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James Francis Cooke

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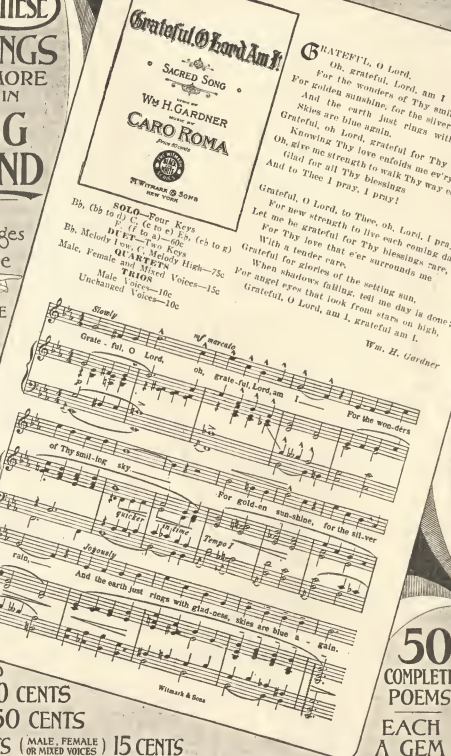
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First—
Miss Shepherd sang: "In the
Gloaming." The New Edison
stood on the stage by her side.



Then—
She suddenly stopped singing.
The New Edison took up her
song, and continued it alone.

185 Times—No difference!

This test was made by Miss Peter Lane Shepherd in 185 cities and towns of the United States and Canada. The 185 audiences aggregated more than a hundred thousand people. Each audience found itself absolutely unable to tell when Miss Shepherd was singing—and when the New Edison was Re-CREATING her voice—except by watching her lips.

This is a most phenomenal achievement. No other phonograph or talking machine manufacturer dares to make this comparison.

Mr. Edison subjected the New Edison to these tests because he wanted to prove that perfect Realism was an everyday performance with the New Edison.

Test the power of this wonderful Realism on yourself!

WHAT is your new musical hobby? What kind of vocal or instrumental music "gets" you most quickly?

Is it a sweet voiced soprano?—a soul stirring violin?—a jazzy orchestra?—or what?

If you'll tell your Edison dealer, he'll give you a wonderfully fascinating test—the "Personal Favorites" Realism Test. It will tell you something you've long wanted to know—whether the New Edison brings you those particular beauties and makes you feel all those fine emotions which you experience in listening to your favorite living artists.

THIS test is really a test of the power of the New Edison's Realism. A most interesting demonstration of what the New Edison's Realism can do, took place at Dallas, Texas, on April 26th, 1920, where Miss Shepherd gave her 185th test.

Miss Shepherd, who is a famous concert soprano, stood beside the New Edison and started to sing:

"In the gloaming, oh! my darling—"

With a soft, rounded loveliness, the melody filled the auditorium. Pulsing through its theme was the soul of a great artist. Its message, warm with understanding, reached the hearts of the hushed listeners and sped their imaginations back to cherished memories.

It was the magic of music!

Suddenly Miss Shepherd's lips went absolutely still. But her lovely voice went smoothly on—

"—it was best to leave you thus—"

The audience was puzzled. Then it awoke. Miss Shepherd's voice was now coming from the New Edison—and no one had been able to tell the difference between the living voice and the Re-CREATED voice.

The New Edison's Realism had put into the Re-CREATED music all the magic of the living voice with which Miss Shepherd charmed her listeners.

YOU love fine music. You want your home to enjoy it. You want your children to get its cultural benefits.

But where you live may not be convenient to the concert and opera centres.

Mr. Edison had long appreciated your desire—your situation. So he concentrated his life's greatest effort upon perfecting the phonograph, spending seven years and three million dollars in research work. This is what he strove for, in Mr. Edison's own words, contained in a recent statement:

The NEW EDISON
"The Phonograph with a Soul"

THOMAS A. EDISON, Inc.
Orange, N. J.

THE ETUDE

OCTOBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 10

Our Vast Natural Musical Wealth

FORTUNATELY our Government has had the prevision to collect a splendid amount of material pertaining to the music of the Indians. In Washington there are preserved in notation form and in record form hundreds of specimens of the music of the Indians. This in a sense is our native musical wealth, much as our fertile fields, deep wells and splendid mines are native national wealth. Many of the aboriginal tunes identified with tribal customs, have distinctive originality, great melodic charm and fascinating rhythmic interest. Because of this they must flavor the music of the future in America. It will, of course, be only an element, but it has already become an important element as the works of many of the foremost American composers of to-day bear evidence.

Many have contended that Indian music and the spirituals of the negroes, since they have nothing to do with white civilization, can play only a relatively small part in the future music of America. America, however, is a wonderful conglomerate of all races—a spectacular, kaleidoscopic procession of more different kinds of people than ever came together in one land since Babel. Our music to be representatively American must have the sturdy foundation of our Puritan forefathers, the piquancy of the French voyageur, the dreaminess of the Spanish conquistador, the sparkle of the Irish immigrant, the thorough workmanship of the Germans and the Scandinavians, the genius of the Russians, the artistic feeling of the Italians, the solidity of the Dutch, the strong winds of the prairies and the gentle zephyrs of the spring woodlands that our aborigines have put into it, the mingled mirth and spirituality of the negroes and the wonderful dynamism of the modern American—his bigness—his freedom—his candor and his might. No wonder with such a huge order that the great American master has not yet arrived!

MacDowell embraced German musician training, French finish, sturdy Scotch and English ancestry, and in his attempts at Indian works probably included more of the qualities identifying him with the classic in American music than any other man. John Philip Sousa has caught the dynamism of America in lofty moments in his historic Marches. Students of the music history of our country years hence will dwell long upon Sousa's genius in so doing, just as it has already been admired by such men as Strauss and Elgar. He has apprehended something of America in his music which no other has caught.

Thurlof Luce, by long residence with the Indians and great intimacy with their tribal customs, has brought Indian melodies into musical forms so natural and yet so beautiful that it is no wonder that thousands have immediately adopted such beautiful songs as *By Weeping Waters* and *By the Waters of Minnetonka*.

Carlos Troyer (likewise by long residence among the Indians) has captured in modern notation many beautiful settings of Indian themes, particularly those of the Zuni Tribe (pronounced Thunye). Charles W. Cadman, Victor Herbert, Carl Busch, Charles S. Kilton, have also utilized Indian themes to great advantage. *Shamere, Natoma* and *Poin*, three operas respectively of Cadman, Herbert and Arthur Novin, have all had excellent presentations and the first has continued through two seasons at the Metropolitan Opera House.

The studies of Frances Densmore and Alice Fletcher have been of the very greatest value in preserving Indian themes together with comments of archeological and anthropological

value. The government reports of their investigations are invaluable. Miss Densmore, for instance, in her 560 page book on *Teton Sioux Music* has recorded no less than 689 Indian melodies of this one group of Indians. This book is published by the government department of American Ethnology and is a credit to the scholarly manner in which the investigations have proceeded. The subject is so vast that this issue cannot hope to encompass it. It may, however, serve to stimulate additional interest in the subject which cannot fail to lead to excellent results.

The Exodus

THOUSANDS of alien residents of the United States swarmed over to Europe as soon after the war as transportation could be secured. Thousands who went are returning, after a short experience with the terrible living conditions in war-ridden Europe.

In Europe, conservatories and teachers of music looked for the former influx of Americans which yearly brought millions to their coffers. Before the war they made all manner of fun of the efforts being made by Americans to put this country upon a well-earned basis of artistic independence. Mr. John C. Freund, who took an especially active part through his journal, *Musical America*, was scathingly lampooned everywhere for his "Musical Independence" campaigns.

The war ended and the usual number of gold-laden American students simply did not think of going to Europe for special study, largely because Mahomet had come to the mountain—a very large group of the leading masters of European fame have made their homes in America.

Europe will always contain teachers of the highest reliefment, and Europe will produce more and more exceptionally well-trained performers, but, the monopoly is broken, and will remain broken just as long as American music-workers desire to make this country play a leading rôle in musical education instead of second fiddle to transatlantic musical interests.

Getting the Knack of It

So very many things in music study depend upon the "knack" that it is surprising that more attention is not paid to it by teachers and students.

Watch a boy learning to pitch a curve. He twists and squirms and works and snorts until it finally "comes." It does not seem to be a matter of progressive practice, for when it comes it seems to be a kind of accident. One boy may fall into it in ten minutes and another may take days, some, perhaps, may never get it.

The point is, however, that with well-directed persistence it does come. Sitting down and theorizing does little good. Results come from concentrated effort.

There are dozens of things in piano playing in which getting the knack cannot be brought about by merely understanding. Even the very elementary matter of making one hand go in one direction while the other goes in an opposite direction, which the little pupil accomplishes at the very start of his work, is a kind of "knack."

Hundreds are stupid enough to ask how to count such a passage as those familiar measures from Sinding's *Rustle of Spring*, in which seven notes in the left hand are played against eight in the right hand. Of course, it is possible to figure this out mathematically, but it is useless to do so. The only possible plan is to get the right hand going steadily, playing the groups

A black and white oval portrait of a young woman. She is wearing a dark, feathered headdress with a light-colored band across her forehead. She has a serious expression and is looking slightly to the left. The background is dark and indistinct.



THURLOW LIEURANC

We lived near the Pawnee Rock where Kit Carson fought many a battle with the Indians. As a boy, my playmates and I spent many hours on this famous rock "playing Indian" and even as a child I was attracted to the Indian life. I collected Indian songs and collected Indian themes and to color them with harmony. My brother after his graduation from a medical college took up practice among the Indians and married into the race. I used to visit him at different times and once went over to the Indian reservation. He pointed out to me that right here in this country there was so much very new and original thematic material for the composer. It was he who made me think that for some day our native Indian themes would form a part of the music of the future. I have collected many of the Indian themes and have woven them into the texture of musical Hungary. I have melodies and records of material to furnish hundreds of composers themes. And it is my ambition to put this out in such a way that the musician who will make sacrifices at this time will be able to harvest the rewards of the world will have material to give to posterity.

could be divided into the following groups: War Dance Songs, Spiritual Songs, Society or Folk Songs of Clans, Pleasure Dance Songs, Game and Gambling Songs, Flute Melodies, Ceremonial Songs and Love Songs.

Marvelous Voices

While the Indians are divided into tribes and while these tribes are often radically different, it is not generally known they have a common means of communication—this is a sign language, by which an Indian from the plains of North Dakota could communicate with an Indian from the Everglades of Florida. The Indians also have powerful voices. I have heard a group of 18 or 20 Crows singing in union 8 or 10 miles away. This was in a temperature of 20 degrees below zero, when sounds are readily communicated. The Indian very frequently sings his songs to syllables the vocalist, or nonsense rhymes. Rarely, except in his love songs, does he use words. The song is dedicated to a certain purpose and he sings these monosyllables with quite as much enthusiasm as though they were real words. Naturally the great interest now being taken in Indian music is exceedingly gratifying to me. The many fine composers, such as MacDowell, Cadman, Arthur Nevins, Carl Busch, C. S. Skilton, Eastwood Lane, Arthur Farwell, H. W. Loomis, Homer Gryn and others, who have given attention to Indian music, have accomplished splendid things; but, really, when one reviews the field, it is only to stand amazed at the extent of its possibilities.

MR. LIEURANCE RECORDING A SIOUX MELODY

an individual will have only one song, and again, I have had different flute players play into a dozen records the same song. He played only one song until he became a master of it. One Pueblo Indian I knew played a certain plaintive melody and adapted this to all conditions of his life. It seemed to be his spiritual medium expressed his whole life in one song.

Certain of the native composers of the present time will take some of our hymns, such as "What a Friend I have in Jesus," and adapt it to the Indian fashion. I have, a Creek Indian, once sang this hymn for me at our church and then sang it in Indian fashion. In recent years it has been my privilege to have a number of Indian prophets who have decided musical gifts. I have given them opportunities to go on the Chautauqua circuits and concert platforms to give programs of their music. It is my missionary purpose to make the art and music of the Indian understood by the white people of America. I am interested in all talented Indians and, in my limited way, will do all I can to make them understood and at the same time help them to compete with other races. I have known some very fine Indian musicians, but I have never encountered one that seemed to possess the qualities to do for his race what Coleridge-Taylor did for the negro. Song is a spiritual part of the Indian. They like modern music because it seems a kind of tonic for them and something to taste and use, but not as a necessary medium of life.

Watahwaso's Art

Watahwaso and Tassinia are remarkable Indian singers who have had splendid success in various parts of the country. Watahwaso has given so many programs of my own songs that I would feel a little delicate about speaking of her beautiful art and progress in recent years. She is a real Penobscot, with a glorious voice and understanding of Indian life. Oyapela, a Creek girl, is the foremost exponent of the myths and legends of her tribe. Te Ata is a Cheechee girl. She is the Pavlova of the race, dancing the interpretative and historical events of her people. Pejawah is a Miami Indian and is the greatest violinist of the race. William Reddy is an Alaskan Indian and is their foremost cellist. Paul Chilson is a Pawnee and has an exceptional tenor voice. Robert Coon is a full-blooded Sioux Indian and has played the great Souzaphone for years in the Sioux Bands with fine artistic satisfaction to the conductor. Sousa, by the way, is giving a great deal of splendid attention to Indian music during this past year and has had upon a great number of his programs the *Indian Rhapsody*, composed by Preston Ware Orem, upon the theme which I gave him. Edna Woolley was brought up among the Indians on their reservation and has sung their songs from her infancy and now is interpreting many of my own songs in concerts. She sings in Sioux and has been coached by many Sioux singers and musicians.

The voices of Indian men are remarkably developed. They often start their songs as high as high C and end two octaves below. Most of the voices are basso and baritone in quality, the high notes are not falsetto notes. They sing with pure open vowel syllables like Hi-ya and hay-ah and Ho-ya-ho. Most Indian songs

Collectors of Native American Indian Melodies

"My People Are All Civilized.
So We haven't any Music."

This was the pathetic expression of a Creek Indian. Civilization is supplanting the Indian traits with those of the white man and the Indian race is vanishing faster in that direction than by disease.

If it had not been for the activities and the sacrifices of many enthusiastic men and women there would be no question but that all vestiges of the interesting lore might have disappeared in a few years.

First among these may be mentioned Miss Frances Denmore, whose work among the Teton Sioux, the Chippewas, the Northern Utes, the Pawnees and the desert tribes in Arizona, has been of the greatest value. She has collected and recorded over 900 melodies.

Miss Alice C. Fletcher, the distinguished ethnologist, commenced her investigations with the Omaha, Winnebago and Nez Perce tribes, and collected an amazing amount of most excellent material.

Natalie Curtis, who was educated in music in France, and Germany, has also made exhaustive investigations of the sources of American Indian music, comparing it in time with her investigations of the music of the tribes of South Africa.

Among the musicians who have made original investigations Thurlow Lieurance has had, perhaps, the most varied and penetrating experiences. Like Miss Denmore, Miss Fletcher and Miss Curtis, Mr. Lieurance was employed by the Government to visit the tribes and make notation and phonograph records. This he did, until he had probably visited more tribes than any other musician. Indeed, he is permanently crippled owing to the fact that he was nearly frozen to death while in the quest of certain important American Indian Musical Material. Mr. Lieurance is related by marriages of relatives to the Indians and has had their intimate confidence for years, entering into their ceremonies as few white men have ever done.

Charles Troyer is probably the veteran of all living investigators. He lived among the Indians for long periods of time and has therefore employed the true Indian material in the right way.

Charles W. Cadman has spent much of his life in the West and has made numerous visits to various tribes, employing them inspired by their music in highly artistic way. His opera, "Sisagewit," on Indian themes, has proven one of the most successful operas ever written by an American.

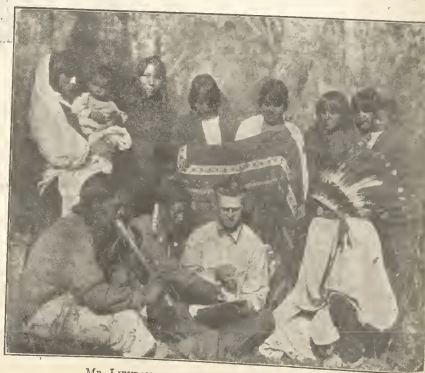
The music teacher in advancing years is sometimes apt to become self-centered and cease to take the personal interest in the demands of the pupil. This is a common fault of age. The great men are those who live above it and take greater and ever-increasing interest in others. Remember the warning of the poet Terence uttered 1,800 years ago: "It is the common vice of all in old age to be too intent upon their interests."

Musical Flashlights

Edna's Dream of Gerontion, when first given in England, is reported to have been only a mild success. Two years later it was given at the Lower Rhein festival in Düsseldorf and made such a sensation that the Englishman to take notice of it. "The prophet is not without honor," etc., etc.

While we use a French word, "Encores," for our desire to have a number repeated, the French themselves use a Latin word "bis."

Moscheles thought Chopin "crude," played octaves with stiff wrists and showed the pedals only on rare occasions. He could hardly make a Carnegie Hall sensation to-day.



MR. LIEURANCE AT THE DOOR OF AN INDIAN LODGE

Keyboard Masters of Other Years

An Intimate Brief Review

By CONSTANTIN VON STERNBERG

As in a theater the eyes of men,

After a well-graced actor leaves the stage,

Are idly bent on him that enters next.

SHAKESPEARE (Richard II.).

The actor lives but for his own time;

No laurels have posterity for him.

SCHILLER.

TAKEN in a general way, the foregoing quotations express a somewhat melancholy truth; they state a rule which is confirmed by the remarkable fewness of its exceptions. And even in the few exceptions—such as Kean, Booth and a few others—we find that their names are not remembered for the acting *per se* but for the advancement they gave to the histrionic art; by subduing the scanning of meters, abolishing rattle, reading new and stronger meanings into the old lines and kindred innovations and reforms. We enjoy the results of the reforms, but scarcely remember the reformer, because—alas!—"no laurels has posterity for him," nor, for that matter, for any interpretative artist who has not also been creatively influential in his branch of art.

This includes, of course, also the pianist; but in his case it must be taken into consideration that such pianists as our present time would regard as "great" did not exist until the later years of Beethoven's life. There have been musicians before then who played the piano well; Beethoven, himself, is said to have played well, but on what sort of piano? What could he do on an instrument with a compass of five octaves only and a mechanism so frail that the slightest excess over a *forte* was punished by the breaking of hammers, strings and by other mishaps.

Hummel the First Virtuoso

It is surely not the "pianist Beethoven" who is remembered, and it is, therefore, quite just to say that the first pianist to become famous through his playing alone was Hummel (1778-1837). His compositions were too light in ideas and workmanship to rescue their author's name from utter oblivion, but the bases of his technique—some features of it, at least—have remained. The next one who might be named, because it is said that he could play very well (Moscheles told me so), was Czerny (1791-1857); but he played in public a very few times only. From his *Studies* and his *Toccata*, however, it is easy to infer how much he learned from Hummel, with whom he studied. Yet Czerny is not remembered as a player, and as for his writings, a large number of them are losing their educational value because of their musical barrenness. In fact, several of the best pianists of the present have developed their skill without resorting to him, and the same is true of Clementi and his dry-as-dust *Gradus*, thank heaven!

The real heir of Hummel was Moscheles (1794-1870), who quite equalled Hummel in technique and completely overshadowed him as a musician. Moscheles was what Wagner calls a "backward looking prophet"; his method of playing was correct, exact and even expressive but also forestalling any changes which might be suggested by the rapidly succeeding improvements of the piano as an instrument. He played with stiff wrists, absolutely still standing hands, making them subject to the test of putting a glass of water on them while playing, etc. This tallied perfectly with his musical views, in which he was strongly disapproved of Chopin and only "tolerated" Schumann. Having, however, enjoyed the friendship and influence of Beethoven, Clementi and many of their contemporaries his ultra-classic tendency was but natural.

Let it be well understood, however, that he was a consummate master musician, and that, despite his superannuated style of technique, he played so well as to win the highest respect of Liszt and Rubinstein, who often stayed at his house when concerting in Leipzig. I have heard Moscheles play in his lessons, at his home, and once in public when he was nearly seventy, and I have fully understood and shared the admiration which the two giants just mentioned showed him. What Mendelssohn, who studied the piano with Moscheles, thought of him is best proven by the fact that he collaborated with him in a set of variations for two pianos and orchestra; there can be no better evidence of Moscheles' high artistic standing in his day; and his *Etudes*, Op. 70, are still liv-

ing because they combine great musical merit with their technical value.

Pianistic Limitations

The players named so far may be called "musicians"; pianists, players who did full justice to every detail in the pieces they played, brought out the themes clearly, emphasized (usually too) their developments, marking every imitation or other polyphonic device as if it were a purpose in itself instead of a mere "filling," and they even revealed—on somewhat general lines—a little of the emotional course of the pieces, as far as the instrument of the time permitted, which, as mentioned before, was not very much. The ever present danger of breaking hammers, strings, or both, constituted a natural limitation; so did the narrow compass, and also the fact that each hammer struck but two strings, instead of three, as it does now. The upright piano, after numerous earlier experiments, did not come into general private use until the early sixties of the last century. Up to that time its present place was held by the square piano, a contrivance (still more frail than the grand piano) in which the softening of tone was effected by the insertion of a strip of felt between the strings and hammer, producing a tone somewhat between a zither and a not very good guitar.

The square piano is mentioned here because many a concert or recital had to be played on square pianos, since in many a city no grand piano was available, and as for the pianist carrying his piano with him, it was out of question in those times when all railroad was in its infancy.

The grand pianos were sturdier than the squares, but not so much sturdier as to offer anything like the present dynamic range. Above all, they lacked that persuasive quality which now helps to make a pianist a great player. In short, the material side of piano music—tone qualities and varieties—was not yet developed, the piano "charm" (without which a piece by Chopin can be scarcely imagined) was missing, and this is an ample explanation and justification of the playing that was done by the pianists so far mentioned.

"When Hummel was in the third decade of his life, however, there were born four boy babies who were predestined to change the art of piano playing forever. They were born in the third decade of the nineteenth century and to raise technique to a height where Josef Hofmann and Godowski come near lamenting with Alexander the Great that there are "no new worlds to conquer"—though they seem to have been victorious over quite a number of hitherto unconquered technical mountain ranges. The four babies were Chopin, Liszt, Thalberg, and, but little later, Rubinstein.

Thalberg and His Singing Tone

When ten years old I was taken to a concert to hear Thalberg (1812-1871) and though I never heard him again, the enchanting effect of his tone and touch is still living in my memory. Of his qualities as a musician I could at that time not judge, of course, but I know that I never heard such "singing" on the piano again until it came from the finger tips of Henselt and—better still—of Rubinstein. With this statement, however, the account of Thalberg's virtues as a pianist is complete and nothing further is to be added. Scales, like strings of pearls, immaculate arpeggios, nice distinction between melody and by-work, a few effects, such as making the shallow ornament by-work going across the melody to both sides, and the aforesaid singing melody touch—*et voilà tout!* The pendulum of piano playing had, before him, swung so high to the purely "musical" side of tone and touch as to be almost at the top of its arc, and Thalberg it swung just high to the other side and compensated the loss of the absence of musical merit by a sensuous delight—a practice not yet forgotten by some of our present-day vocalists. Feeling, probably, that he had no musical means to deliver, he resorted to paraphrasing popular operatic melodies, which, of course, assured him of a friendly

welcome. Liszt, too, has done some of this, but, oh—the difference!

"Piano students, however, should learn a lesson from Thalberg—to wit: that the purely *tonal* side of piano playing could be a matter of very serious consideration; for not only was it able to make Thalberg—for a while—a strong rival of Liszt (think of it!), but, since the modern piano admits of so much tonal beauty, it constitutes now that important element in piano music which carries dignified musical thoughts, past hearing and intellect, into the hearts of auditors who, without this element, would remain inaccessible to them. Admiration cannot be coerced; it must ever be coaxed out of an audience, and it is the tone and touch which do the coaxing and which persuade and accustom the erstwhile unwilling auditor to listen with attention to worthy musical messages.

And now we come to the two bright luminaries in the pianistic firmament: Liszt (1811-1886) and Rubinstein (1829-1894); to the two men who wrought the prophecies of Bach, Beethoven and Chopin into ravishingly beautiful realities. It would be impossible to find in all human history two other men who had so much in common and were nevertheless so totally different from each other as these two heroic figures. Though almost absurd to speak of it in connection with their names, it may be mentioned for completeness' sake that their technique was, of course, equal to many—even to the enormous self-created—demands. In tonal beauty and in musically qualities they were equal, too, though by no means alike; but the great trait of their playing, the trait which made them tower high above all contemporaries was—*personality!* It was this that impressed their audiences so powerfully and perhaps the more so since the two personalities differed so widely from each other in everything but the innate power of impressiveness.

Liszt and Rubinstein

To give the reader an idea of the difference between the two it will be best to place them in juxtaposition and thus to show how their views varied on the same points. Both were firm believers in subjective conception; that is, they both thought that the artist cannot interpret an art work but in the way it impresses him, but with Liszt this freedom extended no further than to apply the resources of the modern piano to the thoughts of composers to whom the modern pianistic vocabulary was not known. Here and there, a chord seemed inadequately stated, Liszt would add octave toward the end, or he would play what we call "blind double-octaves" instead of merely broken octaves; figures which the old-time composers had to crumble on account of the short compass of their instruments—Liszt would reconstruct them in accordance with parallel places (he was, by the way, the first to do this); in short, he would stop at nothing to bring out the *composer's* idea. Rubinstein, on the other hand, was a great stickler for the printed notes and annotations—but he was so only in his teaching, not in his playing. When he played, he played "Rubinstein," whether the piece was by Bach, Beethoven or Chopin; his intense personality broke through all barriers of indicative annotations. Though everything sounded as if it were composed by himself, no one could retain control over one's cool, critical faculties because—no matter what he played—he always delivered a consummate *work of art*, for there was so much of impressive beauty in his style of playing as to make even the most critical auditor forget all about "the composer's style," or the "code of art," or the "technical system of best never-failing technical laws of aesthetics" and to lose himself in a sea of beauty both sensuous and emotional.

With Liszt the freedom was of different kind. When he played Beethoven, he was Beethoven, and Beethoven would have written it if he had known the tonal and mechanical perfection of the modern piano. Whether it was Bach or Beethoven, Liszt's conception remained true to the composers' time and style, plus all the newer means of extolling their thoughts.

From all of which the inference may be drawn that from Rubinstein one could learn a great deal in his lessons, but as a player he was a dangerous model; while Liszt played as he taught—and he actually taught or advised the use of modern means of expression. Rubinstein's freedom was one of conception, while Liszt was merely a freedom of execution.

At this point it should be proper to refer to the pianist Chopin (1809-1849) (young girls should refrain from calling him "Chopin") because he, of all players since Philipp Emanuel Bach, made the largest advance in piano technique, as we see it reflected in all his compositions—not to speak of their beauty and originality. He must have been a great pianist, indeed, but the frailness of his physique prevented that powerful display of his skill which was necessary to impress a large audience; his playing must have suffered by a large audience; in private circles he fascinated and entranced his hearers, but in a large public hall he never achieved that full measure of success which he so richly deserved. It is quite possible that to his contemporaries public the interference between his over-refinement and the imperiousness of his friend and admirer Liszt was too great.

Does Your Piano Need a Scavenger?

By Helen L. Cramm

In these days, when throughout the length and breadth of this land so much is being done for the uplift of music by municipalities, which furnish free organ recitals, free band concerts, and excellent supervisors of music who cultivate the singing of good music in our schools; by public libraries which loan phonograph records and books for the player-piano as books are loaned; by universities and normal schools which furnish good concerts to remote villages at the lowest possible price; by individual musicians who so often give their services for the good of the cause; the time seems ripe to ask: What is the average American home doing to raise the standard of music?

In homes of the well-to-do, in homes of wealth, in fact in all walks of life we often find that the purity of the piano is considered in everything except music. The piano is littered with all sorts of musical trash, both vocal and instrumental. Mothers who exercise great care that their children read no undesirable books, will allow them to sing songs of the vaudeville theaters, many of which are frankly "suggestive," and to spend

Speaking and Writing the Language of Music

By Thomas Tapper

Any student of harmony who observes the chord richness of an exercise must be struck with the unlikeliness measures of music by a classical composer. It seems as if the harmony text-book delights in offering samples of pudding and as rich as a Christmas plum page of Mozart *Violin*, for example, runs on serenely measure after measure from fine to common chords on the following degrees of the scale I, IV, V, with an occasional II and VI thrown in for exciting adventure. What is suggested by these two unlike methods of procedure?

Principally this: The harmony text-book (none since more than another, for they are all more or less alike) presents phenomena for our observation, rather than to (change the figure) words for our speaking vocabulary. With this matter in mind it will interest us to study to play his Mozart and Haydn and observe how few, comparatively, are the different chords employed. What a vast amount of effect is secured by the weaving of the simpler triads into melodies and rhythmic patterns. And here is the point: there is beauty in melodic outline, or curve, and an entrancing variety of rhythmic design. It is from this rather than from the varying harmonic fundamentals that we derive pleasure.

To the student who has never done it, there is much revealed by the simple exercise of reducing a classic to a succession of chords. They are invariably few, astonishingly few. But they are vital, and as they move, they pulsate with a joyousness of vigor that is the essential embodiment of the simple lines of structure building into beauty.

Then note in what a multitude of ways the classic composer can present a triad or seventh chord. He does not need the whole array of chords, for his genius permits him to do the most astonishing things with little

Another pair of pianists must be mentioned here, although I do make the anti-climax with natural reluctance. One of them was Beethoven (1770-1827), of virtuosic sarcasm. He was originally a jurist and, therefore, a worshiper of the "letter" (the veriest antithesis of Liszt and Rubinstein). He was a "pedagogue" in his recitals were "piano lessons," showing how absolutely correct things can be, and unconsciously demonstrating at the same time that all the correctness in the world can never be a substitute for inspiration. He had a phenomenal memory and, of course, all the technique which his repertory required, but no surplus of it to which to resort in case he had been granted that mysterious "something" which is known as "the divine spark"; that spark which was also missing in Tausig (1841-1871), whose enormous technique was, after all, insufficient to procure for him a large following among those who were not technique-mad.

The divine spark! How weak a word for that which full means to convey! The French call it "the holy fire" (*le feu sacré*), which expresses it much better and comes much nearer suggesting to the mind the redemptive heavenward blazing, illumining flame of genius which was the all-explaining, all-justifying gift of heaven to Liszt and Rubinstein.

their practice hours playing "Rag-Time" and "Jazz" while their lesson remains untouched until it is about time to go to the music teacher. Why make the piano the most conspicuous point in the main room in our house, a kind of social cesspool? If you had paid \$1,000 to build a hotel, would you purchase poisonous weeds to grow in it?

The songs of childhood are always remembered, and price; by individual musicians who so often give their services for the good of the cause; the time seems ripe to ask: What is the average American home doing to raise the standard of music?

In homes of the well-to-do, in homes of wealth, in fact in all walks of life we often find that the purity of the piano is considered in everything except music. The piano is littered with all sorts of musical trash, both vocal and instrumental. Mothers who exercise great care that their children read no undesirable books, will allow them to sing songs of the vaudeville theaters, many of which are frankly "suggestive," and to spend

material. He is enormously skillful in ways of producing simple tone groups. I think it was J. G. Gutschalk who once spoke of the beauty of the organic growth that takes place before the eye, as it grows. It unfolds like a marvelously beautiful, yet simply constructed, plant organism that burgeons as it reveals its growth.

When the student has studied somewhat how the few chords that he can use can imagine in terms of ship to ascertain what he can say with pencil and paper by spelling out everything he can imagine in terms of formula. Let him try his hand at practice hand at inventing rhythmic and melodic ways and means for saying things with these few music words.

Not that anyone but himself and his immediate circle should see the fruit of his spellings. But let him disquantum of means. He might, for example, read a her's *Organ Man* to see what can be done with I and V and a her's *Hedge Kears* to learn something of the magic and mystery that are to be coaxed out of tone and dominant with side excursions into nearby keys (not chords).

Nowadays, when the extremists offer our ears the tone mist of forty-seven keys sounding so loudly, the it is like entering a serene retreat for a few days to rest of the cool aisles of Mozart, Schubert, and of the modernist world drop from our ears. And no less it is a blessing to turn the inventive mind away from an equipment of chords that knows no parentage in words of one syllable, so to speak.

A Light Touch

By T. L. Rickaby

A letter just received contains the following request: "Tell me how to acquire a lightness of touch in the least possible time." This is typically American! Why is it that so many young people are so eager to find "royal roads" and "short cuts" in their various undertakings? It is all the more surprising when it is remembered that philosophers and teachers of all ages have emphasized the fact that in art and literature, and in all other worthwhile things, patient labor (intelligently directed, of course), is the consideration of the greatest wealth.

Lightness of touch is inborn with some people; others may acquire it, but in such cases it will be more or less artificial. On the other hand, many never acquire it. Loud-talking, boisterous people will, in all likelihood, be clumsy in playing. Conversely, those who are such a piano player at all, will be so light and delicately. One could scarcely imagine a young man who were a green hat, purple necktie and a pink shirt producing ideal tones from a piano. So after all it is largely a matter of mental and spiritual make-up. It is also a matter of finger and muscular control, which may be secured by judiciously chosen and intelligently used exercises, and the best are those crystallized by Dr. Mason in his work *Touch and Technique*.

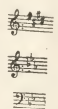
Paradoxical as it may seem, lightness of touch is the offspring of strength and power—but strength and power under proper control. The immense *Nasyth* hammer that flattens out a ton-weight mass of metal can be so controlled that it can be made to crack a hazel-nut without breaking the kernel. Finger strength must be developed to the utmost, but in addition it must be under complete subjection to the mind, so as to produce a light touch and the resultant softness of tone. Above all else, fingers must shed lightness of touch, and heaviness will not be so difficult to avoid.

After all a light touch is not a tangible product—something that can be paid for and carried away like a sack of peanuts. Practically every human being grows up, but not one ever knows just what the growing pains are. Each one, however, at some time realizes that he has grown up, but not till the process is quite complete. So it is with the piano. All things being favorable we finally come to realize that we have acquired a light touch. But do not try to "attain it in the shortest possible time." Like the dawn and some other it is "taking thought."

A Bunch of Keys

By Abbie Llewellyn Snoddy

Here is a little game which combines fun and profit, and will help to interest pupils of almost any age in the study of music. It is a very easy question of key-signatures. Cut from white cardboard fourteen keys, each four or five inches long. Number them plainly upon the reverse end, draw upon the other end a small staff and write upon this the various key signatures, so:



When all are finished, pin them up in different places about the studio, and, having provided your pupils with paper and pencils, invite them to write down the correct letter name for each number. Afterwards take down each pupil draw one and then play upon the piano the scale which has that signature.

More advanced pupils may be required to write the relation of the key as well as the major, and may extend their draw. Renewed interest in both scales and key signatures is sure to follow such an afternoon.

"Encore" in the way we use it has no authority. The French when they wish a performance repeated will recall it "Bravo," if it happens to be a man they are of a woman, and "Bravi" for a group



The American Indian's Music Idealized

Prepared Expressly for THE ETUDE

By CHARLES WAKEFIELD CADMAN

London and Paris. He became greatly interested in Indian music and in the primitive, small-scale, rhythmic, and in company with the men of the chief, Francis La Flesche, who had been a student of the late Dr. La Flesche, he has written voluminously in other styles and has produced some very charming songs such as *Edna*, *The Moon of Falling Leaves*, *In the Land of Sky Blue Water*, and *The Shrike*.

The Unconquerable Spirit of the Redman

If of the old life and unconquerable spirit of the Redman were not wrapped up in the history of this continent, how strange it would be! One cannot live in the great West without sensing it and thinking how it should sound if that were possible in terms of rhythm and melody. The composer feels the very pulse of it in his contact with the awesome canyons, the majestic snow-capped peaks and the voiceless and beautiful solitudes of the desert. And if the composer from his dream-land seems to feel these things calling to him, calling in plaintive cadences, in dynamic energy of his great land—he may be forgiven for attempting to put it all into tone.

The matter of the Indian's non-harmonic concept of his musical utterance has been a bone to chew on with most "consciousness objectors." It is but a step forward from the rather subjective but potentially harmonic primitive utterance to the matter of objectifying the theme for ears accustomed to hear in terms of harmony plus melody. We take up the process (of course, in imagination) where the Indian has dropped it, and by this action the composer follows the line of least resistance. We do it just as any European composer, upon hearing a Scandinavian or a Neapolitan folk-song which is "marked" in the previous manner, would take down his tune and afterward use it or objectify and idealize it for some orchestral or choral work, chamber piece or short song. And let it be said again this action on the part of the composer with a simple and direct folk-tune enters the realm of impulse, because it calls for more actual "creation" than if the tune were already invested with a lovely harmonic background.

MacDowell's Indian Suite

The "idealizer," of course, in treating these folk-songs in terms of modern musical thought consonant with the present musical system, in other words, should put himself *en rapport* with the native mind—knowing something of its environment, characteristics, hates and loves and joys and sorrows. Although Edward MacDowell in his *Indian Suite* used his original motives without having seen an Indian, other composers (I plead guilty myself) wrote quite a few works based on Indian themes without having seen an Indian. But kindly raise this study of Indian life and folk-song, so that it is not actually necessary for any composer to "live" in the atmosphere of his subject in an intimate way in order to reflect on the needed color. It does help one. One in the creation of a large and important work one should, if possible, be in touch with the Indian's legends, his stories and his music if one should have an insight into the Indian's emotional life concomitant with his naive and charming art-craftsmanship. But kindly raise this study of Indian life and folk-song, so that it is not actually necessary for any composer to "live" in the atmosphere of his subject in an intimate way in order to reflect on the needed color. It does help one. One in the creation of a large and important work one should, if possible, be in touch with the Indian's legends, his stories and his music if one should have an insight into the Indian's emotional life concomitant with his naive and charming art-craftsmanship. But kindly raise this study of Indian life and folk-song, so that it is not actually necessary for any composer to "live" in the atmosphere of his subject in an intimate way in order to reflect on the needed color. It does help one. 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posers must study the related words, if there are any, and if possible the song's connection with any particular phase of Indian life from which the song itself has grown. Indian music is essentially vocal, and its instrumental form. But the themes do not kind themselves so well to piano music save in some instances, and little success has been achieved in that direction. Such attempts savor of salon music or are uninteresting. The best results are obtained vocally through an orchestral medium, and after that the choral treatment. It may be that the native quality, the mood or picture conveyed in subjective musical expression of the Indian is more easily transmuted. Who knows? The best results, it seems to us, in the matter of Russian folk-songs, have been obtained with the grand orchestra and in opera.

A native tune fails to show a semblance of its aboriginal character if treated to simple four-part harmony. I prefer a native tune just as it is, with a simple accompaniment of gourd rattle, or else idealized with the strongly reflected mood of the original. I regard the *Indian Suite* by MacDowell as the best orchestral work founded on Indian melodies. While it is true that it is three-fourths MacDowell and one-fourth native music (something like Fitzgerald's idealization of the immortal *Oma's Robbery*), there is, to students of Indian lore, a strong flavor of the aborigine and the very spirit of

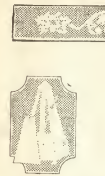
the out-of-doors is to be found in its lovely measures. Is it any less the art work because of that? Then why the present prejudice against the use of Indian themes? In the MacDowell and other works it shows that it is possible to write good music and also music that reflects the oddities and unmistakable characteristics of Indian rhythm and melody, and at the same time create something that may be analyzed as music. Just about one-fifth of the Indian thematic material is valuable in the hands of the composer; that is, suitable for harmonic investiture. It sometimes becomes necessary to choose an Indian chant or song that is attractive in its simplicity, one that will stand alone by virtue of its heavy melodic line, and is fairly good in symmetry; otherwise the idealizer is confronted with a formidable problem. When found, these themes are pure gold. But they exist, certain critics to the contrary.

In my opera, *Shanewis*, I used, perhaps, twenty or more original Indian themes, some taken from the collection of Miss Fletcher and Mr. La Flesche, some from Burton and some from Miss Deismore, and others I obtained myself in 1909 on the Omaha reservation. I used in the "bow wow" scene, an Indian ceremonial song, just as it came from the reservation in Oklahoma. This, given me by my friend La Flesche, is heard in the opera unaccompanied and with gourd rattle, and sung in the original vocalities of the Ojegas. It was singled out by the critics as a distinctive feature of this

act, and with the regret that we had not used more of that sort of thing; which shows that all music reviewers are not prejudiced against the use of Indian tunes in American composition. At other places, particularly in the *Robin Woman's Song*, Mrs. Elberhart, my librettist, and I found a Cheyenne tune that fitted the song very well. The voice part of the *Canoe Song*, in first act, unchanged from the version used by Frederic Hurta, I added what I thought a more appropriate piano part to. Instead of dying out, the matter of Indian folk themes and their incorporation into American music seems to be growing. Criticism and prejudice cannot kill it. Of course, any sensible person will not be guilty of the statement that it is "American music," any more than the use of Negro spirituals is American music; nor do I think that it will be THE American music of the future. I do say it is better and more American to make use of these indigenous themes in the composition, when the subject calls for it than it is to add the already large number of European works with folk-themes from the soil of Europe. Like the romance and poetry of Mayflower days, like the romance and history of Jamestown, or of the Western argonauts and Golden California—the South, with its slave song, and the West, with its next-to-nature, care-free aboriginal chanting to the stars and the Four Winds, will surely be a part, at least, of the future American music, whether it dominates it or not. Ethnologically considered, it does not seem that it is to dominate it—politically, yes.

THE ETUDE

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"Places That Don't Sound Right" and What to Do with Them

By EDWIN HALL PIERCE

"Find out the cause of this effect; Or rather, say, the cause of this defect; For this effect defective, comes by cause."—SHAKESPEARE.

Remedy: If the lower part of the staff is obscured, keep your eye on the upper line of the staff as a guide to the position of the notes. If the upper lines are obscured, do the reverse.



In general: Try to see whatever is on the printed page, and to let your eye tell your mind the truth about what is there. Don't be satisfied with guesswork. Members of Theodore Thomas' Orchestra used to have a saying that if there was a new fly-speck on the score, "the old man," as they called him, would put on his glasses to examine it before he ventured to conduct the number. This was, of course, a humorous exaggeration, but founded on a characteristic which was one real element of his success—the tireless patience in minute perfection.

Errors in Tempo, Rhythm or Nuances

Before a piece can sound right it must go at the proper speed. The writer once heard a singer (whose experience had been largely in the line of sacred music) render Noy's *Doris* at a tempo which would have been just right for "He Shall Feed His Flock" from *The Messiah*. Her tone was admirable, but listeners were inexpressibly bored before she got through. The piece demanded a lighter, more cheerful style of rendering.

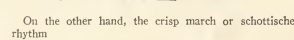
Slow practice, especially of rapid pieces, is absolutely essential, and often the best of teachers will, for good reasons, permit you to drop one piece and take up another before you have reached the point where you have mastered the full proper speed. After your technique has matured with further experience you may return to it and work it "up to time," with less danger of error and discouragement. Some pieces which sound flabby and thin at a moderate tempo become exceedingly brilliant at the proper speed; also, some passages which sound harsh if the notes are dwelt on individually are not in the least offensive when played lightly and flowingly.

The opposite error is just as common. Often the very slowest practice tempo is approximately the right one for an *Andante* or *Adagio*, but the player will unconsciously quicken it as he gains familiarity, until the true character is entirely lost. In the case of *Adagio* in which one portion is simple, another highly ornamented and broken into running passages, be particular to play the simpler places with full, rich, expressive tone, and the floral places lightly and at the proper speed. To play the easy places fast and the hard places slow is the most besetting sin of amateurs. Nevertheless, there is one case in which it may be allowable: a passage in which the harmony is rich and changes several times in a measure often sounds better taken at a somewhat slower tempo.

Mistakes in the inner rhythm of the measure often spoil the proper effect of a piece, entirely altering the character. The following passage from *Carmen*, delicately comestich and elusive, is sometimes degenerated to a vulgar rag-time in the hands of an inexperienced player:

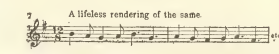


On the other hand, the crisp march or schottische rhythm



Chorus of The Cruikshanks. When

loses all its snap by being lazily changed to



Arpeggiated chords, indicated by a wavy vertical line, are very commonly broken too slowly for their best effect; they should be executed with a quick, classic grasp, passing from the lower note to the upper one so promptly that the tones are heard almost simultaneously. Where a really slow arpeggio is intended, it is usually found written out in small notes. That is not saying, however, that all arpeggios written in small notes are slow—one must judge by the general character of the music.

One should learn to distinguish the character of the various ornaments, such as the turn, mordent, etc. The mordent is a *spirited* ornament; the quicker and snappier it is executed, the better. The turn, on the contrary, is a *graceful* ornament; one should not hurry it unduly, unless obliged by the shortness of the note. The trill should, of course, be reasonably rapid, but it is even more important that it should be *regular* and should end neatly at exactly the proper time. It is a great help to decide exactly how many notes you are going to put in any given trill, and then stick to it. (Most good modern editions of the classics save you the trouble by having the trills written out, either in the text or in footnotes.) Remember that the trill in early music began with the auxiliary note that in modern music begins with the principal note, unless otherwise indicated. Hummel, a pupil of Mozart, was the first pianist and composer of note who made trills begin with the principal note, in modern fashion, so refer to your Musical History and find whether the work you are studying came before or after Hummel. A very common fault is (after executing a mordent, turn, or other ornament correctly) to lose for the time being the general sense of rhythm and play the remainder of the measure in a clumsy, stumbling manner. Remedy: Play the whole phrase *without* ornaments, then afterward *with*, and make sure that your rhythm is equally good in both cases.

Bring Out the Melody

Inexperienced players, or those lacking musicianship, often fail to bring out the principal melody of a piece, not to mention the occasional little subordinate bits of melody. In order to sound well, three things are necessary: first, the accompaniment must be softer than the melody; second, the melody must be kept *legato* or properly phrased; third, the melody must be delivered with the same good expression as if sung by a good singer. Remedy: Make sure you understand just which line of notes is the melody. Practice it by itself, making it sing. If you feel an impulse to sing, hum or whistle it, it is a good sign, as it shows you are beginning to feel it in the right way. Now put the parts together and keep everything else a little softer than the melody.

One difficulty that a beginner meets with is sometimes not duly appreciated by a teacher who happens to be instinctively musical as well as musically educated: the young player actually cannot tell which is the melody, or where it lies. Most commonly, of course, the melody is the uppermost line of notes, but exceptions are exceedingly common, thus, in the first and last parts of Schumann's *Happy Farmer*, the melody is in the bass; in Rubinstein's well-known *Melody* in F (the original, not the simplified edition) it lies between the two hands, and is mostly played by the thumbs in alternation.

Other Causes

Space will not permit us to do more than enumerate several other causes of unsatisfactory effect. Their remedy lies in the special study of the particular details in question. Abuse of the pedal is one—holding it down while chords mutually inharmonious blur with

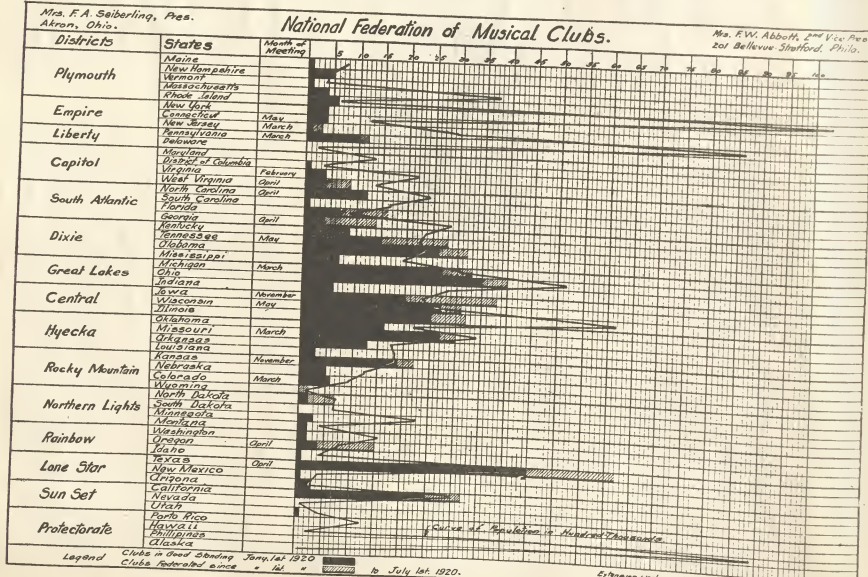
Great Possibilities of American Music Clubs

The following chart indicates the systematic and well-organized manner in which the *National Federation of Musical Clubs* is proceeding to canvas the country and parts of the United States. The chart was prepared by Mrs. F. A. Seiberling, of Akron, Ohio, whose administration has brought new life and activity to the Federation.

The black sections indicate the size of the Federation January, 1920, and the shaded sections the recent growth. The most interesting part of the chart, however, are the lines showing the proportion of clubs to population. Thus while Pennsylvania,

for instance, has the same number of clubs as North Carolina the proportion to population is far more creditable to North Carolina.

Most of our music clubs are really post-graduate classes in music study. They have been of inestimable value in shaping the musical progress of America. This year receives numerous inquiries regarding the way to go about forming a musical club. It was for this reason that two whole chapters of the *Standard History of Music* were devoted to this subject. We are always pleased to answer inquiries upon this and similar subjects of an allied nature pertaining to practical club organization. We welcome any information of progress in Music Club work.



each other—but the contrary habit, that of being too abstemious with the pedal, is no improvement, as it makes one's playing dry and uninteresting.

Playing with insouciant crispness of accent, especially in dance-movements, is another, but the opposite song-like melody is equally to be avoided.

The secret of the whole matter is to learn to listen to yourself and never be satisfied until you have reached the effect that you really think is intended. Do not make content merely with a literal performance of the notes; no composer could be trusted to create after him.

In giving this last advice, however, we must couple it with a friendly warning: do not take liberties with the text. We have seen a few pupils who, when a chord

sounded strange to them, would immediately begin to sound it on their own responsibility, changing the notes until the harmony assumed a more familiar and commonplace form, like the school-boy who, meeting with the word "patridges" for the first time, obstinately insisted on pronouncing it "partridges," until the teacher rebuked him for making game of his forefathers! To attempt to make the works of the great composers conform to your present rather limited range of musical experience is the height of narrow self-conceit; rather, endeavor to enlarge your knowledge of harmonic devices by assimilating and learning to understand even that which at first seems strange to you. In this connection you may be interested to know that the great composers of every age have always been a little in advance of the comprehension

of the average musician—including even professional musicians—of their time. Even Mozart, whose works now seem so crystal-clear and obvious to us, was accused in his own day of being over-elaborate and unintelligible at times—for instance, in his *Quartet in C Major* (one of the six collected by Joseph Haydn), the opening of which contains some very poignant changes of harmony.



Shall I Take Up Music as a Profession?

1. What kind and degree of talents should I so justify myself in specializing as a music teacher?
2. What kind and amount of training should I get to prepare me for the kind of teaching I wish to do?
3. What kind of institutions and teachers can best train my talents?
4. What kind of a position shall I be able to fill after finishing my education?

The entire first topic deals with the natural but unusual qualifications that every teacher should have, and gives the student the opportunity to see how closely he can approximate what seems to be the minimum requirements of a successful teacher.

The questions covering this topic are under four main heads, the first two of which deal with the period of infancy, the third, childhood, and the fourth, youth. Such questions as these describe the environment.

1. Were your parents musical?
2. What was the evidence of it in your home life?
3. How were you included in the musical activities of your home?
4. Can you trace your musical talent to this home influence?

5. If your home influence was unfavorable, what set you to liking music?

Your Inclinations

Next, early indications of the presence of more than usual musical talent are discussed.

1. Can you recall any time when you tried to sing tunes after hearing them or tried to find them on the piano?
2. Did you ever try to sing or play original melodies?
3. Do you remember being particularly sensitive to tone, such as major and minor in contrast?
4. Were you unusually affected by strong musical rhythm?
5. Did you ever ask that you might be allowed to study music?

At this point we do not want to stress unduly these common, but unusual indications of talent, neither do we want to dismiss them as vague or impractical as indications for determining talent. But, every prospective teacher of music should have shown something over, should have shown something early.

The third group of questions on childhood, or activities following upon music study will be similar to the following:

1. At what age did you begin to study music?
2. What immediate influence caused that beginning?
3. Were you taken to opera or other concerts?
4. Did the music give you any special sense of pleasure?
5. Were you exceptional in that you were able to lead in singing the alto or other inside part in school?
6. Did the teacher ever call on you as such a leader?

Special Qualifications

The last group of questions covering youths should bring the self-study down to date and is a summary of the qualifications that should be present, stated in terms of what actually can be done:

1. Are you able to hear a melody or harmony by looking at the printed page?
2. Do you understand sight reading?
3. Do you memorize easily?
4. Can you write a simple melody from memory?
5. Can you transcribe a simple melody or harmony from a record to another instrument?
6. Can you play an accompaniment of moderate difficulty?

Have you been willing to sacrifice other pleasure for the sake of your music?

Granting these qualifications there is still something to be done in training these talents for effective service. The training of the student of training should be considered that it has in the past when the emphasis was placed on the training of the technician, the ability to sing or play. The basis or starting point of the academic training should be a high school education and to do this the student should ask as much of college or normal school as is possible, for they will be an asset to him in his work.

Next, is his professional music training including his technical work and intensive studies in theory, history and appreciation? This music training should be supplemented by a second type of professional training, that of the teacher. Certainly, courses in general methods of teaching are not too much to ask of a music teacher, as well as courses in child-study, history of education, psychology, sociology, esthetics, acoustics, a knowledge of other instruments than his own, and practice teaching in piano, voice, or whatever branch he has chosen.

Academic Studies

His advanced academic training should include a thorough working knowledge of English and also modern languages, general history, and science. Then we come to the topic—What kind of institutions and teachers can best train my talents? If the student wishes to enter a music conservatory he should consider the following points, which should be his basis for judgment:

1. The number of instructors and the character of their training.
2. The number of students enrolled and the minimum attendance period.
3. Requirements for entrance, and for the degree or certificate.
4. Standard of advancement from grade to grade; examinations, and systems of marking.
5. Comparison of annual amount expended on music instruction and the total tuition fees.
6. Size of the endowment, if there is one.
7. Opportunities for hearing concerts and opera.
8. Proximity to a college or university for the advanced student's training.

If the student has not already decided upon the kind of teaching he wishes to do, the opportunities which come to him during his training period will allow him to make a choice for which he will feel especially prepared. But also the prospective teacher should keep in mind some definite aim and every effort toward the goal of becoming a successful teacher.

Be Generous with Praise

By Arthur Schuckla

Dolly came home in tears. "What's the matter?" asked her mother. "Didn't you have a good lesson?" "No-o," she sobbed. "Well, when I cry-tell me," asked her mother. "Because he didn't say 'any thing,'" was the surprising answer.

It seems Dolly had expected her work to be praised, and she had been disappointed. Man needs a heaven, and a child needs praise. This is not the most lovely trait of human nature. Perhaps it is a very real one. There are many songs of praise, but few that are "I" itself as their theme. They praise.

Praise to a child is like water to a thirsty plant. Every effort of a child should be noted and appreciated.

THE ETUDE

THE ETUDE

Impressions of Indian Music as Heard in the Woods, Prairies, Mountains and Wigwams

A Sketch of the Ceremonial Songs of the Blackfeet Indians

By ARTHUR NEVIN

To have the real awakenings that Indian music is capable of producing one should actually live with and also part in the every day life of these interesting people. There should be experienced the hidden stratagem of the prairie and its lure of flowering growth, so brilliant in its colorings, its subtle perfumes which drift with the soft breezes and spread a fragrance of a delicacy which the memory will never cease to hold. There, where the winds keep secret the force of their magic spell through which they grasp the song of a singer and rising, wait it with delight to the blue of the sky as distance leads to distance a passage for its echoing flight.

The song of a traveler, the chant of a "medicine-man," a hymn to the sun, goes hand in hand with surrounding charms that play over the vast expanse reaching out to the touch of the heavens at the horizon's meeting place. In that land, hear the songs of the Indians.

There is a diversity of moods in the music of the Blackfeet tribe (whose reservation lies in the northwestern corner of Montana), moods of stress and sorrow, to the vivid songs of love and romance. In these songs, the Indians show a keen power of melodic structure. Religious music has but little variety. To the unaccustomed ear, one dirge following another, seems but a repetition of the former. At a service of a religious society (the ceremony of the "Beaver Bundle"), from eight in the morning to five in the evening, with a pause of less than an hour for the mid-day meal, I sat with the members, during which time over two hundred dirges were sung, either as solos or ensembles. Each dirge was a musical application to an article taken from the bundle, which contained symbols of talismanic value. So similar were these vocal offerings I could not distinguish one from the other. To the Indian, these dirges have individual characteristics which are, to them, quite distinct. The proof of this highly cultivated discernment lies in the fact that the ear is undisturbed through the lack of words. There are no texts to the real, traditional Blackfeet songs. Inflections give the sentiments. I recall but one bit of a song that had words. That was sung by children as they played a game similar to our "catch." To the children, the words do the catching, words to the effect, "you're a little pole cat and you can't catch me," were set to a tune.

Laments and Dirges

When the Wild West shows were traveling over the country, Indians visited before and after the performance, when asked to sing, persistently sang laments, chants or dirges which spread the impression that melody did not exist in the mind of the Indian. There are possibly two reasons for the constant use of this monotone, religious rendering. First, it is rather awe inspiring and suggests a more uncivilized class of people, which an enterprising manager might not only request but demand that they sing. Second, the Indian, of the deepest emotional nature. No mortal can suffer more acutely from nostalgia. New ways, new days were constantly coming to these members of the traveling show. Depression would fall upon them through the actual seeing of sights unbelievable, casting them, through sensitive superintention, into the fear of a witchery land, the wonders of which were beyond their comprehension, and they naturally turned to the all wise protection of their god, the sun.

Considering the hundreds of thousands who visited these performances, it stands without argument that the Indian had no sense of melody. Only the few who were Alice Fletcher's admirable collection of aboriginal music were of a different opinion. Then, through the unique dressing of melodies found by Cadman, Lacombe, Kilton and others, the Indian came to acknowledge the lyric charm these songs possess.

The melodic flow that is found in the "Night Songs," need never fear for romantic appeal. This style of song is equivalent to our "serenade." During the four

Edwards's Note—Arthur Nevin was born at Vinona, Edwards, Pa. He is a brother of the late Dr. Nevin. His education was received in the public schools of Edwards, Pa., and at the University of Pennsylvania. He studied musical theory with Percy Goetschius and piano with Otto Brendel, and voice with Karl Knebel at the New England Conservatory. He became the pupil of O. R. Baber and Karl Knebel. He spent the summers of 1903-1904 among the Blackfeet Indians of Montana, collecting musical material. His opera, *Polo*, based upon the sun legend of the Blackfeet Indians, was produced at the Royal Opera House in Berlin, in 1910. Other operas, *Twilight* and *A Daughter of the Sun*, were produced in Chicago in 1911. Mr. Nevin has been a professor of music at the Kansas State University and did much of his work for the war. Mr. Nevin has been a member of the American Academy of Music, and has been a trained nurse. His two sons, killed in the service, one being quite badly wounded in Europe.



On the third day of the Sun Dance the Indians have completed the monument to Natosi, their sun god. It is an octagonal structure of newly hewed saplings, measuring about fifteen feet in length, which are stuck into the ground at regular intervals. Just before the finishing touch of this monument takes place from twelve to fifteen hundred men and women form a circle around it, the diameter of this circle measuring over an eighth of a mile. At a given signal one of the most significant bits of music begins. Its construction consists of the most clever rhythmic uses of the interval of fourth, reiterating this interval again and again. It has some passing thirds, but the theme is so invented that it forms the basis of a canon, which, owing to the great distance covered by the singers, takes on such a rendering. It is called "Ceremonial Song."

For this occasion the singers dress in the most gorgeous of their clothing. Buckskin shirts thickly embroidered with the most brilliantly colored beads. Trousers heavy with the weight of thousands of beads, while the mocasin decoration is in keeping with the sumptuousness of the other garments. The sun's rays strike forth continual flashes of marvelous prismatic flares, glittering and gleaming with the rhythm of the song until one almost believes the sun is actually sending fantastic satellites with response to the praise these subjects are offering. During the singing of this Ceremonial Song, the singers, in stifled dignity of step, converse with the musicians, who are standing in a line. Reaching the monument they utter loud cries, which are almost war-like. Blankets, head dressings, belts and other personal belongings are placed on this religious offering as sacrifices to the sun god. With the completion of this service the village takes on an entirely new phase. The dancing begins. The social entertainments take place. Wolf songs, Beaver songs and Buffalo songs are heard. The sun dance is a most tremendous action bursts forth among the people.

War Songs

The war songs are the thrilling songs. These stirring melodies, interrupted by deep, guttural utterances, make one realize the power and the courage of the warriors who have awakened in the breast of warriors during the days of warfare that kept driving these unfortunate people farther into the West. These songs are sung by a group of chiefs, famed through daring adventures of the youth. The song is a society called, "Mad Dogs," and they entertain the many visitors of other tribes, who travel miles and miles to give the "hand of good-will" to the hosts who in the past were their enemies. These guests represent the Sioux, Crow, Flathead, Snake and other tribes of the plains, all of whom were at one time or another at war with the Blackfeet. The tomahawk is now buried and in its place these men and women over battles long past.

A chief may arise from the seated group and, naming a chief among the visitors, relate an encounter that took place between them. The one reciting the episode is always the victor, the other admitting having been vanquished. But when it comes the vanquished one's turn to speak, he is most likely to tell of another combat with the above-mentioned visitor, when it was his fortune to win. And the former conqueror will then admit his defeat. The telling of these stories is called, "Counting Coos," and at the conclusion of each recitation a war song is sung. This music starts off in a low, heavy tone, with foreboding significance, which gradually grows in volume, and then, as the story unfolds, seems a part of the rhythm of the song. The chiefs have formed a circle and in keeping with the beginning of the theme, they move in a slow dance of rigid motion. About every four or five minutes the singing becomes more agitated, both in spirit and movement of the dancers. Continually growing toward the fury of its completion, the song changes more rapidly to greater savagery, each dancer now choosing his individual steps and attitudes.

ARTHUR NEVIN

Now one chief will cry out above the voices of the others, this example followed by another chief, who is fast falling into the clutch of turbulent excitement that waxes more and more intense. More frequent now become the interposing of the war cries. They no longer lower head and drive sharp, cutting, clilla into the increasing beat of the listener's pulse that moves on with the vigor of the scene. The bells that are fastened to the dancer's waist to rattle in their ring-leaders' hands to a higher pitch as the war cries begin to rend the air; they strike up into the heavens where they tremblely hesitate for a moment, then, as though crazed by their fury, scatter, raving in wild confusion. Of a sudden one is conscious that the dance has ended. With the united voices the last war cry bolts forth and the dancers are reclining on the ground, their naked breasts heaving from the violence and the perspiration glistening on their tanned bodies. Heinous? No. It is like the fascination of a ghost story, told in a group of friends by the glow of a log fire.

Sweet Lodge Song

The Indians call their wigwams *lodges*. In fact, all sheltering, for man or beast, take that name. The Sweet Lodge is a covering in which a bath, similar to the Turkish bath, is taken, and it has been a practice as old as their traditional history. They are built by the placing of one hundred willows firmly placed in the ground, then bent over and interlocked at the top. The shape is oblong, and long enough for the bodies of two men with a space between, where an excavation is made (about a foot square) to receive stones, of cobble size, that are tightly heaped on a fire immediately in front of the structure. Blankets are thrown over the willow frame and tucked close to the ground. When all is ready, the stones are lifted by two sticks, placed in the excavation, the blankets fastened at the entrance and then at intervals, water is thrown on the stones. The lodge is but three to four feet high and the steam then begin the ritual. Twenty chants are sung, after which the bathers arise and going to a stream nearby, plunge into the cold waters that race down from the snow-capped Rocky Mountains.

The chants are low in quality, being uttered through the nostrils and mostly monotonous. However, they are significant themes since both men carry them in perfect intonation. And woe to the bathers if they make a mistake for the others outside, waiting their turn and listening attentively and shame would fall upon the chanters if they made failure either in the chant or its position on the list.

There may come to those who read, a humorous impression of the practices herein given. Knowing the Indians as I do, I respect every one of their religious ceremonies and hold a high esteem for the sincerity in which they perform their different services. We, who live under entirely foreign conventions, must not be too critical. Men of our own race have peculiarities. For instance, the "cow-boy" I do not believe it is generally known that, during the long drive took place years ago, great difficulties came to the cow-boys in charge. The herd, daily traveling deeper into the strange lands, called for useful management on the part of the cow-punchers, to keep the steers in control under the nervousness the strange surroundings developed. I do not believe it is generally known that these cow-punchers, during the night, would ride slowly around the resting herd and sing "cow lullabies" and it is generally known that the effect upon these animals was boys called these songs "doggie songs" and the use of the cowmen, at night, was as needful as the lasso during the day.

I have attempted to give here only the most imposing use of music as rendered by the Blackfoot tribe. They have their slumber songs, songs for games, songs to heal the sick. "Medicine men" have their songs to call ability which they firmly believe they possess. I have never seen a people more devoted to their music, and I have seen a people more highly valuing music. To fully realize their devotion to this art and its emotional appeal, one after day with them—in their own wigwams, travel day—should practically forget one's origin and become an Indian. Stopping at an "agency" and merely making a visit to them, gives anything but a real understanding and appreciation. The Indian is stoic before the white

man. He realizes the hopelessness of their conditions and that a mightier race, not understanding, gives them little thought and seldom a thought that could be called serious. After dropping the habit of comparison, forgetting the conventions of my own people and living only in the life and laws of the Indians, I found a new realm, all its own, where romance, idealism and glorious flights of imagination were the chief factors of its domain. I know I have a real affection for these aborigines and I today of no friendship so unselfish, so real and sincere as give when once convinced of faithful reciprocity. When a man tells me he knows the Indians, I follow the statement by condemning them, I have never failed to find that he knows them only from the outer edge of their life. Several years ago I met a young man in Berlin, Germany. At the time preparations were going on for the production of my Indian Opera, *Poia*. This young man, in almost startling tones, said to me, "I know the Indians. Why, I once worked in a store near a camp and one day I sold a baby-carriage to a squaw." I went my way, silent, but in deep indignation, and with a higher respect for the American Indian.



CARLOS TROYER

The Passing of Carlos Troyer, Musician and Explorer

Famous Friend of the Indians and the Notable Work He Accomplished

JUST AS THE ETUDE was going to press for this special interest in the life and work of one of the greatest workers in this field came to us, Carlos Troyer died in the city of San Francisco, July 26th, 1920. This famous investigator was born in Mainz, in 1837. At the age of eleven he toured Germany, Austria and Holland as a violin prodigy. Jenny Lind took a great interest in the little fellow and advised him to study piano. This he did with Dr. Aloys Schmidt and with Henselt. Later Franz Liszt took an interest in him and he became one of the lesser known satellites of the great master. Refusing a professorship at conservatories in Frankfurt and in Stuttgart, he decided to become an American and arrived in New York City, where his excellent letters of introduction soon enabled him to secure a fine clientele of pupils and musical friends. It is said that the late Theodore Roosevelt received a few piano lessons from the German.

The musician's love for travel and excitement accompanied him and before long, on the advice of L. M. Gottschalk, he gathered together a company of Italian, French and German opera singers and toured South America. At first the venture was a great success,

but contagious diseases caused the death of several members of his company and he was ruined financially. He next appeared in the rôle of an explorer, penetrating the Amazonian forest, and making notation records of the bird songs and the tribal songs of the natives. Among other things he reported that the howling of the red-faced monkeys had a definite melodic line and was not unlike the music of adjacent tribes of natives. In his account of his adventures he tells of being captured by a savage tribe of Incas who were about to kill him, when he played to them on the violin and exhibited an air gun which so interested them that his life was spared.

Upon his return to Rio Janeiro the Emperor, Dom Pedro, who formed an attachment for Troyer, ordered that all of the musician's records of tribal melodies should be arranged musically and set to Portuguese words. This work was just about completed when Dom Pedro himself lost his throne.

In the sixties he returned to New York again and became successful as a teacher. About 1870 he removed to San Francisco. In that city he became the librarian of the *California Academy of Sciences*, which engaged in explorations of the southern part of California. Because of this one of the highest and noblest mountains discovered is now charted on the maps as "Mount Troyer."

In 1888 he made a special trip to the Zuni (Isonye) tribe of Indians, believed by many to be the most highly developed and at the same time the oldest tribe in the United States. After long residence among these remarkable Indians, Troyer made records of some of their principal songs, which are now published as *Traditional Songs of the Zunis*. These, in Troyer's arrangements with English words, were so beautiful that great artists like Schumann, Henck and David Lichstein immediately adopted them in their recital work. The most successful of these is the *Invariation to the Sun God, The Frigate Sun Dance*. Also the *Kionwa Uter War Dance*, which he arranged for the piano, is well known.

Realizing that with approaching old age he would not have an opportunity to carry out his desire to lecture extensively upon the music of the Zunis, he decided to put his lecture in print in the form of a program of his works arranged for concert performance. This lecture is now published, giving a wonderful historical outline of the *Cliff Dwellers of the Southwest*.

Interesting Facts About the Indians

FIFTY-EIGHT distinct languages of Indian tribes are recognized by the American Bureau of Ethnology. At least as many as fifty-one linguistic stocks of Indians, different from those in the North, exist south of the Mexican line.

Pocahontas, King Philip, Tecumseh, Pontiac and Black Hawk, of history, were all Algonquians. At least 150 commonly used American words are of Indian origin, such as Chipmunk, Caucus, Hickory, Moccasin, Moose, Mungwump, Pemican, Persimmon, Racoon, Skunk, Squash, Terrapin, Tomahawk, Tuxedo.

Hundreds of geographical names in America are of pure Indian origin.

Mexican and Central American Indians devised elaborate calendars.

Among the Iroquois Indians the position of the woman was very high, and female chiefs were by no means unknown.

Generally speaking, the skull capacity of Indians is less than that of our average white man.

In South America it is reported that of 40,000,000 of Indians, 30,000,000 are Indians or have an admixture of Indian blood.

The following vegetable products were cultivated in America in Pre-Columbian times by the Indians, and are indebted to them for these products, now bringing the million an annual revenue counted in thousands of millions: Potatoes (common and sweet), maize, beans, squash, pumpkin, peanuts, pumpkins, maple sugar, tobacco, guinea, etc.

In 1825 the total population of all America was estimated at 13,000,000 whites, 6,000,000 negroes, 6,000,000 halfbreeds, and 9,000,000 Indians. The last census revealed that in the United States there were 91,731,557 Indians and 146,863 of other races.

Scientists say that man has existed on the American continent for at least 25,000 years and not more than 300,000 years. Take your choice.



Indian Musicians in the Modern World

"Red Cloud," Famous Indian Performer on the Soudaphone, Tells of One of the Most Remarkable Careers in All Musical History

[EDITOR'S NOTE.—The following story is given direct to THE ETUDE from "Red Cloud"—Mr. John Koon—the giant Soudaphone player of the Sousa Band who was born in the heart of a Sioux Reservation, and is now acknowledged one of the very finest living performers upon his instrument. The Soudaphone was named thus by the manufacturer in honor of the inventor, Mr. Sousa, and is now used in bands in all parts of the world. It is a form of the large bass helicon tube (bombardon) as adjusted, by Mr. Sousa, but it that its tones are not heard a half mile down the street before the band comes in sight. It affords also a wonderful refinement of the effects of its predecessor in concert bands.]

Story of Princess Watahwaso and Others

"When my mother carried me around on her back as a little papoose, probably the very last thing that my tribesmen ever dreamed of was that some day I should play in the greatest of modern bands. Certainly, there was nothing in my childhood surroundings that suggested it. I was born on the Fort Peck Reservation. There were 32,000 Sioux on the reservation then and 9,000 head of cattle, at Poplar, Montana. My earliest recollection of hearing music is hearing my own mother sing. She sang at all times, especially when I loved to listen to her and to the other women singing the old, old songs of my tribe. Many of the songs had probably gone back for centuries, and, although they had been carried down without any musical notation, it is hardly likely that they ever varied very much in any tribe. The Indian has a respect for music that in some instances rises to a superstition. I doubt whether any of the white races has an understanding of the Indian's seated love really is. The instruments are virtually limited to drums, flutes and rattles, therefore, most of the music is singing, largely without words but to special syllables.

"Can any one realize the spirit of independence of the Indian and why for so many years he looked upon the Indian Bureau, at Washington, often represented by old worn out, good for nothing political henchmen, as a curse to the race? Many of these men kept their positions by causing strife and the Indian naturally detested them. The interminable blunders in trying to curb the race instead of permitting it to develop along natural lines in the right way can never be forgotten. They realize (at least some of them do) that the Indian has within his own people men capable of managing affairs; but none of these men, owing to political intrigue, has ever been permitted to participate to the extent that the Indian is relieved of the idea that he is a subject or a ward. It relieves me to say this, as I have wanted to get it out of my system for a long while.

"When I was a child the Government realized that certain dances and ceremonial songs might incite the tribes to warfare and therefore prohibited them. For this reason I never took part in a War Dance, although when I was a very little boy I remember two battles with the soldiers. It seems a kind of a dream now. My mother took me out on a butte where we could overlook the field and yet not be seen. I saw the braves go forth on horseback with their brilliant costumes and their war-paint and I saw the great far distance the smoke of the troops came out in their dark blue uniforms. Then the firing commenced and I saw the braves topple off their horses and knew that many of them would never come back. It appears that our tribe was to be unjustly discriminated for horse stealing for which it was not responsible.

"The Indian, when he has the fair balance of power, will not sit down before injustice and he becomes a terrible fighter. This time, for once, the Indians were victorious and the soldiers had to retreat. The Indian does not want to be made to do things. For instance he does not want to be made to cut his long, shiny, black

braids of hair because he thinks they are much more beautiful than short hair. Again the ceremony of cutting the hair is one associated with death, mourning and humiliation. Cutting his hair breaks his spirit. The Government knew this and forced him to cut it as it forced him to live in log houses instead of tepees and wear clothes often entirely unsuited to his life. Consequently tuberculosis stepped in and the American Indian died by the thousands. Do you wonder that he fought superior numbers against such wicked stupidity?

"The process of 'civilization' with the Indians must of necessity be a gradual one. When I was a little boy I was sent to Fort Shaw to be educated. Then I went to the Haskell Institute where I studied modern music, later I went to Carlisle where I was the so-called star Full-Back on the famous Carlisle football team for three years. Meanwhile I had always been interested in music and as my instrument was the tuba, I played it whenever I had a chance. At that time Buffalo Bill (Col. Wm. F. Cody), who understood Indians and treated them right, engaged me as a circus musician in his great show. I toured with this show through Europe, giving the crowned heads and the citizens an idea of Indian strength and endurance in what is really a very tedious business even for a circus musician. I had no 'how.' We were kept on the go so much that I never had very little good music except that played by our own band, which was a very good one.

"When I came back to America I became more and more interested in music and for a time I was in the Dennison Wheelock Indian Band and finally achieved my great ambition to play in the Sousa Band. Mr. Sousa must have an inborn feeling for the Indian because his famous suite *Dwellers in the Western World* he has

an Indian section which, although composed of themes which are entirely original with him, have all the characteristics of Indian music quite as though some departed Indian spirit had inspired him. Of course, the piece is a great hit every time we play it. Leut. Sousa has an uncanny way of seeing through things and getting others to understand and execute the effects he wants. There has never been a bandmaster like him in going so far out of the way to draw out the beauties and new effects.

"The new interest in Indian music does not surprise me. To me, its charm has been known for years. What could be more romantic than to see on horseback a brave silhouetted against the sinking sun singing a love song to some sweetheart hiding behind the door of a tepee. Once I went to a horse show and I heard an indescribably beautiful melody played upon the Indian flute. Few people know that horses are very sensitive to music. They will bear it in the far distance and seem to be fascinated by it. When we play such music in a vineyard, there, high up in a cottonwood tree was a brave playing a love song to his departed love. The music seemed to reach far over the valley and it was difficult to tell whence it came. I listened for a long while as he played on and on. The name of the song was *Cante-ma-cipa* and it meant 'My heart is sad and sore for longing.' It was a picture there in the solitude that few could forget.

"Many composers have caught the Indian idea in modern music by the utilization of real Indian themes. When I hear such music and know that it is real and not a parody, all of the old fire comes back in me. It is the 'call of the wild' to me. When we play such music as the *American Indian Rhapsody* by Preston Ware Orem, founded on real Indian themes, given him by Thurlow Lieurance, a piece that has been one of the big numbers for many years, I feel as though I could jump right up and 'holler.' I heard some of those same themes when I was a little papoose and they are in my blood and always will be in the blood of my children as long as the race lasts.

Princess Watahwaso and Others

The interest taken in the American Indian upon the concert stage of to-day is very gratifying to those who have so long been concerned for the welfare of the race.

The Princess Watahwaso, who, during recent years, has been attracting wide attention, vindicated the prophesies of her admirers by the immense success of her first large New York recital at Aeolian Hall last year. It has been our pleasure to have heard Watahwaso for many years, and the development of her naturally beautiful and powerful voice has been a great inspiration. She was born the daughter of Joseph Nicola, a Penobscot chieftain, on an island near Bangor, Maine. Her father was an educated man, and Watahwaso accompanied him as a child when he lectured upon the Indians, interpreting the Indian dances and songs. She was then taken to Cambridge, Massachusetts, to be educated. Later, she studied with Sanford Radnorovitch, of Chicago and with William Thorpe, of New York. For some years she was the soprano in one of the



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THE ETUDE

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CHARLES WAKEFIELD CADMAN

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PEASANT GIRL

WALTER ROLFE

Tempo di Valse M.M. = 54
Poet and Peasant-Suppé

WALTZ

SIoux SCALP DANCE*

SECONDO

LIEURANCE-OREM

Feroce M.M. $\text{♩} = 120$

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SIoux SCALP DANCE

PRIMO

LIEURANCE-OREM

Feroce M.M. $\text{♩} = 120$

SECONDO

THE ETUDE

Furioso
ff
allarg.
ffrem.
ff

ROSE PETALS

ROMANCE
SECONDO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76
mf cantando
Fine
p
rit.
LCU.

THE ETUDE

PRIMO

Furioso
ff
allarg.
ff

ROSE PETALS

ROMANCE
PRIMO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76
mf cantando
Fine
p
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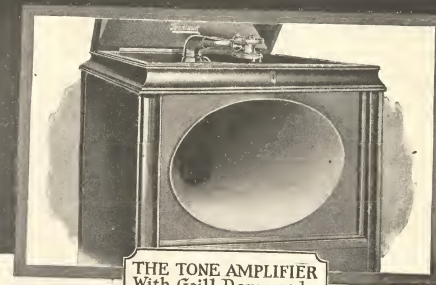
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hard all day, Then to add to our tor - ture, Noth - ing must be missed, She'll nev - er cease play - ing
this time - worn piece, With a gus - to that should n't be missed. rit. f (Sway arms and body in exaggerated manner)

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THE ETUDE

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rit.

a tempo

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rit.

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p *fp* *pp* *legato* *cresc.*

ff *a) 1. 2. 3.* *decesc.* *pp* *p3*

M.M. ♩ = 132

TRIO

mf *ff* *b)* *Fino*

p *d)* *D.C.*

a) Much easier if played with both hands.

b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.



d) As before.

AFTERNOON IN THE VILLA

In meditative styles; to be played in broad style, with large tone.

CHAPMAN TYLER

Slowly, with feeling M.M. ♩ = 72

VIOLIN *mf*

PIANO *mf*

rit. *a tempo*

Last time to Coda *p slightly accel.*

rit. *cresc.* *f* *rit.*

rit. *dim.* *p* *rit.*

Last time only *mf* *dim.* *p* *rit.*

Coda *mf* *dim.* *p* *rit.*

D.C.

A MOUNTAIN MADRIGAL
FROM THE YELLOW STONE

Mr. Lieurance's most recent contribution to Indian music, full of the spirit of all out-doors.

THURLOW LIEURANCE

Moderato con moto ♩ *poco rall.*

1. Whis - per - ing pine trees, Chat - ter - ing
2. Ice - drifts are float ing, Moose on the

colla voce

geese hill Bright yel - low moon, Mead - ows at peace.
Bright noon - day sun Warm's buck and doe.

Mur - mur - ing wa - ters, Cry of the loon Out of the
Old boughs are break ing, Young cubs a - lert Two lone - ly

night mounds A No love voice song re crooned, sounds. *dim.* 1st time Last time only

dim. *pp* *dolce* Flute

No voice re - sounds. "Pret - ty dawn" Fly with me? From your lakes to my

dim. *f* *fine* *al* *b*

moun - tains We will live, love and die!

dim. *pp* *D.S.*

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INVOCATION TO THE SUN-GOD

The invocation to the Sun-god and other starry gods is to ask their special protection over the child while asleep, as the mother thinks that the child's earthly care has no power to protect. The Sun-god regarded the child as the life-giver or the mother - of life and considered the moon as the life-taker. The celestial abode of all the good souls that have departed from the earth.

In this beautiful song, gesture and pose add greatly to its impress-
LATZO con anima (*With great emotion and fervor*).

The rise and fall in the intonation of her voice is very marked and, a slight retention in the rhythm of each phrase, if not in each measure, is perceptible, which renders the song still more profound and fascinating.

by CARLOS TROYER

[illegible]

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AN INDIAN LOVE SONG

J. M. CAVANASS

Probably the finest and certainly the most artistic of all Mr. Lieurance's transcriptions of Indian music. Give a light and rippling effect to the groups of sixty-fourth notes and let the voice part stand out full, clear and sustained.

THURLOW LIEURANCE

Andante moderato

Moon
con grazia
mf
Deer, How hear
Your soul di vine.
Sun Deer, No fear
In heart of mine.
rit. pp

THE ETUDE

Più agitato

Skies blue, O'er you, Look down in love;
Waves bright Give light As on they move.
Hear thou My vow
to live, to die.
Moon Deer, Thee near,
Be north this sky.
rit. pp

CHARLES C. JONES

FAIR WARNING

May be sung throughout, or recited wholly or in part. A comical characterization of the sporadic rebellion of youth against all convention.

THE ETUDE

JESSIE L. PRASE

Quickly *mf*

1. I'm gon - ta bust a win-der, An' mud-dy up th' floor, An'
 2. I'm gon - ta squirm an' whisper, An' cough like hor - ses do, An'

mf

y'll an' wake th' ba - by up, An' slam th' par-lor door, An' eat with all ten fin-gers, An'
 miss my dern ol' rith - me-tic, An' sass th' teach-er, too, An' spill my ink an' smear it, An'

atempo *much*

lick my plate By Jingo! An' nev-er wash my neck an' years, R' face R' an-y-thing!
 bust th' chalk in half, An' draw a pic-ture in my book, An' laff, an' laff, an' laff! I'm

atempo *pp*

slower *gradually more excited*

gon - ta chew to - bac - cer, An' puff a ci - gar - ette, An' tare my pants, an' scuff my shoes, An'

mf

slower

git my feet all wet, An' ketch th' mumps r' some-thin' An' say my dol-lar's lost! An' I

pp *breathlessly*

dun't care, I'll bet I do it - For I'm sick o' be - in' bossed, I'm sick o' be - in' bossed!

pp

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THE ETUDE

A Possible Remedy for Some Musicians' Nervous Troubles

By Dr. L. K. Hirschberg, A.B., M.A., M.D.
(Johns Hopkins University)

ONLY the hard-working musician can realize what a drain upon the vitality and a strain upon the nervous system is a season of concerts, teaching and study. Few other workers are held at such a high tension and the fact is that the average musician usually shows very clearly in his countenance the marks of the extremely exacting work in which he has been engaged.

One of the more or less recent discoveries of science may prove a boon to the nerve-tired, brain-worn, patience-exhausted musician, by effecting a physiological change in his body. The noted scientist, Prof. Casimir Funk, Dr. Philip I. Hawk and Dr. Olaf Berghheim, after lengthy investigations, attest that a cake of fresh yeast taken in proportions to suit the individual two or three times a day will have a vitalizing effect which may readily lead to improved skill, the calming of irritated nerves and the general stimulation of the entire system.

The real reason why musicians are "nervous" (and by the way, nervousness is a wrong name for emotional irritability) is to be found in the fact that they concentrate mentally with great intensity and at the same time must control their muscular technique with instantaneous promptness and precision. The music teacher confounds this with a self-centered, indoor, sedentary life, with little relaxation or time for the frivolous pleasures which lessen the strain. They are also notoriously careless about obtaining the right foods containing ample vitamins, enzymes, etc. Vitamins, as yet chemically unidentified,

are found in different forms in fresh vegetables, milk, cream and butter. But one form is conspicuously evident in yeast. This is also true of enzymes and other important ingredients in yeast which it is believed by scientists now may prove a very effective agent to turn the blue, melancholy, depressed, unpleasant emotions to optimistic, cheerful, calm, conciliatory, glad and pleasant ones.

The amount taken of the ordinary cake of yeast, which may be bought at most grocers, depends upon the individual. Some have found that it is better to take the yeast a little while before meals on an empty stomach. If too much is taken at a time the stomach may be deranged. In some of the scientific experiments conducted the yeast was taken three times a day with meals; and the spirits of the subjects were greatly improved, their general health benefited, their cheeks became rosier and chubbier, laughter took the place of self-pity and supersensitiveness and chronic resentment changed to complacency and the willingness to go half way in most matters. But what is of greatest interest to the executive musician is that in the experiments noted the agility and adeptness of the fingers, lips and throat, as well as the muscles generally were evidently improved to a marked degree. If yeast were what is commonly known as a drug it would not be safe to take it except under the supervision of a physician, but, on the other hand, it is a highly concentrated food with a peculiar kind of nourishment which musicians and people with nervous temperaments may take to advantage.

Giving the Left Hand a Chance

By L. E. Eubanks

The player of musical instruments, if anyone, should be ambidextrous. The beginner on violin or piano often feels that he could use half a dozen hands to advantage! A left-handed pupil can use a "left-handed" instrument, and should; but my argument is that all players should seek to have just as good a left hand—or right, in the case of left-handedness—as possible. Every teacher must have observed that the pupil who naturally, or from training, has two capable hands instead of one, makes better progress by reason of this advantage.

Admittedly, the best training for any work is the repeated performance (practice) of that work. But nearly always there are other helps, what we might call collateral training, and this is valuable in that it provides for more work to the same end without the satiation resulting from over-application on direct lines. And in this case, left-hand culture, the musician will possess decidedly more specific aids will possess decidedly more specific strength and control for being generally strong.

Anyone can bring up the "secondary hand," whichever one it happens to be. Let your left hand "boss things" for a while, giving it the little things at first. Wind your watch with it, sharpen pencils, etc. Practice at driving nails with a hammer is fine. Reverse the usual position of your hands on such tools as a broom, shovel and axe. Turn your parasol or walking stick over to the left hand, and by all means do a little writing with it at every opportunity.

Such light work will develop control, and give the smaller muscles a chance to start. Developing the large muscles of the arm with very heavy work at the beginning is a mistake, as it tends to embarrass the smaller ones upon whose good work accuracy and control depend.

Gradually you can make the work harder—always remembering that control is worth more than mere muscular bulk. In carrying things, like a suit case or a bucket of water, give your left hand a little more than half the work. As a rule, if you are right-handed, the biceps of your left arm will be better developed than its triceps. To remedy this, lie facing the floor and press the body up to straight arm position (dipping, in gymnastic parlance). From day to day throw more weight on the left arm until you can do the stunt all alone.

Practice throwing a ball or stones with your inferior arm. Also, have two balls thrown to you simultaneously and try to catch one in each hand. Make it a rule to try to do with one hand whatever you can do with the other. If you have a pet athletic sport—and everyone should have—make it a means of strengthening your weaker side. Some games are ideal for this; boxing, wrestling and rowing will give you "two hands." Such one-hand games as tennis and fencing can be made just as helpful to one hand as to the other. And you will lose nothing by the plan of exercising the left hand. When your right takes half the racket or foil, your left hand will be better developed, and will possess added cleverness; because to use the left hand even fairly well you have had to give the "form" particular attention. There is a bit of psychology involved here, but without going into details, I can assure you that it will work every time, in any one-hand game of art.



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Tongue Twisters

You have all heard of the old tongue twisters, haven't you? The kind that gives your tongue a great deal of extra work to do, all for nothing, such as—"An old cold cold sold a school seal-seattle," or "Eight great gray geese gaily grazing in the grass."

With a little practice these tongue-twisters can be mastered, just as a clumsy technical passage in a piece can be mastered with practice.

However, there is another variety of tongue-twister that does not improve with practice—in fact, it only gets worse—and that is the twister who twists and chews his tongue while studying or practicing or talking a music lesson. Are you one of these?

Sometimes a pupil sits down to practice or take a lesson, and out goes his tongue, first to one side and then to the other, and all twisted up like a pretzel!

Really, it is hard on the tongue, which has its own special work to do—to say nothing of being a great waste of energy and lost motion.

So, play your music with your fingers and let the poor tongue rest. You will practice better if you take things easy—and your scales do not need the assistance of a tongue.

What Do You Know?

This is a true story. Once upon a time (but not very long ago) I heard a little girl play for some older people—a whole roomful of them. She played a long and difficult piece without her notes, and she played it well.

Then, when it was over, one of the ladies present remarked, as some one always remarks on such occasions, "That was perfectly wonderful, my dear. How in the world can you remember it all?"

And the child answered simply, "I do not have to remember it, Miss Jones, I know it!"

Now just for sixty seconds, stop and consider the wisdom of that answer. Did you ever realize that there is a difference between remembering and knowing? That music is not learned that way. We are trying to remember the things that we should know. We do not have to remember that two and two make four, or that Canada is north of the United States, or that there are three hundred and sixty-five days in a year; we know all these things, but we once had to learn them, nevertheless.

What we know we do not have to remember. What we merely think we know we will probably forget.

If we always had the mental attitude of that child, playing for others would be a supreme pleasure. We would never be nervous, for we would be spared the worry of trying to remember what we should know.

"I WONDER if this is the way into the lot where the Caterpillars live," said Alice to herself. And then she saw on a tall mushroom the Blue Caterpillar. He was quietly smoking his hookah and taking not the slightest notice of her. However, as Alice came up, he removed the hookah from his mouth and addressed her. "So you are back?" he said.

"I was afraid I should be late," replied Alice politely.

"B sharp or B flat, never B late!" admonished the Caterpillar severely.

"If you please," said Alice, "I guess I will not take a lesson to-day."

"Guess again," said the Caterpillar.

"How the creatures argue," thought Alice to herself, as she sat down at the piano, which she suddenly found standing near the Caterpillar. "I begin here to-day and take this page."

"I am glad you are to begin to-day," he said. "I thought it might be some time next week."

Alice could hardly play for the tears which came to her eyes. "I've lost the place," she said.

"In which case you will have to find it again," said the Caterpillar. "I did not lose it, therefore I shan't find it for you."

Alice tried again, but it was of no use.

"Begin at the beginning," said the Caterpillar. He gravely took the hookah from his mouth and pointed to the beginning.

"It was 3/4 time, I thought," said Alice after playing several measures.

"It was," said the Caterpillar, "the last I saw of it. You haven't counted for four measures and it has changed to 12/4. The quarter notes have all crossed the bars and we shall have a dreadful time straightening them. Play the last lesson."

"I haven't practiced it—I left it."

"That was not right. Don't you know left from right? The last lesson last, of course, stupid!"

After Alice had played the last lesson the Caterpillar turned the page.

The quarter notes had all crept back into their places and Alice took pains to count them carefully; then she looked up, but the Caterpillar was nowhere to be seen. So she gathered up her music and started for home. "Of all the cross music teachers I ever saw!" she said to herself. She had not gone far before she heard sounds from a piano. She looked back and there, sure enough, the Caterpillar was playing with all his might. But Alice did not hear him remark, as he glided into the grass, "Quite a bright child, after all."

Chinese Music

In ancient times in China, there were only five tones used in the musical scale, and each one of these tones had a peculiar name. The tones were F, G, A, C, D and they were called "Emperor," "Prime Minister," "Subjects," "State Affairs" and "Universe" and each one was represented by a peculiar written character.

The Chinese believed that nature gave them eight materials with which to make music. These were skin, stone, wood, metal, yue, bamboo, silk and gourd. (These latter were something like pumpkins with hard shells.)

From the dried skins the Chinese made elaborate drums; they made disks

of stone and struck them with hammers; and also hollow boxes which were struck with hammers; the metal was made into bells, and it is said that the art of bell-founding was invented in ancient China. From clay they made whistles and pipes; bamboo was used for flutes; silk furnished the strings for the instruments requiring them; and gourds were used for hollow resonance boxes, to which were attached numerous bamboo pipes. This instrument is called a "cheng."



How nice 'twould be if JUST ONE DAY were quite enough to learn to play. But music is not learned that way. And so my teacher I'll obey And practice hard, and hope I may

Perform so well that folks will say They do not mind how much they pay Or even go a long, long way, Just so that they can hear me play.

Tommy's Clock

By Aletha Phillips

A TICK, a tick, a tick, a tick. What's the name of Tommy's clock? He winds it and it ticks away. But never tells the time of day.

A little bell the accent rings, Whenever Tommy plays or sings.

It marks the time—now fast—now slow—And Tommy knows just how to go.

It keeps his rhythm perfect, too. Without it, what would Tommy do?



Running in Low Gear

PROBABLY everybody knows enough or hears enough about automobiles these days to understand what is meant by "running in low gear," and you know that it is very important, for no matter how fast an automobile may be made to go it has to begin on low gear—slow, steady, and strong.

What about your practicing? You may speed it up into high gear, you may even make a racing machine out of your piano, but you have to begin on low gear, or you will never become a rapid player.

Try for a week to play everything you practice (scales, studies, pieces, etc.) in low gear, very slow, very steady, and very strong. Then later on, if you want to "speed up" a little, your fingers will be in better running order, and you will find that everything comes much easier to you for your week spent in "low gear."

Counting Aloud

My teacher makes me count out loud, But really it's an awful bore—One—two—three—four; one—two—three—four.

She says unless I count aloud I never will play smooth, you see—Three—one—two—three, and one—two—three.

For when I do not count out loud I get myself into a mix—With one—two—three—and—four—five—six.

So every day I count out loud, Yes, very faithfully I do—One—two—three—four; one—two—three—four.

THE ETUDE

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original stories or essays, and answers to musical puzzles.

Subject for story or essay this month, "How I Can Improve This Year." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen may compete.

All contributions must bear name, age and address of sender (not written on a separate piece of paper) and must be sent to the JUNIOR ETUDE COMPETITION, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of October.

The name of the prize winners and their contributions will be published in the December issue.

Please comply with all of these conditions and use only typewriters.

SUSIE'S SENSE OF RHYTHM

(Prize Winner)

SUSIE sat practicing her music lesson. She was alone and was therefore very much startled when a voice said, "Well, who is playing that piano?"

Susie looked about but could see no one, and still more frightened she replied, "It is Susie!"

"Ah, ha," continued the voice, "I dwell within the piano and if it were not for me you could not play at all, so, to oblige me, please use better rhythm."

"Do I not use good rhythm?" asked Susie.

"Not very," answered the voice. "Your dotted notes are never exactly right, and you ignore your rests, and some notes you hold too long. Every time you strike, I have to count; and it is very hard for me to know just when you are going to strike. So please think of me a little."

Susie did so and was highly compensated by her teacher for her improvement.

LINNEA JOHNSON (Age 13), Muskegon, Mich.

SUSIE'S SENSE OF RHYTHM

(Prize Winner)

"SUSIE is positively hopeless," declared her distracted teacher. "She will never be a good player for she has no sense of rhythm."

When Susie overheard these words she sought her brother Pat; for she always went to him with her troubles. "Pat," she said, "will you help me to do it?" "What sense of rhythm?" "Sure I will," was the hearty answer.

So after she had told him her sad tale, Pat said, "Indeed, I was not in the army. The best cure for your failing is marching."

Hour after hour he drilled her—right, left, right, left—until one day she played her scales and exercises in perfect rhythm. When she took her next lesson her teacher was pleasantly surprised, and remarked, "Well, Susie dear, will wonders never cease?"

HELEN GORDON (Age 13), Wilkinsburg, Pa.

SUSIE'S SENSE OF RHYTHM

(Prize Winner)

"Oh, your rhythm Susie! Count!" Every lesson Susie's teacher said the same thing, but poor Susie did not know what to do about it.

One day in the city she went to sleep in a trolley car and when she awoke she had a strange refrain running through her head, "All in rhythm, all in rhythm." Then she noticed the car wheels taking up the words, then the horses' hoofs on the pavement, then the people's footsteps.

"Why they are all keeping time," said Susie surprised. "When I hum a tune I can keep time with the city's noise."

Then she decided upon a plan to improve her time and when she took her next lesson her teacher was amazed at her improvement. And she practiced keeping time with some noise about her home—generally the ticking to the big grandfather's clock—until finally it became a habit and she always kept perfect rhythm after that.

AUDREY HAWKEY (Age 14), Alta Loma, Cal.

Honorable Mention for Compositions

Anna Louise Overman, Eleanor M. Paige, Elizabeth Blane, Isabel A. Williams, R. Augusta Perry, Wolfe Perry, Louisa Marie Trickey, Helen Joyner, Hazel Luther, Gladys Belinfante, Doris Sanson, Irene Cantwell, Herbert R. Gilmore, Mabelle La Fox, Catherine Skofter, Mildred O'Brien.

Who Knows?

1. What is melody?
2. What is harmony?
3. What is monophonic music?
4. What is polyphonic music?
5. Who was Palestrina?
6. When did he live?
7. What position did he hold?
8. What is his style of writing?
9. What was the Council of Trent?
10. How did Palestrina help to improve church music?

Answers to Last Month's Questions

1. The development of music during the last thousand years after Christ was carried on chiefly by the Church.
2. The troubadours were bands of wandering minstrels who went about Southern France singing the songs of the people.
3. The Troubadours were very similar bands in the North of France.
4. They came into existence during the twelfth century.
5. They accompanied themselves on small portable instruments, such as lutes and harps.
6. The Minnesingers were the Troubadours of Germany who flourished about the same period.
7. The Minnesingers followed the Troubadours in the thirteenth century and founded chivalric and social and held contests to singing.
8. Hans Sachs was one of the famous poets of the Minnesingers.
9. He was made the principal character in Wagner's "The Master Singer."
10. The last Minnesinger societies did not go out of existence until 1850.

Puzzle Corner

ANSWER TO AUGUST PUZZLE—Flute, Organ, Viola, Cello, Piano.

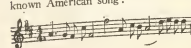
PUZZLE WINNERS—Elsie Davis (Age 13), Atlanta, Ga.; Solomon Jacobs (Age 12), Bronx, N. Y.; Ruth M. Balfour (Age 10), Columbus, O.

Honorable Mention for Puzzles

A great many interesting answers were received for this puzzle, but the neatest were given by Miss Hilda Herbert from Doris Marsh, E. J. Varnick, Margaret E. Whelan, Frederick J. Varnick, Margaret E. Whelan, Marie J. Varnick, Jeanette Hayne, Winifred, Tillie Tauske, Jeanette Hayne, Margaret Bitter, Vivian Doran, Doris C. Varnick, Elsie Davis, Paula Tappan, Putnam, Alice Riehm, Philip Tappan, John Zverlin, Riva, Marie Manogue, Jennie Low Denson, Vera Leah Wondol, Alice Lawrence, James J. Varnick, Margaret Bitter, Winifred Kuenen, John Norcross, Winifred, Tillie Tauske, Sarah Hill, Felicia G. John, Phyllis Phylar, Nora Davidson, Anna Klein, Herbert R. Gilmore.

Puzzle

The following notes, when correctly arranged, form the refrain of a very well-known American song:



STRACCATO is a little word, But means an awful lot! It's easy to forget it though, And so we make a doh,

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By Beatrice S. Krejci

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Two Lessons

By Daisy E. Faed

Betty came eagerly into the studio. She told me, "The teacher looked at her and thought, 'Here is that clever child, but she drives me crazy with her carelessness.' With this mental attitude the lesson began."

"Wrong finger, Betty,"

Then presently,

"Did you see those rests?"

Betty goes on less eagerly, and wonders if she does like music after all. But alas! as her mind is debating this point she is brought to earth with an angry exclamation,

"Do you think I am going to repeat 'wrong finger' all afternoon? Such carelessness! My time is up."

Betty slides off the bench trying bravely to keep the tears back. She goes home, not inspired to do better work, but to dread her next lesson and in the end to worry her parents into letting her give up music.

Another clever little girl who is even more careless than Betty goes to her lessons. Her teacher hears her for a while making slip after slip, and then she says: "Audrey, I want you to look all week for another little girl, and next lesson time I want you both here. Her name is 'Careful.' My, wouldn't that be a grand combination, 'Clever and Careful'!" The child's eyes sparkle and she goes home to try a little harder to do things right. When she comes to the next lesson teacher says: "Well, did you bring that little playmate with you to-day?" And so with a cheerful mind the lesson goes on, not without slips, to be sure. But the time did come very soon when the teacher could say, "Audrey, you two little people are getting so much like twins that I can hardly tell 'Clever from Careful.'"

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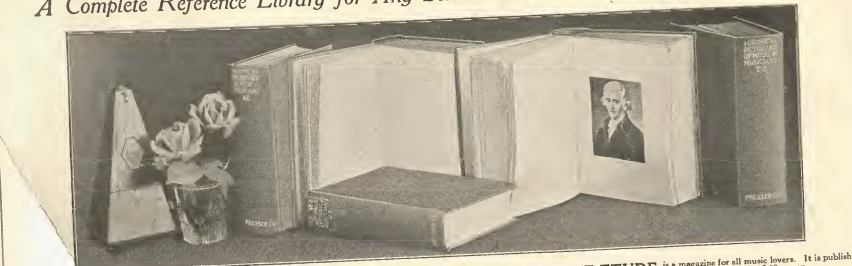
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