN REGISTER

Musical score for piano and violin, titled 'CHANSON D' AUTREFOIS' by Jean Register. The score is in 3/4 time and includes various dynamics such as mp, poco accel., mf, dim., p, and f. It features a Gavotte tempo and includes performance markings like 'rit.' and 'Fine'.

VALESE GROTESQUE

AUGUST NOELCK, Op. 243

A very attractive idealized waltz, with some original rhythmic features. To be played in free time, without jerkiness. Grade 4.

Moderato

p

VALESE

Tempo di Valse M.M. = 54 string.

p

string.

dim.

p

string.

mf

dim.

p dolce

Fine più mosso scherzando (quasi vivace)

p legg.

p

dolce

p

mf

p

p

poco a poco accel.

mf

scherzando

legg.

tranquillo

proo rit.

p

dolce

mp

Moderato

p

espress.

mf

f

p dolce

creca.

ed appassionata

p dolce

rit.

dim.

p

dolce

rit.

D.S.

RED LEAVES

An Autumn Impression

CHARLES ANCLIFFE

Andante moderato con grazia M.M. ♩ = 120

pp *rall.* *p a tempo* *moderato* *mf* *p* *a tempo* *Fine* *poco rall. mf* *p* *grazioso* *p* *p* *+ D.S. §* *p* *mf* *poco rall. mf* *p a tempo* **TRIO** *espress.* *tranquillo* *mf* *mf* *mf*

‡ From here go back to § and play to *Fine*; then play *Trio*.
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THE ETUDE

poco rit. *p* *gentile* *D.C. §* *cresc.* *rall.* *Vivo* *accel.* *mf* *cresc.* *dim.* *Fine* *mf cresc.* *dim.* *D.C.*

§ From here go back to the beginning and play to A; then go to B.
* From a new set, *Adventures of Alice in Wonderland*; affording practice in the Minor Key in left hand melody playing, and in thirds. **THE KNAVE OF HEARTS**
IN WHICH HE STEALS THE TARTS

MARI PALDI

Moderato M.M. ♩ = 108

p *cresc.* *dim.* *mf* *cresc.* *dim.* *Fine* *mf cresc.* *dim.* *D.C.*

HAPPY HOURS

A "graceful dance" in modern style. Very useful as a study in rhythm. Grade 3.

PERCY WENRICH

Moderato M.M. ♩ = 108

f *mf* *p* *ff* *l.h.* *D.S. al Fine* *TRIO* *p* *D.C.*

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

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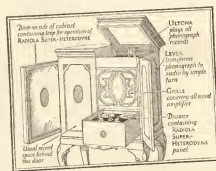
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Allegretto M.M. $\text{♩} = 108$



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- Ped. (soft 16' & 8') - III

This first movement will make an excellent opening piece or offertory.

THE ETUDE

Transcribed by
EDWIN H. LEMARE

Andante maestoso $\text{♩} = 66$

MANUAL

1) *p* (Brass)

PEDAL

pp (Strings)

ff (Full) (Prepare Ch. Strings Flutes 8' & Trem.)

pizz. (add to Ped.)

mf (Cello)

III (soft 8' & 4') (Harp)

(reduce Ped)

espress.

THE ETUDE

rit.

ad lib.

allegro (soft 8' & 4') *p* (W.W.) (Strings)

(add Sub.)

(add Strings 8')

f (soft 32')

p *poco rit.*

cresc.

(32' in)

allegro (Sub. in)

pp (Strings in)

II (Harp) *sempre stacc.*

morendo

III *pp*

MOODS

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VIOLIN
Moderato con espressione
mf cantabile

PIANO
Moderato
mf *rit.* *a dim.* *a tempo*

rit. *a tempo* *molto rit.* *molto* *rit.*

rit. *a tempo* *molto rit.* *molto* *rit.*

Fine *con spirito*

Fine *con spirito*

a tempo *rit.* *resc.* *rit.* *ff*

a tempo *rit.* *rit.* *rit.*

dim. *gaily* *saltando gracioso*

pp *siaccato*

rit. *rit.* *rit.* *rit.*

rit. *rit.* *rit.* *rit.*

CRADLE OF GOLD

(CELTIC HUSH-SONG)

DANIEL PROTHEROE

Andante molto con espressione *mf*

It rock my own sweet child - ie to rest in a cra - dle of gold on a

mf

in a crooning manner

bough of the wil - low, To the 'sho - hen ho' of the wind of the west, and the 'lul - la - lo' of the

molto rall.

sempre p

soft sea bil - low. Sleep ba - by dear, sleep with - out fear, Moth - er is here be - side your pil - - low.

colla voce *l.h.*

mf

It put - my own sweet child - ie to sleep in a sil - ver boat on the

Tempo I *mf*

beau - ti - ful riv - er, Where a 'sho - hen' whis - per the white cas - cades, and a 'lul - la - lo' the green flags shiv - er.

molto rall. *pp*

Sleep ba - by dear, sleep with - out fear, Moth - er is here with you for - ev - - er.

colla voce *p* *Ped.*

TO CELIA

THURLOW LIEURANCE

J.C. LINDBERG

THE ETUDE

Allegro **Allegro moderato**

Now mist-y morn-ing dawns a - new From out the gold - en sea.

mf *con Ped.*

Allegretto

Re - splen - dent glows, with new - born joy, She sets all na - ture free.

mf

Allegretto

But morn - ing dawns for all the earth, My Ce - lia dawns for me.

p

Moderato **Andante moderato**

The queen - ly rose de - lights the eye, Al - lures the roam - ing bee; Her

mf *con moto*

Moderato **Moderato**

fra - grant beau - ty charms the world, In sim - ple pur - ty.

Allegretto

But ros es bloom for all the earth, My Ce - lia blooms for me.

mf

THE ETUDE

Allegro moderato **Moderato**

The sky-lark soars to greet the sun, In wild ec - sta - tic glee. In liq - uid notes he frames his song, There's

mf *con moto*

Maestoso moderato

none so gay as he. But sky-larks sing for all the world, My Ce - lia sings for me.

ff *marcato*

DRIFTIN' ON

RICHARD KOUNTZ

CAMERON FIELD

Very slowly, lazily *mp*

1. I've been drift - in' on, So la - zy, My Till the
roam - in' round, Not a sing - le friend I see,

sempre p *con Ped.*

whole life long, So hap - py and so free, But you've made me feel, just as
sun goes down, In the eve - nin' dream - ly, Won't you come a - long, A -

a tempo *rit.* *pp*

lone - some as can be. 2. While a - me, A - drift - in' on with me?

mp *meno mosso*

SOME DAY I'LL UNDERSTAND

Words and Music by
WILLIAM M. FELTON

Moderately *mf*

1. Dear-est one I think of you
2. Ev'n-ing brings a sweet con-tent,
Though you're far a - way, - Whis-pers from a - bove; - Dear-est one I
Twilight comes with

mf

con Ped. *poco rit.* *Valse lento* *mf a tempo*

walk with you All the live-long day. Some day, sweet day I'll un - der - stand Why ro - es bloom to
mem - o - ries Born of hope and love.

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

fade and die; Just why the hours of sor - row come, What brings the tear to dim the eye; I dream of

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

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

f rit. *ten a tempo* *ten.* *a tempo*

day, sweet day, I'll un - der - stand. un - der - stand.

f rit. *ten a tempo* *ten.* *a tempo*

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choice of a right mode of executing it, and various other considerations which musical feeling and experience alone can satisfy, combine to make it the more subtle and difficult device of the two. In the singing of Mozart both play an exceedingly important part.

"The English word 'sfor' is capable of too many interpretations, and has not the same precise significance as the Italian *portamento* or the French *port de voix*. These imply a mode of carrying the voice which if employed gracefully and in the right places, always adds character, elegance, force, or intensity of expression, to the delivery of a phrase. Without one of these purposes in view it had better not be used. But correctly to follow the traditions of the Italian school, it cannot be dispensed with.

"To enhance the elegance of a phrase, the portamento should as a rule be lightly sung. Merely pushing the voice up or dropping it down from note to note deprives the device of all charm. The tone must be delicately poised and supported by the breath; it must likewise be carried without a jerk or interruption over the whole of the interval, attaining its goal with perfect intonation and quality. Correct breath-pressure and intelligent anticipation of resonance will alone make this possible.

"To impart the declamatory force or vigor of sentiment, the portamento should be employed with an energy and directness that leaves no doubt as to its object, yet always with the greatest discretion. The intention of the composer must be carefully studied, and in the case of Mozart will scarcely leave room for mistaken zeal or choice of the wrong place. The portamento is not invariably indicated, but where it is not, tradition and taste enable us to mark the spot.

"As an ordinary device for adding sentiment to the music, the portamento has been exaggerated and overdone to an extent that has created a prejudice against its use at any point. That, of course, is absurd. Like most objections that go to an extreme, the Sixty years ago the excessive use of the portamento was unknown. The great singers used it in just the right measure and no more; they made it rare enough for the ear to be grateful for its use. The portamento now spreading the tone up and down with sickly heaviness. I remember the last time that I saw it used intelligently at all. The song-writers of the eighties were as much responsible for it as the singers, one of the most popular of them, Grieg, suffering from an inordinate love of portamento as his songs show.

"Then, again, the more cultivated English audiences became familiar with the Passion-music and cantatas of Bach, and learned to appreciate the proper reference in this matter. They began to enjoy a far calmer and more judicious upward or downward glide to the concluding note. Musicians perceived that artistic singers were imitating the grace, perception, and restraint of players of the violin or the violoncello like Joachim, Sarasate, Ysaye, Lady Hallé, Hoffman, Hausmann, and Piatig, who were the right models from whom to acquire them.

"(h) Agility, Coloratura, Ornaments, Etc. It is a common belief that only light voices are fitted by nature for the execution of florid or coloratura music. That is a misapprehension which has only grown up in recent times, and did not prevail among the old teachers, because their pupils, even those with the heaviest organs, were continually demonstrating the opposite. Bach and Handel, Mozart and Rossini, wrote many passages that are *tour de force*, it is true; but, generally speaking, the former did not write their *cantatas* and *divisions*, or the last-named his brilliant passages and cadenzas, for what they would have called exceptional voices. They wrote them indiscriminately for singers of every type, and all our modern vocal contraltos as much as for sopranos and tenors.

"The basis of all flexibility is the pure vocalization of the quick scale upon the bright tone, or *voix claire*. In order to be able to sing clearly and rapidly an octave or two of notes, one must be able to do the same thing on two, three, or five notes. That means careful and constant practice with correct breathing and posture, firm, adequate resonance, a true ear, freedom from muscular rigidity of the throat or larynx, and the natural impulse which imparts ease and abandonment to the steady, effortless flow of ton.

"The free oscillation of the tone from note to note necessary for the preparation of the quick scale is also the right beginning for the practice of the shake or trill. But two notes that are attempted the larynx does not oscillate; the voice glides smoothly over the group with a slight accent upon each note, so that, no matter how rapid the movement, the singing of the scale becomes definite, flexible, and of even strength throughout.

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other—above all in the singing of Mozart, who demands the *nessa di voce* at nearly every turn of every piece that he wrote for the voice.

"Here, once more, it is deplorable that the well-trained singer who is able to plish the well-directed support of a steady tone, and to produce a strong, clear, even strength and volume with perfect evenness and regularity.

"The action of the *nessa di voce* becomes with practice, mechanical and unconscious. The most exacting and the most delicate exercise of a dynamic force that is liable to be lost, and to produce a certain amount of style. It may be constantly used, but it is seldom called for in the execution of breath-pressure, coupled with musical lute.

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

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"Apart from smoothness and beauty of tone, a clear accentuation of the various rhythms is extremely important. Usually singers are apt to place the first note of a group of four, six, or eight notes, but the singer must be able to place it anywhere without interfering with the rhythm and clarity of the run. Nothing can be worse than triplets sung with a slurred and indistinct middle note, except perhaps a jumbled 'burst' of which the final note is not audible.

"In the singing of Mozart, correctly-marked rhythms—he has such an extraordinary variety of them—constitute a vital feature, notably in the concerted music of the operas and in the play between

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Value of the Organist in His Community

By Herbert Stavey Sammond

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

There are so many things he can do so many ways of going at them that only a few can be mentioned here by way of suggesting others.

He should, in co-operation with other enthusiasts, organize a chorus or singing club.

He should, in co-operation with other enthusiasts, organize a chorus or singing club. It matters not whether it be of men, women or children, or of all three combined...

A good way to start a singing society or club is to begin in your own church, taking as a nucleus those of your choir or others in the church who may sing and make voices, try that or a children's choir.

You will wish to give at least two concerts a season, the expenses of which can be met in part by the dues of the active or singing members...

Aside from the wonderful and inspiring work of elevating the musical taste of the community indirectly, the club should have a direct influence in molding the taste of its members...

A fine work for a community can be done by organists in a Sunday-school or community band or small orchestra.

The Place of the Organist

By E. A. H. Crawshaw

As the name implies, a voluntary did not form part of the regular service of the Church and it was optional for the organist to play it or not.

As Mr. Harvey Grace so ably expresses it, "The organ preaches the first sermon heard by the congregation, and it ought to be a worthy breaking of the silence, however simple it may be."

Music and Business Another branch of musical work still in its infancy is the organizing and developing of choral societies and glee clubs in industrial plants, commercial houses and department stores...

The Organist's Duty Just as we have a bankers' glee club, why not an insurance men's or stock brokers' glee club?

The practice is not a new one. In 1712 Adolphus Bach felt it necessary to preach against "Merry Exercises, Tragedies, and Jiggling Voluntaries," in The Spectator for the 28th of March.

Mendelssohn, when travelling in Italy in 1830, was amazed at the poor taste of ecclesiastical music. He tells us he was in the Franciscan Church at Venice, gazing at Titian's "Martyrdom of St. Peter," Divine service was going on, and as he was earnestly contemplating the wondrous evening landscape with its trees, and angels among the boughs, the organ commenced.

It must be a great temptation to an organist not to improve the occasion by some selection of music which is sure the audience will recognize. Sir Arthur Sullivan was playing on the organ in connection of a Church by the then Bishop of London. The hour was fixed for noon, but through some misunderstanding the Bishop came at five.

The Diapason. As the name implies, a voluntary did not form part of the regular service of the Church and it was optional for the organist to play it or not.

When Charles Santley was in Italy his experience was not more happy than Mendelssohn's in his Reminiscences. "Passing the Carmelites one day, in Milan, I heard the sound of the organ, and entered. About twenty-five girls were receiving communion; the organist selected the organ music with selections from La Traviata. In the country places all attempt at propriety was discarded; the organist simply played whatever he could get through, sacred or profane."

Dr. Henry Coward in his Reminiscences mentions in his J. S. Bach that he was an organist in Strassburg, was dismissed from his post for having played French and Italian songs during the offertory.

Dr. Harvey Grace so ably expresses it, "The organ preaches the first sermon heard by the congregation, and it ought to be a worthy breaking of the silence, however simple it may be."

Organ Extemporization

By S. M. F.

EXTEMPORIZATION may be considered to consist of a combination of the arts of composition and interpretation. It differs from composition in the same way that ordinary conversation differs from literature; but it is not the conversation of a brilliant man far more interesting and instructive than a book which has been played that the studied product of a dull and uninteresting mind.

Many famous composers have been noted for their skill in the branch of their art; Beethoven and Mendelssohn being two gifted examples. In our own time stands the eminent Marcel Dupre, weaving into a brilliant man far more interesting and instructive than a book which has been played that the studied product of a dull and uninteresting mind.

Two phases of extempore playing deserve consideration: that of form and that of color. In regard to the first mentioned it would be advisable to begin with a Period, forming an imperfect cadence on the Dominant at the close of the fourth measure and a perfect cadence at the close of the eighth measure.

It is important that a sense of melodic outline be cultivated. Intimate acquaintance with melodies of Mozart, Beethoven, Schubert and Brahms will most assuredly form and refine the melodic taste, just as association with cultured and well-bred people refine the manners.

"I think your boss is a peach. He seemed to have a good time, didn't he?" "Yes. But why didn't you play the piano when he asked you to?" "I couldn't. It would have spoiled his whole evening if I played on our 'sounding piano'."



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SUNDAY MORNING, NOV. 2nd ORGAN Secret <i>Donizetti-Broune</i> ANTHEM a. O, How Amiable are Thy Sweetwellings <i>Wast</i> b. Father of Mercies <i>Stults</i>	SUNDAY EVENING, NOV. 16th ORGAN Joyous Litaney Devotion <i>Poase</i> ANTHEM a. O, Let Us Laud Most Mer- cifully Thy Name, O Jesus, the Very Thought of Thee <i>Shelley</i> THE OFFERTORY Too Late <i>Bird</i> Minister March <i>Wagner</i>
SUNDAY MORNING, NOV. 9th ORGAN Allegro Con Spirito <i>Warner</i>	SUNDAY MORNING, NOV. 23rd ORGAN Homage to Grieg <i>Whiting</i>
SUNDAY MORNING, NOV. 16th ORGAN Ave Maria <i>Schubert-Nevin</i> ANTHEM a. Hail, Glorious Light <i>Nichol</i> b. Praise to God Immortal Praise <i>Stults</i>	SUNDAY MORNING, NOV. 30th ORGAN At Dawn <i>Zimmerman</i> ANTHEM a. Lord is Exalted <i>West</i> b. Awake, My Soul, to Sound His Praise <i>Pfeife</i>
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The Birth of the Organ

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The organ was in general use in the churches of Spain as early as 450 A. D. In 605, Pope Vigilius of Rome realized the advantages of the organ in church singing and advocated its use. This pope, however, had the habit of changing his mind and soon thereafter he was a great granger, siding in the church and advocated use of canonical singers.

Organ making was introduced in England in the thirteenth century. It was introduced in France just a little later.

Adjusting Hymn Titles

Your issues of THE ETUDE have, in the last few months, contained articles from correspondents who have fallen in error in naming of tunes, calling them by the words of the first lines of hymns. I recall two or three such. The proper name for the tune used in which we sang the words "Bethany and never weary of Me" to "Thee." Suppose we sang these words to the tune by Sullivan, the words "Now I have Found a Friend," would you call the tune "My Friend Caruso" or "My Friend a Friend?" It is simply absurd to call such inaccuracies. Another thing in this connection is that Lowell Mason did not compose the music. It is taken bodily from Tom Moore's ballad "Oft in the Silly Night," as anyone can see by comparing them for himself. Another tune misnamed is "Lax Benigna" in which we sing "Lead Kindly Light." It does not belong to the congregation of the church by the name of Bishop of London, the hour fixed was twelve o'clock, and by some misunderstanding the Bishop did not arrive until one. Consequently, I had to play the organ the whole time, in order to occupy the attention of the congregation. As the minutes went by and the Bishop did not arrive, I began to play appropriate music. First I played "I Waited for the Lord" (in English) which should be explained, a Bishop is a member of the House of Peers, as one of the Lords Spiritual, and then went on with a song of mine which is entitled "Will He Come!" The appropriateness of the piece was perfectly appreciated by the congregation."

By A. Lane Allan

An organist-teacher-chief-director has worked out a satisfactory plan to help pupils to pay for their lessons. Since the organist and director of the choir in one of the large churches in an eastern city. Upon discovering a pupil whose voice seems promising she suggests a fee which he receives from this source in payment of his lessons on the organ or piano as the case may be.

By A. Lane Allan

A little assistance of this kind makes it possible for a pupil to continue his lessons, sometimes, or pay for the music he uses. Organists and their wives were made of lead. It was played by an Italian priest.

The first organ introduced in Germany was one erected by Charlemagne in Aix-la-Chapelle. It was a copy of the organ his father had imported from Constantinople.

In 825, the Caliph Haroun al Raschid presented Charlemagne with an organ by an Arabian maker. This organ was also erected at Aix-la-Chapelle.

Waiting at the Church

"'Wax I was organist of St. Michael's," Sir Arthur Sullivan says, in Arthur Lawrence's biography of this genial composer of "H. M. S. Pinafore" and other such works. My friend Caruso Biny was appointed vicar of a new church, and I designed the new organ for him and undertook to find an organist. When the day arrived for the consecration, I hadn't composed the organist for him, so I hurriedly to play for two or three Sundays, until I could find someone else, with the result, however, that I played there for several months of music. First I conducted the consecration of the church by the name of Bishop of London, the hour fixed was twelve o'clock, and by some misunderstanding the Bishop did not arrive until one.

Handed—Adapted

In the preface to an edition of Handel's "Messiah" written by Dr. John Clarke the following amusing anecdote is given: "Being on a visit to a friend in a country place, the inhabitants of which were more scientific than ourselves, he took me on his way to church on a Sunday, and on my overtaking one of the choristers with a bundle of music books under his arm, he said the doctor,

"'Zum of Handel's music, you say, we're going to sing at church to-day,' was the rejoinder.

"'How?' said the querist, somewhat astonished; 'don't you find this music difficult?'"

"Why," said the countryman, 'we did at first; but we altered on a bit, and he goes on well now.'"

THE ETUDE

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

Here's the Secret

I had been utterly discouraged with a heavy growth of hair on my face and had tried every way to get rid of it—all the depilatories I had heard of, including even a razor. I tried every advertised remedy, but it was all disappointments.

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My face is now not only perfectly free from superfluous hair, but my skin is soft and healthy, and my complexion is as bright as ever. I had never before been so free from any skin troubles, and I have no more need of any depilatory.

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Write Today!

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

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

The cause of this wonderful increase in the popularity of violin playing and the number of people studying this instrument has been the wide-spread introduction of the class system of teaching, making the cost of instruction very cheap, each hour being within the reach of the masses. This class instruction has manifested itself in two forms, one the introduction of violin instruction into the public schools, and the other the establishing of numerous private violin schools, where a season's term of class lessons, including a violin outfit, is offered at a very cheap rate.

Violin Instruction in Schools

Hundreds of towns and cities have introduced violin instruction in their public schools. The classes range in size from two to twenty-five pupils, where the fee is charged, the price of lessons ranges from ten cents to a dollar, the fees going towards paying the violin teachers. In some schools the teachers are paid by the school board, and the violin instruction is entirely free. The violin pupils of the schools, as soon as they are sufficiently advanced, are formed into school orchestras which play for the marching of the pupils for school entertainments, and other events. Besides being complete in themselves, these school orchestras are often combined into one large orchestra for special occasions, such as concerts and musical festivals. In cities of from 50,000 to 100,000 we often hear of these combined orchestras numbering from one hundred to three hundred violins, or even more.

Nominal Cost

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

The establishing of hundreds of private violin schools with a class instruction system, is also swelling the number of pupils by thousands. In these schools violin teaching is commercialized and reduced to an exact business proposition. Recently had a talk with a traveling representative of a violin house which makes a specialty of selling cheap violin outfits to these schools. His story was really illuminating, as showing the tremendous growth of violin instruction now going on. He said, "It will be a surprise, even to many musicians and professional violinists, to hear on what a large scale many of these schools are operated. The plan has been in general use on a large scale in the United States for only ten or fifteen years. A course of from thirty-six to forty lessons (or some cases fifty) taken weekly, is offered at seventy-five cents to one dollar per lesson. As an inducement to the pupil to enroll, he is given a violin outfit entirely free, to become his property as soon as he has completed and fully paid for the full number of lessons in the term. The pupil, or his parents, signs a contract setting forth

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

A Growing Profession

the terms of the bargain, and the lessons are started at once.

"Our firm sells these violins to schools of three dollars each, three dollars each, and bows and seventy-five cents each, the entire outfit thus costing four and one-half dollars. Some schools pay a little more for the violins than this, but not much. The pupil who gets the outfit is, of course, under the impression that it is worth from twenty to twenty-five dollars.

The classes in such schools range in size from four to twenty-five pupils in some cases. Where the charge for lessons is one dollar each it thus appears that the school gets from ten to twenty-five dollars for a single class lesson. It is very apparent that the school can easily afford to give away to each pupil a violin outfit costing only four-and-a-half dollars, since it receives from thirty to forty dollars for the term, according to the length of the term, and the price of the lessons. The schools also have other sources of income, as they arrange in many cases for private lessons, to be given when the teachers are not busy with the class lessons. They also have excellent opportunities to sell more expensive violins, ranging in price up to two hundred dollars as well as bows, strings, and general musical merchandise. Many of these schools also have classes in mandolin, guitar, banjo, ukulele, and other instruments, which are taught on the same plan of a term of lessons, with a free instrument included.

Two Hundred Violins a Month

"Pupils are secured for these schools by putting out agents who make a house to house canvass, ringing each door bell like book agents or vacuum cleaner canvassers. The chief effort is centered on the children of a neighborhood, and, to try to induce the parents to send them to the school. Almost everyone is interested in music, and where the door would be quickly closed in the face of an ordinary canvasser, the representative of the violin school is usually invited in, and an animated conversation ensues; for people never tire of talking about their children. A violin outfit free, and a season's lessons, all for thirty or forty dollars, looks like a bargain to many; and the canvassers bring in hosts of pupils.

"To give you an idea of the scale on which some of the violin schools are conducted, I might mention that in one of the larger western cities there is a school which we furnish with one hundred violins each month. There is hardly a city in the country, of over 25,000 population, but what has one or more of these schools, and the number is increasing all the time, as it is found to be a money-making proposition."

Only Crude Results

Of course all this increased interest in violin playing and wonderful increase in the number of students has naturally resulted in a wonderful impetus to the art. For the present, unfortunately, the development has been more in quantity than quality; that is, there has been an enormous increase in the number of violin pupils who have acquired a smattering of the art, but a much smaller increase in the number of really artistic players. Under the class system, at least where there are many in the class, only very crude results can be looked for. To learn the violin in a really artistic manner a pupil must have individual instruction, at least once or twice a week. It is the most that a really competent violin teacher can do to teach one pupil, let alone a half dozen, to say nothing of ten or twenty-five. It is very difficult for most pupils to acquire the proper motions of the arm and wrist in bowing, and here is where the guidance of a good teacher becomes absolutely necessary. Where there are so many to teach at once, it is quite impossible for the teacher to give every member of the class a good bowing.

However it is quite certain that if interest is increased in an art or science, a great effort is bound to take place in that art or science; so, if interest is increased in violin playing, by multiplying by many times the number of players, even though the attempts are crude, even the number of artistic players will be increased. There will be more pupils for the artistic teachers. As the art of violin playing becomes more diffused among the people, there will be more pupils with talent for violin playing, a greater number of geniuses of the violin—many of whom composed three or four fine duos for clarinet and bassoon, which may be had for 'cello and violin. The indefatigable Sébastian Lee has to his credit many selections for the two instruments. "Waltz of 'Young Violinists' has a large repertoire of them; although they are little more than violin concerti with 'cello accompanying. The part is excellently played, however, if the 'cello virtuoso holds out. Kreutzer has also contributed. Brevai has written a multitude of easy duets, well fingered, which instill a sense of time into the players. Last, but not least, Haydn has written several small symphonious duos which with careful study,

Hints in 'Cello Bowing

By Caroline V. Wood

It may sound ridiculous to talk a 'cello student to keep his bow moving, but sometimes this injunction seems necessary. A new student, lacking self-confidence and ability as well, is apt to be over-cautious for a while in a very cramped way. He is so busy locating the notes on the finger-board that he forgets to keep his bow moving freely, and the result is very scarcely sounds. The 'cello student should be taught to bow freely, that is, with a free arm movement. Only in this way can he produce even, smoothly-flowing tones. The 'celist should learn to feel at ease when playing, to have some confidence in himself. Of course this does not mean that carelessness should be tolerated, nor that the student should race across the strings. But keep the bow moving freely, without any unnecessary hitches or stops. Remember, strings that may sound the bow across the strings, and this sound should be avoided. This need not interfere in any way with long, slow bowing, which must also be given attention.

THE ETUDE

Ensemble for "String" Students

By Alfred Sprolser

NEARLY every musician when making his first step into ensemble playing, finds himself considerably at sea. The music is new, so new that apparently all he can do is to sit fast in his chair trying to look intelligent. Everything seems vague and hazy; nothing is understood; and the other musicians are seemingly doing things entirely differently from what is ordered in the notes.

His crowning bit of wormwood is swallowed when, one of the seasoned warriors approaches, smiles lamely and observes, "Your trouble is that you play alone too much."

The worst part about this observation is that it is correct. The student has been so immersed in acquiring the fundamental technique of his instrument that he has arrived at a strange condition. When playing a selection he will, unless an expert student, execute the tempo when he comes to a portion of some simple difficulty; and conversely, should a part of extraordinary difficulty appear, he will retard his time to suit his lack of ability.

Consequently, after years of playing alone, the student has lost his perspective. He has acquired such a mental state that his acceleration and retardation are involuntary, so that he will not resist your telling him of it. But the first time playing with others proves his delinquency.

The master-and-pupil exercises of 'cello of the Detzner-Schille are not sufficient to insure the student his ensemble playing. The teacher's part is so meagre, and the pupil's so elaborate, that the result is quite unsatisfactory. Besides, the playing of such exercises is uninteresting.

The problem was happily solved when a volume compiled by my grandfather was discovered. It contained violoncello duets of such as Sébastian Lee, Felix Buttardson, Brevai and Krumpholt. The best of this last composer indicate the student into the peculiarities of the tenor 'cello, by easy stages, and are written upon themes from Beethoven and Haydn. They are very melodious and give an opportunity for as much ensemble work as the young pupil can conveniently handle at this time.

A teacher of the violin mentioned the first two (1 and 2), then the individual or group lessons are continued throughout the regular school day, being given in school time. If the school day has eight periods the instructor teaches an average of four per period, or thirty or more pupils per day. Sometimes it is possible to group four or six violin pupils in one period, or three 'cello and four concertos, but rarely more than six studying the same instrument in a period. A child is not taken into the orchestra until he has had about one year or more of individual instruction, depending somewhat on his aptitude and progress. The instruments most in favor are the violin, corner, clarinet, flute, trombone and cello, as they represent the solo or

should learn to feel at ease when playing, to have some confidence in himself. Of course this does not mean that carelessness should be tolerated, nor that the student should race across the strings. But keep the bow moving freely, without any unnecessary hitches or stops. Remember, strings that may sound the bow across the strings, and this sound should be avoided. This need not interfere in any way with long, slow bowing, which must also be given attention.

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The results of this training are manifold. In the first place, it gave the young persons under my notice an insight into the pleasures and profits accruing from concerted practice, adding them in time and the production of tone. Then it made them long to witness interest upon the string trios and

quartets which were to follow when their proficiency made such possible. Above all it gave poise and ability to listen and understand what "the other fellow was doing" without becoming nervous and trying to "catch up."

Instrumental Music in Public Schools

By Glenn H. Woods

(Continued from page 298)

fore? Not on equipment furnished by their parents.

In Cass Technical High School, Detroit, the Board of Education has placed \$7,000 worth of musical instruments in one building, with an annual budget of \$3,000 for maintenance. A concert band, two orchestra, seven full-time instructors with seven half-time student teachers, offer a unique opportunity to many students for special musical training. This is the way Detroit does things.

The Plan

Children enter the public schools at six years of age. By the time they are in the third grade—or at nine years—it is possible to begin their instruction in instrumental music. The choice of instruments is usually left to the decision: (1) of the parents; (2) of the child, who wants to play 'cause his nearest friend has begun lessons; (3) of the parents and the teacher, who upon request, can usually advise the best instrument for the child to study, taking into consideration the hand, the lips, the teeth, and the musical attitude of the child, not overlooking in the final equation his mental caliber and the home supervision of the parents.

The instrumental teacher usually visits one building every day, depending upon the number of pupils enrolled. Pupils are excused from regular class by consent of the Principal and his classroom teacher, who determine the period he can be excused with the least retardation in his studies.

In some schools the "sliding schedule" is in operation and the child is not taken out of the same class but once in every eight weeks. This system is hard to establish, but it has much merit after the pupils have learned to follow the jumping plan.

(Continued on page 614)

In the elementary schools the orchestra rehearsals usually occur before school from 7:30 to 8:15 (clock); then the individual or group lessons are continued throughout the regular school day, being given in school time. If the school day has eight periods the instructor teaches an average of four per period, or thirty or more pupils per day. Sometimes it is possible to group four or six violin pupils in one period, or three 'cello and four concertos, but rarely more than six studying the same instrument in a period. A child is not taken into the orchestra until he has had about one year or more of individual instruction, depending somewhat on his aptitude and progress. The instruments most in favor are the violin, corner, clarinet, flute, trombone and cello, as they represent the solo or

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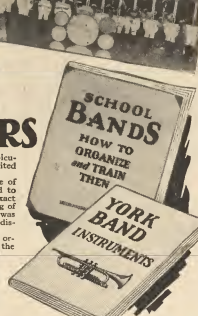


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Massenet was born at Montaud, near St. Etienne (Loire), France. He was French in all his instincts, and his highly polished rôles, fired with deep emotion, but without evident passion, are characteristic of his nation. He was a pupil of Laurent Reber, Savard and Ambrose Thomas. In 1863 he won the Grand Prix de Rome at the Conservatoire.

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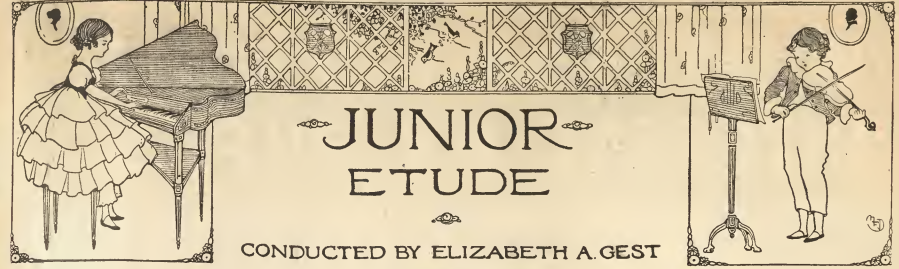
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Ociato—a composition written for eight instruments or voices.
Opus—abbreviated Op. A composition. Used with the number of the composition in series; as, Sonata, Op. 9, means the ninth composition of that particular composer.
Oratorio—A large composition for chorus, orchestra and solo voices, to be given without scenery or costume, the words being on a sacred subject.
Overtone—a series of faint, high tones, produced by an instrument or voice when vibrating to make any tone.
Overture—an orchestral introduction to an opera or other large work.
Passionato—in an impassioned manner.
Pateico—pathetically.
Pastorale—a composition describing or suggesting rural scenes.
Pause—prolonging a beat beyond its rhythmic duration.

True Knights of Labor
By Rena Idella Carver
It was a beautiful September morning. Rosalia had begun practicing but she soon grew tired and walked to the open window with a sigh, "I almost wish I were a dumb animal and did not have to work."
Outside a bee buzzed angrily, "There you stand watching us gather our winter store and say we do not work." A bee

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will work herself to death for the sake of the sisters she has never seen, but the bees—the drones—are put to death. Just suppose that human drones were put to death? Then, after drinking deeply from the beautiful flowers, she vanished.
A robin alighted on the window ledge and Rosalia remembered the painstaking work of the robins in building their nest, the patient brooding of the mother and the tirelessness of the father and mother birds in feeding those crying baby mouths.
The rattle of the milkman's bottles made her think of the cows in the country and their work. A heavy dry horse drawing a wagon load of trunks came out the avenue and Rosalia could not but admire the animal toiling so faithfully.
Looking down she noticed the ants at work. The story of the ants and the grasshoppers came to her mind. A family of ants was hard at work filling the cellars of its underground house with food for

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Thoughts
I used to think
When I grew up
I'd practice nothing more,
But sit and play
The pretty things
That I had found of yore.
And then I thought
That would not do
Because I could not
That practicing
I could not do without.
And now you see
My mind's made up
To practice every day.
Whether I
Am young or old
I'll always love to play.

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Answer: As a rule, sonatas do not have any "names" but are compositions written in "sonata form." Do you know what this means? If not, look it up or ask your teacher. Some of the best-known simple sonatas for you to play are by Beethoven, Chopin, Mozart and Clementi.

Summer Time No. 3
SUMMER time is nearly over, and before the end of the month most of you will be back at school and starting music lessons again. Have you had a nice summer? Did you keep up your schedule that you read about in the JUNIOR ETUDE for July? And did you fix up your music according to the plan in the JUNIOR ETUDE for August? If you have, your summer has not been a wasted time.
Now before starting your lessons again, get a blank music note book, and in it write all the major and minor scales. Do not say that you do not know them all; for if you know how to do one, you know how to do them all, for they all follow the same mode. Now write the chords at the end of each scale. Then on the back of the book make a list of all the pieces you have memorized, with the names of the major and minor scales. After their names write the dates of the birth and death and what country they lived in.
You will be pleased with yourself for having spent your summer this way; and your teacher will be a great deal more than pleased with you, and your work in the winter will be far superior than it would be if it followed a summer of idleness and wasted time.

The Sound Fairies

By Edith M. Lee

MANY years ago people believed in fairies. When anything happened which they could not understand, especially if they heard strange sounds, the people said that the fairies were abroad—for good or ill. For instance, if the young folks went out to dance, and in a quiet moment heard a tap-tap-tapping sound they thought that they had heard the cobbler fairies at work making shoes.
Another common belief was that by putting in a little red cap the wearer became invisible to world people.
And then in spring it dashes forth
And sings its happy song
And then its little work to do
And does it all year long.
I hope that I may do my work
In just this happy way
And when I've done it several years
I'm sure that I can play.

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The Waterfall
The waterfall flows ever on
Over the rocks and stones,
And ever so, and even so
Music is my home.
It changes not from year to year
And gives forth all its hoarse
Sometimes in winter, steep awhile
It'll melt its frozen folds.
And then in spring it dashes forth
And sings its happy song
And then its little work to do
And does it all year long.
I hope that I may do my work
In just this happy way
And when I've done it several years
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"once upon a time" story, that started like this:
"Once upon a time a little boy was lost in a big wood, and the tears began to come and to roll in great drops down his face. And the little wood people all dressed in brown and green ran out from behind the bushes and played ball with the big round tears, and by and by the little boy forgot that he was lost and began to laugh." But it wasn't the story that made the little lad forget his troubles as much as the sound of the music of his mother's voice. There are so many harsh, ugly and unkind sounds in the world, so many of the shrieking, jazz music fairies that it is going to keep you little music lovers very busy with voice and instrument to make enough beautiful sounds to drown the others.
DEAR JUNIOR ETUDE:
I sent you a letter some time ago from Australia and have received many answers from America. There are very few abolitionists in Australia, and I have never seen one. But in the language books you sent me there are many number of schools and colleges here. How are answers to so many questions by American friends.
I'll keep up my three hours' daily 'cello practice.' Some time ago I passed my examination in the highest form of music in my own 'cellar in Victoria to pass with honor. The examination was held in Melbourne, and was given by the Royal College of Music of London. I have earned about forty pounds since last Christmas. (I don't know how much that would be in American money; I hope to have a better 'cello than the one I now own. I would like to have an older one, but don't suppose I will ever be lucky enough to possess one.
From your friend,
FRANKLIN MELLOUORE (Age 13),
Franklin, Melbourne,
Victoria, Australia.

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JUNIOR ETUDE—Continued

Junior Etude Contest

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

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

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

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

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

Contests are resumed this month, after Summer vacation.

Puzzle Corner

WHO AM I?

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

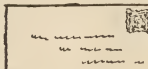
I'm used by the fisherman;
And I'm the fish he catches.
I'm an army officer,
And I unlock the latches.

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

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

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

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



DEAR JUNIOR ETUDE:
I want to write and tell how much I enjoy you. About a year ago we organized a school orchestra and have engaged an instructor to train us. I am the pianist in the orchestra and we have given several performances in public. There are about twenty in it. I have received a good deal of praise. Your Etude and my teacher gives me some pieces out of it.
From your friend,
GLEA BISTELL, (Age 13),
Pensylvania.

DEAR JUNIOR ETUDE:
We certainly enjoy THE ETUDE and look forward each month to the new issue.
I would like an explanation of the Composers Square Puzzle in the March number. The instructions were "Start any place in the square and move in any direction, skip no letter and do not move diagonally." Now the names of some of the composers cannot be spelled without moving diagonally.
From your friend,
EVELYN LAYNE,
Pennin.

N. B.— Evelyn seems to be the only one out of the many who sent in answers to the March puzzle who noticed this discrepancy in the directions. As the directions say "move in any direction and do not move diagonally" they certainly contain a contradiction. This was an oversight and a mistake, as "move in any direction" was correct, and everybody certainly moved in any direction in working out the puzzle.

DEAR JUNIOR ETUDE:
I have not been taking THE ETUDE very long, but I enjoy it very much, particularly the "Violinist's Etude," as I play the violin. My brother plays the "old and new" articles on piano. I think this month's puzzle was particularly good.
From your friend,
RACHEL SLAYTON,
New Hampshire.

DEAR JUNIOR ETUDE:
Your page is very good and it helps me to do better. I study music with my mother, who is a teacher, and I study dancing, too. My brother and I danced at my mother's last pupils' recital. My brother plays the saxophone in an orchestra.
From your friend,
HELEN STETLER (Age 10),
Ohio.

DEAR JUNIOR ETUDE:
Recently we had a music memory contest in which all the schools of the county took part. Two pupils from each school were selected to go to the city and compete. They were selected from our school and we tied for the honor with another school, whose representatives were brothers. Twenty-four schools took part.
From your friend,
RUTH WAGNER,
California.

DEAR JUNIOR ETUDE:
I have been taking music lessons only a few months; but I love music and want to learn, and hope some day to play like my music teacher. We have a music study where we have pictures of famous composers on the walls, and we have a musical library with stories about music and great musicians. There are about twenty pupils, from seven to fifteen, in our music club, which we call the Bach Club. We meet every Saturday and our club colors are yellow and white, and our flower the marigold. I hope other children may have the privilege of studying music in such a nice school.
From your friend,
HELENA CARON (Age 10),
Indiana.

DEAR JUNIOR ETUDE:
I am a little girl eleven years old, and though I do not take THE ETUDE as yet, I use our teacher's, and after a while my mamma is going to take it for me.
I want to tell you of our music club. There are just a few active members, but it is a live club. Then, too, on the wall of our studio there hangs a picture of six of the great musicians—Mozart, Schubert, Beethoven, Wagner, Mendelssohn and Haydn—and we "pretend" that these are members of our club, and that makes us do our very best.
Once a month we invite others to attend.
From your friend,
MARIETTA ANDERSON,
Miss.



Richard Wagner
Born, Leipzig, 1813
Died, Venice, 1883
Wagner was one of the Music Dynasts the world has known. He wrote the works of which the music-lover has been long proud to possess. His operas, "Lohengrin," "Parsifal" and "Die Meistersinger."
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