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James Francis Cooke

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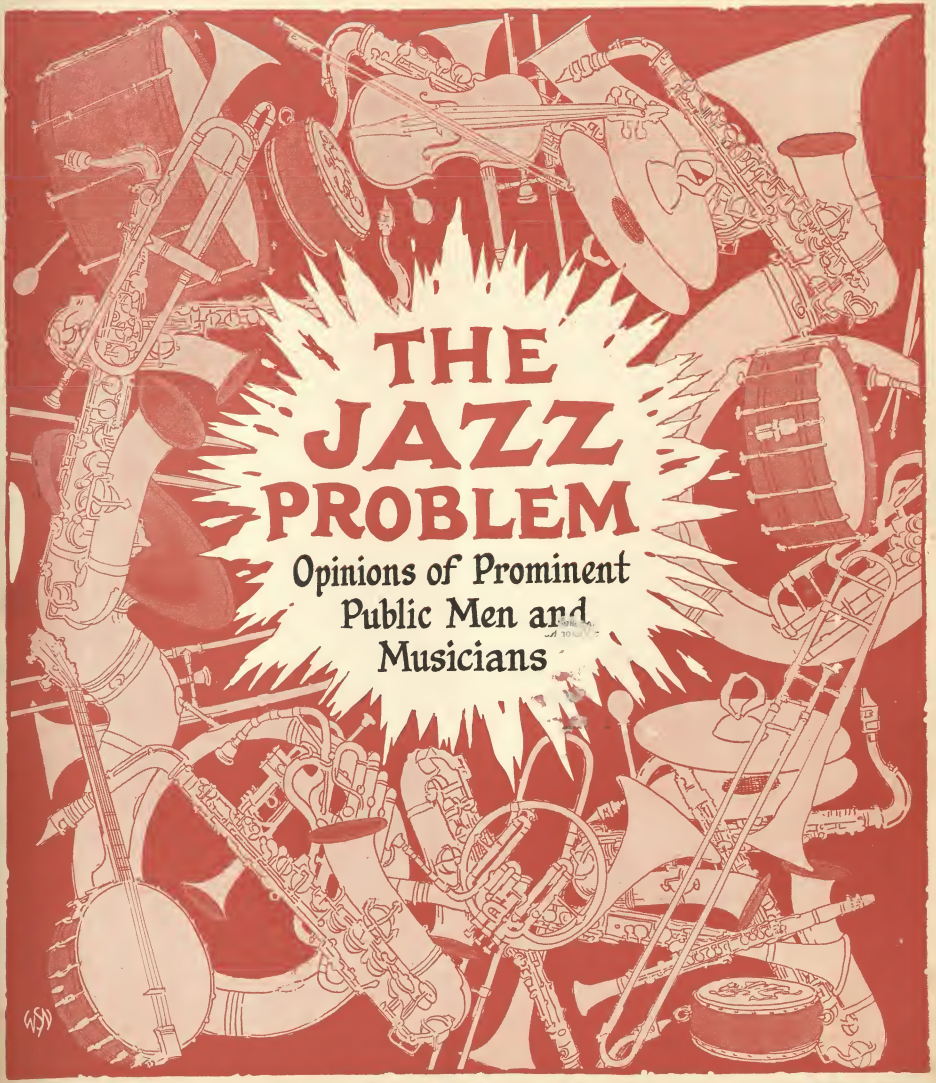
The ETUDE MUSIC MAGAZINE



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LAWSON, PAUL
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19528 On Flowery Way — 4 — .40

PHELPS, E. S.
19556 American Supremacy, March — 2½ — .40
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PIANO SOLOS—Continued

PRESTON, M. L.
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RENARD, PIERRE
19497 Comediotta, Overture Miniature — 3 — .40

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STORY, PAULINE B.
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19562 March, from "Aida" — 2½ — .25

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19406 Happy Hours — 3 — .50
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WRIGHT, N. LOUISE
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FOUR HANDS

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19612 Madame Pompadour — 3½ — .60

ANTHONY, BERT R.
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19647 Indian Love Song — 2½ — .30

CROSBY, MARIE
19668 Waltz of the Flower Fairies — 2 — .50

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19667 Marche Mignonne — 3 — .80

RENARD, PIERRE
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SPAULDING, GEO. L.
19517 Buzzing Bumble Bee, The — 1 — .30
19518 Ding Dong Bell — 1 — .30

TSCHAIKOWSKY, P. I.
19611 March of the Toy Soldiers, Op. 39, No. 5 — 2 — .25

TWO PIANOS—FOUR HANDS

SAINT-SAENS, C.
19662 Danse Macabre, Op. 40 — 6 — 1.25

PIPE ORGAN

STULTS, R. M.
19569 Church Festival, March — 3 — .60

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GALLOWAY, TOD B.
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HAGEMAN, RICHARD
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HALL, ALFRED
19695 Mother-Calling! (E flat-g) — .50

HARDING, MILTON B.
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HARRIS, CUTHBERT
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19571 Happy Children (Christmas) (c-C) — .30

KOUNTZ, RICHARD
19756 Sleepy Hollow Tune (a-B) — .60

LIEURANCE, THURLOW
19332 Angelus, The, (Creole Legend No. 1) (E flat-g) — .60
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MANA-ZUCCA
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PROTHEROE, DANIEL
19651 Hymn of Thanks, A (d flat-E flat) — .60
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STEWART, H. J.
19486 Love's Preachment (d-a) — .60

STULTS, R. M.
19577 Is It For Me? (Sacred) (F-g) — .60

VOCAL DUET

PROTHEROE, DANIEL
19652 Orpheus with His Lute (S and Bar.) — .60

ANTHEMS

Mixed Voices

GEVAERT, F. A.
20423 Joyful Christmas Song, A — .12

MACFARREN, G. A.
20420 Lord is My Shepherd, The — .06

ROBERTS, J. E.
20411 They That Trust in the Lord — .15

STULTS, R. M.
20425 Holy Ghost, with Light Divine — .10

TSCHAIKOWSKY-BLISS
20424 Legend — .08

PART SONGS

Mixed Voices

FLOTOW-BLISS
20433 Bells of Spring — .06

GOUNOD-BLISS
20421 Ring Out, Wild Bells — .08

KIESERLING, RICHARD
20431 Spirit of Love — .15

PRAETORIUS, M.
20419 Lo, How a Rose — .05

TROYER-MATTHEWS
20436 Incantation Upon a Sleeping Infant — .08
20435 Invocation to the Sun-God — .10

Women's Voices

HAYDN, J.
20434 Toy Symphony (2 parts) — .25

JONES, ROBERT ELLIS
20418 Come Live with Me (3 parts) — .10

KIESERLING, RICHARD
20430 Garden Dance (2 parts) — .12

RUSSIAN FOLK-TUNE
20429 Volga Boatmen's Song (arr. by Paul Bliss) (3 parts) — .08

Men's Voices

LIEURANCE-LEWIS
20417 Maleana (Hawaiian Love Song) — .12

SCHOOL SONGS

MASINI, F.
20432 Land of the Swallows S. A. — .06

STULTS, R. M.
20437 Dream of the Past S. A. B. — .08
20428 Fountain, The S. S. A. — .08
20426 Nature Song S. A. — .08
20438 Song of the Snowflakes S. A. T. B. — .12
20427 Yellow Pansy S. A. — .06

WILSON, IRA B.
20409 'Tis May S. A. — .08

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
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The World of Music

A Tribute to American Music and American Musicians is contemplated by the American Society of Composers, Authors and Publishers. At present the plans call for a four-million-dollar building in the heart of New York's theatrical district, dedicated to American music and other arts.

Roberto Moranzoni, formerly with the Boston Opera Company, and later with the Metropolitan Opera Company of New York, is reported to have been engaged to fill the place on the conductor's staff of the Chicago Civic Opera Company left vacant by Ettore Panizza, who has returned to the La Scala of Milan.

Theodore Dubois, the eminent French organist and composer, died in Paris on June 11, in his eighty-eighth year. In 1861 he won the *Prix de Rome* with his cantata "Atala." He became professor of harmony at the Conservatoire in 1871; and in 1877 succeeded Saint-Saëns as organist of the Madeleine. At Gounod's death in 1894, Dubois was elected to his chair in the Académie. At the death of Ambroise Thomas in 1896, Dubois became head of the Conservatoire, which position he resigned in 1905. His published works include operas, ballets, oratorios, symphonic poems, many songs and chamber compositions and numerous organ works.

The Lydian Singers of America is the name of a fraternal association of musical artists, a brotherhood of songsters intended to be national in its scope, which has had its inception among the music lovers of Jacksonville, Florida.

An American Opera Each Year, with an American cast and American director—a truly American production—is the new enterprise launched by the National Federation of Music Clubs. "Castle Agrazant," by Ralph Lyford, of Cincinnati, is to have the honor of inaugurating the movement this coming fall.

European Music Festivals are gradually being resuscitated. The "Smetana Festival" at Prague is in progress as we go to press; July 22 will witness the revival of the "Bayreuth Festival," after a lapse of ten years; a "Mozart Festival" is being held at Baden-Baden throughout June, July and August; and in August the usual "Mozart Festival" will be conducted at Salzburg.

The Du Hronq Stradivarius, pronounced by experts to be one of the finest specimens of that master, and used for the last eighteen years by Efrem Zimbalist, has lately been sold by a Boston dealer to D. H. Walton, of Brookline, Massachusetts, at a price reported to be near twenty thousand dollars.

A "Boy Scout Band" of two hundred and seventy-five pieces, the largest Boy Scout band in the world, is the pride of Springfield, Missouri. They have toured successfully in concerts as far as the Pacific coast.

Charles Martin Loeffler's orchestral work, "Memories of Childhood—Life in a Russian Village," was awarded the $1,000 prize by the Chicago North Shore Festival Association and received its first performance there on May 29. In the same contest Edward Collins won honorable mention with his "Tragic Overture," which award carries with it the privilege of performance by the Chicago Symphony Orchestra at a regular pair of concerts during the 1924-1925 season.

The "La Scala" Season at Milan closed on May 21. One hundred and thirty-five performances, of thirty-five different operas, were given. "La Traviata" led in popularity with fourteen hearings to its credit; "Nerone," Boito's spectacular opera, which had its world premiere there this year, had nine performances, and has been chosen to open the new season on November 15.

"The Star-Spangled Banner" will become the authorized national anthem of the United States, if a bill now before Congress becomes a law. This bill also provides for punishment for disrespect towards the song.

Marcel Dupre has resigned his position as organist of Notre Dame Cathedral, Paris, to devote his entire time to concert work.

A $1200 Fellowship and free transportation to and from Italy are offered by the Caruso American Memorial Foundation. Candidates for this year are limited to sopranos and tenors, must be American citizens between twenty and twenty-seven years of age, and should be able to sing entire rôles of three or more standard operas. Particulars may be had from the Caruso American Memorial Foundation, Room 216, Produce Exchange Building, New York.

Mme. Rosa Sucher, in her prime internationally famous as a Wagnerian singer, and especially in the rôles of *Isolde* and *Brunnhilde*, is reported to be lying crippled and bedridden, without the ordinary comforts (because of the fall of the mark) at a small inn near Aix-la-Chapelle.

Members of College Musical Clubs do not have a conspicuously lower standing than their fellow students, according to a statement of President Hibben, of Princeton University, in *Musical America*.

The Caruso Bust, by Cifariello, originally intended for the lobby of the Metropolitan Opera House of New York, has been sold to the Luxembourg Museum of Paris, according to a report from Venice.

Walter Damrosch, eminent American conductor, has been elected by the French Government to the "Legion of Honor" in recognition of his great services to music.

Edward Baxter Perry, widely known pianist and composer, passed away at his home, in Camden, Maine, on June 13. He was born at Haverhill, Massachusetts, February 14, 1855; was educated in Boston and in Europe where he studied with Kullak, Pruckner, Clara Schumann and Liszt. His famous lecture-recitals, of which he had given more than three thousand, took him into every State of the Union. Many compositions for piano and for string quartet, articles for leading magazines, and several valuable volumes of analyses of piano compositions, came from his pen. The news of Mr. Perry's death coming just as we are going to press prevents our giving the more extended notice we would wish.

The Danish Harmonien Singing Society, of Chicago, consisting of one hundred and ten Danish-Americans, has gone for a tour of Denmark, where the itinerary includes fourteen charity concerts before they return to America in September.

The New "Art Center" of New York, which will cost $15,000,000 or more, is to be located facing Central Park. Its space will be somewhat equally divided between Music and Industrial Art; and it will contain four auditoriums, one each for Opera, Chamber Music, Drama, and Intimate Theatrical Productions. Practice Rooms and Studios for Musicians and Exhibition Rooms for Art Students, will be provided.

Purcell's "Dido and Aeneas" had open-air performances in Hyde Park (London) on July 5, 12 and 19, under the auspices of The League of Arts. About five hundred singers and instrumentalists took part in the event, recruited largely from the amateur ranks.

The late Sir Frederick Bridge, so long organist of Westminster Abbey, left a small fortune of £10,545, with a considerable collection of silver which had been presented at various important periods of his career.

A One-Thousand-Dollar Prize is again offered by the North Shore Festival, of Evanston, Illinois, for the best orchestral composition submitted before January 1, 1925. Contestants must be American by birth or naturalization.

The First and Only Colored Band in the United States Navy, according to a report, is that stationed in the Virgin Islands, the latest possession of the United States. From bandmaster to bass-drummer the personnel is native to the Islands.

The Hartford (Connecticut) Philharmonic Society, after a quarter of a century of useful service in the development of the musical tastes of that city, has been disbanded for want of patronage. Mrs. Charles Dudley Warner, wife of the famous author and editor, was its founder.

The Worcester Musical Festival, under the management of the Worcester County Musical Association, the oldest musical organization of its nature in America, will have its annual program in October, with Henry Hadley as conductor. Mr. Hadley has been elected to take the place left vacant by the late Nelson P. Coffin.

A Monster Military Band of one thousand members, selected from every regiment of the British Army, was a feature of "Empire Day" festivities at the Wembley (England) stadium early in May.

CONTENTS FOR AUGUST, 1924

PAGE
World of Music 511
Editorials 515
"Where is Jazz Leading America"—Symposium 517
Learning to Memorize .... *F. Corder* 519
Story of the Trill .... *O. A. Mansfield* 521
Making Exercises Interesting. *A. W. Patterson* 522
Legato—Plus Ears .... *R. L. F. Barnett* 522
Triangle A Musical Instrument? *F. Berger* 522
Jazz and American Music. *Paul Whiteman* 523
Strike Once, Not Twice .... *E. F. Marks* 524
Lincoln Sets Example .... *W. F. Gates* 524
To Teach Every Day .... *W. L. Clark* 524
Drill-Master or Music Teacher, *C. von Sternberg* 525
A Musical Nation .... *Sidné Taiz* 526
Children as Imitators .... *S. M. C.* 526
American Music not Jazz .... *Isham Jones* 526
Gottschalk to Carreno .... *W. L. Saunders* 526
"Stop, Look, Listen!" .... *H. A. Thomas* 526
Jazz—Lowbrow and Highbrow. *H. T. Finck* 527
A Hand-Made Baby Grand Piano 528
Remember! Remember! .... *H. Mynning* 528
Tunes .... *Giulio di Conti* 528
Scale of Nature .... *L. B. Campbell* 529
John C. Freund—In Memoriam 530
A Rocky Mountain Parable, *J. R. Frampton* 530
Imparting Rhythm .... *E. M. Goldsmith* 530
Young Student's Stimulant. *A. M. Bonner* 530
Teachers' Round Table .... *C. G. Hamilton* 531
Musical Scrap Book .... *A. S. Garbett* 532
Cardinals of Study .... *S. E. Spratt* 561
Opportunity .... *G. Hines* 561
Singers' Etude 562
Master Opera—"Romeo et Juliette" 565
Organists' Etude 566
Questions and Answers .... *A. de Guichard* 569
Violinists' Etude .... *R. Braine* 570
JUNIOR ETUDE .... *E. A. Gest* 581

MUSIC

In Remembrance .... *F. von Blon* 533
Canzonetta .... *G. Eggeling* 534
The Robin .... *R. E. DeReef* 535
Steppin' on the Ivories .... *W. A. Johnson* 536
Whitemania .... *C. W. Codman* 537
Installation March (Four Hands), *G. N. Rockwell* 538
Belles and Beaux (Four Hands), *H. Engelmann* 540
Dance Moderne .... *A. Noelck* 542
In the Hammock .... *R. Ferber* 543
An Old Portrait .... *J. F. Cooke* 544
Twilight Song .... *F. N. Shackley* 549
Spanish Cadets .... *F. Hartmann* 550
Petite Valse .... *A. Henselt* 551
Silk Stockings .... *C. W. Kern* 552
The Ghost .... *N. L. Wright* 553
The Owl .... *N. L. Wright* 553
Hungarian Melody (Violin and Piano), *R. Suter* 554
Laddie and Lassie (Vocal) .... *G. Romilli* 555
Spirit of God (Vocal) .... *W. Baines* 556
Close Your Eyes and Go to Sleep (Vocal), *I. Hopper* 558
Good Morning (Vocal) .... *C. Humperdinck* 559
Berceuse No. 2 (Organ) .... *R. Kinder* 560

Mirza Hussein Kahn Alai, Persian Minister to the United States, is not only a talented and highly trained musician, but also is one of the greatest authorities on the music of his native country.

"La Perle de Chicago" (The Pearl of Chicago), an operetta by M. Maurice Dekorba, with music by M. Sylabell-Demsrs, is a late success in Paris.

A Bruckner Symphony, till now unknown, has been discovered and will be performed at Vienna in the coming September, on the occasion of the centenary of the master.

The Estey Organ Company Scholarship to the Fontainebleau School of Music (France) has been awarded to Miss Leah Mynderse, a native of Albany, New York, who has for six years been organist of the Morningside Presbyterian Church of New York City. Her education has heretofore been received entirely in America.

President Coolidge addressed the National Music Industries Convention, which met in New York early in June. Again the Tonal Art is fortunate in having in the White House friends of its muse.

Theodore Morse, one of the most popular song writers of America, whose "Blue Bell" was the super-hit of the Spanish War times, passed away in New York, on May 25.

Verdi's "Manzoni Requiem" was presented at the Crystal Palace (London) on June 21 by the Handel Festival Choir and Orchestra of twenty-five hundred members, with noted soloists. Ill-health detaining Sir Frederick Cowen, the regular conductor of these events, his place was filled by Sir Henry Wood. The performance was in the nature of a semi-centennial celebration of the first production of the work at St. Mark's Church, Milan, on May 22, 1874.

The State Concerts at Buckingham Palace, which lapsed with the passing of the good Queen Victoria, are to be revived in cognizance of the appointment of Sir Edward Elgar to the Mastership of the King's Music. In "the good old days" appearance at these concerts was a plume in the bonnet of the musical artist courting public favor.

The Fostoria (Ohio) High School Band, which last year won the national championship in the contest held at Chicago, won the state championship of Ohio at a contest which closed at Fostoria on June 7. J. W. Wainwright is the director of the winning band. Taylor Branson, Second Director of the United States Marine Band, of Washington, D. C.; H. S. Warren, Director of Instrumental Music at Gary, Indiana; J. W. Fay, Director of Instrumental Music at Rochester, New York, and chairman of the National Band Contest, were the judges of the musical tournament.

A Mozart Symphony in C Major, till now unknown, has been found by research students from the Musical Historical Institute of the University of Vienna, in the Benedictine Convent of Lamback, Austria. Experts place it among the Vienna symphonies of 1767-1768. Among other manuscripts of the archives which the students are classifying are fifteen symphonies by Mozart's father.

A Musical Typewriter is reported to have been invented by Fortoni, a musical director. At a demonstration a portion of a Tschaikowsky work was transcribed in a few minutes and then transposed into another key with equal rapidity. The machine has forty keys, each with six symbols.

The "Birthplace of Yankee Doodle," old Fort Crailo, Riverside Avenue, Rensselaer, New York, has been given as an historical museum to the State by Mrs. Susan Delancey Van Renssalaer Strong, of Philadelphia, who was born there. It was in this fort that some British genius wrote the poem, "Yankee Doodle," in 1758 in derision of the American soldiers.

(Continued on page 574)

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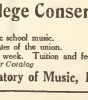

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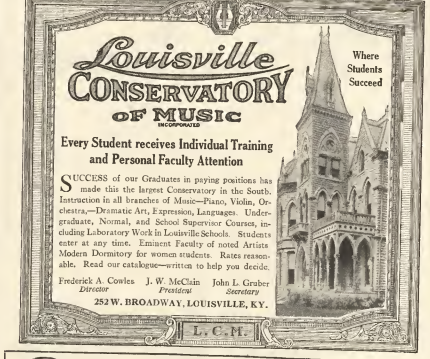

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School and College Announcements In This Issue

Chicago—Pages 512, 513, 514, 579
Middle West—Pages 512, 513, 514
Southern—Page 514
New England—Page 578
New York—Pages 578, 580
Pennsylvania—Pages 576, 580

The 1924-1925 study season will soon be at hand! A careful perusal of the Announcements in this issue will help in making the decision as to where to study.

THE ETUDE

AUGUST, 1924 | Single Copies 25 Cents | VOL. XLII, No. 8

Where the Etude Stands on Jazz

THE ETUDE has no illusions on Jazz. We hold a very definite and distinct opinion of the origin, the position and the future of Jazz.

THE ETUDE reflects action in the music world. It is a mirror of contemporary musical educational effort. We, therefore, do most emphatically *not endorse* Jazz, merely by *discussing* it.

Jazz, like much of the thematic material glorified by the great masters of the past, has come largely from the humblest origin.

In its original form it has no place in musical education and deserves none. It will have to be transmogrified many times before it can present its credentials for the Walhalla of music.

In musical education Jazz has been an accursed annoyance to teachers for years. Possibly the teachers are, themselves, somewhat to blame for this. Young people demand interesting, inspiriting music. Many of the Jazz pieces they have played are infinitely more difficult to execute than the sober music their teachers have given them. If the teacher had recognized the wholesome appetite of youth for fun and had given interesting, sprightly music instead of preaching against the evils of Jazz, the nuisance might have been averted.

As it is, the young pupil who attempts to play much of the "raw" jazz of the day wastes time with common, cheap, trite tunes badly arranged. The pupil plays carelessly and "sloppily." These traits, once rooted, are very difficult to pull out. This is the chief evil of Jazz in musical education.

On the other hand, the melodic and rhythmic inventive skill of many of the composers of Jazz, such men as Berlin, Confrey, Gershwin and Cohan, is extraordinary. Passing through the skilled hands of such orchestral leaders of high-class Jazz orchestras conducted by Paul Whiteman, Isham Jones, Waring and others, the effects have been such that serious musicians such as John Alden Carpenter, Percy Grainger and Leopold Stokowski, have predicted that Jazz will have an immense influence upon musical composition, not only of America, but also of the world.

Because THE ETUDE knows that its very large audience of wideawake readers desires to keep informed upon all sides of leading musical questions, it presents in this midsummer issue the most important opinions upon the subject yet published. We have thus taken up the "Jazzmania" and dismiss it with this issue. But who knows, the weeds of Jazz may be Burbanked into orchestral symphonies by leading American composers in another decade?

We do desire, however, to call our readers' attention to the remarkable improvement that has come in the manufacture of wind instruments of all kinds and to the opportunities which are presented for teaching these instruments. Jazz called the attention of the public to many of these instruments, but their higher possibilities are unlimited, and thousands of students are now studying wind instruments who only a few years ago would never have thought of them.

Hats Off!

WE want to emulate, in one detail at least, another editor of a musical periodical whom we can never hope to even imitate in other ways. When Robert Schumann first encountered the works of Chopin he wrote a laudatory editorial headed, "Hats off, gentlemen! A genius!" We have never seen Shura Cherkassky, the little eleven-year-old pianoforte virtuoso of Russian birth who has lived in America awhile. We have merely heard the excellent talking machine records of his playing that are now upon the market. They indicate maturity, taste, technic, touch and style that come only with real genius. One of his recent records is that of one of his own compositions entitled *Prelude Pathetique*. If this child can do this at eleven, what may he do when he reaches manhood. Certainly Mozart or Mendelssohn never gave any more sensational demonstrations of musical talent. We strongly advise our teacher friends to hear some of these astonishing records—perhaps to keep them in their studios to incite their own pupils to higher efforts.

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Mussorgsky never went to a conservatory. Elgar never went to a conservatory. Wagner never went to a conservatory. Thousands and thousands of students who had the most thorough kind of conservatory training have never even approached the accomplishments of these masters.

The conservatory and the university are time-saving, systematic means of securing the right ground-work. They offer the same advantages to all who desire to attend. Fortunate is the student who can have these advantages. He will begin his career with a more thorough understanding and better digital preparation. There, however, the whole process stops; and the "graduate" of a conservatory must realize that he stands a glorious chance of joining the ranks of the failures of the world unless he employs that thing which is the one key to larger success—self-help.

Self-help is *the* thing which will enable you to stand out among men as an individual—not as a cog.

Most students get into a state of academic petrifaction. They are like stone statues waiting for some educational Pygmalion to bring them to life. They never make a move until some one tells them to move. Then, they want to have every step directed. They never accept anything until some teacher or leader brings it to them. They never dream of doing any original thinking for themselves. When they do move they need someone to prod them and lash them ahead like slaves. Slaves indeed they are, slaves of convention and their own lack of initiative.

THE ETUDE presented in the July issue a "Self-Help Course" by means of which any understanding student needing such a course can unquestionably advance very remarkably during two months' intensive work. It requires merely the determination to do the work, and do it well. The expense of the purchase of a little sheet music and a few records will at the most amount to only a few dollars. How many will have the initiative and application to take advantage of this plan instead of deploring the lack of money to go to some Summer School? Of course the average student would do more at a Summer School with fine teachers in person, a systematic course, and the inspiration of fellow students. On the other hand, there will be some eager, earnest students, with the self-help spirit of Wagner, Mussorgsky and Elgar, who will take this course and fit it into their own needs, and at the end of two months they will have accomplished more than many of those who had the superior advantages of the Summer School.

After all, your own success depends about ninety per cent upon YOU.

What Musical Chance Does Your Race Give You?

Is it written in the stars that you are to be a great pianist? Rudolf Breihaupt, eminent European specialist in piano technic, thinks that race is the determining factor. In the July issue we reprinted his article which appeared in *Die Musik* some time ago. This was simply the opinion of a highly intelligent man who has evidently done some little looking about in anthropology. The article was very interesting, and ETUDE readers found profit and fun in reading it. We agree with Breithaupt only in part. We believe that a good poet is made as well as born. We believe that the whole matter of racial descent and heredity is so involved that in music as in other things it is a matter of individualism and environment as much as race. To read Breithaupt's article it would appear that unless one possesses a share of Slavic, Latin or Jewish blood you are unlikely to become a fine pianist. This is out of alignment with the tenets of modern anthropology, which does not admit these divisions but sets apart the European races into the three general classes: Nordic, the long-headed, blue-eyed blondes that have literally conquered the world; the Alpines, the round-headed plodders of middle Europe, sometimes Slavs, sometimes Germans, often French and even Italian; the Mediterraneans, the intense brunette people in the south. We do agree with Breithaupt in his conclusion that the cross breed often produces the finest results. This gives us hope for the musical future of America, with its many cross breeds but with a main trunk which for centuries will remain Anglo-Saxon in spirit, culture and power.

What One Man Did

WHEN you look at a great electric locomotive tearing across the country at a terrific speed you rarely think of the source of the power, the giant dynamos miles and miles away.

One of the greatest human dynamos of the past one hundred years shut down in March.

This was Orison Swett Marden—all honor to his name!

Marden did not stop his life work until he had stored his force in many powerful books which have had a world-wide circulation.

Marden climbed to his own success by the methods he urged upon others. No mountain was too great to stop him. He failed miserably at one time. The world laughed at him. Marden smiled confidently, found out his mistakes, and came back splendidly.

Marden's books on self-help won him the highest praise from many of the greatest men of his time. His books were translated into many tongues and were as popular in Japan as in America.

Years ago the editor of the ETUDE was a contributor to Marden's magazine, *Success*. Through correspondence he learned that one of Marden's secrets was that purely material success was really failure; but that success which contributed to the betterment of man was the only kind really worth working for.

Solely by comparison can we estimate the value to the state of the work of a man like Marden. Luther Burbank took ordinary vegetables and flowers and made them magnificent. Marden took the souls and talents and ambitions of men and women and increased their forces a thousandfold, enabling them to achieve things which they hardly dreamed were within their power. Without depreciating the great achievements of the wizard of Santa Rosa, we have an idea that Marden did something of very much greater significance for the men and women of his time.

What Marden accomplished is hard to express in any form of power units. Thousands of prominent men the world over would gladly testify to the great help and inspiration they received from the strong, commonsense optimism of his inspiring mind. Indirectly he added enormously to the wealth and happiness of the world.

We humbly and gratefully lay this little wreath of editorial laurel upon the memory of a great man. May we be permitted to continue through these columns some of the force and power that he generated in the world.

Requiescat in Pace.

What Do You Want to Know?

FOR forty years THE ETUDE has been the means of communicating expert information upon musical problems to its readers.

It is our ambition to make THE ETUDE as genuinely helpful as possible. In fact, it not infrequently happens that THE ETUDE gives through articles expert information that would cost the individual reader a great many times the price of annual subscription to secure in person.

You have helped us immensely in the past by telling us through thousands of letters what you want to know.

Often we have to tax our editorial imagination to endeavor to divine what you really do want to know.

Why not send us some titles for articles upon subjects about which you desire expert information.

If these titles are those in which we believe a great number of the readers may be interested, we will gladly employ experts to write articles upon them.

Please send us a few of the titles of articles that you would like to see in THE ETUDE. We are running THE ETUDE for *your* personal assistance, *not* to gratify our own whims or theories.

Just sit down to-day and write a letter to the editor, marking it "Etude Title Suggestions," and we will be very grateful to you. Incidentally, you may be helping a great many other ETUDE readers.

A Word From the White House

"IT would be exceedingly difficult to overestimate the important part that teachers take in the development of the life of the nation. They exercise their art not on the materials of this world, which pass away, but upon the human soul, where it will remain through all eternity. It is the teacher that makes the school, that sets its standards, and determines its success or failure. . . . It is not too much to say that the need of civilization is the need of teachers. The contribution which they make to human welfare is beyond estimation."

—CALVIN COOLIDGE.

The Showdown

ALL photographs are likenesses—more or less. Some photographs are very poor likenesses. Some people photograph exceedingly well. The moving picture operators know this better than anyone.

The same is true to a certain extent of the phonograph. Some voices record exceptionally well; others are less effective.

The musical art of the performer, the nuances, the rhythm, the mood, the character, the phrasing, all are wonderfully preserved. This has become a significant fact to great artists who permit their performances to be recorded. With the player piano records it is possible, by means of careful editing and cutting, to change a roll so that it comes nearer the player's ideal interpretation. Very often artists do this most successfully. With the phonograph, however, the record must stand unchanged.

The musical public can thereby ascertain how much of the appeal of the artist may be due to the artist's personal ability, his "magnetism," the dim lights, the enthusiasm of excited admirers; and how much to the real music itself. Sometimes the comparison, the "showdown," is a brutal revelation of the truth. We know of the instance of two pianists, one of international fame, the other far less known and less honored, who played for the same recording company the same composition of a great master. The interpretation of the lesser-known pianist outpoints that of the man of great fame in many, many details. It indicates a loftier conception and higher degree of musicianship. Which, then, is the greater artist? The gentleman with the glamour or the gentleman with the proof of his ability?

J. A. CARPENTER

GEORGE ADE

Lt. Com. JOHN PHILIP SOUSA

RABBI S. WISE

L. STOKOWSKI

MRS. H. H. A. BEACH

J. L. LONG

Where Is Jazz Leading America?

Opinions of Famous Men and Women in and out of Music

FRANK DAMROSCH

C. W. CADMAN

FELIX BOROWSKI

ARTHUR FOOTE

H. F. GILBERT

WILL EARHART

R. M. STULTS

VINCENT LOPEZ AND HIS PENNSYLVANIA HOTEL ORCHESTRA

FRANZ DRDLA

GEORGE ADE

AMERICAN HUMORIST AND SATIRIST

THE cruder form of "jazz," a collection of squeals and squawks and wails against a concealed back-structure of melody, became unbearable to me soon after I began to hear it. Good syncopation is legitimate and probably enjoyed to the limit by many people who are slow to admit the fact It has been evolved naturally from negro songs and dance tunes and is the characteristic American music, if we have such a thing. For a long time I applauded syncopation and frowned on "jazz" but now I am free to admit that some of our arrangers and directors have been so clever in producing harmony while flirting with discord that I am almost converted to certain kinds of "jazz."

It can be a dreadful disturbance to the atmosphere when perpetrated by a cluster of small-town blacksmiths and sheet metal workers but it becomes inspiriting and almost uplifting under the magical treatment of Paul Whiteman, and some of his confreres. If the Paul Whiteman boys play "jazz" then I am in favor of that particular variety of "jazz" but, at the same time, I suggest that every ragtime artist should be compelled to take an examination and secure a license before he is permitted to fool with a saxophone.

MRS. H. H. A BEACH

RENOWNED AMERICAN COMPOSER-PIANIST

IN reply to your letter asking my opinion of jazz and its influence on the country, I can only say that my knowledge of it is very limited and I do not feel competent to pronounce judgment on it. Working as hard as I do in my own way, either in concert-playing or composition, I have few opportunities to attend theaters or concerts, to my great regret. When such rare pleasures come my way I naturally choose something that will give me the greatest possible uplift in a few hours, or even minutes; something that will inspire and strenghten me, not only in music but also help me to face life and its problems in a sweeter and braver spirit. From the little that I have heard of jazz, I should hardly class it among such influences for good. If it is merely a question of interesting new rhythms, accompanied by weird harmonics and suggested by lilting melodies, no one could appreciate the charm of such combinations more fully than I, provided that the work is good throughout. Taken, however, in association with some of the modern dancing and the sentiment of the verses on which many of the "jazz" songs are founded, it would be difficult to find a combination more vulgar or debasing. After all, perhaps, it may be like many other things in life; that, used in moderation can do no harm or may even do positive good, used to excess their influence may be only pernicious to the last degree. The future will determine the exact place in music, to be occupied by jazz, whether it is merely a joke or a force that can be utilized in a legitimate way for the glory of art.

Shall we be content to flavor our food with pepper, or is our future diet to consist entirely of Tabasco sauce?

FELIX BOROWSKI

WELL-KNOWN COMPOSER AND EDUCATOR

I DO not see anything particularly pernicious in "Jazz." It would seem that the disapproval which has been bestowed upon it has been the result of the dancing which has accompanied jazz rather than the music itself. Evil

communications corrupt good music; and in its own special department jazz is often as "good" as a waltz by Strauss. For, after all, the highest office of really fine dance music is the incitement to dance. That the bizarre *movements* which pass for dancing now-a-days are more suggestive of suggestiveness than anything else is, of course, deplorable; but jazz is only indirectly to blame for such conditions. I find in this form of music something peculiarly American—our restlessness, for instance. Whether jazz could or should be used in what are generally considered serious forms depends largely upon the composition and upon the person who writes it. Tschaikowsky, Borodin, Glazounow and others used Russian dances in their symphonies and chamber music; there is no reason why an American composer should not employ his own dances—if only he does it well.

CHARLES WAKEFIELD CADMAN.

Noted American Composer

Candidly, I think too much importance has been placed upon this question of Jazz; too much worry has been given it. It is as silly to stir oneself up over the matter of jazz as it is to get into a fever heat over modern Christianity and Fundamentalism. Attacking jazz can do no good. Championing jazz only makes one ridiculous. I feel the best way to meet this problem is to meet it with the open mind. By that I do not think it is necessary to do any straddling.

Simply recognize the fact that jazz is an exotic expression of our present national life. The very fact of its form changing every year shows its impermanence. Its very rhythms and its fantastic effects, which are not without cleverness (because a good musician is usually called in to orchestrate the rather crude piano scores) somehow reflect the restless energy that pulses through the "spirit of the day," a restlessness that has become most patent since the World War. Jazz makes a more popular appeal at this moment than it would make at a more quiescent period of history. It is the craving for excitement on the part of those who can understand only the more popular forms of music, in other words, those who fancy the savage in music because it brings them a "kick."

It is true, indeed, that there are many who never get beyond the appreciation of jazz, but I am inclined to think that there are thousands who grow tired of the ever-recurring agitated forms and soon search for music with a deeper significance. Jazz is not peace-bringing; jazz is not spiritual, nor is jazz very uplifting. Its very lack of thoughtfulness (save in the rhythmic patterns it employs) and a lack of repose, make it *exotic*. Yet, do not let us overlook the fact that many classic tunes which have been pilfered bodily or even in a fragmentary manner and treated jazzily, have led to the understanding and appreciation of the original versions on the part of the most ardent jazzites. I have seen this to be true in cases under my consideration. The fact that the quality of jazz has improved greatly the past few years and that well-trained musicians are able to listen and smile and enjoy the cleverest of it, leads me to feel that we have nothing to be afraid of, and that the problem will take care of itself through natural evolution. Let us accept any "color effects" it has brought us and leave the pathological and psychological aspects to be worked out through the aforesaid evolution, which has ever and *shall* ever, find *new* expressions and forms in each succeeding day and generation.

JOHN ALDEN CARPENTER

Distinguished American Composer

Replying to yours of the 2nd, I am afraid that I shall not have time to do justice to the theme; but I should like to be allowed to go on record as deprecating the tendency to drag social problems into a discussion of contemporary popular American music.

All music that has significance must necessarily be the product of its time; and, whether we believe that the world of to-day is headed toward Heaven or Elsewhere, there is no profit in any attempt to induce the creative musician to alter his spontaneous mode of expression in order that he may thus affect the contemporary social conditions. Nor shall we make any better progress by attempting to legislate contemporary American music out of popularity by resolution of clubs or civic bodies.

I am convinced that our contemporary popular music (please note that I avoid labeling it "jazz") is by far the most spontaneous, the most personal, the most characteristic, and, by virtue of these qualities, the most important musical expression that America has achieved.

I am strongly inclined to believe that the musical historian of the year two thousand will find the birthday of American music and that of Irving Berlin to have been the same.

DR. FRANK DAMROSCH

Director of the Institute of Musical Art

Jazz is to real music what the caricature is to the portrait. The caricature may be clever, but it aims at distortion of line and feature in order to make its point; similarly, jazz may be clever but its effects are made by exaggeration, distortion and vulgarisms.

If jazz originated in the dance rhythms of the negro, it was at least interesting as the self-expression of a primitive race. When jazz was adopted by the "highly civilized" white race, it tended to degenerate it towards primitivity.

When a savage distorts his features and paints his face so as to produce startling effects, we smile at his childishness; but when a civilized man imitates him, not as a joke but in all seriousness, we turn away in disgust.

Attempts have been made to "elevate" jazz by stealing phrases from the classic composers and vulgarizing them by the rhythms and devices used in jazz. This is not only an outrage on beautiful music, but also a confession of poverty, of inability to compose music of any value on the part of the jazz writers.

We are living in a state of unrest, of social evolution, of transition from a condition of established order to a new objective as yet but dimly visualized. This is reflected in the jazz fad. We can only hope that sanity and the love of the beautiful will help to set the world right again and that music will resume its proper mission of beautifying life instead of burlesquing it.

FRANZ DRDLA

Violinist and Composer of the Famous Souvenir

(Drdla, the well-known Checo-Slovak composer and violinist has recently toured America as a star artist in the Keith circuit. Naturally he heard a great deal of Jazz. Since he has appeared repeatedly in Europe with many of greatest musicians of his time, including Johannes Brahms, his opinions upon Jazz given to the Etude at this time are most interesting. Mr. Drdla is best known as the composer of the immensely popular *Souvenir*. He has just taken out his first papers as an American citizen).

Every time and every age has its characteristic music precisely as it has its characteristic dress. In the Days of the Madrigal, the very character of the words and the text reflect the architecture and the attire of the times. Jazz is the characteristic folk music of modernity and because America is the most modern country of the world. It is, however, an expression of the times and it is not surprising that Jazz should rapidly circulate around the globe like the American dollar.

Folk music of this type (if you want to call the artificialities of Jazz folk music) seems to spring into existence after times of great deprivation such as those that accompany great wars. The Waltz, for instance, seemed to spring into international currency just after the French Revolution, as a kind of irrepressible expression of joy and liberty from restriction. Later on came the polka; then, after the Franco Prussian War, seemed to be an outburst of the hilarious *can can* in Paris. The world was purging itself tragedy for a spree.

At the end of the great war, American ragtime simply went wild and that was Jazz. Like many things it proved very infectious and soon the whole world was inoculated. European nations should not condemn American Jazz as long as its perpetrators seem to enjoy it even more at times that the native Americans.

Much of the Jazz I have heard seems to be in two-four rhythm. It rarely appears in the three-four rhythm. This in itself, with some of the very monotonous background rhythmic figures, makes Jazz very boring at times. It lacks variety in rhythm and metre although it tries to make up for this by introducing all sorts of instrumental color from every imaginable instrument that can be scraped, plucked, blown or pounded.

ARTHUR FOOTE

Famous American Composer

I have unluckily no acquaintance with "Jazz" in its finer and more refined form. It does seem a thing that easily turns in the direction of commonness and that can have a bad influence in music. The Ampico and other instruments that reproduce music by means of mechanism, I am sure do lead their hearers to better appreciation of good music—in fact constitute a very important part of such influences. It seems doubtful if "Jazz" can be counted on for anything of the sort. The truth may be that it is becoming increasingly difficult to find melodies and harmonies that are fresh (not to say new), that this interest in "Jazz" means exploration of new and striking rhythmical dances—odd, but after centuries of musical development we should be returning to the primitive.

HENRY F. GILBERT

Distinguished American Composer

[Mr. Gilbert, in response to an Etude inquiry, suggests the following quotation from an article he wrote for *The New Music Review* upon this subject.]

"Concerning Jazz":

"Is Jazz a new kind of music? Has it anything to contribute to the art? I find that almost all pieces of so-called Jazz music, when stripped of their instrumentation (*i. e.*, the instruments upon which they are played; saxophones, muted trombones, etc.), have almost nothing new to offer in the way of strictly musical interest. And this is so, even when we consider jazz from a strictly 'popular' standpoint.

"The amount of purely musical value, and the amount of differentiation of this music from other 'popular' music, can be noted by playing a piece of jazz music on the piano. It is true that for several years the rhythmic element in popular music has been growing more insistent and nervous, and it may have reached its culmination in jazz. I rather think it has. So, as far as simple rhythmic forcefulness and iteration are concerned, jazz can claim the proud distinction of being the 'worst yet.' Technically speaking, however, it must be granted that the popular music of to-day is far richer in contrapuntal devices, in harmony, and in figuration than popular music formerly, in which the interest rested *alone* in the melody.

"Another point by which jazz may be distinguished from the popular music of the olden time—say ten years ago—is the large number of cat-calls, clarinet-squeaks, smears, glides, trombone-glissandos, and agonizing saxophonic contortions which occur in it. But these things are largely rendered possible by the instruments upon which jazz music is played. Take away these instruments and you take away the jazz quality almost entirely. In fact this jazz quality, far from residing in the music itself, is almost wholly a matter of tone-color, and this tone-color is given to it by the instruments—unusual instruments—and not only unusual instruments but also unusual combinations of instruments. For instance who ever thought of writing for a combination of saxophones, banjos, and muted trombones before? Yet in this, and similar combinations, lies most of the jazz effect in my opinion. Take many a piece of classical music—like some of Grieg's pieces, Dvorak's Slavonic Dances, or even some of Mozart's or Beethoven's compositions—and let a good jazz arranger arrange them for the usual jazz orchestra, with all its freak combinations of instruments—and let the arranger not change the original music more than is ordinarily done in transcribing a piano piece for an ordinary orchestra—and I would bet ten to one that it would be received by the majority as a new and authentic piece of jazz music.

In the unusual instruments—their unusual combination—the manner of playing them—the grotesque and burlesque effects which are obtained; in all this lies, for me, the interest in the phenomenon of jazz—*not* in the music. A great deal of my interest in it is purely humorous. By means of these above listed grotesque effects jazz 'takes off' or 'makes fun of' certain well-known phrases or legitimate methods of procedure in the respectable and established art of music. Jazz rings true in its Americanism in that it insists on laughing and making fun of even the most serious and beautiful things. It is a kind of musical rowdy, and occupies the same relation to the Art of Music that 'Burlesque' (on the stage) does to the 'Legitimate Drama.' It can certainly be very funny, and I for one, and I believe many more, have thoroughly appreciated the wit and skill of certain 'take-offs.' A little musical nonsense now and then is relished by the best of musicians. One night at Ziegfeld's midnight frolic—but the mere recollection of the way the saxophone caricatured a coloratura opera-singer is enough to make me laugh 'fit to split,' as the saying is.

(A word about the saxophone. This instrument may be said to be the principal instrument in the jazz orchestra. It is so much in evidence here, and so little in evidence in the regular symphony orchestra, as to give many persons the idea that it is a special development of jazz. But 1840. Meyerbeer, Massenet, Bizet, Thomas, and many others have written for it. Bizet has written for this instrument a naive and pastoral melody of much beauty, in his music to Daudet's drama, "L'Arlesienne." However, it has never become an integral part of the standard symphony orchestra. It has always remained a special instrument, used on occasion to impart its rich and expressive tone-color to certain isolated phrases or melodies. It has remained for jazz to exploit it. And this has been done in a way to make the angels weep (with laughter). Originally an instrument having a richly pathetic and lyrical tone quality, it has been made to perform all sorts of ridiculous stunts, amounting to an indecent exposure, of all its worst qualities. It is as if a grave and dignified person were forced to play the part of clown at the circus).

"Nevertheless, all these grotesque and burlesque 'effects' on the saxophone, trombone, clarinet, and other instruments; the unusual combination of tone-qualities; and

(Continued on page 520)

Learning to Memorize

A Pianoforte Lesson

By F. CORDER

Professor of Composition, Royal Academy of Music, London, England

(A pupil comes for her first lesson with the new teacher and sidles into the room in the usual awkward fashion.)

T. Miss A—, is it not? Well, what are you going to play me?

P. Oh, I haven't brought my music; I thought—(*pauses.*)

T. Never mind; play me anything you can remember; it doesn't matter what.

P. Oh, I can't remember anything; I never could memorize.

T. Have you ever tried?

P. Oh, no; but I'm sure I couldn't. It's no use trying.

T. How can you be sure if you never tried? I heard you recite a long poem the other day. You remembered that perfectly.

P. Oh, poetry is quite a different thing; anybody can remember poetry.

T. Well, what is the difference? I should have thought it harder. You have no fingers to help you.

P. Oh, well; one knows what it is about at all?

T. And don't you know what your music is about? Don't you know anything about music?

P. Oh, no. (*Vaguely.*) I'm very fond of music.

T. I should have thought you would find it rather a dull business if you don't understand it. But never mind, we will try to improve, won't we?

P. (*Evasively.*) Oh, hadn't I better get my music?

T. It will perhaps save time if we try this. (*Opens a volume at random, as it would seem.*) Suppose you try to play——.

P. (*Alarmed.*) Oh, I can't read. (*Sees the title.*) Oh! Beethoven's "Moonlight Sonata!" I know that!

T. Yes, I Sherlock-Holmesed that. (*Mentally quotes, "You know my methods, Watson."*)

P. (*Not in the least comprehending.*) Oh!—(*timidly.*) Shall I——?

T. Yes, please. You won't mind if I stop you unexpectedly?

(Pupil plays the opening measures of the first movement. Just at the last group in the fourth measure the Teacher grasps her right hand and prevents her playing the last two notes.)

P. Oh! What did I——?

T. You didn't, but you were just going to. What note was your middle finger about to play?

P. Oh! (*Stares at the copy.*) Why, B.

T. Yes. Would that have been right?

P. Oh, wouldn't it?

T. What key is this piece in?

P. Oh, four sharps.

T. E major or C sharp minor?

P. (*Turns over leaf and looks at last bass note.*) Oh, C sharp minor.

T. Yes, but was it necessary to look at the ending to tell that?

P. Oh, why—that's the way I was taught.

T. Quite right as far as it goes; but if you do not know until it is all over whether you were in E major or C sharp minor, you will probably have played plenty of wrong notes. Now, listen! (*Plays the fourth measure, as pupil was doing, with B natural.*)

P. Oh, that sounds wrong!

T. Yes, you notice it when I play it; but why do you fail to notice it when you play it yourself?

P. Oh, because I was careless, I suppose.

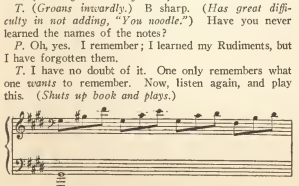
T. No, I don't think that was the reason. In the key of C sharp minor what is the note next below the key-note?

P. (*Looking at the keyboard.*) Oh—er—C natural.

T. (*Groans inwardly.*) B sharp. (*Has great difficulty in not adding, "You noodle."*) Have you never learned the names of the notes?

P. Oh, yes. I remember; I learned my Rudiments, but I have forgotten them.

T. I have no doubt of it. One only remembers what one *wants* to remember. Now, listen again, and play this. (*Shuts up book and plays.*)



P. (*Plays it quite correctly.*)

T. So you perceive that you can memorize.

P. Oh, just that little bit, that is nothing.

T. But clearly, if you can memorize one measure you can memorize a whole piece. (*Reopens the volume.*) Now, if you don't mind we will try again.

P. (*Plays the four measures again, with her eyes intently fixed upon the copy. On coming to the fourth measure she plays B natural.*) Oh, I believe I played B natural. I am so sorry.

T. Are you sure that you played B natural? Did you hear it?

P. Oh, I am not *sure*. Didn't I?

T. You did, but doesn't it strike you as strange that you didn't hear what you played?

P. Oh, I am afraid I often don't.

T. But why?

P. Oh, I don't know. Inattention, I suppose.

T. You cannot think you were inattentive; you were staring hard at the copy all the time. Tell me, to which of our senses does music address itself?

P. Oh, to the ear, of course.

T. And I suppose you are not aware that it is extremely difficult to use any two of our five senses at once.

P. (*Astonished.*) Oh! Is it?

T. This is proved by the fact that when you had no copy before you you played that most quite correctly, but when you were intent upon looking at the page you could only *see* and not *hear*, as you admitted; consequently your finger made the mistake which I am sure it has made ever since you first played the piece.

P. Oh, surely not?

T. And what makes me think that is so?

P. Oh, because the accidental isn't marked in, you mean. I wish they would call it C natural, and have done with it.

T. That would do no good; you would only transfer the difficulty from one note to another. Of course you would make the piece much easier to *read* if you marked in the ♯ to the B yourself, but don't you perceive that music is not intended to be read afresh every time it is played, but learned by heart?

P. Oh, I thought I knew that movement by heart. I've played it often enough.

T. You may read it all the days of your life, without knowing a single note of it. What about the *sound* of it? You admit, yourself, that you don't hear what you play. Why not give yourself a chance and dispense with having to gaze at the copy in that agonized way?

P. Oh, indeed, I couldn't memorize three whole pages, not if I tried for weeks.

T. You have shown that you can memorize one measure and, if one, then, as I say, why not sixty? Besides, what you take to be three pages is really nothing of the kind. If you took sufficient interest in music to find out how it is made, how and why certain portions have to be repeated, what the pattern of the accompaniment is, and so on, you would find memorizing both easy and delightful. At present, not knowing these, memorizing will have to be mechanical, but you cannot have played any music without noticing plenty of repetitions. That helps.

P. Oh, yes! But, I really couldn't.

T. Well, let us struggle along, then. (*Pupil plays, with more or less success, down to the end of the first page. As the Teacher does not turn over she stops dead in the middle of an arpeggio.*) Couldn't you finish that passage unless I turned over?

P. Oh, no! But I generally have someone to turn over when I play.

T. And if that person is also unable to use her eye and ear together and makes a mess of it—?

P. Oh, then I have to stop and do it myself.

T. Which gives you away to the audience. Don't you see here the advantage which memory would give you?

P. Oh, yes; but it's of no use; you don't know.

T. But they told me you were quite a clever girl.

P. (*Simpering.*) Oh, perhaps in other things I am not so bad, but I have no musical memory; never had.

T. (*Driven to his last resource.*) But you can't think how silly you look, staring at the music with your mouth open and your eyes ready to drop out under the strain.

P. (*Horrified.*) Oh! You don't really mean that?

T. (*Rubbing it in, maliciously.*) It does seem a pity, doesn't it, when one is really intelligent and—and interesting, to sit there looking like an id— (*checks himself*) well, like nothing earthly, and all for what? You can hardly read at all, you say, so all the staring in the world won't even help you to play the right notes, much less render the music. It is pure habit; pernicious habit, that prevents you from hearing and thinking. Won't you try to substitute for it a different habit; the habit of playing by ear, so that you will at least always be able to hear mistakes. And then you will look your normal self.

A girl ought to look her best when playing the piano. Remember what the poet says:

"Sweet maid, be clever; let who will be good.
What though the finger fail, the music halt,
Letting 'I dare not' wait upon 'I would.'
Look nice, the audience then will find no fault."

P. (*Earnestly.*) Oh, indeed—indeed I will try. But how shall I begin?

T. The same way as you learn your poetry. Not trying to learn it all at once, but taking a few measures at a time, noticing where there comes a partial or complete stop—this is where your knowledge of Rudiments would help you if you hadn't forgotten it.

P. Oh, I'll learn it again. I will, indeed. I must, I will learn to memorize.

T. It is, as I say, a habit; consequently you will find it easier and easier as you proceed. It cannot be so very difficult if even little children manage to do it. Besides, when did you ever see a pianist of any pretensions at all, play with her music?

P. Oh, I know, of course. Will it do if I bring you that movement really memorized by next week?

T. Well, try, at any rate. And so "here endeth the first lesson!"

P. (*Shocked.*) Oh!

* * * * *

A week later. Pupil comes in with a smiling and confident air.

T. Well; so you have succeeded in memorizing those three pages?

P. (*Innocently.*) Oh, how did you know?

T. I hope the result will prove as satisfying as you think it will.

(Pupil sits down and endeavors to play the first movement of the "Moonlight Sonata." Beginning quite correctly she gradually increases the pace, until after about four lines it gets so fast that she stumbles and comes to grief.)

P. (*Vexed.*) Oh, bother! And indeed I played it through without a mistake just before you came.

T. Well, what caused the break-down then?

P. Oh, I suppose I wasn't thinking.

T. That I can't say; but you were not *listening*. Surely you didn't want to scurry along like that. Funny sort of moonlight, what?

P. Oh, did I hurry? My fingers ran away with me.

T. As they always will do if you allow them. Surely it is for you to set the pace and make the music. Fingers have no sense; they only want to hustle along and get through. So long as you listen you simply can't help playing nicely; cease using your ears and there is no music any longer, only noise.

(Pupil tries again, and after several attempts succeeds.)

Now because you have learned that easy movement you must not suppose that you can always play it. Whenever you fail to control your fingers, whenever you allow them to play automatically, all the mistakes you have ever made will creep back and you will play like a pig instead of a little christian. Listen, *listen*, LISTEN, all the time.

P. Oh, there is something I want to ask you, professor. I still find it so difficult, memorizing; how can I learn more quickly?

T. Well, I can tell you one simple trick which is more helpful than you would believe. Place the copy on the top of the piano so that you have to rise from your seat every time your memory fails you. The trouble of doing this is so vexatious that you put your utmost constraint upon your mental powers, with excellent results.

P. Oh, what a good idea!

Where Is Jazz Leading America?

(Continued from page 518)

the invention thereby of new and unheard-of effects; I consider to be the most distinctive feature of the phenomenon called jazz. While this is not a specifically musical distinction, it is, considering the worldwide success of this music, and the remarkable quality of some of these 'effects' pregnant with suggestion for the serious American composer."

JOHN LUTHER LONG

EMINENT AUTHOR DRAMATIST

THE uncompromising radical is always wrong—especially in matters of art—and most especially in an art which must be delicately adjusted to our times, environment, and emotions. However, the radical justifies his existence by usually "starting something" which saner intelligences fashion into something else—less radical, more beautiful, yet still novel, and characteristic of the times and manners of now—in a more approachable manner than static music. This seems to be precisely what is taking place in the Jazz of now—as witness such distinguished prophets of the new order as Dr. Stokowski, John Philip Sousa, and Paul Whiteman. In fact the process seems to be one of evolution and then revolution. For, we have had always some form of "Jazz." (The typewriter can only recall at the moment a certain jazzy lullaby whose name it does not mention because it has forgotten it, but which it still whistles sometimes—stealthily—when the neighbors are all surely asleep.) So that if I happen to be correct (as I sometimes am) the present overweening Jazz has been evolved out of such inchoate jazzeries as I have (not) mentioned tentatively and, being found artistically imperfect, is now being revolved back to the happy middle which is always sound. One thing is certain: The world loves and will practice Joy; and in Jazz there is Joy! Whether we shall have it in its most unfettered, ribald form, the African Ho-Down, or in the sophisticated form of that same medium, chastened by humor, tragedy, tenderness or beauty is the issue now trying.

VINCENT LOPEZ

MR. LOPEZ is at the head of the famous orchestra at the Hotel Pennsylvania in New York. The reported action of French authorities in prohibiting Jazz, and thereby making it impossible for certain American players to perform in Paris, has incited Mr. Lopez to wire urgent messages to Secretary of State Hughes, and to Senator Copeland, suggesting that as a reciprocal measure America cut short its hospitality to non-American musicians.

"I have been for a long time making a study both of the word 'jazz' and of the kind of music which it represents. The origin of the colloquial word jazz is shrouded in mystery. The story of its beginning that is most frequently told and most generally believed among musicians has to do with a corruption of the name 'Charles.' In Vicksburg, Miss., during the period when rag-time was at the height of its popularity and 'blues' were gaining favor, there was a colored drummer of rather unique ability named 'Chas. Washington.' As is a very common custom in certain parts of the South he was called 'Chaz.' 'Chaz.' could not read music, but he had a gift for 'faking' and a marvelous sense of syncopated rhythm. It was a practice to repeat the trio or chorus of popular numbers, and because of the catchiness of 'Chaz's' drumming he was called on to do his best on the repeats. At the end of the first chorus the leader would say:

"Now, Chaz!"

"From this small beginning it soon became a widespread habit to distinguish any form of exaggerated syncopation as 'Chaz.' It was immensely popular from the start, for it had appeal to the physical emotions unobtainable from any other sort of music. 'Chaz' himself had learned the effectiveness of this manner of drumming through following the lead of country fiddlers in their spirited playing of 'Natchez Under the Hill,' 'Arkansaw Traveler,' 'Cotton-Eye'd Joe,' and the numerous other similar tunes so dear to the hearts of quadrille dancers.

"In my endeavors to place a finger on the exact spot in music that we can 'jazz,' I found a process of elimination very convenient. There are many movements in the greatest symphonies that are 'jazzy'; yet by no stretch of the imagination can we call them 'jazz.' The weird music of the North American Indians, based on sing-song vocal melodies with tom-tom accompaniment, is bizarre enough; but it is not 'Jazz.' The Oriental whine of the musette, as used for the dances of the whirling Dervishes, cannot be called 'jazz.' The languid airs of Hawaiian origin are not in that category. A Strauss waltz, a Sousa march, the gayest tune of a Gilbert and Sullivan light opera, an Argentine tango, a minuet, polka, guadrille, bolero, none of these are 'jazz' and yet any or all of them can be made into 'jazz' by the simple expedient of accentuating that beat which the natural laws of rhythm require to be unaccented.

"The whole universe is founded on order and rhythm, on regularity and steady tempo. The music of the spheres rushing through space is undoubtedly in strict time; the seasons change on schedule; all astronomical calculations are possible because of the methodical regularity of recurrent events. It is entirely contrary to natural laws to syncopate, and only man does it. The music student has difficulty in acquiring this faculty, for he feels that it is inherently wrong. No wild animal gives a long-drawn cry but that it is in time. When a baby does not cry rhythmically a doctor or a mother immediately realizes that something is seriously the matter with the child. When the wrong beat is accented there is an actual physical effect on the hearer, for a law is being broken.

"At the very beginning 'jazz' meant 'without music' or 'contrary to music,' but a great change has taken place in it. The 'jazz' of war times has very definitely departed, although leaving its indelible mark on music as a whole, it fitted a hysterical period when the times were out of joint and a frenzied world sought surcease from mental agony in a mad outbreak of physical gymnastics. There was a time not long ago when anything odd and fantastical in music was labeled 'jazz.' The musicians became affected with the glamor of syncopation. The different instrumentalists began to imitate the antics of the drummer. It became a clamor, an uproar. The clarinet whined and whistled; the trombone guffawed grotesquely; the trumpets buzzed and fluttered; the pianist gyrated.

"It developed into a contest to attract individual attention. The violinist caught the germ and debased his instrument through the most flagrant musical indecencies. We had orchestras a bunch of acrobatic maniacs to whom music was entirely secondary and mummery was the word. The cowbell reigned supreme. And that was 'jazz.'

"It is certainly a misdemeanor to call my orchestra, or any other good dance organization, a 'jazz band,' if taken in the sense of what a 'jazz band' used to be. Present day dance music is as different from 'jazz' as day from night. Yet the word remains with us; and we do stress syncopation, but we do it musically. It is now combined with the finest arrangements money can buy, the richest chords and modulations that gifted musical minds can conceive and the total elimination of all instruments and effects not of proven musical worth.

"Ragtime music was the direct forerunner of 'jazz.' It was so nicely adapted to a simplified form of dancing that it had an almost universal appeal. It was merely syncopation without any particular emphasis. As the emphasis was added it became 'jazz.' It is, therefore, sufficiently explicit, so far as the music is concerned, to define 'jazz' as emphasized syncopation; but there is another phase of it that includes the dancing in combination with emphasized syncopation.

"Because there seems to be something animal-like in the emotional effects of 'jazz,' we have turned to animal movements to get a name for it. We have had the 'turkey trot,' the 'elephant glide' the 'camel walk' and countless other designations; but at last and apparently accepted permanently the 'fox trot.' Perfection of lithesome, graceful bodily action in faultless rhythm can hardly be better pictured than by the harmonious movement of a fox as he trots. There is an almost imperceptible hesitation as each foot is placed, a perfect timing that is exact balance and the very acme of equilibrium. The name fits both the dance and the music."

WILL EARHART

DIRECTOR OF MUSIC, PITTSBURGH, PA.

I RATHER welcome the opportunity to express myself on the subject of "Jazz" although nobody believes what anybody else says about it. I don't like "Jazz" and don't approve of it. My reason for not liking it is that it does not come pleasingly to my ears. Mozart said somewhere—I think in a letter to his father—something to the effect that even in the most terrible situations in opera, music should never cease to be pleasing to the ear. I am willing to concede a place for rough sounds in opera—*Alberich's* cry is drama if it isn't music—but when music is standing for nothing but sounds and patterns of sounds, I prefer the sounds to be pleasing rather than exciting.

I do not approve of "jazz" because it represents, in its convulsive, twitching, hiccoughing rhythms, the abdication of control by the central nervous system—the brain. This "letting ourselves go" is always a more or less enticing spree; but now we indulge it by going through "jazz" on a neural spree. Just now, the world does not know where to look for some stable principles to cling to, has lost its confidence in the value of ends that it formerly believed in, has been greatly excited, and consequently is not in position to exert the poise and purposeful control that makes the man or the nation that has steadfast ideals, believes in its destiny, and firmly advances toward it. Restlessness, indecision and excitement are characteristic of the interim before we again find compelling aims. "Jazz" is symptomatic of this state.

Since it is a symptom, I am not very much worried about it. It will disappear like all things that are not sound and fundamental always have disappeared and always will. It is a little irritating—when it is not amusing—to hear it justified because it is dynamic, forceful, energetic. A man in an epileptic fit certainly loosens a large amount of energy; but it is inelegantly foggy thinking to appraise such energy as strength. Energy or force has no value except as it is well controlled and purposefully directed. "Jazz" certainly proves that Americans possess nervous energy. It does not prove that they are safe with it. We have made the mistake before of assuming that fussy, uncontrolled energy meant strength, and we are making it again now.

"Jazz" is defended sometimes because, in its later manifestations, well trained musicians have put some real interest of musical thought and design into it. Such bright spots of the kind that I have noticed are merely intermittent. They usually appear as oases with a desert of drivel before and another following. Their effect, to me, is that of a voo-doo dancer suddenly shouting out some witty epigram and then relapsing to his primitive nature.

Perhaps everything must be judged by the company it keeps—and attracts. Bach fugues, Beethoven symphonies, works by Debussy and Ravel are heard in certain places and received by a certain clientele gathered there. They seem to be appropriate to the places in which they are heard, and to the people who gather to hear them. So does "Jazz."

LT. COM. JOHN PHILIP SOUSA, U. S. N. Rt.

FAMOUS COMPOSER—CONDUCTOR

"Jazz, like the poor, are ever with us."

I heard a gentlemen remark, "Jazz is an excellent tonic but a poor dominant."

It is unfortunate that the newness of the term has not allowed lexicographers time to define it properly. My Standard Dictionary gives forth, "Jazz: Ragtime music in discordant tones or the notes for it."

This is a most misleading meaning and far from the truth and is as much out of place as defining a symphony when mentioned as inadequate and poor orchestra, "as a combination of sounds largely abhorrent to the ear."

Jazz can be as simple in construction and as innocent of discord as a happy child's musings, or can be of a tonal quality as complex as the most futuristic composition. Many jazz pieces suffer through ridiculous performances, owing to the desire of a performer wishing to create a laugh by any means possible. Sometimes it has as little to do with the composition as the blast of a trombone, or the shrieking of a clarinet in "Traumerei" has to do with the beauties of that composition; it simply makes it vulgar through no fault of its own. Jazz, as far as my observation goes, is simply another word for "Pep" and has a counterpoint in the written drama of "hokum" although that word has not been honored with a line of explanation or definition in either my standard or my slang dictionary.

There is no reason, with its exhilarating rhythm, its melodic ingenuities, why it should not become one of the accepted forms of composition. It lends itself to as many melodic changes as any other musical form. Forms go by cycles. There was a time when the saraband and the minuet occupied the center of the stage, and to-day the fox trot, alias jazz, does, and like the little maiden:—

"When she was good she was very, very good
And when she was bad she was horrid."

More About The Jazz Problem

Please don't imagine that The Etude has gone "Jazz-Mad." We are merely discussing the problem because it has become a vital question all over the world. The Etude will continue true to its lofty ideals and "up-to-date" enterprise. In the next issue we shall conclude the Jazz Problem with a remarkable discussion of the subject by the famous pianist-composer, Percy Grainger. Also short noteworthy opinions by Geoffrey O'Hara, Prof. Walter R. Spalding of Harvard, Clay Smith who tells in fearless words the real truth about the odious origin of Jazz, Fred Stone, famous comedian, Paul Specht and Meyer Davis well known orchestra leaders, Robert M. Stults, composer of a song that has sold 3,000,000 copies, Dr. Leopold Stokowski, Booth Tarkington, Rabbi Stephen Wise and others.

The Story of the Trill, or Shake

By ORLANDO A. MANSFIELD, Mus. Doc.

You Will Play All Trills With Greater Interest After Reading This Instructive Article

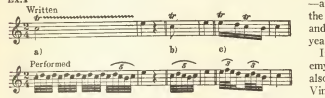
THE Trill, or Shake, is defined as "A rapid repetition of the Principal (written) Note and the Upper Auxiliary (note above) Note, and is denoted by the sign *tr.* placed above the note to be trilled, and followed by a wavy line to indicate the duration of the ornament. When followed by an accented note the trill generally ends with a turn.

(a) Over a short note the wavy line is omitted and the trill consists of a turn.

(b) Or it may be merely a triplet.

(c) A trill most always ends on the principal note and must occupy the full time of the latter.

Ex.1



An ornament which has been described by the late Dr. Hugo Riemann (1849-1919) as "the chief and most frequent" of all musical embellishments, may reasonably be expected to have a somewhat interesting history. In this respect at least the records of musical progress and notation do not altogether disappoint us. Indeed the early history of this ornament is bound up with that of the establishment of the opera and the oratorio. One of the most distinguished names associated with the former was that of Giulio Caccini, *circa* 1558-1599, a Roman in the service of the Grand Duke of Tuscany. To Caccini, in conjunction with Jacopo Peri (1561-1633), we owe the composition of the first operas,—Dafne, in 1594; and Euridice, in 1600. Although properly remembered today by his operatic enterprises or discoveries, in his own day Caccini was equally great as a singer. He was a pupil of the celebrated Scipione della Palla, who is reputed to have been the author of a treatise on the Italian method or manner of vocal production at that period. This treatise was quoted by John Playford (1623-1686), the renowned Restoration publisher, theorist and composer, in the latter's celebrated work entitled "Introduction to the Skill of Music," first published in London in 1655. Playford states that della Palla's method of producing a trill was by beating or shaking with the fingers on the throat "in singing a plain song of six notes up and six down." Concerning this Mr. Franklin Taylor (1843-1919), the recently deceased English pianist, pedagog, editor, and didactic writer, says: "It seems clear that the original intention of a trill was to produce a trembling effect." In this case it would be more or less synonymous with the modern *tremolo*, and we shall not be much amiss in concluding that with this crude and immature form of trill Caccini must have been more or less familiar. It is also fairly probable that he both sang and wrote the grace he had first learned from his master della Palla. Almost equally certain it is that he handed on the invention or innovation to his daughter, Francesca, who was one of the most celebrated female singers of that time of musical renaissance. Still more certain it is that Caccini was one of the first to use the word *trillo* to indicate this ornament. In his "Nuove Musiche," published in Florence in 1601, he alludes to the *trillo* as indicating a pulsation or rapid repetition of a *single* sound sung upon a single vowel,—an effect which in modern musical parlance would be described as the "Vibrato." But an ornament closely resembling the modern trill Caccini describes under the name of *Gruppo*, a term which is used to-day to indicate "a turn-like group of four notes." This *Gruppo* or *Groppo* of Caccini is really what is described by later English theorists as a Beat, that is to say, a trill performed not by an alternation of the written note and the next degree above (or upper auxiliary), but by the alternation of a given note and that a semitone below.

The Trill an Evolution

But in common with all other inventions and improvements of an artistic character, the trill was more of an evolution than a creation. As a natural consequence of this there is more than one claimant for the credit of its introduction into musical theory and practice. Several historians are of opinion that the originator of the ornament was Emilio del Cavalieri, "a Roman gentleman of good family," who flourished from about 1550 to 1600. Cavalieri, as is well known, was a member of the so-called Florentine Academy, an association of Italian musicans and *litterati* who met regularly at the house of Count Bardi, at Florence, during the latter part of the 16th century. Their primary object was to restore the glories of the old Greek drama, or to produce new works along similar lines. In this direction, largely owing to the paucity of ancient records, their efforts were a decided failure; but they finally succeeded in establishing the homophonic form of musical composition,—the idea of an independent melody with a chordal accompaniment, —and thus prepared the way for the establishment of the recitative and the oratorio by Carissimi (1604-1674), and the opera by Monteverdi (1567-1643), in the earlier years of the century immediately following.

In this "goodly fellowship" of the Florentine Academy were found Peri and Caccini, already mentioned, also Rinuccini, the poet, the librettist of the early operas; Vincenzo Galileo, the father of the astronomer, and last, but not least, Cavalieri, who will be remembered as one of the reputed inventors of figured bass and the composer of the first oratorio—a kind of allegory set to music with stage scenery and action and known in musical history as "La Rappresentazione dell' Anima e del Corpo" (The Exhibition, or Representation, of the Mind and the Body), which was produced in 1600. One of his biographers says that Cavalieri was "among the earliest employers of vocal ornaments." But the same writer admits that the *trillo* used by Cavalieri instead of being a rapid oscillation between two tones or semitones was, in all probability, a certain vibratory production of the voice, probably considered an elegance in early times, but now more fitly estimated as a fault common among bad singers, and known as the tremolo.

The Florentine Masters

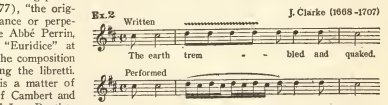
From the foregoing it is now fairly evident that to whomsoever, if to any particular personage, the so-called invention of the trill is to be attributed, the first men to systematically use it and to definitely describe it were the founders of the "musica nuova," the members of the world-famed Florentine Academy; also that it is to Italy, the land of song, that we are indebted for the origin of this most beautiful and important ornament, one of the very few of the ancient graces which have survived. At first essentially a vocal ornament, it was not long before its fame and practice spread to other lands. As might be expected, the trill, being a concomitant of the newly-developed opera, would accompany the introduction of that musical innovation into different countries. Accordingly we hear of its first use in France being placed to the credit of Robert Cambert (1628-1677), "the originator of French opera," to the performance or perpetration of which he was prompted by the Abbé Perrin, who, having heard Peri and Caccini's "Euridice" at Florence, in 1600, suggested to Cambert the composition of similar works, Perrin himself supplying the libretti. The subsequent success of these efforts is a matter of history, as is also the story of the fall of Cambert and of his coadjutor, owing to the intrigues of Jean Baptiste Lulli, the departure of Cambert to England, his entry into the service of Charles II as "Master of the King's Music," and his death in London in 1677. Perhaps Cambert did something to popularize the trill in England, but as a matter of fact it was already there in executive reality if not in actual name. For while it is true that no mention is made of the ornament in the works of Thomas Morley or any other writer of Elizabethan or Jacobean times, the early English virginal music, according to Henry Davey, abounded in ornaments many of which closely resembled the modern trill.

But the employment of this grace as a keyboard embellishment was largely due, in France, to Jacques Chambonières, Harpsichordist to Louis XIX, and the third of a race of distinguished keyboard executants and court organists. The use made of the trill by this celebrated artist is illustrated in his two volumes of harpsichord music published in Paris, in 1670. How the trill became popular in Germany is doubtful. It may have been conveyed from Italy by the composer of the first German opera and of the first Passion music, Heinrich Schütz (1585-1672), the pupil of that great Venetian, Giovanni Gabrieli. More probably, however, the credit is largely due to Georg Muffat (1645-1704), sometime organist of Strasburg Cathedral, a German musician of Scotch extraction, who studied for six years in Paris and there acquired some knowledge of the French graces of that period. But at any rate it is perfectly well proven that the trill as an embellishment of keyboard execution was well known to, and practiced by, the North German organists such as Reinken and Buxtehude—the men who preceded Bach and exercised so great an influence upon him.

The Trill in England

Turning our attention once more to England we note that more than a century after the publication of Playford's "Introduction," in 1769, to be exact, there appeared in London a work by one John Arnold (1715-1792)—"Philo Musicae," as he loved to call himself—entitled, "The Compleat Psalmodist or the Organist's, Parish Clerk's and Psalm Singer's Companion." To this work, which consisted of psalm tunes, anthems, and some crude settings of the Canticles, Arnold wrote a prefatory epitome of the rudiments of vocal music, in the course of which he says, speaking of ornaments, "The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is, to move or shake your Voice distinctly on one Syllable the Distance of either a whole Tone or a Semitone, always beginning with the Note or half Note above." We quote this passage to show that England of that day, in common with her Continental neighbors, was commencing her trills upon the upper auxiliary rather than upon the principal note. Nearly half a century later, Dr. Thomas Busby (1755-1838), a pupil of Batishill, and a noted English theorist, compiled a Grammar of Music in which he describes an open trill as a trill having its upper auxiliary a whole tone above the principal note; A close trill, one with the upper auxiliary a semitone above; a turned trill as one ending with a turn in the modern manner; and he also speaks of the prolonged and the passing trills, all of which names deserve more respect and permanent use than they have ever received or are ever likely to receive in these giddy-paced times. Meanwhile, other English theorists —such as Dr. Callcott (1766-1821), the celebrated glee composer, in his "Musical Grammar" (1817)—were describing as a beat "the trill without the turn, and made generally at the distance of the Semitone below." Last of all we have Dr. W. A. Barrett (1834-1891), who, in his "Chorister's Guide," and now entirely out of print, says, "A beat is like the trill only the motions are less rapid, and the alternate note is below the note over which the sign ‡ is placed. It is rarely used in vocal music, and is sometimes thus indicated:—

Ex.2 J. Clarke (1668-1707)

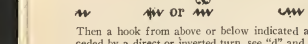


With reference to the history of the interpretation of the trill it only remains for us to say that while, in preclassical times, the trill usually commenced upon the upper auxiliary—unless for melodic reasons, or because it was preceded by another note on the next degree above—at the beginning of and immediately preceding the nineteenth century this method of execution was gradually changed. The nature of the innovation is best described in the words of Johann Nepomuk Hummel (1778-1837), perhaps the greatest pianist of his time, who, in his Pianoforte School, of 1827, laid down the rule that "in general every trill should begin with the note itself, over which it stands, and not with the subsidiary note above, unless the contrary be expressly indicated." Of course to this rule there were and are many exceptions which we cannot discuss here and now, as we are writing on the history of the trill rather than upon its mastery.

Concerning the sign for the trill, that too has varied during the centuries. Denoted at first by the *Trillo* and *Gruppo* or *Groppo*, of Caccini and Cavalieri, in the earlier harpsichord music its use or introduction was

indicated by a cross (+) placed over or under the note to be ornamented. Later on it became known by a sign similar to that used for the double mordent, as in "a" below.

a b c d e



Then a hook from above or below indicated a trill preceded by a direct or inverted turn, see "d" and "e" above. A hook at the end denoted that the trill was to end with either a direct or an inverted turn in accordance with the turning of the hook up or down. Other indications of turned trills were as at "b" and "c" above. The use of the abbreviation *tr.*—of course an abbreviation of the Italian *trillo*—is at once logical and elegant, while the undulating line is an invaluable indication of the duration of the embellishment.

Such then, in brief, is the history of this most popular and useful ornament. Perhaps not so graceful as the turn, its employment in modern music is much more frequent, while its practice, says Mr. Ernest Fowles, in his "Studies in Musical Graces," is "in the highest degree beneficial, its complete command being often synonymous with high technical attainments." That this can be said of an ornament now more than three centuries old, speaks volumes for its vitality. What the future developments of the trill may be we cannot pretend to foretell.

Making Exercises Interesting

By Dr. Annie W. Patterson, B.A

After the daily drill of the Scales—which, it is assumed, all serious instrumentalists realize as essential to the well-being of the fingers—the Exercise or Study needs special attention. Doubtless this mechanical side of the executive artist's preparation occupied a more prominent place in his customary round of practice some years ago than it does today. Now, the tendency is in the opposite direction. The idea is to "get there" as quickly as possible, and with the least possible exertion; so any of the preliminaries that can be cut out are lightheartedly omitted on the plea that only what is actually needful may occupy the student years. Be this as it may, and precious time, no doubt, is to be saved whenever feasible, yet that part of one's study which goes to perfect technic and to build up style must always deserve the musician's careful attention. No skimping of the details that lead to success are confessed by leading *virtuosi*. Invariably these bear witness to hard work and plenty of it, believing certainly that Genius is the faculty for taking infinite pains.

We do not, however, hear so much in these days of "speed at any cost" of the long series of Czerny and Clementi, and similar *etudes*, over which it was the fate of our parents and grandparents to toil and often weep. More modern nourishment for weak digitals and wrists have, it is certain, taken their place, and the "Hundred and One" and "Etude de la Velocity"—excellent in their way—are now considered old-fashioned by a great many "modern" professors. Yet there was much of interest and even beauty in these, for those who had ears to hear. Nowadays, nevertheless, it is more usual to base tests of skill on the "educational" piece of all kinds, whether this comes under the heading of classicality or ultra-modernism. There is much to be said in favor of this procedure. The question really is: How correctly and effectively do we make use of these means to an end? It is not enough to play through even to the point of note or time perfection. The inner meaning of the required drill should be made clear to the pupil. Thus, if a particular item can be used to illustrate such points as finger staccato, "loose" wrist, or the correct manipulation of chords, either as a whole or in arpeggio, these matters should be pointed out and lucidly explained by the teacher during the lesson. Some preceptors have a happy knack in choosing just those selections for a student's practice that will strengthen some individual weakness, such as "dirty" or "sloppy" playing, weak attack, deficiencies in tone and time senses, and so forth. Such a tutor is well worth the fee he may charge. He has the psychological as well as the pedagogic instinct, which is so useful to the budding mind, no matter what be the nature of the task which is set before it.

We might easily quote many examples of "pieces" which lend themselves to "exercise" work, and this—from the fact that they may also serve as means of future display—should be full of interest to ambitious scholars. The Classics, however, furnish abundant instances of these, and one has only to think of J. S. Bach's clavier work, the various movements of the sonatas of Beethoven, the tone-pictures of Schumann, and even the much neglected shorter pieces of Schubert and Mendelssohn, to have an extensive educational program ready made. Chopin, Liszt, Grieg and the moderns—to the last degree of Modernity or Sonority—may supplement the list at discretion. If, from such a plethora of riches, one takes any selection, a good working advice is that—for "study" purposes—the two hands should always be taken separately. The advantage of this is two-fold. It helps in developing the particular phase of technic required, and it also immensely adds to the ultimate clear grasp, and wholly familiar acquaintance which the tyro will have with the work in question. It is, in short, the perfecting of the whole by the completion of its component parts.

Legato—Plus Ears

By Ruth L. Barnett

If there is one defect more glaring than any other in the playing of pianoforte students it is their indifferent performance of legato passages. Too many rest upon the supposition that whatever is not consciously made staccato is legato, and the teacher's admonition to play more smoothly or to connect the notes is of no avail since most pupils are not absolutely sure whether they are playing legato or not.

It is a point that should be emphasized during the very first lessons. Many teachers feel that correct notes, time and fingering are all they can demand from a beginner. No child old enough to sit at the piano for a music lesson is unable to grasp the meaning of legato and to detect a break in the smoothness of a simple phrase, after ten minutes of careful listening. And right here begins the cultivation of the musician's most helpful habit, that of listening to his own playing.

It is possible to secure a perfect legato by the mechanical process of releasing one key exactly as another is put down; but fingers, however well trained, are faulty at times; and, unless the ear is taught to warn them, their faults may become very noticeable. The more one is concerned with watching finger motions, the less will he listen to the sounds he is producing.

Get at the root of the trouble. Send your pupil away from the piano. Explain to him that by legato playing is meant that each note must sing without ceasing until another is sounded; yet the tones must not overlap, but fit together exactly. Then play a few notes very slowly, with one noticeable break in the smoothness. See if your pupil can detect the flaw. Try several times until he can tell instantly when your playing is not perfectly legato. When he can do this an occasional suggestion from you will be sufficient.

Looking Ahead to ETUDE Features

The Etude looks forward with genuine pleasure to a number of features which we know are sure to delight our readers by giving the kind of information and instruction which may prove priceless to them in their life work. Among these will be a series of analytical printed lessons by famous pianists including Katharine Goodson and others. These lessons have proved invaluable to thousands in enabling them to play great masterpieces more artistically. Similar "lessons" have been sold individually in various editions at rates far above the subscription price for The Etude for a year. Another notable feature of our coming season will be a series of very practical and interesting articles by the great pianist Mark Hambourg. In the October issue of The Etude there will be an excellent conference with Mme. Marcella Sembrich, revealing some most interesting educational points in Voice Culture. Albert Spalding, most famous of American violinists, has just completed a fine article upon violin transcriptions which will be published shortly.

Is the Triangle a Musical Instrument?

By Francesco Berger

Is the triangle a musical instrument? The correct answer to this question is a serious matter.

If the triangle is a musical instrument, it has as much right to a place in our orchestra as the flute, the violin, or the trumpet; and its inclusion in their scores by many distinguished composers proves that they have thought it worthy of such distinction. On the other hand, if it is not a musical instrument, it must have crept in under false pretences, and in spite of those composers, out it should henceforth go,—out into the limbo of forgotten things, with a few symphonies, a concerto or two, and not a little pianoforte music that you and I wot of.

The question hinges upon what constitutes a musical instrument, and what is merely a sound emitting article. Probably the difference between Sound and Music could be explained by scientists as depending upon "vibrations," and other learned expressions. But we are not here seeking for scientific information—we are simply concerned with every-day definitions.

Distant Church Bells

Poets and novelists with vivid imaginations often rave about "the music" of distant church bells. I maintain that if these bells emit only *one* sound, there is precious little "music" in them. What these romantic people detect as musical can only be caused by *variety*. Two bells producing *one* identical sound do *not* produce music; though two bells, producing sounds that differ from one another, will produce a *first step* towards it.

The first step (though a crude one) towards Music is created when any *one* sound we add some *other*. The human ear then travels from sound of a certain pitch to sound of a different one, realizes the distance, small or great, that separates the two, and recognizes a first step in music. Mere repetition of the *same* sound, even with the addition of varied rhythms, will not yield "Music." Anyone living within ear-shot of a bell, whether of church, or school, or factory, will endorse this from his own painful experience. It is the absence of *diversity* of sound which debars jangling glasses, rumbling wheels, clanging bells, or howling babies from being admitted as "musical."

According to this theory, the triangle being incapable of producing more than *one* sound, cannot be considered a musical instrument. But if you happen to have a brother or friend who plays it in an orchestra, pray do not tell him I say so, for he might not be pleased. Under reversed conditions I don't think I should be.

In the scores of some of our best composers we occasionally find excellent use made of the triangle's peculiar tone-quality. A sudden transition, say in an Overture, from heavy to light music, from *fortissimo* to *pianissimo*, from *pesante* to *leggiero* affords the judicious master of instrumentation a fitting opportunity for its introduction, and it must be addmitted that a sprinkle of it in an entire movement gives the same piquancy that ginger gives to a pudding, or the shallot gives to a stewed steak. Something, therefore, must be conceded in its favor.

Triangoloni

As the modern composer is no longer satisfied with the pair of timpani that sufficed for his predecessors, but demands three or even four, so some futurist in the next generation may require three or four triangles, and will, of course, want them of different pitch. This will have to be met by making triangles of different sizes, and will introduce us to *triangolinas* and *triangoloni*. And we shall have to admit the justice of his demand. For he will point to the three oboi here, and the three clarinets there, and the tuba everywhere, and will cry, "If they, why not I?" The millennium of the triangle will have arrived. After all, in comparison with other items of "kitchen furniture" which the concert-goer of today has to submit to, it is but a harmless thing.

Not long ago I purchased, at a second-hand bookstall in the city, a book on instrumentation. It was handsomely bound, and was in excellent state of preservation, except that its title-page was missing, so that I have no clue to its author or publisher. It certainly is not Berlioz, nor Marx, nor Prout. Oddly enough, the only pages that had been well thumbed by its original owner were those devoted to the triangle. And its paragraphs contained the following lines, which I consider sufficiently amusing to be transcribed here:

Tinkle soft, TriangulAAR,
Mark the rhythm, bar by bar;
Like the ray from distant star
Send out thy tintinnabular jar.

From *The Monthly Musical Record* (London.)

What is Jazz Doing to American Music?

A Conference Secured Expressly for THE ETUDE with The Millionaire Emperor of Super-Jazz

PAUL WHITEMAN

[Editor's note: *Paul Whiteman was born in Denver, Colorado, where his father, Wilberforce James Whiteman, has been the superintendent of music of the Public Schools for over half a century. The elder Whiteman is said to have inaugurated the first orchestra of size in any American public school. He also conducted several amateur orchestras and employed orchestras in large choral concerts which he presented. His son was thus brought up in an atmosphere of music. Because viola players were hard to find, he started playing viola in one of his father's orchestras. He then joined the Denver Symphony Orchestra, conducted by Rafael Cavallo. He continued his musical education under a pupil of Henry Schradieck, and also with Max Bendix. For a time he played with the Russian Symphony Orchestra, and at the time of the San Francisco Fair joined the San Francisco Symphony Orchestra. He. also played with the Minetti String Quartet.*]

"There seems to come a time in the career of every man who does any thinking whatever about his future when he realizes that he must do something very radical or he will never advance one inch beyond his present position. He must pull up his tent posts and move on to other and newer fields in order to succeed. That was the condition in which I found myself in San Francisco in the year 1915. I realized that I had worked and studied very hard all my life. I realized that I had played in large symphony orchestras for years; that I knew the classical literature of the orchestra from the viola desk; that I was working from morn to night in the orchestra, in the quartet and also in a hotel orchestra, and that all I was getting for this experience and this hard labor was $125 a week. There was no future ahead and I was ambitious.

"Just then jazz was commencing to draw the attention of the American people. At that time jazz was so outrageous that most musicians were nauseated at the very thought. Jazz meant then any group of nondescript instruments, aided and abetted by a strong-armed drummer who was a veritable percussion virtuoso on all of the implements of the kitchen. He was also supposed to be a humorist and demonstrated his humor by juggling with his drum sticks. The leader, whether he played the violin or the saxophone, often introduced a lot of clowning that never failed to entertain the audience.

New Characteristic Instruments

"Yet here was something that was breaking down certain conventions long considered sacred in that outrageous dance combination of piano, violin and cornet. Here came the banjo with its distinctive character; here came the muted wind instruments, and, more than this, extremely clever performers upon these instruments, who could produce new and striking effects. Enter the saxophone family. The saxophone was invented in Paris by Adolphe Sax (himself an exceptionally fine flutist and clarinetist). At first Sax set out to improve the clarinet; but in 1842 he invented the conical-bore, metal wind instrument with one reed, which bears his name. He went from his native Belgium to Paris to show the instrument with its new and distinctive tone, to Berlioz. Berlioz, with his ear for tonal color, went into raptures over it. His instruments were adopted in French bands and in some bands in other countries. Sousa uses them in large quantity in his remarkable organization. The saxophone has also been demanded at times by composers for the symphony orchestra. It was not, however, until the introduction of the jazz band that this instrument with its peculiar mellow, appealing character, as well as its humorous possibilities, came into its own. Now it is the *Caruso of the Jazz Orchestra*.

> *At no other time and in no other country could such an amazing career have been inaugurated as that of Paul Whiteman and his famous orchestras. Because he has brought a new meaning to American Jazz, because his work in its field has commanded the interested attention of serious musicians here and abroad, and because he himself is a trained musician with years of routine work in large symphony orchestras to his credit, THE ETUDE has selected him to be the exponent of "super-jazz" in this issue.*

Definite Scores

"The possibilities of the musical combinations of these instruments intrigued me. At that time literally everybody who played in a jazz band 'faked' or 'vamped,' or, in the best English, improvised. There was nothing intelligently and beautifully scored for these unique groups. I realized the immense possibilities of the thing, and was the first to arrange for definite accurate scores of popular themes done with the same detailed care with which the symphony instrumentation is prepared. Many of my early scores were written by Ferdy Graffe, who had a genius for characterizing the instruments and filling in intermediate parts so that there would be no thinness. More than this, the compositions could be played every time with the same effect, which was impossible in the old-fashioned jazz band in which each player felt it his duty literally to compose the piece with each performance.

"At first I realized that the jazz orchestra required most of all an insistent background of rhythm. For this I employed the banjo, using it largely as a percussion rather than a melodic instrument. Then I realized that there was a great deal of horrible blare and noise about the old-fashioned jazz orchestra that was wholly unnecessary and would soon disappear before more musical effects. Musical effects do not come from poorly trained or unmusical players. In order to get the best results I must get the best players. Naturally, the best come to the top and demand more money. It is, like in everything else, a matter of supply and demand. Really very fine jazz players are quite rare. The leading player in my best orchestra will earn about $600 a week through the year. Most of the other players in the leading orchestra will average $300 a week. But this is an exceptional orchestra at the Palais Royal, and has played on both sides of the Atlantic with great success. The men are picked for their personalities, their musicianship and their versatility. They must make a good appearance at all times. The leading player in my Palais Royal orchestra plays fourteen different instruments, and often uses all of them in one program. At present there are over four hundred men employed in the fifty-two Paul Whiteman Orchestras located all over the United States and in Paris, London, Havana and Mexico. All these orchestras receive careful supervision and training, and play according to specific directions which I have personally prepared.

Sousa's Definition

"I am often asked, 'What is jazz?' I know of no better definition than that given by Lieut. Comm. John Philip Sousa, U. S. N. R. F. He derives the word from 'Jazzbo,' the term used in the old-fashioned minstrel show when the performers 'cut loose' and improvised upon or 'Jazzboed' the tune. The trombone guffawed, the cornet shrieked and the clarinet wailed to the banging of the drums. The effect was a breakdown of the worst kind. From this wild din, however, has come the jazz which is commanding the attention of serious musicians everywhere. When I was in Paris with my orchestra this year I met many distinguished musicians who came with eager curiosity to hear some of the new tonal combinations. I found that they were only mildly interested in the magnificent works of such American composers as MacDowell, Carpenter, Chadwick, Cadman and others. 'We know all that,' they said, 'but jazz is a new note—something different, some-

PAUL WHITEMAN AND HIS ORCHESTRA AS IT APPEARED AT AEOLIAN HALL, NEW YORK

thing peculiarly American, like the Sousa March. We want to know about jazz.' Here was the recognition of this new American note that I had identified in the old-fashioned jazz of a decade ago. This encouraged me to give a concert in Aeolian Hall with my leading orchestra—several members of which, by the way, have played in leading symphony orchestras. The concert was attended by foremost musicians, such as Damrosch, Wagner, Rachmaninoff, Mengelberg, and others who have been most enthusiastic over the possibilities of this new tonal combination. This was a combination of twenty-two men, thus:

8 First Violins
3 Saxophones
2 Trumpets
2 Trombones
2 Horns
2 Pianos
Drums
Banjos.

Note, however, how such a combination might work with the kind of players I employ at the Palais Royal. Could such a versatile group, capable of changing the instrumental registrations at instant notice, be found elsewhere in the world? Here are the names of the players, with the number of instruments they may employ in our regular programs.

GORMAN: E-flat saxophone, B-flat saxophone, E-flat alto saxophone, oboe, heckophone, B-flat clarinet, E-flat clarinet, alto clarinet, bass clarinet, octavin.

STRICKADEN: B-flat soprano saxophone, E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, oboe, clarinet.

BYERS: Flute, B-flat soprano saxophone, B-flat tenor saxophone, C soprano saxophone, E-flat baritone.

BUSSE: Trumpet, flügelhorn.

SEIGRIST: Trumpet, flügelhorn.

MAXOM: Trombone, euphonium, trumpet.

CASSIDY: Bass trombone, euphonium.

ARNEN: Tuba, string bass.

LANG: Piano, harp, celeste.

PUIGATUE: Banjo, drums and kindred instruments.

The Violin as Obligato

"To this group I add the violin which is employed as an obligato instrument most of the time and not as a solo instrument. Thus, you see, twelve men have a range of forty instruments, and have opportunities for variety in tone color, prescribed by our scorings, which is, to say the least, unusual. Some of the phonograph records of this group have been sold by the million, and have been heard around the world. This orchestra was the first of its type to tour as a 'straight' orchestra, that is, without clowning or absurd action upon the part of the members. It was the first to be employed in a big Broadway musical show in a special scene set for it. It was the first to give a jazz concert in a foremost concert hall.

"Often I am asked the secret of my success in this field. One secret is that I do not attempt to go out of the field. I know that it is something distinct. I do not attempt to compete with the symphony orchestra; and no one knows our limitations better that I. Whether we are playing the simple, suave theme of a pathetic Negro 'blues,' or the sharp, saucy, peppy rhythm of the jazz tune, we strive to make the effect as thoroughly musical as possible; but we never forget that we are distinctly a jazz orchestra with a new and delightful message to restless America—the America still imbued with the pioneer spirit and never content to be permanently satisfied with the conventions handed to it by Europe. We can not expect the man in the street, with a *Police Gazette* in his hands, to pay a large price to see Ibsen's 'Ghosts.' He must be educated up to 'Ghosts.' He will be fascinated by jazz, and use it as a suspension bridge to better things. I have seen this happen a score of times. It is musical education in its practical form.

Leading Composers Influenced

"That the leading composers of the world will be influenced by jazz goes without saying. One might assert that they have already been influenced, if some of the recent scores of Strauss, Grainger and Carpenter are examined. American jazz has circumvented the globe. Teachers of piano may not realize that the American child craves these exhilarating rhythms, and that they may be written by able composers so that there is no taint of cheap or vulgar music about them. When I played the famous jazz arrangement of Rimsky-Korsakoff's 'Song of India,' I was maligned by many for lowering a great masterpiece. I have rather a sneaking idea that Rimsky-Korsakoff himself would have been delighted with some of the tonal effects, and that he would have been amazed to find the whole American public whistling a tune that he could hardly have intended for more than a comparatively few grand opera devotees. The theft of tunes without credit to the composer is unpardonable; but if jazz will put a great masterpiece into currency, all honor to jazz."

Strike Once, Not Twice

By E. F. Marks

CONCENTRATION, concentration. How our eyes weary at the sight of the word, and our ears revolt at the sound of it, we see and hear it so often. Yet how essentially necessary it becomes to thoroughly understand and possess it; especially when a gross lack of it is encountered among the best of pupils. Is this inability to focus one's mind or undivided attention on a single item of a subject the result of dilatory teaching, or is it hereditary? Some of the brightest children at the day school will exhibit non-concentration in music lessons—not once or twice, but for months; and it is only by the most careful and persevering endeavors of the teacher that the child's mind can be brought to the right attitude on the subject.

In such a simple exercise as the scale, some pupils persist in striking a key twice, notwithstanding the fact that it was struck correctly at the first attempt. Now this fault—repeating a tone when called for only once—in many cases is not due to nervousness (an inherited defect) but obviously to a lack of concentration on the

PAUL WHITEMAN

one key in question. The pupil allows his mind to wander helter-skelter; the fingers are not controlled by it, but move mechanically without thought; hence they repeat the last movement automatically without the control of a well-regulated mind.

A pupil of good standing in her daily classes possessed this error of key-repetition. Notwithstanding many admonitions to be careful to strike the key but once, she still clung to the fault tenaciously. Finally we decided to try slowness and accuracy of touch. The pupil was required to practice at home in the following manner: To strike the keynote of the scale; to count four slowly; while doing so, to prepare the next finger for the second tone by lifting the finger high above the second key. Strike this key, at the same time releasing the first one; count four slowly, making preparation of the next finger to take the next key. Proceed in this slow manner; striking, counting with immediate preparation for the next key, throughout the entire scale exercise.

After a few lessons with the scale practiced in this way, the counting was reduced to three counts to each tone; later to two, and finally to one. The fault was conquered through this method of procedure, and the pupil was so elated with the spontaneity of the thought control that we were forced to restrain her speed. Besides, through this slow practice her legato touch improved.

Lincoln Sets Students An Example

W. F. Gates

"How is your music coming on?" we asked a promising student, lately.

"Oh, I am discouraged. I guess I will have to give it up. I don't seem to make the progress I ought to."

"What is the trouble?"

"Well, I work just as hard as Madge does, but people do not seem to like my play as much. She gets a number of engagements but I get none. It all seems useless."

There are times when we all see things through dark blue spectacles. There are times when fate seems to be quite against us. There are times when everything goes wrong. But these are just the times when we are to show whether we deserve to succeed or not. It is not how happy we are when successful that counts—it is how energetic and resourceful we are when things fail.

Take an example out of American history. We know that Abraham Lincoln was one of the greatest of American presidents. We know his tenacity to right when he was in office. We know his affectional hold on the American people—in fact on the whole civilized world—but do we know that back of this towering personality was a series of failures, none of which dimmed his energy or his enthusiasm for what he deemed right?

Look at this list: Abraham Lincoln a young man, ran for the Legislature in Illinois, and was badly defeated.

Next he entered business, failed, and spent many years of his life squaring up the debts contracted by his partner.

He loved a beautiful young woman, became engaged to her—then she died.

He then ran for Congress, and was badly beaten

He tried for an appointment to the U. S. Land Office, but failed.

Later, he became a candidate for U. S. Senate, and was badly swamped.

In 1856, he ran as a candidate for Vice-President, and again met defeat.

In 1858, as a candidate, he was defeated by Douglas:

"But I am not a Lincoln," comes the answer.

True, you are not—not even a musical Lincoln. But just inasmuch as you have the Lincolnian perseverance, good sense and love for the right, just in that proportion will you succeed.

Things to Teach My Pupils Every Day

By W. L. Clark

1. THAT adequate practice is a great essential to musical accomplishment.
2. That accurate, intelligent playing is far superior to slovenly execution of material.
3. That there must be expression as well as note reading and key manipulation.
4. That a splendid musical inheritance, or ease of learning, does not accomplish anything unless considerable effort is applied to the assignments.
5. That each one should have a standard of playing as a definite aim—that standard to be the best within the individual's ability.
6. That the musical profession offers rewards to those who have the ability to compose, as well as to great players.
7. That the enjoyment that comes from a knowledge of music is greater than the effort required to attain that knowledge.
8. That music is not a separate and distinct art; it is rather an outgrowth of many conditions of many centuries.
9. That musical ability is given to the poor, as well as to the rich, and to the rich as well as to the poor.
10. That a great many people have a greater musical ability than they themselves realize, because they have never taken the effort to develop their talent.

"ALL that a composer has to do is to feel and to convey his sensations in music. It is not for him to theorize or to speculate on the function of life. He has only to live. Art is subject to the same laws as life. Life is effort, movement, progress. For the mind as for the body, to cease struggling is to begin to die."

—EDGAR VARÈSE.

Drillmaster—or Music Teacher?

By CONSTANTIN VON STERNBERG

This article was written by Mr. Von Sternberg just before his death

JOSEF HOFMANN said once: "A pianist without technic is like a pleasure traveler without money." The indispensableness of technic could scarcely be better illustrated; and yet, have we not met pleasure travelers that had money galore, but no appreciation of what they saw? Travelers that sought pleasure without finding it; for all churches, all galleries, all landscapes looked alike to them, because the esthetic side of their lives was undeveloped, dormant, blunt. And by the same token, have we not heard enough pianists that had technic galore and were utterly devoid of spirituality; who boiled their Bach, their Beethoven and their Chopin all in the same pot and made them sound all alike?

On the other hand, have we not had glorious, world-renowned pianists whose technic was by no means always infallible and whose playing has nevertheless enchanted their audiences and roused their enthusiasm to the highest degree? We need, in this connection, but to think of Rubenstein who had, of course, a wonderful technic; but whenever a higher purpose demanded it, he threw his technic to the winds and rose above and beyond it.

Americans Love Technic

Now, as a matter of fact, which should be frankly recognized, as facts always should, we are in America much given to admiring technic for its own sake. It may have something to do with our love of sport, of bulk, of size, of rapidity, of anything supernormal, whether there is a reason or not for it to be so. Our climate may have something to do with this tendency. This might in a measure explain and extenuate it, but it would not alter the *fact*.

Yet, when in spite of this lamentable fact we observe how earnest, how sincere, are the efforts of musically influential people to transmute this predilection for mere keyboard acrobatics into a love of music; when we reflect that, after all, we have some pianists who conceal their technic so well under higher attributes that it never attracts special notice; and when we, then, remember that these very pianists are the ones, who are regarded as the greatest by the critics, by the substantial public and by the box offices; then it seems indeed timely to bring *this* fact to the attention of a certain class of piano teachers and particularly to the "rudimentary" teachers and the "technic specialists."

Our Debt to Rudimentary Teachers

Personally, I owe a great deal of gratitude to rudimentary and technic teachers; for they certainly have saved me much drudgery, much unlovable labor, much poorly disguised yawning, and not for anything in the world would I belittle their estimable work. However, I can not fail to recognize that on the other hand they have frequently made it extremely difficult for me to make their pupils, when they sent them to me, recognize and understand that their fingers were altogether too far ahead of their musical minds and ears—so far ahead, indeed, as to demand a return to pieces which made but very moderate claims, if any, upon their needlessly superabundant technic—to make them grasp the idea that music-making is done for "listeners," not for "spectators."

The faults of many rudimentary teachers, faults, to which all my sincere admiration of their merits cannot blind me, are twofold: *overreaching themselves and teaching the obvious.*

Blinded Pupils

By "overreaching" I mean the deplorable habit of many technic teachers of allowing their pupils to play pieces for which they are mentally altogether unequipped. That the ability to execute the difficult passages in a piece does not constitute an artistic (nor even a merely intelligible) interpretation of it, is a fact to which many of the teachers I have in mind are either blind or they blind their pupils to it. Their own blindness may not be pretended and the deceiving of their pupils may be done unconsciously (not in spite of knowing better); they may act in perfectly good faith, but in either case the mischief is caused by the regrettable circumstance that, by nature or education or both, these teachers are wanting in musical feeling and knowledge. To boot, they often let their pupils play pieces which the teachers, themselves, could not master with any amount of practicing, not even technically.

The Teachers' Course

Some of these teachers have gone through a so-called "teachers' course" in which they learned the *mechanical* principles of piano playing and they instill into their pupils' minds these very excellent principles—but nothing else. Not a word on the matter of melodic curves, of rhythmic charm, of dynamics, form, character and characteristics of the pieces, of suspensions and their resolutions, of pivotal notes in modulations, in short, of anything beyond the mere notes—and these not always right, especially in the case of an occasional misprint, which, alas, they have no means to recognize as such. And as to the pedal—that poor abused Cinderella—it acts like a coalbin to a freshly washed white poodle-dog. It seems to be strongly prejudiced against clean harmonies. It makes of all chords a Bedlam that makes everything sound like Stravinsky. Even Kuhlau Sonatinas!

Still, sometimes these teachers have a lurking suspicion that there may be something lacking in the playing of this or that pupil. In such cases they send that pupil to a so-called "interpretation teacher," to engage one or two lessons "to get some points." That interpretation teacher has his job cut out for him! He is supposed to supply a soul for an artificially made skeleton, in one or two half-hour lessons, and these a whole week apart!

Teaching the Obvious

The want of musical training is also the cause of the other fault I mentioned—the "teaching of the obvious." It stands to reason that the pieces used in the first and second grades cannot contain sublime thoughts and complex devices in counterpoint, rhythm and harmonization; but in the *third grade* a beginning ought surely to be made to stir up the pupil's *thinking*, instead of allowing him to dwell always upon commonplaces which scarcely require anything from the teacher but the correcting of occasional false notes, in self-protection. This stimulating of the pupils' minds is very seldom done by technic teachers. They prefer the use of pieces for which the pupils should really need no teacher at all if they had been accustomed to a little thinking. But the technic teachers still use Kuhlau or Clementi Sonatinas (or their equally inane equivalents by more recent writers), because a better type of music would oblige the teacher to do a good deal of explaining with every piece of actual "teaching." For this they are either too comfortable or perhaps too unequipped in their own knowledge (or rather the lack of it); and thus they keep on letting their pupils use their fingers while their brains remain inactive and their ears grow more and more callous, unsusceptible to the most horrifying discords and mixtures of tones.

Surely, this ought not to be! We had in the past, and we have in the present, a perfect treasure trove of highly meritorious third-grade pieces that are technically quite within the average pupil's range; but they are not used because they require for their proper rendition a little more than the mere notes; for they are apt to sound queer or even ugly if they are played without a "musical" understanding.

The Self-Supporting Student

Let me, by way of a brief digression, recognize that circumstances sometimes compel a girl or boy to earn money for a living and, therefore, to begin teaching as soon as possible. But circumstances that would compel anyone to *concentrate* upon money-getting alone and *at the expense of his own further development;* such circumstances *do not exist*, except in extremely rare and abnormal cases. I maintain, therefore, that hand in hand with their *teaching* they ought to keep on *learning;* they should take "music" lessons from a recognized "musician"; and if they should have no time to practice difficult pieces they should, with the aid of their teacher, go over those pieces which they intend to assign to their pupils and ask their own teacher for instruction on the strictly musical, non-technical matters in them.

This would cure not only the two evils already referred to, but it would at the same time go far toward preventing what is known as "epidemical compositions," pieces which everybody plays and which all pupils play—and play equally bad.

Having spoken of compositions written by masters of the past, let me briefly refer to the great lover of children, Robert Schumann, whose wonderful opus 68 is scarcely known to the average young pupil. The first five pieces of it may belong to the second grade. Numbers 13, 15, 17, 27, 28, 32, 33, 34 and 41 may be reserved for the fourth and fifth grade, but this still leaves *twenty-six* perfect gems which a pupil of the third grade can very well master, provided his mind and ears are opened to their melodic, harmonic and constructive beauties and his imagination is awakened. There are also Nos. 4, 5, 6, 17 and some others in the same master's opus 124, equally unknown to young students. I referred to Schumann merely to cite an example of the past.

Good American Compositions

Of more recent writers, like Dallier and other American composers who wrote for young people, it is no longer open to dispute that a great deal of excellent music for the third grade is written in this country. Of course, the inane kind is, unfortunately, also as well represented as it is in other lands; it is supplied by those who have learned to "make" melodies instead of taking them out of the heart and imagination. Selective action will be necessary there; but the output, ready for selection, is really very large and contains far too many things of sterling merit to be neglected.

But how is the rudimemary teacher to make a proper selection if he is *not* a good musician, as so few of them are—unfortunately? This brings me back to the starting point: those who teach the rudiments of music must not be what Oliver Wendell Holmes called "one-story people," but they should be able to encompass the *musical* contents of such pieces as they assign to their pupils and as they may not have time and technic enough to play themselves.

Slogans or Catchwords

Of the slogans and catchwords that are in more or less general use there is one which seems to have been coined for especial use in musical matters: "Everybody is doing it." It really does not apply to music with an alarming degree of exactness, insofar as ninety-nine per cent. of all music making in our country is, so far, purely imitative. People play only what someone else has played; what they have heard; not what they have found out for themselves on the staffed paper; and if their model happened to be bad, as it usually is under such conditions, what can the copy of it be?

Now, shall it remain so? Shall the sacred mission of music, which cannot be served by imitation any more than gentility by sham jewelry, shall it be relegated to a meaningless ear tickle, to a mere sportive display of digital dexterousness, without any appeal to our higher qualities? If not, if we are to become a musically cultured nation, it will not be achieved by turning the responsive confidant of all the greatest masters in music—the keyboard—into a racing ground; nor will the hothouse methods—now all too frequently employed, and often for ulterior purposes—succeed in it. We must begin with those whom the Nazarene Teacher invited; we must begin with the children; and, to prepare for this, we must begin with the rudimentary teachers by demanding that they be musicians and not mere finger drillmasters.

* * *

Self-Test Questions on Mr. Sternberg's Article

(1) Has infallible technic produced the greatest of pianists?

(2) What are the most valuable services the rudimentary teacher may render?

(3) How can we best stimulate the pupil's mind?

Give Your Favorite Exercise a Rest

By Rena I. Carver

THIS suggestion may be of special service to the advanced student working alone or the teacher striving to keep up her own practice.

Having but few moments to devote to planning your study, you will naturally turn to those old standbys that have proved their worth. Change your schedule three or four times a year. If the time comes when the thought of practice is burdensome, rest a few days to get back your zest for exercises. Sleep all you can and search your musical magazines for new ways of attaining your goal. Avoid staleness!

Sparks From the Musical Anvil

Comments of Contemporary Music Lovers

"The young singer must practice to inhale a great amount of breath quickly and then to release it steadily in a sustained pin-point of air."—JOSEPH SCHWARTZ.

* * *

"The Anglo-Saxon is popular in most parts of Europe at present; and, as this is a matter of natural liking rather than of racial propaganda, the bias on the part of the public manifests itself strongly in such an instinctive thing as the art of music."—PERCY GRAINGER.

"THE average American views a concert much as he does a baseball game or the movies. It is a stimulus for his tired senses, with the 'high note' as the home run or climax."

—EMILIO DE GOGORZA.

"Indian music may be the basic American music, except from an historic point of view; but it is undeniably fascinating folk music."

—ALBERTO BIMPONI.

"There is no money in piano sonatas or chamber works. One composes them because he loves to do it; one feels within the urge to create. Hurt as it may not to have a beautiful work of art really appreciated, the true musician and artist always writes music as he feels it and in the forms that best express his ideas."

—CHARLES WAKEFIELD CADMAN.

A Musical Nation

By Sidné Taiz

JUST when a nation achieves the happy state where it may be said to be among the elect that are called "musical" is perhaps not capable of a quite definite decision. Perhaps it is a matter of music becoming a part of the people's daily life rather than that the country shall produce either great composers or eminent interpreters.

With this latter proposition in mind, has America reached the time when she may be credited among the "Musical Nations?" What country is engaged in more musical activity? Musical clubs, community choruses, bands and orchestras, thrive in city and hamlet, even out in the rural community.

Other countries have produced and are giving the world more composers, more originality in composition; but are they doing more to keep the spirit of music alive among the people? Have we not become a nation of "music absorbers?" We are furnishing audiences—appreciative audiences—to the musical interpreters of the world. Does not this signify a "Musical America?"

Children as Imitators

By S. M. C.

IT is a strange fact that there is often a striking resemblance between the handwriting of a class of school children and that of their teacher. This handwriting, moreover, changes from year to year, and becomes good, bad, or indifferent, as the children progress from grade to grade and imitate the models set before them. A teacher who habitually uses flourishes or indulges in queer and unusual letter formations will soon find his pupil doing the same.

In view of this fact, experienced teachers strive to keep near the "copy-book" model whenever writing on the board or exhibiting their penmanship in any other way.

The music teacher may well take a lesson from this when playing for his pupils. He may be skilled in the use of rubato, or indulge in other peculiarities of rhythm, technic or expression; but these should be barred when playing for young children who are not yet well grounded in rhythm and are, as a rule, only too eager to do as teacher does.

When playing a child's piece let it be in a reasonable tempo and simple manner, such as it can readily grasp and follow. A dazzling exhibition of superior skill, which the child can in his present stage of progress by no means imitate, will only cause him to reproduce a crude, distorted and unrecognizable conglomeration of sounds.

"SINCE the personality of a performer seems obviously to stand in the way of the composer's message, a course in the timely suppression of too much ego might profitably be added to the curriculum of a conscientious conservatory of music."—CARLOS SALZEDO.

American Dance Music Is Not Jazz

By Isham Jones

Where Popular Songs Come From

JAZZ music. What is jazz? What is there in favor of jazz music? Those questions have been asked many times, and I am appreciative of the opportunity to express through THE ETUDE a few of my own thoughts regarding this interesting topic.

What is jazz? Considering that all popular music is more or less termed jazz, I would briefly describe it as modern emotional music. It is expressive of the happy dance; it is rhythm that is simple and yet inspiring. It is music that is irresistible to the feet and at the same time appealing to the heart and head. It has been said that all music, whether classical or popular, must appeal to one or more of those parts of the body. I believe, judging from the popularity of certain numbers, that most of the popular songs of to-day appeal to all three.

Read the lyrics—the chorus of a popular song. You will note that an appeal has been made to the heart through the sentiment expressed. You will also note the appeal to the head, because each word easily inserts itself into the mind. Now this same lyric, set to music

ISHAM JONES
Noted Conductor of American Dance Music Orchestras

especially composed for it and then played in a dance tempo, immediately appeals to the feet. Therefore, it can be readily appreciated, composers of popular music are always striving to make an appeal to each of those factors.

It is now quite generally admitted that practically every popular hit of the day is based upon some music of the past, some work of a famous composer, or, in many instances, old folk-songs. This is not always deliberate, but, instead, is often quite accidental. I have known of some popular songs with parts of the melody almost identical with certain parts of an old classic, and yet, the composer had never heard that particular classic. This imitation is almost certain, when it is considered that there are actually only twelve different tones in the scale as it is played on the piano. The old masters had a virgin field when they were composing. The popular composer to-day uses only parts of those twelve tones, and yet it is immediately duplication. It only takes two notes to make a tune, and some of the most popular songs in recent years have been based on a two-note combination. And I also know as a fact that the composer was unconscious of the fact that the same combination was used by the great composers.

Sigmund Spaeth, the noted music critic, one of the few real authorities on music who has made an honest study of popular songs, has found considerable merit for which he commends the composer. This critic and author, in his recent book "The Common Sense of Music," says: "If writers use the same plots, characters and literary forms over and over again, why should not the composers of music have the same privilege?"

The successful popular composer of to-day, who is being given credit for the so-called jazz music, is sincere. He is always striving for that wide appeal, and I am confident that in the future he will be given more credit for his endeavors. Many of the recent song hits were composed with no thought whatsoever of jazz as the term is used by musicians; instead, he had in mind a song with a melody that would appeal to the heart—lyrics that would appeal to the mind, and with a rhythm to appeal to the feet. Because the song is successful and played by practically every dance orchestra, it is called jazz; but that is not my idea of jazz.

Jazz music, to a musician, means music that appeals strictly to the feet and without much thought of melody, and is usually considered by them as the "down South negro type" of blues.

The most popular songs of to-day are of the ballad type, and usually the result of untiring work on the part of the composer; and it is a great injustice to the composer, as well as to the song, to term it jazz. Many musicians themselves are partly to blame for the misconceived thought as pertaining to the word jazz. Careful enough attention in the past was not paid to the melody of popular songs, with the result that they were so syncopated and such radical effects used that the appeal to the heart and to the mind was entirely lost. With many orchestras playing this style all over the country, it would only be natural that the general term of jazz would be applied to all of the popular music.

However, I am glad to notice such a vast improvement in orchestras throughout the entire country. It has been my good fortune recently to hear many "local" dance orchestras, and the improvement is a great credit to the earnest endeavors of the musicians. There is no doubt but that phonograph records by the leading orchestras have been a source of inspiration to these different dance organizations, and all with the result of better music for dancers everywhere.

If, years ago, when dance music first began to be so very popular, it had been possible to have records of the leading dance orchestras, I believe that the term of jazz would only be applied to its rightful type of music, and that the dance music as played to-day would be known as *American Dance Music*.

What Gottschalk Said to Carreno

By Whitelaw Saunders

PERHAPS this advice from a famous pianist to a nervous pupil, a pupil who was destined to be known as the world's greatest woman pianiste, Madame Teresa Carreno may bring its soothing comfort to some students of the present day who are to play for others.

The anecdote concerns Louis M. Gottschalk, and is from a letter written by Madame Carreno shortly before her death.

"At one of my lessons with my great teacher, L. M. Gottschalk, when a child of nine years, and owing to my having been ill and not having been able to practice as I should have done had I been well (not that I was eager to practice much, at that time, but my dear father took care that I should do the necessary practicing without over-tiring myself), my father explained to Gottschalk why I had not been able to do the necessary amount of pianistical work and be better prepared for my lesson with him and felt very nervous as a consequence.

"Gottschalk, thereupon, took me by the two hands and made me stand before him and, looking at me in his kind but serious manner, said to me: 'My dear little Teresita, *never* feel nervous when you play before a true artist and a great pianist. The true artist, the great pianist, only listens to what you play *which is good* and pays no attention to any shortcomings.'

"Great words and a great truth spoken by a great, great pianist."

Yours sincerely,
TERESA CARRENO.

"Stop, Look and Listen!"

By Harold Alphons Thomas

A MUSICIAN who disregards the tempo of a piece is like a motorist who disregards the speed limit of a city through which he is traveling. They "plunge on" regardless of the "speed limit," but sooner or later "get caught."

Observe the "time" of the compositions you play, and it will more than pay. Many a good selection is ruined by a musician who disregards this.

Jazz—Lowbrow and Highbrow

By the Famous Critic and Author

HENRY T. FINCK

Mr. Henry T. Finck, after forty-three years of remarkable service as critic of the New York EVENING POST, *has resigned to devote himself exclusively to writing. Many of his books have been exceptionally successful. Mr. Finck will reside in the Riviera and in Switzerland. Future musical articles from his pen will appear in* THE ETUDE. *His discussion of the jazz problem is particularly interesting.*

IF you ask fifty-seven different musicians for a definition of Jazz you get fifty-seven different answers.

Does this mean that there really *are* fifty-seven kinds of Jazz? Not necessarily, although I was almost convinced there must be at least that number when I came across the following advertisement in a magazine:

"Piano Jazz"

"By note or ear. With or without music. Short course. Adult beginners taught by mail. No teacher required. Self-instruction course for advanced pianists. Learn 67 styles of bass, 180 syncopated effects, blue harmony, Oriental, chimes, movie and cafe Jazz, trick endings, clever breaks, space fillers, saxophone slurs, triple bass, tricked harmony, blue obbligato and 247 other subjects, including ear playing and musical invention. One hundred and ten pages of REAL jazz, 25,000 words. A postal brings our FREE Special Offer."

If *that* isn't American—as American as Barnum—I'd like to know what is. Yes, ladies and gentlemen, we have given the world a bran' new branch of music. You bet! Hooraa!

The Word is African

But hold on—isn't this new branch of music really African?

Well, the *word* may be, but what's in a word? Probably the following, which appeared some years ago in the New York *Sun*, comes as near the truth as we can get:

"The word jazz is African in origin. It is common on the Gold Coast and in the hinterland of Cape Coast Castle. In his studies of the Creole patois and idioms in New Orleans, Lafcadio Hearn reported that the word jazz, meaning to speed things up, to make excitement, was common among the blacks of the South, and had been adopted by the Creoles as a term to be applied to music of a rudimentary, syncopated type. In the old plantation days when the slaves were having one of their rare holidays and the fun languished, some West Coast African would cry out: 'Jazz 'er up!' and this would be the cue for fast and furious fun."

Just so in vaudeville, "jazz her up" means "put in pep and ginger." Not necessarily speed, for "an exceedingly popular jazz is the slow drag."

But if the word is African, how about the thing itself? Is jazz African, Afro-American, American, European, Chinese, or what?

Answer: All of these things combined. It is a *mixtum compositum*, an *e pluribus unum* like the United States themselves.

Partly, no doubt, jazz—lowbrow jazz—is African. To our ears, indeed, there would be something decidedly jazzy about most of the musical performances of wild African tribes as described by explorers and missionaries. What with their drums and gongs and rattles and an endless variety of instruments unknown to us, we would feel like calling them musical orgies rather than performances.

And yet I am sure Percy Grainger is only one of thousands of highbrow musicians who would, like myself, be hugely delighted if they could listen now and then to some of these musical orgies in place of the dismally "civilized" entertainments usually given in our concert halls.

Boisterous and Barbaric

We must, however, be on our guard not to assign a Negro origin to everything we hear that is boisterous and barbaric. The other day I read in a newspaper that the Parisians still like the Negro style of jazz, in which the players indulge not only in musical horseplay, but also, in gestures and antics of the same style. But it was in a description of a performance of a white jazz band that I read about a banjo player who tossed his instrument in the air; also of a piccolo player who, when drunk, indulged in "wild, barbaric, lawless sounds;" and also, concerning another player, "when he put his tomato can on the end of his cornet it seemed as though the music, with its strange quivering pulsations, came from another world (one guess as to which world)."

Banjo, Saxophones and Slide Trombones

The banjo is an African instrument, yet it was at a concert by Paul Whiteman's orchestra of white men that I heard the most amazing stunts ever performed on it—a whirlwind of sound that took one's breath away.

The saxophone is an essential ingredient of a jazz band, but the saxophone is not African. It was invented by a Belgian called Sax, and thousands of American boys play it at home, in school and in processions. The French army adopted it many decades ago.

The late Victor Herbert's attitude toward saxophones was amusing.

"I can write for them," he said, "but I never could conduct them. They make me nervous."

The trombone, too, is not African, and what would jazz be without the trombone?

It is significant that the first trombonist of the Boston Symphony Orchestra, Fortunato Sordillo, four years ago wrote a book entitled "Art of Jazzing for the Trombone," in which he says that the term jazz as used in his book "is practically synonymous to glissando." "For humorous effects," he adds, "the jazz trombonist burlesques his glissando by smearing the tones." He refers to Ravel's "Rhapsodie Espagnole," in the fourth movement of which there is a passage where the first violins play an ascending chromatic glissando and at the same time the cornets and trombones have glissando passages; the whole effect being a sort of glorified jazz. Yet this was not played by dance hall performers, but by the Boston Symphony Orchestra.

There is another jazz book on the trombone. Its author is Henry Fillmore, who says: "The jazz effect in music is supplied by the humorous qualities of instruments. In the brass family the slide trombone, because of its slurring possibilities, may be called the premier jazz producer." It is with this slurring (jazzing) characteristics of the slide trombone that his book deals. But that is only one of the many (fifty-seven?) aspects of jazz.

Ragtime not the same as Jazz

In the minds of many persons, jazz is foolishly mixed up with ragtime and syncopation. These, also, are often attributed to Negro influences; but, as Nicholas G. Taylor wrote to the *Musical Courier* from Sierra Leone, South Africa, "there is more syncopation in Bach's *Well-tempered Clavichord* than has ever been used in the whole realm of Jazz music, which is more closely associated with the fox trot, the one-step and other steps."

A good snapshot of jazz playing has been penned by Gamewell Valentine: "Syncopated music is almost explained in its name. In this kind of music the accent is shifted from a regular strong beat to a weak or unaccented beat, making the time seem ragged. But jazz music is syncopated music that has become demoralized by harsh and superfluous embellishments. The more complex the embellishments and the greater the variety of brutish noises, the more perfect the music approaches jazz as a limit. All sustained tones are repugnantly colored. All pauses and rests are substituted for sharp and repulsive additions. Jazz music is saturated and concentrated to its ultimate capacity. When made by an orchestra, the unharmonious, simultaneous jazzing of the cornet, violin, trombone, saxophone, drums and xylophone converges into a tuneless medley; time, not rhythm, only remains."

"The Grandpapa of Jazz"

Such musical pandemonium, such "fast and furious fun" is clear above all things to lovers of jazz. But it is far from being a new thing under the sun. Savages, barbarians, ancient civilized nations, in their orgies, had it. So, perhaps, the scholarly Carl Engel, chief of the music division of the Library of Congress, has bestowed too much honor on Philippe Musard in calling him "the grandpapa of jazz."

Musard lived in Paris, 1793-1859. His orchestra of 70 at the Bals de l'Opéra included fourteen cornets and twelve trombones. "At some phrenetic climax of a quadrille the tonal volume of these instruments would be increased with the racket produced by the breaking of chairs or the firing of pistol shots. The dancing multitude howled."

Symphonic and Operatic Jazz

Now let us change the scene from ball room to concert hall. "After a long pause begins the third part with the rugged *Frère Jacques*. It sounds like a grotesque funeral march à la Callot. A muted double-bass begins, a bassoon and cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the cornet drag the orchestra along with them; the shrill E-flat clarinet quacks; over a counterpoint in the trumpets the oboes are tooting a vulgar street song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an m-ta, m-ta in the percussion."

No, gentle reader, the above is not a description of a novelty played by a Lopez or Whiteman jazz band. It was written by Paul Stefan about the first symphony of Mahler, whom Willem Mengelberg regards as the equal of Beethoven, if not the superior.

To be sure, the bark in this case is worse than the bite; in other words, Stefan's description is rather more jazzy than the music he describes. But Mahler liked jazzy effects in music, as when he doubled the piccolos, whistling shrilly through the storm-bent ship's masts in Wagner's *Flying Dutchman* overture.

Richard Strauss was fond of jazzy effects. His best-known efforts in this direction are in *Till Eulenspiegel's Merry Pranks, Don Quixote* and *Salome*.

The jazz writers and players of our day make a specialty of muted instruments, especially brasses. Strauss anticipated them so far as the tuba is concerned. A muted tuba is heard for the first time, with other muted brasses, in the sheep episode of *Don Quixote*, where the baah sound is thus cleverly imitated.

Rather jazzy, too, is the practical joke played by some noble dames on the Don and Sancho, who were placed blindfolded on a wooden horse which is to transport them through the air thousands of miles to a place where a giant will meet them in combat. The whistling of the wind about them is indicated in the orchestral score by chromatic flute passages, harp, and drum roll, in addition to a special wind-machine.

Of operatic jazz, there is a gruesome example at the moment when the horrible Salome peers into the cistern while Jochanaan's head is being chopped off. There is a sound like a stertorean groan produced by pinching the highest string of the double-bass (playing all alone) at a place between the finger board and the bridge, and sounding it by a quick jerk of the bow.

There is a donkey in Puccinni's opera, *Sour Angelica*, which gave him an opportunity to indulge in an orchestral braying joke. It is as cleverly done as the baa-ing of the sheep in Strauss's *Don Quixote*.

New Realms of Sound

I have just said that jazz players make much use of muted instruments. Audiences greatly enjoy these sounds. Fritz Kreisler and other great violinists produce some of their most ravishing effects with the sordino; their predecessors have done so for many generations. There is nothing African about it.

In the other direction—the augmenting or amplifying of sounds—the jazzmen are pioneers, and they deserve much praise for their innovations, which point the path to timid symphonic writers, afraid of doing something new.

"What do you think," writes an enthusiast, "of a trombone that sings through a megaphone with a perfectly legitimate tone, full of vibrato (not tremolo), and sounds more like a magnificent baritone voice than anything else, an entirely new tone color for any orchestra—only 'any' orchestra doesn't have a trombonist that can produce it." Paul Whiteman's band has him.

On this point, Whiteman has remarked with pardonable pride: "There is no orchestra of similar size that can offer anything like the variety of tone combinations that a jazz orchestra such as mine has. Nor do I know

of an organization anywhere with so many virtuosos on their special instruments. My wood and brass men, of course, have to know at least half-a-dozen times as much about their instruments as a symphony orchestra player on the same ones. The possibilities are there, we make a demand for them—and the men respond. Who ever heard of a portamento on the clarinet such as Ross Silman plays? Technically speaking, there is no such thing on the clarinet—but there it is."

The plain truth is that our highbrow composers have got too much into a rut, copying the instrumental technic and combinations of European masters with tiresome monotony instead of finding new things for their own use. Thus it has come about that jazz gets credit for everything new that comes along. Let me give an interesting illustration of this statement. In a recent number of the *Popular Mechanics* Magazine I found pictures of several new instruments which the editor's headlines classified as jazz. "Musical Plug for Horns Creates Jazz Tones" is the heading for one of these, and we read concerning it: "Distorting the tones of cornets and trombones to get 'jazz' music may be accomplished by a recently invented device that fits the bell of the instrument like a plug. Moving it back and forth produces wavering, mute sounds. It can also be fixed so that the pitch will not change. A perforated disk over the end of a vibrator at the end of a metal tube blends and spreads the notes to a peculiar blare."

"Jazz Instrument Minus Keys 'Played' by Humming" is another heading. Concerning this, we read: "Producing music with a 'jazz' effect, a keyless reed instrument is being made which can be 'played' by any one who can hum a tune. Equipped with a rest, it can be kept in the proper position without being held by the hands, and can be used to accompany any selection. Having sufficient volume and carrying power, it is suitable for orchestral work."

It is obvious that along such lines an endless variety of new musical sounds can be devised. How infinitely more interesting this is than the silly imitating of foreign cacophonists who perpetrate commonplace melodies dished up in dissonantal sauce.

The Foolish Cacophonists

I do not know anything in the world quite so foolish as the attitude of these so-called futurists. They admit frankly that their music is ugly, nay, hideous; but in ten or twenty years, they say, it will be liked. Little do they know the public! Imagine women and men going patiently for ten or twenty years to listen to things that distress their ears and bore them to death, in the hope that they will like them ultimately! How long does a radio fan listen to a thing that bores him? If the futurists had their way, all concert halls would soon be closed indefinitely.

Fast and Furious Fun

How much wiser the jazz makers! They, too, sometimes make ugly music, but they do it with comic intentions, which makes all the difference in the world. In the last analysis, the quintessence of jazz is fun, or humor, ranging from horseplay to the exuberant outbursts of animal spirits in great men.

Schubert used to amuse his friends by putting tissue paper over a comb and singing his *Erlking* through it. That picture of the greatest of all song writers thus singing his biggest song with muted sounds and comically exaggerated expression gives a better idea of "American" jazz than anything I know of. But Schubert was not an American. Let us be modest. Now listen. If the greatest of all song writers was willing to "jazz" his greatest song, why should we raise our hands in horror at the "jazzing" of other classics by cabaret hands?

This sort of thing may even have an educational value. Theodore Thomas used to say that all that the people needed to like good melodies was to hear them often. Thousands of cabaret goers hear good melodies over and over again, more or less distorted, and many doubtless thus learn to like them afterwards in their virgin beauty.

America is learning classical music through the jazz versions played by the dance orchestras, says Vincent Lopez, the leader. "There is something in the rhythm off jazz," he claims, "which makes you remember it without effort. Only musically educated persons can hum a representative number of famous compositions. And yet every one hums the jazz tunes almost unconsciously."

Hints to Bandsmen

Charles L. Buchanan has said of Percy Grainger that "he amalgamates the music hall with the concert stage." High-brow jazz, in the widest and most flattering meaning of the word, reaches its pinnacle in such works as his "In a Nutshell," in which he introduces new percussion instruments like the Deagan steel marimba, the bass marimba xylophone and the Swiss staff bells. His example opens limitless vistas of novel sound effects. Conductors of jazz bands will learn much to their advantage by looking over Grainger's compositions.

They can make use also of the amusing "Carnival of Animals," by another distinguished composer, Saint-Saëns. I shall never forget how keenly and hilariously the most serious-minded audience in New York enjoyed the performance of this specimen of high-brow Jazz by the Beethoven Association in Aeolian Hall.

American men could be more easily lured to concert halls if humorous works like that were frequently introduced. On this subject I have written in my latest book, "Musical Progress," under the head of "Don't Be Too Awfully Dignified." Concert-going is at a low ebb just now. It could be "Jazzed up" by heeding the advice given in that chapter better than probably in any other way. Nothing pays like humor.

A Hand-Made Baby Grand Piano That Was Made by One Man at Home

Would you have the patience, the energy and the endurance to make a piano in your parlor and in your back yard. Here is the story of an amateur musician in Galesburg, Illinois, who gratified his desire to possess a grand piano by making it himself at home. His name is Earle F. Olson. Mr. Olson is of Swedish ancestry. When his grandfather came to this country he brought with him as a proud possession a small reed organ. The love of music was bred in the family, and Mr. Olson

E. F. OLSON
With his "Home-Made" Piano

was sent to Augustina College where he also studied the piano and made unusual progress.

The great war broke out and Olson volunteered. This interrupted his musical studies but did not abate his desire to become a player. He became a recruiting Sergeant and also a drill Sergeant in large mid-west cities, thus enabling him to hear much music in his spare time. Coming back from service he was fired with the desire to go on with his music. He had no piano and no prospect of getting one. "Necessity is the mother of invention;" and he started in his own home to make the instrument pictured upon this page.

"Nothing can restrain ambitious man" sings the poet. Olson worked 3,650 hours, scraping, sawing, carving, hammering, boring, drilling, pulling, hauling. Over four hundred, eight-hour days, in order that he might have an instrument. The piano was started in February, 1922 and completed two years later.

Ordinary Household Tools

The only tools that Olson had were ordinary household tools. Included in these was a cross cut saw, already broken into two parts. Some of his tools he was obliged to make himself. He started work in the "front room" of his home. Part of the work of shaping the case was done in his back yard. The work bench was in the kitchen. The case demanded that he make his own clamps for holding the veneer together while being glued. In this way he glued together fifty-five layers, making the final layer of mahogany in order that it might take a polish.

Made His Own Frame

The iron frame of the piano was made by Mr. Olson personally, as he had had experience as a moulder. It took six weeks to make a wooden cast or pattern. Finally the iron was poured in the cast and the frame came out excellently. In this he drilled 604 holes to retain the pins to hold the strings. The keys were made by hand and covered with an ivory like composition. All of the parts were made with greatest attention to accuracy. One sixteenth of an inch out of the way in some operations would have ruined the completed instrument.

The extraordinary thing about the making of this instrument is that it was made by one man working alone. In most piano factories the piano passes through the hands of dozens of expert workmen. Mr. Olson had literally no plans, but by means of a ruler measured the parts on a piano of excellent make and made his to correspond accurately. The only assistance Mr. Olson had came from a piano tuner who tuned the piano when completed and advised Mr. Olson upon the matter of measurements.

The piano consists of 5500 pieces. The woods used in the case are oak, pine, spruce, birch, walnut, mahogany and ebony. Lining the pin holes and slots with felt was a big task in itself. The case of the piano has nine coats of varnish and two of shellac, all rubbed down by hand with pumice. The steel strings exert 26 tons of pressure upon the iron frame.

The first piece played upon the piano was an original composition of Mr. Olson.

To all ambitious people who desire to follow his path Mr. Olson has only one word of advice: *"Do it."* It is cheaper and quicker to let the real piano man in the piano factory make the instrument; but, as an example of persevcrance, patience and endurance in the achievement of a desire, Mr. Olson's piano is no small monument. "We can do anything we really want to do if we set out to do it in the right spirit and keep at it long enough." The Etude is indebted to Emily Hamerstrom of Galesburg, Ill., for the information contained in this description.

Remember! Remember! Remember!

By Harold Mynning

Remember to relax the wrist when playing arpeggios and chords. Students often tighten the muscles of the arm when playing exercises that require that the hand be spread, and this is unnecessary.

Remember to count aloud when you come to the middle and last section of a piece. Many students start to count aloud at the beginning of a piece, but soon cease counting at all.

Remember to keep your thumb relaxed when turning it under the hand. This is highly essential for smooth scale playing.

Remember to listen to and criticize your own playing in the same detached way you listen to the playing of others.

Remember to keep the nail joint curved in. Never let it bend out.

Remember to practice regularly.

Tunes

By Giulio di Conti

"I find it difficult to master my liking for tune," writes James Agate. Most people find it impossible.

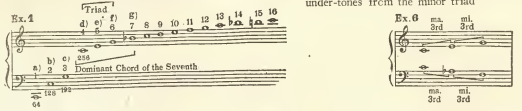
Boston took just pride in her early recognition of Wagner's genius and did nobly in furnishing respectably filled houses for the first seasons of the presentations of his works. Then came a company producing "Il Trovatore," and the doors closed with long queues awaiting admission. As the audience left after scenes of the wildest enthusiasm, one of the "Hub's" most respected critics was heard to remark, "Well, Boston still likes a tune."

In spite of our friends of "Modernism," the stubborn fact remains that every composer who has moved the world has been a writer of tunes. Every piece of music which the world has taken to its great heart has, among its other art qualities, included a "tune" which sang itself into the very soul of the performer and hearer. My dear Mr. Agate, do go right on, happy in the enjoyment of your tunes.

The Scale of Nature. Some of the Interesting Phenomena Which it Reveals to the Music Student

By LEROY B. CAMPBELL

Authorities differ as to the notation of the extreme upper tones of the scale of Nature, but for all practical purposes and for ease in remembering, the following series will answer any consistent demands:



This scale is said to have been known by Pythagoras 582 B. C., and was used in many experiments by Guido in the 11th Century.

Take the string (a) as a resonator, set it into vibration by plucking or striking it and it will, by means of sympathetic vibrations, give off fifteen overtones as shown in Example 1.

If two strings are of equal length and pitch and one of the strings be set into tonal vibration, the other string will also sound because of the sympathetic vibrations.

When any string as the one in Example 1 at (a) is set into tonal vibration, it instantly vibrates throughout its entire length; within a fraction of a second this string segments into two equal halves which half-length vibration will sympathetically set into tonal vibration the string at (b) an octave higher. The string (a) continues to segment in thirds, fourths, fifths, etc., each segment continuing to start sympathetically into tonal vibration the respective tones at (c), (d), (e), etc.

These tones sympathetically started are called by various names, harmonics, partials, overtones, aliquot parts, etc.

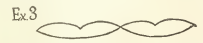
The tone at (b) has 128 vibrations per second while the one at (a) has 64 per second.

To get the vibration of any tone in the series multiply the number of the tone by the vibrations of the tone at (a) which is 64.

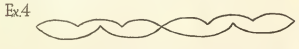
A vibration may be graphically shown thus:

Sound is heard in waves, that is, a soft part followed by a louder part. The soft part is the long oval part of the bow and is called the ventral segment while the more intense part is at the end of the bow and is called the node.

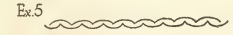
When the strings corresponding in pitch to the tones (a) and (b) Example 1, are in vibration sounding together, the nodes in (a) and (b) are as two to one; that is, the nodes agree or come together every other vibration.



In case of tones as at (b) and (c), Example 1, sounding together, the nodes meet three to two, thus:



These tones agree almost perfectly while with such tones as at (b) and (i) the nodes meet as 9 to 8



and the tones are very dissonant.

A tone is relatively sweet or harsh according to the frequency with which the nodes come together. The nodes in the tones as at (a) and (b), (b) and (c), and (c) and (d) come together so frequently that the tones may be called very sweet or consonant. For this reason, in the study of harmony these tones are called *perfect* intervals. Of course they are not absolutely perfect, since each succeeding interval is a trifle more dissonant than the preceding one. As will be noted in the remaining intervals (the 2nd, 3rd, 6th, 7th, etc.) the nodes do not come together so frequently so that other intervals are classified in proportion to the frequency with which the nodes meet in vibration (perfect consonances, imperfect consonances and dissonances).

Source of the Common Major Triad

The source of the major triad is easily found in the *scale of nature*. In Ex. 1, the overtones at (d), (e) and (f) make the common major triad, while reciprocal under-tones from the minor triad

Source of the Dominant Chord of the Seventh

Turning to Ex. 1, once more note that the overtones at (d), (e), (f), (g) form the familiar Dominant Chord of the Seventh (c. e. g. & b.). This seventh chord, because it is found in its indentical form in the scale of nature or primary scale, is called the Primary Seventh Chord as opposed to the other seventh chords which are called Secondary Seventh Chords.

Source of Near Related Key

Not a few students, upon being told that the G major scale is the next nearest major scale related to C, ask why this is so. The answer may be easily shown since in the scale of nature, see Ex. 1). The first new tone after the resonator C in the series is G. This second overtone from any given tone as resonator is always identical with the fifth tone in the major scale which, according to the common rule, becomes the key-note for the next nearest related major scale.

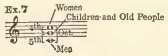
The Source of the Major Scale and the Relative Importance of the Various Tones in it

It is interesting to trace a rather plausible theory of how man, in his musical gropings, might have been influenced in forming the tones of the scale, and why he chose certain tones, and chords much more frequently than others.

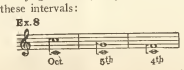
It may be easily granted that the physical condition of man or animals through many generations might be influenced in a certain direction. For example, a dog always turns around a couple times before he lies down; his progenitor the wolf did this of necessity in the thick grass or bushes in order to make a trampled place to lie.

A man does not need much encouragement to get into a fight or a war; he may be finely dressed and appear very highly civilized as he walks or drives down the beautiful city avenues; but under this thin veneer is the old inherited disposition and tendency. For thousands of years he was a fighter; he fought animals, the elements and enemy tribes who encroached upon his borders. At the least provocation in this day up come his fists, pistols, guns, cannons, warships, or what not in defense!

By means of this same theory of inheritance a very interesting source of the scale may be found. In the dim and distant past men sang only in unison. There being male and female, the interval of the octave was immediately established, since the female voice is pitched an octave higher than the male voice. The children as well as older men and women would join in the singing but not being able to sing as low as the average men or as high as the majority of the women, these children and older people would join in at a pitch which was most primary and natural (see Ex. 1, the first nature tone after (b) is the tone at (c) a fifth higher). Therefore we find these primitive people becoming thoroughly acquainted with the intervals of the perfect octave, the fifth and fourth.



Or from any given tone, they knew and heard over and over these intervals:

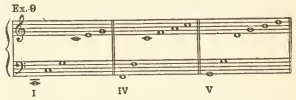


These pitches in this or any key in which they chanced to sing ever emphasized the I, IV and V or tonic subdominant and dominant in their mental and physical organisms.

In the ear of a man is found some very fine and sensitive little harp-like filaments, called after the Italian who discovered them, filaments of Corti. In these primitive peoples who heard a great predominance of certain intervals for so many ages it is not strange then if these filaments of Corti should become developed with a physical and natural tendency towards I, IV and V.

Any organ that is exercised grows and these filaments therefore would develop and gradually assert themselves in the physical organism through inheritance.

The tones of the intervals I, IV and V would affect these filaments in the order noted in the Nature Scale, at least through its first six overtones which naturally are the strongest ones;—



Naturally the tones most used in the overtones of I, IV and V as resonators would be the ones most firmly impressed upon the filaments of Corti and by inspecting Ex. 9 the relative importance of each tone is revealed by the number of times each tone appears.

No. 1—c appears 5 times.
No. 2—d appears 2 times.
No. 3—e appears 1 time.
No. 4—f appears 3 times.
No. 5—g appears 5 times.
No. 6—a appears 1 time.
No. 7—b appears 1 time.

It is found therefore that there are seven different tones (a complete scale), 1 and 5 are the most used tones while 4 and 2 are next in importance, and 3, 6 and 7 are used least. Apply this proportion to tones used singly or as fundamentals of chords throughout the pages of musical literature of the past and present, and it will be found that the above theory is very consistent. It might be added that this theory makes a most satisfactory explanation of the reason for folk-songs and popular music being invariably built upon the chords of I, IV and V.

The Relation of the Scale of Nature to the Damper Pedal

As the lowest tone (c) in Ex. 1, used as a resonator, when sounded gives off quite distinctly the first six overtones as in Ex. 9 in like manner any tone used as resonator will produce a relative series of overtones. Try the experiment for yourself. Press down the keys (c, e, g) with the R. H. marked major triad in Ex. 1 without sounding them. Then sound with the L. H. the low (c) momentarily and it will be found that the tones of the triad which are being held will sound quite distinctly after the low (c) ceases. Reverse the process by holding the low (c) with the L. H. without tone, while the tones of the triad (c, e, g) are sounded with the R. H. Let these three keys up and the three tones will still continue to sound by reason of the sympathetic vibrations taking effect in the relative segments of the low string (c) held down by the left hand.

This same phenomenon of course takes place not only with (c) as a resonator affecting its triad (c, e, g), but with any key with its relative triad on the piano. Many and varied are the special effects which may be brought out by means of the pedal and sympathetic vibrations. Enough could be written on these special effects to make a long article but what is intended to be noted here is the primary effect of the manner in which the tone is always enriched whenever the damper pedal is employed.

Hemholtz states that the quality of a tone is greatly improved by the presence of the lower overtones. When the damper pedal is pressed properly, overtones in perfect harmony are set into vibration all over the piano which greatly enriches the tone especially since these sympathetic vibrations come into being without any unpleasant percussion. This manner of sounding is quite like that of the aeolian harp whose tone is most mellow and softly resonant.

Why Are Parallel Fifths Forbidden in Harmony?

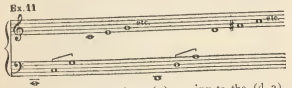
This bugbear of the harmony student may find an explanation by means of the scale of nature. Why do these fifths sound badly?

Ex. 10

Parallel Perfect 5ths

Fill around these fifths the relative scales of nature, e. g.:—

Ex. 11



The (c, g) in the scale at (a) moving to the (d, a) in the scale at (b) has a very boorish effect since one really hears the series of overtones at (a) and then he suddenly is thrown into the series at (b). This unprepared move from one family of tones into another is too abrupt and the ear objects. To move from one family of tones in the key of (c) to another series in (d) needs at least a slight modulation.

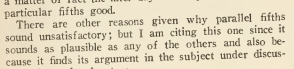
While this theory accounts for the crude sound of fifths from one degree to its adjacent degree up or down it would appear then that parallel fifths from I to IV or I to V, or vice versa, would sound all right, since the relation of the series of overtones on (c) to the series on (f) or (g) would be perfectly well-sounding and as a matter of fact the later day harmony books call these particular fifths good.

There are other reasons given why parallel fifths sound unsatisfactory; but I am citing this one since it sounds as plausible as any of the others and also because it finds its argument in the subject under discussion, the *scale of nature*.

Why Do Boys Call Out Their Newspapers in the Interval of the Minor Third?

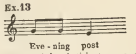
Not long ago I read in some work how the early tetrachord was founded. The theory was that the ancient Greek standing in the presence of his God chanted his own poetry to the God with the following natural inflection to his voice.

Ex. 12



Natural, because the next tone above the (f) or (g) in the scale of nature is the perfect 4th. (See above at (a) in Ex. 12.) It will be noted that bass and baritone voices naturally speak at the above pitch (f) while tenors speak at the pitch (g). Some chanter upon becoming tired, slurred the tones from (f) to (bb) as at (b) in Ex. 12 and in that manner the four toned tetrachord came into existence. I have asked many persons why the newsboy always uses the *minor third* in crying his "Evening post."

Ex. 13

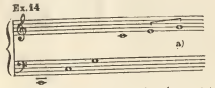


Eve - ning post

No one has ever explained this to me so I offer this explanation and again this is based upon the *scale of nature*.

The boy's voice is pitched an octave higher than the man's voice, so the first tone he cries (the natural speaking tone of his voice) will be found the second (g) in the nature scale. (See Ex. 14 (a).)

Ex. 14



Since he pitches his voice lower for the next tone he would naturally take (e) the next tone lower in the scale of nature, which is a minor third.

Many other interesting phenomena and theories may be found in this self-same scale of nature; but in this short article only a few of the most common ones have been given.

It is a good plan to interest students in searching for the reasons why certain things are thus and so. For instance, why is the scale named c-d-e-f-g-a-b-c? Why not a-b-c-d-e-f-g? It would be much simpler to explain to children who learn the alphabet beginning with a. What is the source of the major scale? Why are the two clefs called G and F? These and many other questions may give students many a profitable mental hunch. "Think" is ever the slogan of education.

John C. Freund
(1848-1924)

THE ETUDE notes with deep regret the death of John C. Freund, in April. Mr. Freund was a man of very great ability and remarkable energy. He was indefatigable in the cause of promoting a patriotic interest in the music of America.

John C. Freund was born November 22, 1848, in London, England. His father was a physician. He was educated at Oxford where he edited a magazine and produced one of his own plays. He came to America in 1871 and for a time divided his activities between trade journalism and theatrical interests. He then founded *Music Trades*, and later the excellent musical news weekly *Musical America*, interesting himself in what he called "the musical independence of the United States" and conducting an extensive propaganda which unquestionably gave impetus to musical endeavor in America. Mr. Freund was an able speaker and possessed a very forceful personality. His editorials were vigorous and fearless, and his influence in many directions in the music world will be greatly missed.

A Rocky Mountain Columbine
(A Parable)

By John Ross Frampton

A FRIEND has sent me a pressed flower picked at my old home in Iowa. She wrote that the plant was a joy to all who saw it, with its ten or twelve large blue flowers. And friends here admired even the pressed blossoms, for they had never seen the flower in its freshness and beauty. It was a Rocky Mountain Columbine, and it made me think a bit.

Five years ago there grew a plant on the slopes of Gray's Peak, in Colorado. It lived about 11,000 feet up, almost at "timber-line," which is the altitude above which no trees can survive the terrific storms, where the nearest trees are dwarfed and beaten out of shape by the fierce pebble-laden winds which often tear away all the bark from the exposed side of the trunks. This plant had but poor, rocky dirt to grow in, and had drunk icy water which melted by day from the eternal snows above, and which froze around the base of the plant every night. Surely this plant knew what the struggle for existence meant! But how wonderfully beautiful was its bloom! Small wonder that Colorado should choose it for its state flower! Very few people had ever seen this particular plant, and those who had, had been possessed of sufficient judgment and self-control to leave it there untouched, to gladden the heart of some other tired climber.

One little girl had found it and watched it and finally gathered the ripened seeds and sent them to me in Iowa. They were small, black, hard seeds. I planted some in the good rich soil of Iowa, and they refused to even start to grow. I soaked some for days in water and then planted them, and they grew. When the little leafy stems were half an inch tall I had to transplant them, and, will you believe it, the roots were a couple of inches long! In the Fall I again transplanted them. The plants were possibly three inches high, but the fibrous roots went almost straight down about fifteen inches! The second summer the plant grew bigger, but attempted no blossoms. Only in the third year did it give some small blooms. But in this, the fourth year, it is glorious in its beauty.

And I thought of how patient and wise and careful Nature is, making sure first that the plant had roots enough before attempting the perfection of a blossom. And I also thought of the music students who are unwilling to lay any foundation, who have no patience for sending down roots, but wish to blossom out into brilliant showpieces as soon as there has been any growth whatever, possibly even before the leaves have come, and surely before there are any deep, stress-resisting roots!

Keeping Pianos Under Difficulty

THE Department of Commerce at Washington has just released a report relating to pianos in Venezuela. We learn that the pianos may be heard continuously in almost every street in Venezuela. The tropical climate makes for open windows. The cement walls of the houses were not made to contain sound, therefore the sounds travel as far as their normal vibrations extend. A concert or a recital in one home does for the block.

Our country supplies four-fifths of the pianos and player-pianos. The piano must be a wonder to withstand the conditions of transit to Venezuelan cities and when it gets there it is welcomed by more piano enemies than one likes to imagine. The piano may be carried up rugged mountain slopes on mule back. The white ant will make a meal of the wooden parts of the piano if the wood has not been cut during the proper season and thoroughly dried. The bottom of the piano must be sealed so as to keep out mice and innumerable varieties of insects. The metal parts must be coated with a non-corrosive finish. Even when painted or nickel-plated these parts are liable to rust in a few weeks and ruin the instrument.

Imparting Rhythm

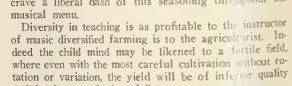
By E. M. Goldsmith

SIMPLICITY must be the ruling factor with the teacher who is endeavoring to impart this vital principle in music. In the first place, counting with regularity is foreign to the mind of the beginner. Therefore the necessity of explaining in the most simple form, every detail relative to rhythm.

Illustrations of the simplest nature can be used to good effect in many cases where the pupil is not born with rhythm. Where the pupil has a fair understanding of 4/4 and 2/4 time or rhythm, I use illustration in 2/4 with exercises in triplets as a leader to the idea of 6/8 rhythm. The pupil must understand that the triplet eighths must be made in the same time as two-eighths, with the volume of accent of the count on the final note, I use the word "Happily" for the three-eighths, thus

Happ pi-ly

Then the pupil counts the triplets in this form: One, two, three, four, five, six—accenting the first and fourth counts.



In order to emphasize this rhythm, every kind of percussion device seems to be legitimate—cymbals, clappers, tom-toms, auto horns, dish-pans, shot-guns, and so on.

Through several hundreds of years civilized music has been undergoing a refining process which has succeeded at last in making it a vehicle for the expression of the subtlest shades of human emotion. This result has been accomplished by a discriminating selection of musical tone, by a careful adjustment between form, rhythm, melody and harmony, and by the final artistic treatment of all these factors. Jazz now comes to upset all the achievements of the ages, first by employing exclusively an abnormal and irritating rhythm, in which accents are constantly displaced, secondly by degrading melody and harmony almost to extinction, in favor of the blatant rhythm, and thirdly by substituting noise for tonal beauty. In other words, it demolishes the barriers of civilization, and returns to the savage and barbaric.

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To get back to normalcy after two years of jazz playing is no small task, and will require much patience and perseverance. First of all, you must abjure jazz and all its works. As the most important factor in your reform, you must get rid of the stiffness in your arms and wrists, which is undoubtedly the cause of your technical clumsiness. Cultivate relaxation exercises, such as that of hanging the hand loosely from the wrist, rolling the hand loosely from side to side, and others which have been suggested from time to time in these columns.

You are then ready for a look of technical exercises. *The Complete School of Technic*, by I. Philipp, is admirable for this purpose. Keeping the principle of relaxation constantly in mind, practice each exercise with moderate and unforced tone, at first slowly, and afterwards at varying degrees of speed.

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Mendelssohn: *Capriccio, Op. 16, No. 2.*
Chopin-Liszt: *Maiden's Wish.*
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The Young Student's Stimulant

By Aletha M. Bonner

"NOT an easy thing to do," says the teacher. Periods of lagging interest come to even the most talented pupils and instructors are often at their wits' end endeavoring to cope with the situation.

Variety is one of the best of stimulators for waning enthusiasm. It is that delightful condiment which gives life a fine flavor and whets one's appetite for a solid, substantial diet; and truly does the youthful nature crave a liberal dash of this seasoning throughout the musical menu.

Diversity in teaching is as profitable to the instructor of music diversified farming is to the agriculturist. Indeed the child mind may be likened to a fertile field, where even with the most careful cultivation without rotation or variation, the yield will be of inferior quality and in time an absolute failure.

Avoid monotony, and the reward will be a keen manifestation of interest on the part of your pupils.

"THERE was a time when it might have been said with some truth that Americans were not a musical people. We have not the great traditions of some European countries, notably Italy, France and Germany. Like the English, we have not taken any form of art as seriously as we should. . . . America has made much progress within the last fifty years towards the creation of that musical atmosphere which is essential to the development not only of the public taste but also of the genius of the artist."—*Philadelphia Inquirer.*

What Is Your Vote on Jazz?

The Etude has already received a large number of votes on the Jazz problem; but to be fair to the question and to our readers we will not reveal the results at this time as it seems to us that a great many readers might not want to give their opinions until they had read this issue. Therefore, will you kindly send us to-day a postal giving your opinion? If you are in favor of the better class of Jazz, write us. If you are entirely opposed to Jazz, write us. Your name will not be revealed. Address, Jazz Problem, care of The Etude, Philadelphia, Pa.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

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

Jazz and Its Effects

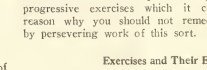
Two letters recently received ask questions relative to the modern development in music (?) called "jazz":

(1) Please explain the meaning of the jazz that we read so much about. In one paper I read: "The people these days play by the jazz, they dance by the jazz, they sing by the jazz and they walk by the jazz." L. T.

(2) I would like to take up the study of piano again after two years of playing nothing but jazz. I find that my technical ability for playing classic music has disappeared. Can you suggest a series of exercises which will give me sufficient practice to enable me to continue my studies in one or two months?

I had just finished Bach's *Two-part Inventions*, when I was forced to stop my lessons. Those I can still play because they are ingrained in my brain and always will be; but if I try to play scales, arpeggios in thirds and things requiring such technic with any degree of velocity, I discover my deficiencies. Also, my touch has become hard and metallic. R. W.

(1) I venture to define jazz as a kind of music in which everything is subordinated to the expression of the "ragtime" principle. This principle consists in a continued use of an irregular and jerky rhythm of this sort:



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Rafi: *La Fileuse*

With two hour's *correct* practice per day, you should get back to civilization in a month or two. But don't forget to *relax!*

Training the Ear

In the Round Table for December, 1923, you mention as one of the qualifications of an artist "evident musical talent." I am in doubt about this in my own case. My ear is keen to detect a discord, but I cannot correct it except when I look at the printed notes. I cannot make harmony "by ear." Is there any hope for me?

Mrs. G. N. C.

Evidently it is only a question of cultivating your aural sense, since, by your statement, you are far from "tone deaf." If possible you should join some ear-training class, in which you may have daily practice in recognizing intervals, simple chords, etc. Next best would be a class in sight singing, in which you would learn to make to order the intervals on the printed page.

If such class work is not available, get a good book on the subject, such as *Ear Training* by Arthur Heacox, and have some friend systematically dictate to you the progressive exercises which it contains. I see no reason why you should not remedy your deficiencies by persevering work of this sort.

Exercises and Their Effects

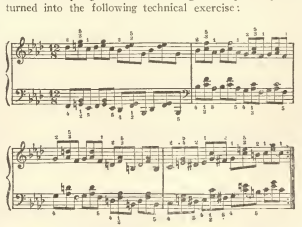
(1) Kindly advise me what study or technical work to use as preparation for Mason's *Spring Dawn*, especially the passage work on page 2, to secure the light, graceful execution required.

(2) I also would like to know just how best to use Pischna's twenty-fourth study correctly, and with what pieces.

(3) Are the gymnastics for fingers, hands and arms as given now and then in The ETUDE liable to stiffen the hands?

Mrs. G. E. G.

(1) The best kind of preparation for executing unusual figures in any given composition is to make little exercises out of these figures themselves, and to practice these exercises in a variety of ways, with hands together, slowly, faster, piano, forte, and with other variations. Take, for instance, a characteristic figure from the *Spring Dawn*. This figure may easily be turned into the following technical exercise:



Play the exercise at least a dozen times daily in the ways suggested above, also an octave higher and an octave lower than written. If the wrist be kept loose and the hand (with forearm) be allowed to rotate freely from side to side, the difficulties of such passage work ought to vanish.

(2) Number 24 of the Pischna series is an excellent exercise for drill upon broken chords in extended positions. It should be practiced, together with its variants, slowly and with firm touch, both staccato and legato. Its application may be found in any pieces or studies that involve arpeggio work, such as Moscheles' Etude, No. 11, from Op. 70; Schumann's *Prophet Bird*, Op. 82, No. 7; Sinding's *Serenade* and *Frühlingsrauschen*.

(3) Certainly the exercises which I give from time to time should have quite the opposite effect on the hands from that of stiffness. I am constantly advocating looseness of the arms and wrists. Of course the fingers must be held with a certain degree of firmness to produce tone; otherwise they will flop about on the keys like a fish out of water; but this firmness should be far removed from rigidity, and should be released when not actually required. One should, indeed, cultivate the habit of relaxing as far as possible after each single tone or chord has been sounded. The forearm and hand may be completely relaxed the instant that a staccato tone is played; and they should retain only enough muscular activity to keep the key down when a tone is to be sustained. Play yo piece slowly, relaxing in this way after each note, d your hands will remain in a plastic condition even when you adopt a much faster tempo.

Useful Teaching Pieces

Please suggest some pieces for boys in Grades III-VI; also some for adult "beginners" in Grades II-IV.

E. S.

Cheerful music, with bright and active rhythms is best adapted to the average youngster. I therefore suggest the following:

	Grade
Bohm: Dancing Sprites	3
Delahaye: Minuet Columbine	3
Godard: Second Waltz	4
Kullak: From Flower to Flower, from Op. 48	4
Chaminade: Callirhoe, Air de Ballet	4½
d'Albert: Gavotte from First Suite	5
Wagner-Bendel: Prize Song from "Die Meistersinger"	5
Haydn: Gipsy Rondo	5
Bach: Loure in G	6
MacDowell: Witches' Dance	6
Schubert-Liszt: Hark! Hark; the Lark	6

NOW FOR THE OLDER ONES

Kuhlau: Sonatines, Op. 20, Nos. 1, 2, 3	2
Poldini: Valse Serenade	2
Schumann: Knight Rupert, Op. 68, No. 12	2
Grieg: Waltz in A minor, Op. 12, No. 2	3½
Schumann: Cradle Song	3½
Beethoven: Für Elise	3
Jensen: The Mill	3
Tschaikowsky: The Skylark	3
Massenet: Aragonaise from "Ballet Cid"	3½
Godard: Au Matin	4
Chaminade: Scarf Dance	4
Tschaikowsky: April, Op. 37, No. 4	4

A Very Young Pupil

MRS. A. B. C. writes that she has been giving piano lessons to her little daughter, aged five, beginning with a kindergarten method; that the child was at first enthusiastic, and insistent on having lessons, but that her interest seems to be on the wane, and that her greatest trouble is in understanding note-values. She adds:

Can you suggest anything for her, and whether to go ahead, so she may keep up her interest, or to drop her music for a while?

I'm afraid that you are too ambitious for the little girl, who, from what you say, has made precocious progress for one of her tender years. It is the case with every pupil, that, after the first rapid spurt, progress seems to become much slower, and practice becomes more like real work. So keep the child in training by all means; and do not be discouraged if she apparently makes little or no headway for a time.

As to note-values, these will become clearer after she has developed her mathematical sense. Don't burden her at present with too complex problems of time-relationship, but let her appreciate these instinctively, by cultivating her sense of rhythm. Playing duets with her—such as those of Wohlfahrt, Op. 87, will help matters. Have you tried Presser's *Beginner's Book?* This may be supplemented by simple little pieces, or by other collections of early studies, such as Gurlitt, Op. 117. Even if she does not seem to advance much, she is gradually learning the language of music and is getting a good foundation for future development. That is why, after several years of apparently plodding work, a child often wakes up suddenly to discover with delight that she has obtained a very desirable mastery over the piano keyboard and consequently leaps forward rapidly in his musical attainments.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BACH'S KEYBOARD TECHNIC

In an article on "Bach and the Organ" contributed by C. M. Widor to a defunct English publication, and reprinted in a book called *Studies in Music*, we get the following interesting description of Sebastian Bach's technical methods at the keyboard. One should remember of course that his instrument was the harpsichord and not the modern pianoforte:

"This is the way in which Bach played the harpsichord. 'His five fingers bent so that their extremities fell perpendicularly on the keyboard, above which they formed a parallel line ever ready to obey. The finger did not rise perpendicularly on leaving the touch, but rather glided back towards the palm of the hand; in the transition from one touch to another, this very gliding imparted to the next finger the exact strength of pressure that had been put into force by the preceding finger; hence a great evenness and a touch that was neither thick nor harsh.' It is Philip Emmanuel who has given us this description.

"Bach had a small hand; the motion of his fingers was barely perceptible, as the first phalanges were the only ones that moved. His hand preserved the rounded shape even in the execution of the most difficult passages; the fingers were barely raised above the keyboard, just a shade more than in the playing of a shake. As soon as a finger had been used, he brought it back to its proper position.

"The remainder of his body took no part whatever in the work. It is only those whose hands are not sufficiently nimble that need to exert their whole frame when playing.

"Nowadays we do not play the harpsichord, and the pianoforte which has replaced it with great advantage requires methods and means that were hitherto unknown."

Singing appears to be the only branch of music in which the instrument counts for more than the person who plays upon it, or the manner of the playing.
—Sir C. V. Stanford.

TECHNIC AND INTERPRETATION

In a thoughtful little book entitled *Creative Technique*, written "for artists in general and pianists in particular," Mr. George Woodhouse has interesting things to say:

"Technic represents all an artist has to give," he reminds us; "whether he devotes himself merely to the making of pleasing tone, or is intent on conveying the musical thought, technique is the vehicle for both. There is no magic which works outside its medium——.

"There can no longer be any justification for mere virtuosity. The invention of the modern player-piano has made the most astounding technical achievement a commonplace effect, but it still leaves unchallenged the interpretive powers of the human touch. Music begins, not in notes, but in the living form which embodies its expression. What value then has a facile execution if there exists no musical impulse in the mind of the player.

"The quality which lends beauty in design is always to be preferred to that which is beautiful merely in itself. Every pianist must have a sense of rhythm and acquire a good touch, but mere technical facility is a more prevalent possession than the creative faculty, while rhythm is more often a means of marking time than a musical portent.

"The dual character of technic is evident; first the relation of the player's mechanism to the piano, which is governed by the simpliest laws in mechanics, and second, the relation of that mechanism to his personality which is as complex as his temperament."

VON BUELOW ON PIANO-PLAYING

For his book, *Success In Music* (which all musicians should read), Henry T. Finck has collected some of the best of Von Buelow's sayings, in which that great pianist and conductor tersely gives some valuable hints to young students.

"Buelow's malicious sarcasm is exemplified in the following," says Mr. Finck:

"'Piano playing is a difficult art. First we have to learn how to equalize the fingers, and then (in polyphonic music, where one hand has to play at the same time parts of diverse strength) to make them unequal again. That being the case, it seems best not to practice the piano at all—and that is the advice I have given to many.'

"A few more general hints:—

"'*Crescendo* means *piano*. You must not begin by being at once what you are to become gradually.'

"'An interpreter should be the opposite of a grave-digger; he should bring to light what is hidden and buried.'

"With reference to the first Brahms Ballade: 'To find the correct declamation, we should sing the melody.' He often did this for his pupils.

"Concerning Chopin's *Mazurka, Op. 50, No. 1* he said: 'In this Mazurka there is dancing, singing, gesticulating.'

"'If you think you have finished studying a piece, put it away a month. On resuming it you will discover new difficulties to conquer.

"'The bar-line is only for the eye. In playing, as in reading a poem, the scanning must be subordinated to the declamation; you must *speak the piano*.'

"A pupil who was mechanically playing a Beethoven sonata one day, was interrupted by him with a word. 'Please play a little with your head, won't you?'

"'Repose is the pianist's first duty.'"

HANDEL—"THE GREAT BEAR"

That brilliant novelist, publicist and music critic, Romain Rolland, has recently completed a new book, *Musical Tour Through the Land of the Past*, from which the following pen-portrait of Handel is taken. It is magnificently vivid:

"They used to call him the Great Bear. He was gigantic; broad, corpulent, with big hands and enormous feet; his arms were so fat that the bones disappeared in the flesh, forming dimples. He walked bow-legged, with a heavy, rolling gait, very erect, with his head thrown back under its huge white wig, whose curls rippled heavily over his shoulders. He had a long horse-like face, which with age became bovine and swamped in fat; with pendant cheeks and triple chin, the nose large, thick and straight, the ears red and long. His gaze was very direct; there was a quizzical gleam in his bold eye, a mocking twist at the corner of his large, finely-cut mouth. His air was impressive and jovial. When he smiled—says Burney—his heavy, stern countenance was radiant with a flash of intelligence and wit; like the sun emerging from a cloud.'

"He was full of humor. He had a 'sly pseudo-simplicity' which made the most solemn individuals laugh though he himself showed an unsmiling face. No one ever told a story better. 'His happy way of saying the simplest things different from anybody else gave them an amusing complexion, If his English had been as good as Swift's, his *bon mots* would have been equally abundant and of the same kind.' But 'really to enjoy what he said one had almost to know four languages, all of which he mixed up together.'

"This medley of tongues was as much due to the fashion in which his vagabond youth was moulded while he wandered through the countries of western Europe, as to his natural impetuosity, which, when he sought a rejoinder, seized upon all the words at his disposal."

THE SURVIVAL OF THE GOOD IN MUSIC

The flood of music in the air, not all of which is of the best, has occasioned a lengthy article in the London *Spectator*, by C. Hann, who views it all with the modified alarm characteristic of this journal. But he finds comfort in the fact that "public taste is by no means wholly debased. It speedily rejects the wares of its exploiters as soon as their novelty is dimmed and passes on to newer fashions and further disillusionment. It is quick to discern the slightest spark of merit in the mass of mediocrity that is continually offered for its consumption. *Tipperary* was tried and proved in the crucible of patriotic emotions, and it came very near to permanence as the one folk-tune of the twentieth century"—the author is doubtless thinking of England only. A musician could see its weakness in an instant; the public eventually discovered them, and for this it should have credit. *Tipperary* was a good tune; and it was nearly a great tune. In higher forms of music the intricate texture, the subtle relationship of keys and rhythms, of themes and counter-themes are beyond the comprehension of an audience that has not even mastered its musical pothooks and hangers. But the greatest tunes are essentially a public possession. A surprising list could be made of the folk music, of the movements by Handel, Bach, Beethoven, Weber, Wagner, Chopin that are permanently treasured by the Philistines. In its transitory day, *Yes, We Have No Bananas*, though aided by a colossal expenditure in advertising, could not be compared as a business proposition with the lasting popularity of the *Largo* of Handel.

MALIBRAN'S TEARS

Malibran, one of the greatest singers of all time, had a charming wit, and sang at least as well as her sister, Pauline Viardot. She also possessed the interesting faculty of being able to weep while she sang, when operatic exigencies called for it. From her niece, Louise Heritte-Viardot, daughter of Pauline, and author of *Memories and Adventures*, we learn the following about Malibran:

"She was both clever and witty; her sayings and her letters prove this. Here is an interesting sketch of hers on the public: 'The public seems to me like a basket full of unlit candles. If you hold a great fire over them they will melt, but if you light them one by one they will produce a brilliant illumination. Well, I lighted my public one by one.'

"She showed great self-control in private life as well as on the stage. Her intimate friend, Countess Merlin, asked her one day, after she had heard her singing the romance of *Desdemona* while tears coursed down her cheeks, how she could manage to sing so beautifully and yet to cry at the same time.

"'Oh, I had no need to practice it specially. As a child I often used to cry during my singing lessons, and as I did not want my father to notice it, I used to stand behind him, and so learnt to get full control over my voice, while my tears were flowing.'"

Her father was Manuel Garcia, who invented the laryngoscope and lived for more than a century. He was a great vocal teacher, a loving father, but something of a disciplinarian.

A PRIZE-FIGHTER AT A SYMPHONY CONCERT

With a due sense of the importance of the occasion we remind our readers of the visit paid by Jack Dempsey, world's champion heavy-weight "box-fighter," to Great Falls, Mont. The event had a musical significance. The huge crowd which received him was headed by the municipal band, and during the procession the champion got down from his automobile and, seizing the big drum, beat enthusiastic time to the music. We pity the poor drum, for Dempsey "packs a wallop" in each hand, as Carpentier could tell you; but the effect must have been tremendous.

But this was not all. From the sport page we learn that "Dempsey later appeared on the same stage with the Minneapolis Symphony Orchestra, the artists finding him out front much to their surprise, at the end of an intermission. When they recovered from their surprise they joined heartily in the applause given the champion, and Dempsey reciprocated by popping his big hands together in appreciation of the music."

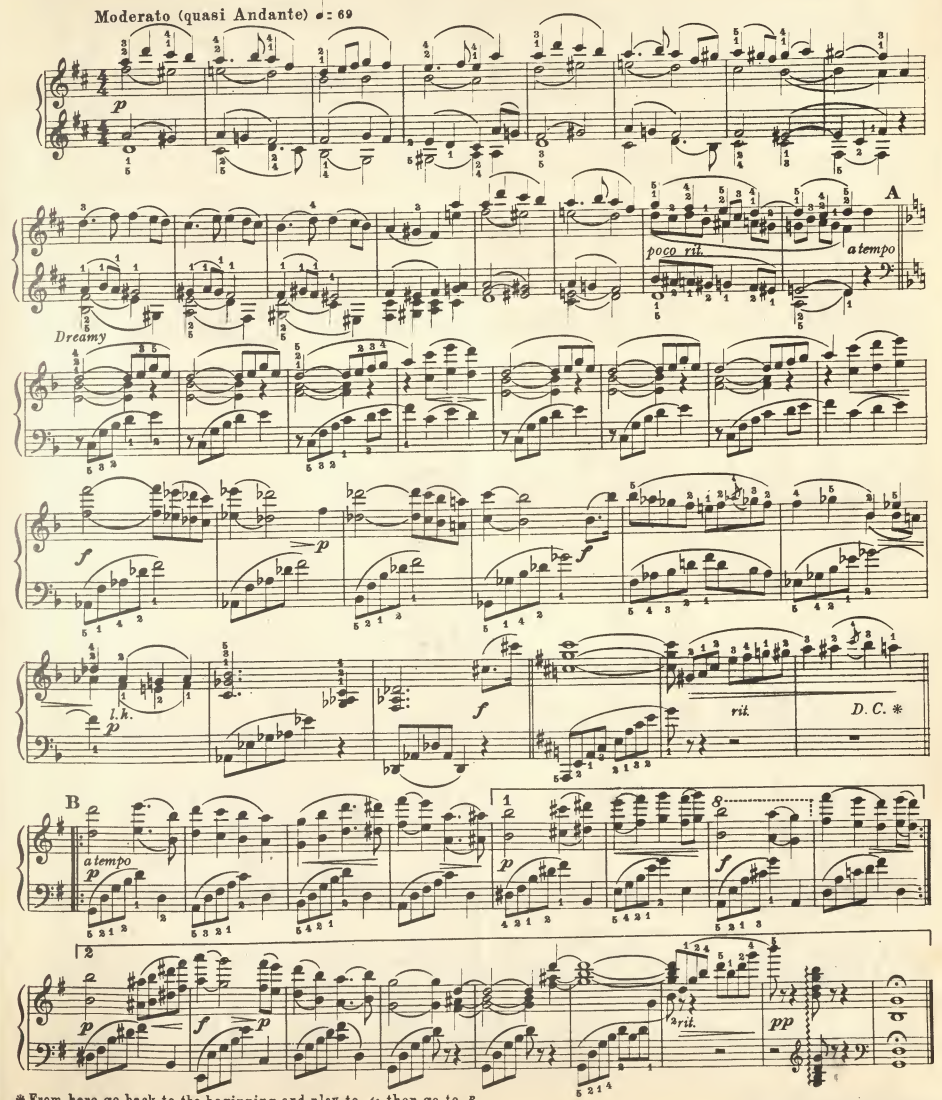
One understands the surprise of the symphonists. They must have wondered if the redoubtable battler had his eye on the piano and perhaps intended to demonstrate his striking powers by "hitting the ivories." Or possibly his experience of the afternoon made him cast longing eyes on the tympani. Maybe they thought the champion of the prize-ring had received vague information concerning the Wagnerian "Ring" and wished to arrange a fight with *Siegfried*, the Tarnhelm Kid who "K. O'd" *Wotan* in a memorable battle.

But no; the champion's visit was purely an act of courtesy as between one professional entertainer and another. Reciprocity seems in order. One of our leading symphony conductors might return the visit by appearing in "the squared circle" to be introduced to the fight-fans as one of the world's contenders for the time-beating championship.

IN REMEMBRANCE

Very smooth and flowing, in the style of an organ piece. Grade $3\frac{1}{2}$.

FRANZ von BLON



* From here go back to the beginning and play to *A*; then go to *B*.

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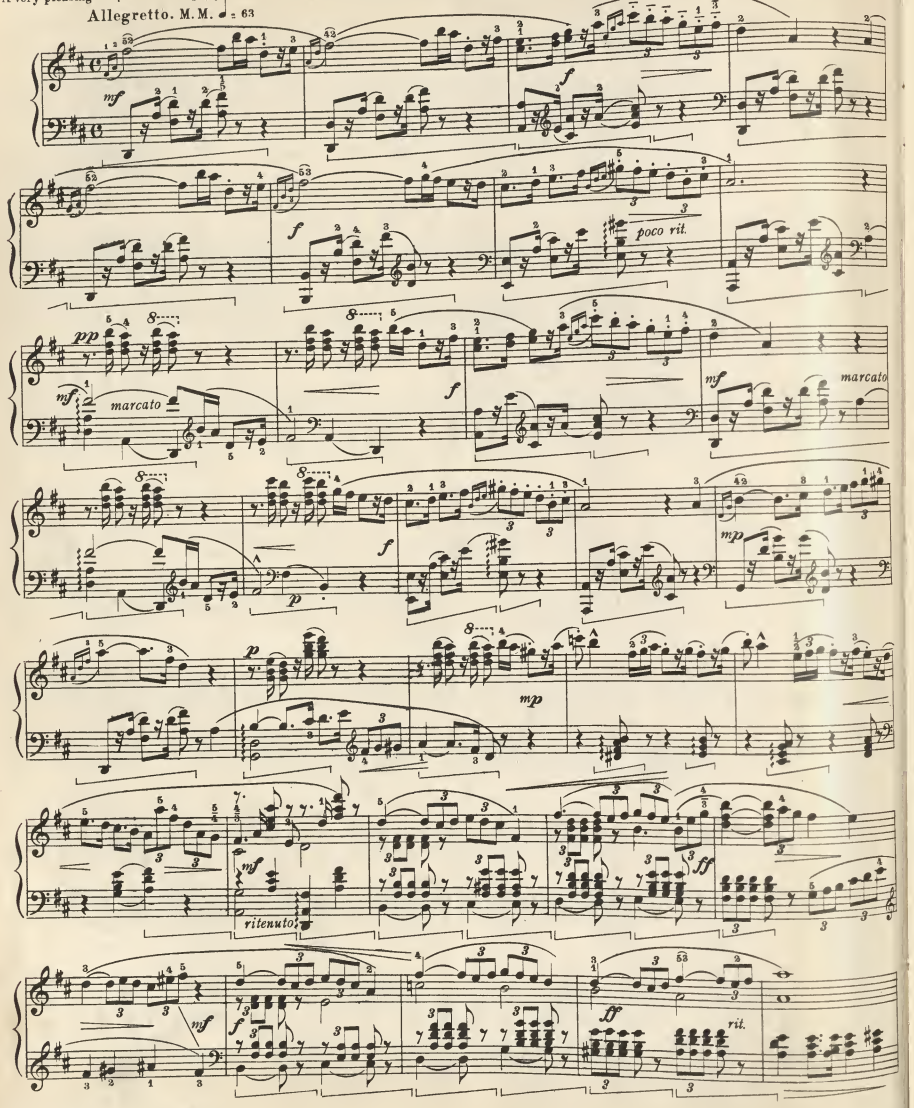
CANZONETTA

GEORG EGGELING, Op. 209

A very pleasing composition exemplifying the carrying out of the melody in several voices. The ornate accompaniment must be steady but subdued. Grade 4

Allegretto. M.M. ♩ = 63



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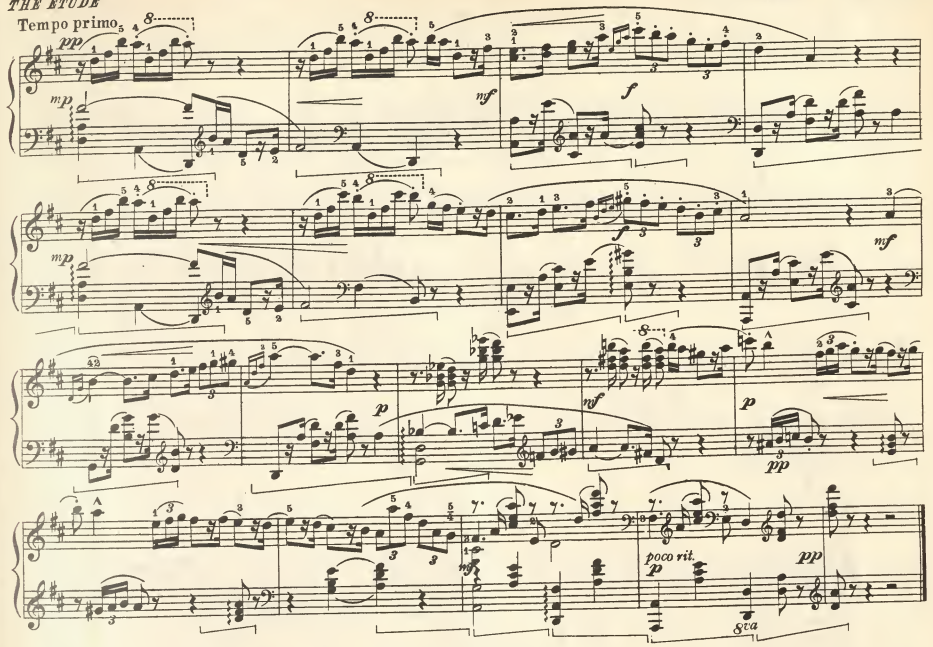
Tempo primo

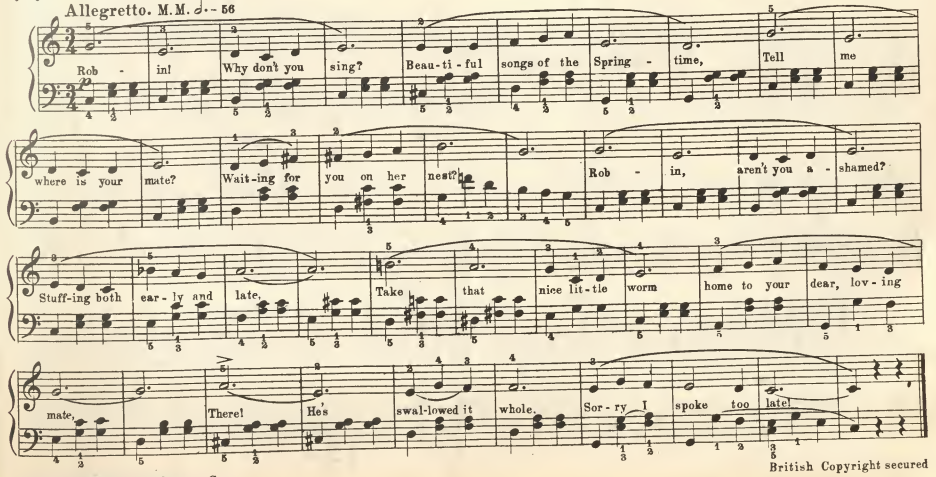


THE ROBIN

R. E. DE REEF

A jolly little beginner's piece. Grade 1

Allegretto. M.M. ♩ = 56



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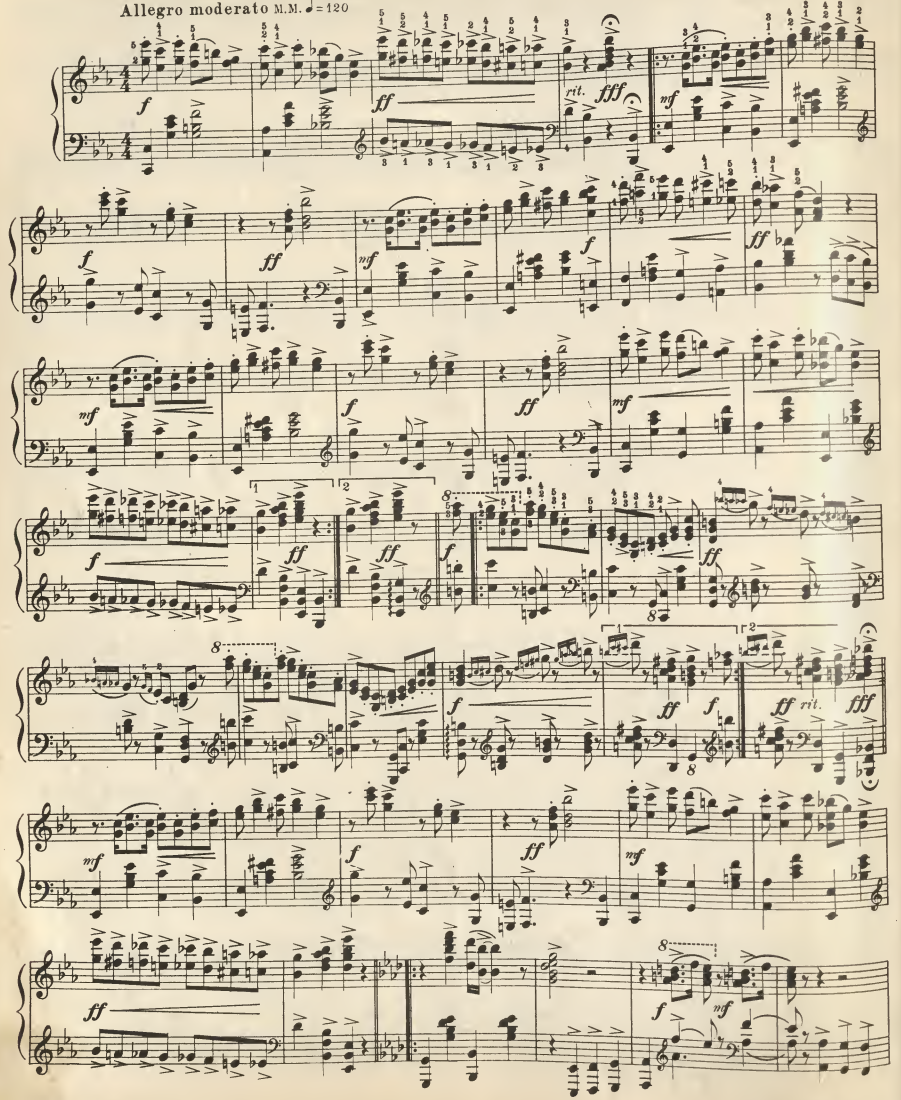
STEPPIN' ON THE IVORIES

In modern dance style, but musically interesting. May be played as a *fox trot*. Grade 4

WALLACE A. JOHNSON

Allegro moderato M.M. ♩=120



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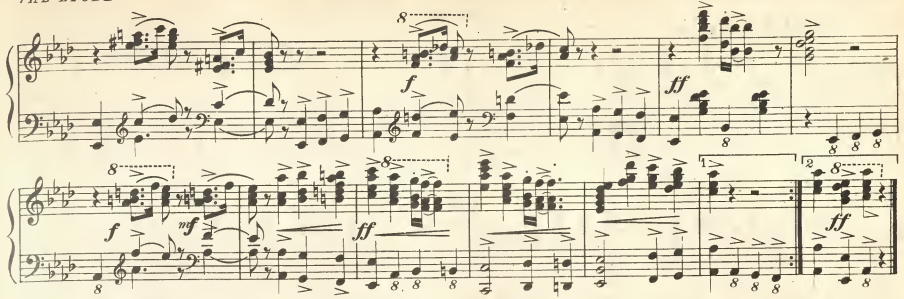


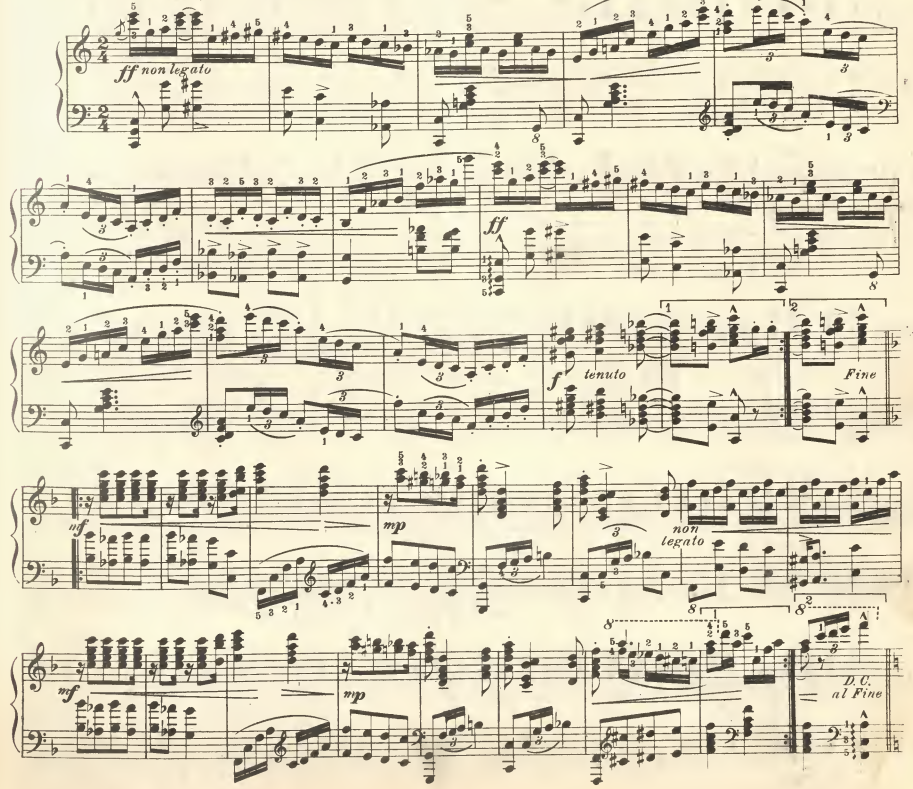
The title and dedication of this lively number are self-explanatory. This piece is not only well-made, but interesting harmonically. Grade 5.

To that Prince of Jazz, Mr. Paul Whiteman

WHITEMANIA

Charles Wakefield Cadman

Not too fast, and with best of humor M.M. ♩=60



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INSTALLATION MARCH

SECONDO

GEO. NOYES ROCKWELL

Spirited. M.M. ♩ = 100

f *mf* *mp*

mf *cresc.* *f*

cresc. e accel. *ff* *rall.*

TRIO *mp con brio*

f *cresc.* *ff* *mp*

cresc. *f* *rall.* *ff a tempo*

mf *mf* *cresc.*

INSTALLATION MARCH

PRIMO

GEO. NOYES ROCKWELL

Spirited M.M. ♩ = 100

f *mf* *mp*

mf *cresc.* *f*

cresc. e accel. *ff* *rall.*

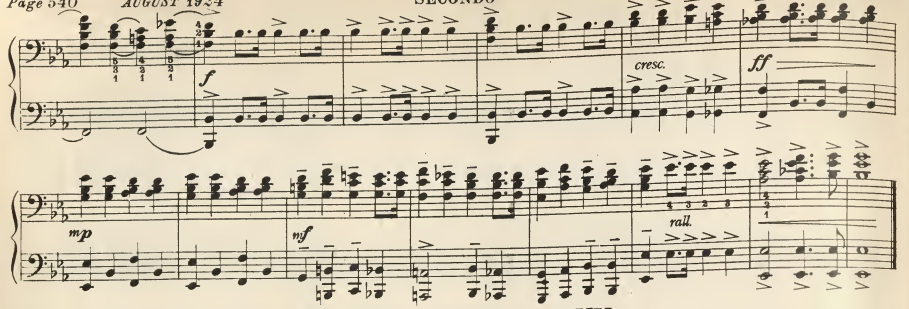
TRIO *mp con brio*

f *cresc.* *ff* *mp*

cresc. *rall.* *ff a tempo*

mf *mp* *mf* *cresc.*

SECONDO



BELLES AND BEAUX

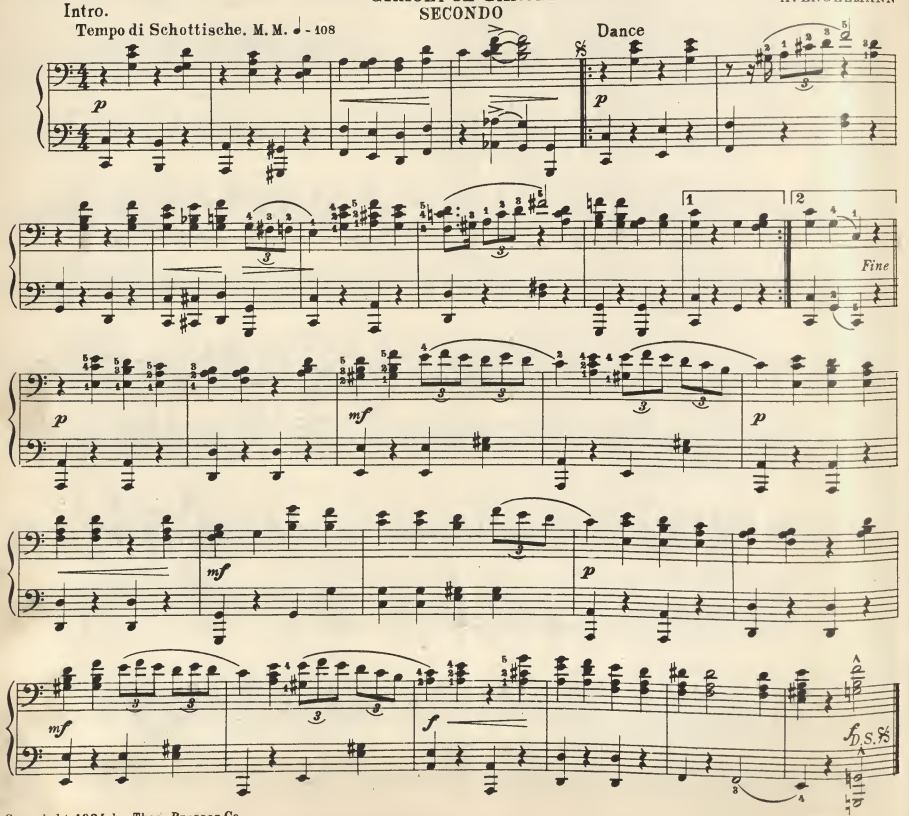
GRACEFUL DANCE

SECONDO

H. ENGELMANN

Intro.

Tempo di Schottische. M.M. ♩ - 108



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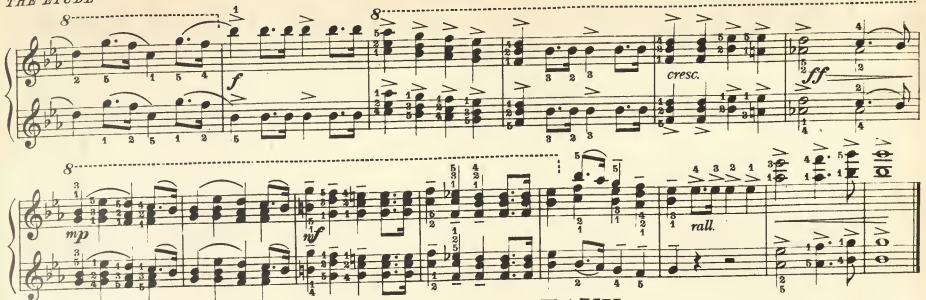
PRIMO



BELLES AND BEAUX

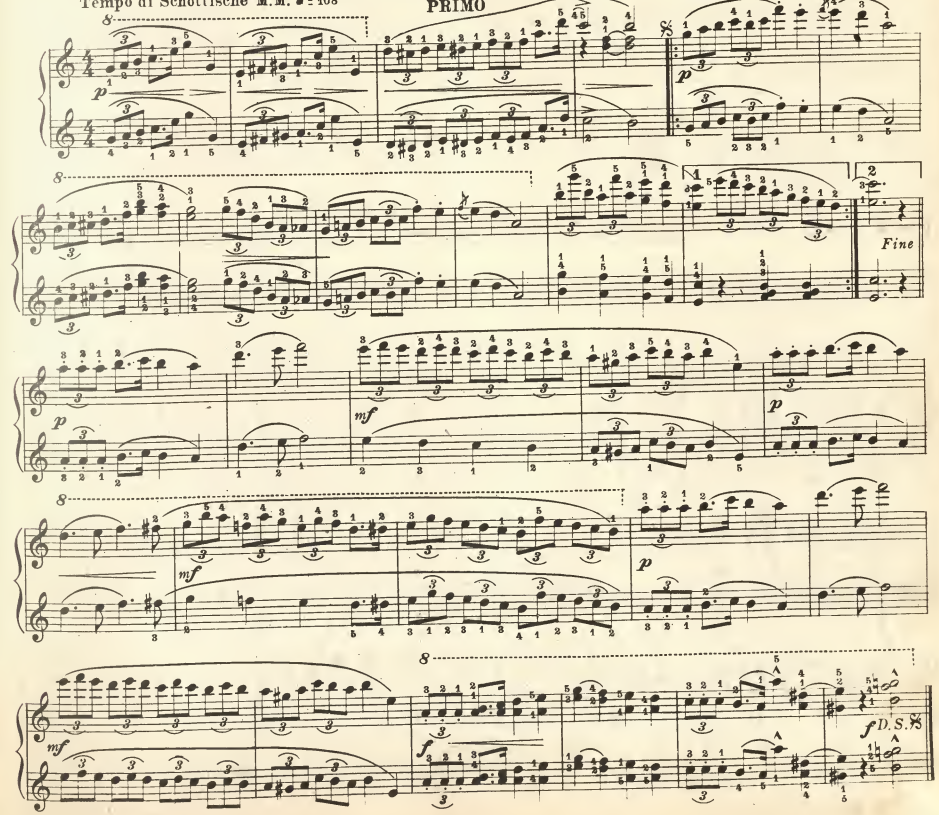
GRACEFUL DANCE

PRIMO

H. ENGELMANN

Intro.

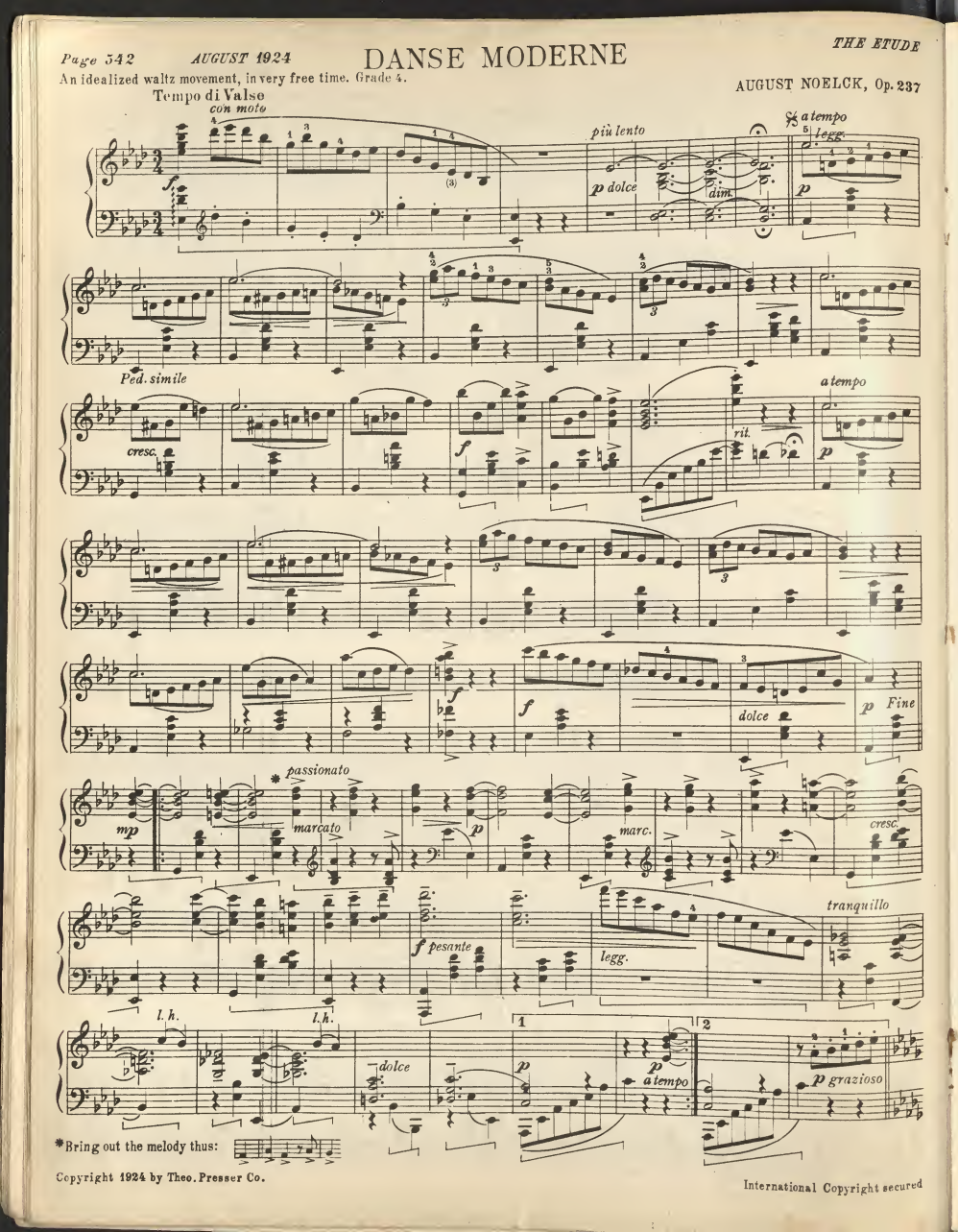
Tempo di Schottische M.M. ♩ = 108



DANSE MODERNE

An idealized waltz movement, in very free time. Grade 4.

AUGUST NOELCK, Op. 237



*Bring out the melody thus:

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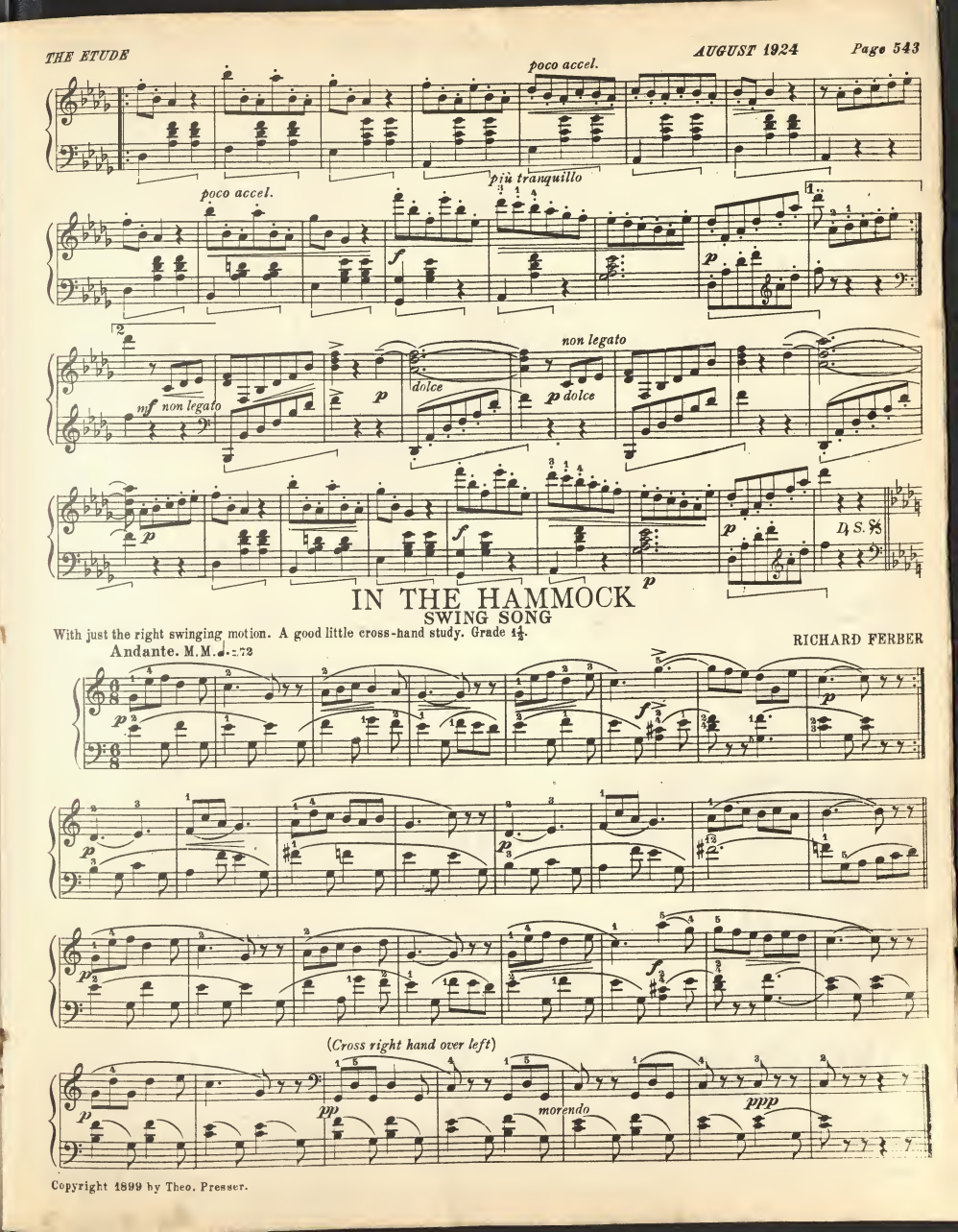

IN THE HAMMOCK

SWING SONG

With just the right swinging motion. A good little cross-hand study. Grade 1½.

RICHARD FERBER

Andante. M.M. ♩=72

(Cross right hand over left)

morendo

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AN OLD PORTRAIT

ROMANCE

This composition also makes an excellent solo for violin or for melody saxophone. Play melody line (transposing melody in bass in measures 21, 22, 23 24 to treble and let the pianist play measures 33 to 40 as a solo.

JAMES FRANCIS COOKE

Slow-with expression M.M. ♩=52

mp

a tempo

poco rit.

rit.

l.h.

a tempo

Brighter

mf

sotto voce

mf

a tempo

f

rit.

pp quasi cadenza

mp

l.h.

a tempo

f

ff

dim. e rit.

r.h.

pp

l.h.

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"I didn't know what that sonata was about —until I heard it on the Ampico"

A LEADING music teacher in New York tells this story:

"Not long ago, one of my best pupils came to her lesson in a most dejected frame of mind.

" 'I've worked on Schumann's Sonata in G Minor for two weeks now, and I'm ready to give up,' she said. 'I just can't seem to understand it.'

" 'Play it through for me,' I suggested.

"The poor child went to the piano and struggled resolutely through the first two pages. Runs, chords, and arpeggios! But no suggestion of the sonata's message, of its inspired beauty.

"I had been faced with the same difficulty before, and I had found one sure way to meet it.

" 'Just sit still and listen a minute,' I said. Then I selected a small oblong box from a music cabinet, stepped over to the piano and slipped an Ampico recording into a drawer-like compartment below the keyboard.

"A few seconds later Levitzki was playing the first movement of the Schumann Sonata. The piano bench was empty, but the keys moved under unseen fingers. And from the same piano that had spoken so haltingly a moment before, the music's message poured out into the room—translated by the unmistakable touch of the great artist.

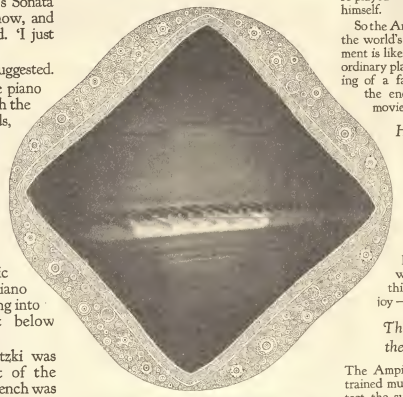
"Watching my pupil's face was a delight.

" 'Why—now I understand it! Now I can play it! I just didn't know what that sonata was about—until I heard it on the Ampico.' "

What the Ampico is

When you own an Ampico you own, first of all, a fine piano, entirely intact for playing by hand—a worthy instrument for an artist. But (and this seems like a miracle) there is a device called the Ampico concealed in the piano, yet in no way affecting its original design, that enables you to hear again the playing of world-famous artists—with every modulation, every phrase, just as the artist interpreted it.

¶ A few seconds later Levitzki was playing the first movement of the Schumann Sonata. The piano bench was empty, but the keys moved under unseen fingers. And from the same piano that had spoken so haltingly a moment before, the music's message poured out into the room—translated by the unmistakable touch of the great artist.



¶ The Ampico is found exclusively in fine pianos. It can be had only with these names of present and legendary fame—names which, for generations, have stood for instruments of quality.

CHICKERING
KNABE
FISCHER
HAINES BROS.
MARSHALL & WENDELL
FRANKLIN

In Canada the Willis also

Note that the Chickering and the Knabe are two of the four fine pianos in general use on the American concert stage.

Ampico recordings look much like the familiar player-piano roll. But there the resemblance ends, for each Ampico recording carries the authentic interpretation of a great artist—played—perhaps re-played—and at last approved, by the artist himself.

So the Ampico is the piano, plus the artist, plus the world's treasury of music. No other instrument is like it. Comparing the Ampico with the ordinary player piano is like comparing the playing of a famous concert artist with that of the energetic pianist at the neighborhood movie palace.

How the Ampico can help you

The story of the student and the Schumann Sonata is just a hint of what the Ampico can do for music teachers. Teachers the world over are using the Ampico to teach music the *natural way*—that is, stressing the *what* of music before the *how*. The pupil who knows Schumann's Sonata in G Minor with his ears and with his heart will think of playing it with his hands as a joy—not as a baffling assignment.

The more sensitive your ear, the finer the Ampico seems

The Ampico delights no one more than the trained musician. For the sensitive ear can detect the subtle perfection of Ampico performance. Often the re-enactment that moves the mere musical enthusiast to superlatives leaves the real musician silent—speechless before a seeming miracle.

Hear the Ampico

If you are not near a store where the Ampico may be heard, or if you want to know more about it beforehand, write us and we will send you a booklet descriptive of the Ampico. Also, we will tell you where you may hear it.

Exchange your piano for an Ampico

The Ampico can be had only in the pianos listed in the column at the left. Foot-power models, $795. Electric-power models, $985 to $5000.

Your present piano will entitle you to an allowance in buying an Ampico. The dealer will also be glad to arrange convenient terms of monthly payments.

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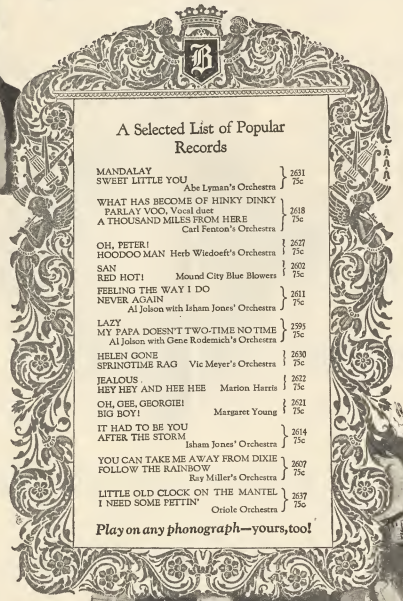
ARTUR SCHNABEL
MIECZYSLAW MÜNZ
ELLY NEY
LEOPOLD GODOWSKY
MORIZ ROSENTHAL
TERESA CARREÑO
GUY MAIER AND
LEE PATTISON
FANNY BLOOMFIELD-ZEISLER
GERMAINE SCHNITZER
E. ROBERT SCHMITZ
ETHEL LEGINSKA

FOLKS! There ain't nothing BUT–



This Year's Contributors

AL JOLSON — JAMES SHERIDAN
MARION HARRIS — KELLER SISTERS & LYNCH
MARGARET YOUNG — RUDY WIEDOEFT
ALLEN McQUHAE — PHIL OHNAN
FREDRIC FRADKIN — VICTOR ARDEN

ISHAM JONES' ORCHESTRA
College Inn, Chicago, Illinois

RAY MILLER'S ORCHESTRA
Beaux Arts Cafe
Atlantic City, N. J.

GENE RODEMICH'S ORCHESTRA
Grand Central Theatre and
Statler Hotel, St. Louis, Mo.

ABE LYMAN'S CALIFORNIA ORCHESTRA
Ambassador Hotel, Los Angeles
(Summer engagement,
Astor Roof, New York City)

THE ORIOLE ORCHESTRA
Edgewater Beach Hotel, Chicago

PAUL ASH'S ORCHESTRA
Granada Theatre, San Francisco

BENNIE KRUEGER'S ORCHESTRA
New York City (Private engagements)

HERB WIEDOEFT'S ORCHESTRA
Cinderella Roof, Los Angeles

CARL FENTON'S ORCHESTRA
New York City (Private engagements)

THE COTTON PICKERS
New York City (Private engagements)

MOUND CITY BLUE BLOWERS
Beaux Arts Cafe
Atlantic City, N. J.

VIC MEYER'S ORCHESTRA
Hotel del Coronado, San Diego, Calif.

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BRUNSWICK'S ANNUAL FRIVOLITY REVUE

Al Jolson

At all Brunswick dealers—*come, hear!*

IT'S ready now, that famous Brunswick Frivolity Revue—the light music classic of the year.

Dance music that laughs and lures and entices—the most remarkable interpretations of the day.

Light music, glorious and carefree, happy-go-lucky things by vaudeville's topliners.

Records like never before. Dances and songs to make summer evenings pass along like a dream.

Make your phonograph gay and new—pick up a few of these frivolous and light-hearted records today.

4th and greatest

To us at Brunswick this is our holiday. This passing over of serious things for the moment and turning our fancy to the light fantastic.

All year round we offer dance music and popular, along with the classics from artists of the New Hall of Fame.

But there's one month when we gather everything that's frivolous together—to keep our own hearts young, and to make young hearts glad; to fill dainty slippers with toes that tingle from one end of the land to the other.

* * *

Leaders of America's most notable dance orchestras work with us. To them it's an event *plus*. So, too, Al Jolson, Margaret Young, Marion Harris, of those famous in vaudeville Brunswick artists.

This year's — our fourth — all say, is the greatest of our frivolity excursions.

The records are clear—gloriously so—as only Brunswick Records can be.

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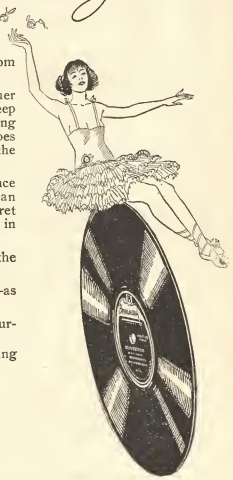

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NEW PIANO TEACHING WORKS

First Year at the Piano

By John M. Williams Price, $1.00

An extremely gratifying reception has been given this new piano method. It is modern, and progressive and pleasing material has been used to develop the technical requisites of the embryo pianist. There are several outstanding merits in this method, chief of which are the use of the bass as well as the treble clef from the start, and the stress laid upon the student phrasing properly from the beginning.

The Amateur Musician

By Russell Snively Gilbert Price, 75 Cents

A method for introducing music to young students through the medium of the piano, striving to awaken the creative consciousness and so to quicken progress and maintain interest. There are several pages of notes upon the study material, these notes explaining the use of the studies and what is the aim in using certain studies.

Album of Trills

STUDY PIECES FOR SPECIAL PURPOSES No. 1

Price, 75 Cents

The trill is an interesting and effective technical accomplishment that is often required in piano playing. No little attention is required to develop properly ability to handle all the various forms of the trill in piano playing, and trill study through the use of interesting trill pieces will gain the pupil's interest far better than coldly presented trill exercises. This album contains eighteen pieces, each employing some form of the trill—about six different forms of the trill appearing throughout the book. Teachers will find this an exceptional help and pupils in the medium grade can be induced to accomplish much in trill playing with the pieces in this album.

INTERESTING NEW PIANO ALBUMS

Young Folks' Opera Gems

Price, 75 Cents

This is a comprehensive collection of fairly easy arrangements of the favorite opera selections from the great composers from Gluck to Mascagni. The aim in each of these numbers has been to present a playable piano solo of an opera air, frills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

M. L. Preston Album of Compositions

FOR THE PIANOFORTE

Price, $1.00

Many compositions by Matilee Loeb-Evans and M. L. Preston (one and the same composer) are great favorites with the teaching profession. A compilation has been made of twenty-two representative numbers by this composer and it is a collection of melodious, playable numbers that also have a value for use in teaching. The numbers are chiefly in grades two and a half and three. A very attractive collection for the diversion of young players.

Program Pieces

A COLLECTION OF RECITAL PIECES

Price, 75 Cents

The thirty-three solos in this album more than give the purchaser his "money's worth." A few are gems from the classics and a good assortment of numbers not found in other piano albums is given. There are a few in grade three, but the majority are about grades four and five. Every pianist will enjoy having these numbers in this convenient, reasonably priced album.

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A NEW SIX-HAND ALBUM

The Three Players

A COLLECTION OF SIX-HAND PIECES FOR THE PIANOFORTE

Composed, Arranged and Edited by A. Sartorio Price, $1.00

There has been a long-felt need for an album of this character, but the publication of such an album was not to be undertaken hurriedly, as it was desired to make it something more than a compilation of six-hand piano pieces. The variety of material and the well-balanced parts throughout this collection show the care with which the album was assembled. There are several original compositions by Sartorio, around a half dozen arrangements of melodies by the old masters and the balance of the eighteen numbers are arrangements of excellent numbers by favorite contemporary composers. The numbers are about grades two and three in degrees of difficulty.

NEW VOCAL WORKS

Standard Vocal Repertoire

50 STANDARD SECULAR SONGS

Price, 75 Cents

It is possible to buy many collections of old favorite songs at low prices, but here is a collection of 50 copyright songs, everyone a singable, attractive number that is priced ridiculously low. There are around a dozen sacred songs included, the balance being secular songs ideal for concert, entertainment and home use.

Songs for Girls

Price, $1.00

It is considered wise by many responsible for the molding of the characters of growing girls, as well as of young ladies in their "teens," to avoid the romantic, emotional and love texts in songs utilized for vocal instruction or entertainment purposes. This volume has been compiled carefully and none of the foregoing type of texts nor religious texts are used. The songs cover all aspects of nature (birds, trees, flowers, etc.); then some are humorous and there are some dialect numbers. All of these songs within the proper range for young voices.

Vocal Studies for Low Voice

SELECTED, EDITED AND ARRANGED

By Geo. Whelpton Price, 75 Cents

This is a book of material for systematic study work, and it is an excellent contribution to modern voice teaching in that it furnishes specific material for those voices known as low voices. Mr. Whelpton's previous Vocal Studies for Medium Voice, and Vocal Studies for Soprano and Tenor, are widely known and they present a sensible course of progressive exercises for the cultivating of the voice.

What the Vocal Student Should Know

By Nicholas Douty Price, $1.00

Mr. Douty is one of the outstanding voice teachers of today, and is a musician of the first rank. Years of successful work as a concert and oratorio singer and as an artist teacher qualify him to say with authority, "What the Vocal Student Should Know." There are some daily studies given in this book in addition to the practical advice and instruction and it is a book everyone interested in the voice should read.

A NEW OPERETTA FOR WOMEN'S VOICES

The Castaways

OPERETTA FOR WOMEN'S VOICES IN TWO ACTS
LIBRETTO BY A. M. FOSTER
MUSIC BY FAY FOSTER

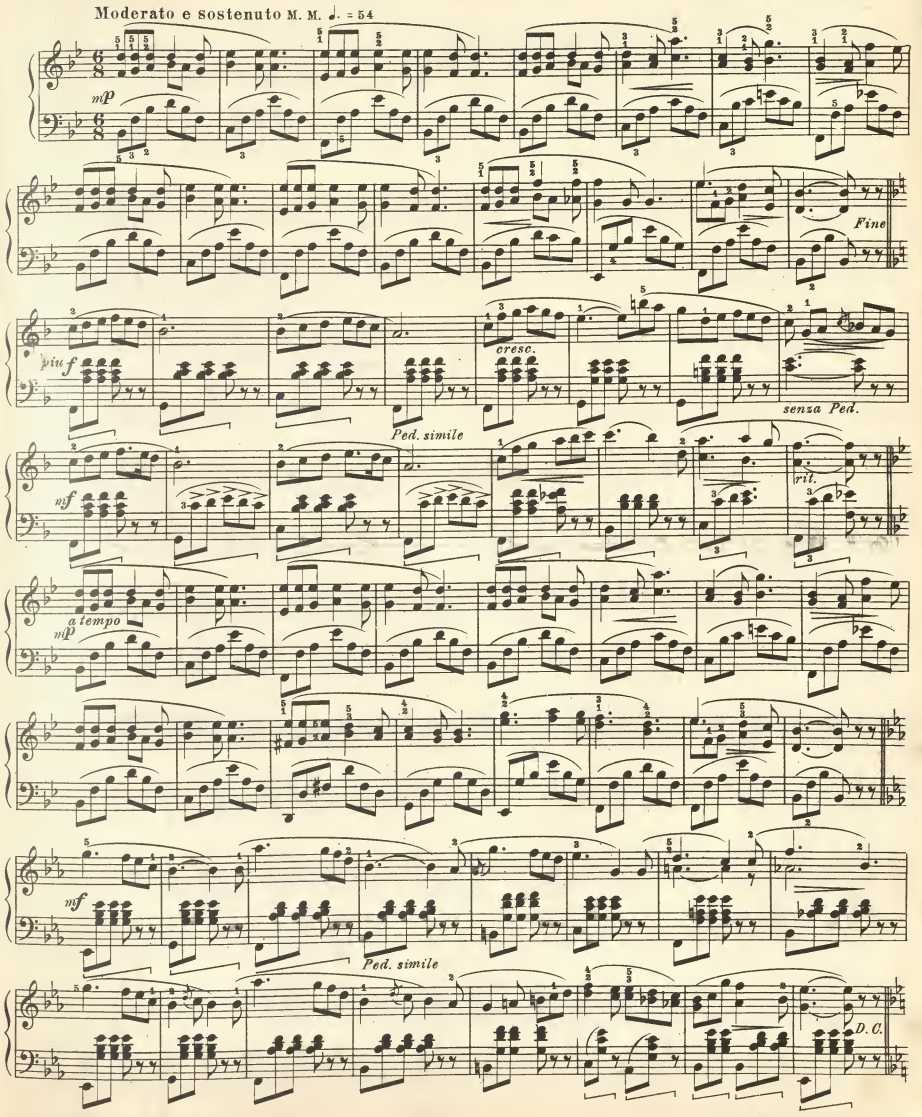
Vocal Score, including all dialog and music, Price, $1.00

The musical work of this operetta is melodious and charming throughout and much can be said of the interesting story utilized. Suffice to say it will prove exceedingly attractive to anyone able to stage a work of the character. While especially adapted for evening performance with darkened auditorium, it may be given in the daytime. It is also suitable for production out of doors either in the afternoon or evening. The main characters require 2 sopranos, 1 mezzo-soprano, 1 contralto, 1 speaking part and 1 dancer with speaking part. The chorus of women may be any number of young ladies.

TWILIGHT SONG

REVERIE

FREDERICK N. SHACKLEY



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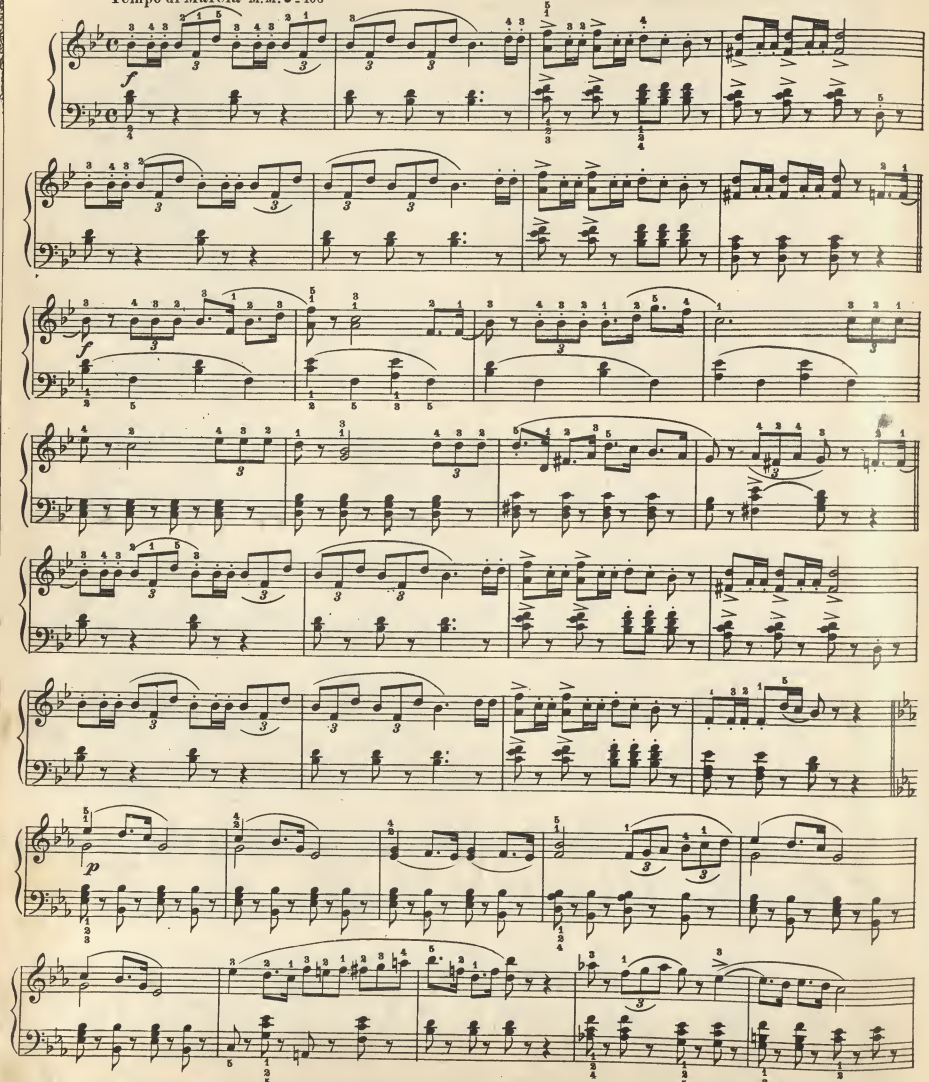
SPANISH CADETS

MARCH

FRITZ HARTMANN, Op.208

To be played in a bright, snappy manner. Grade 3

Tempo di Marcia M.M. ♩ = 108



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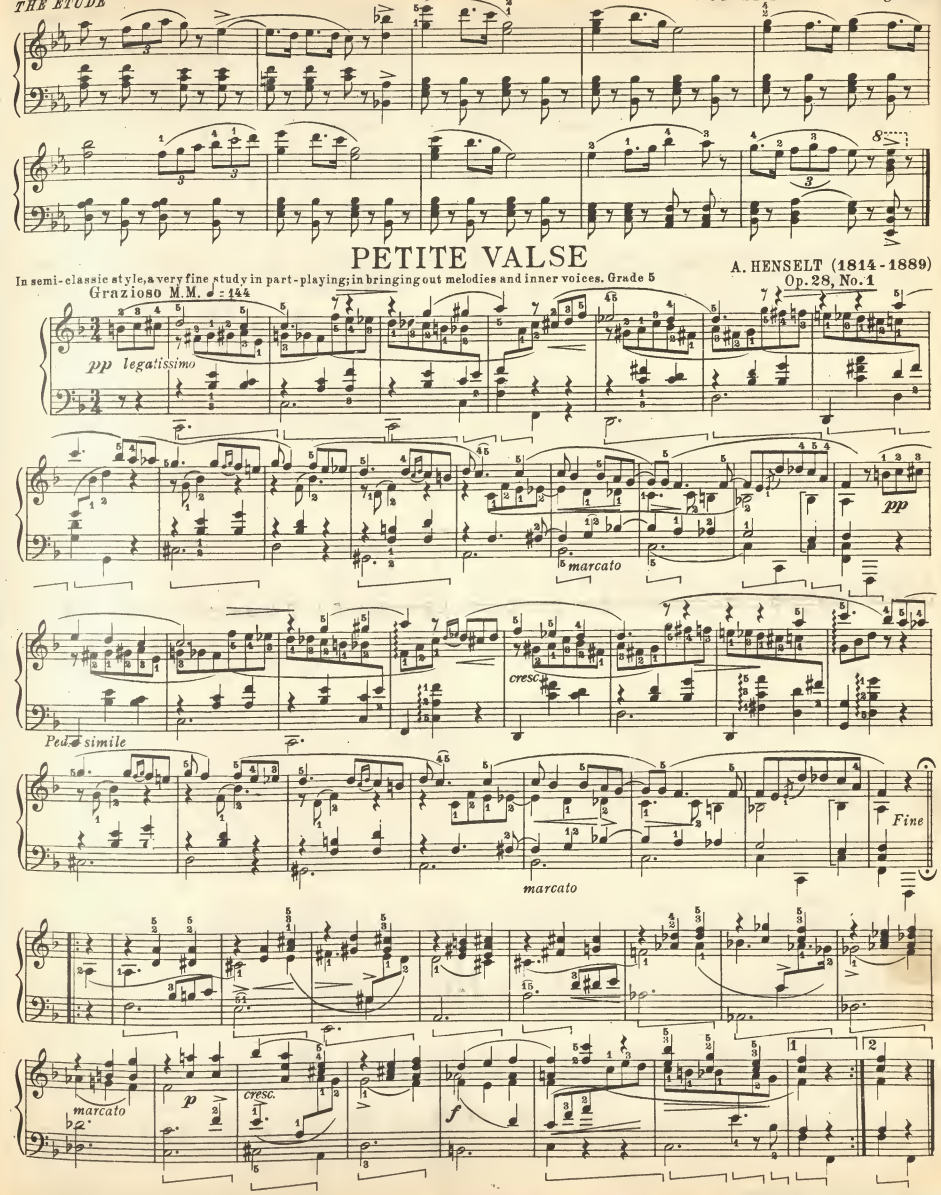
PETITE VALSE

A. HENSELT (1814-1889)
Op. 28, No. 1

In semi-classic style, a very fine study in part-playing; in bringing out melodies and inner voices. Grade 5

Grazioso M.M. ♩ = 144

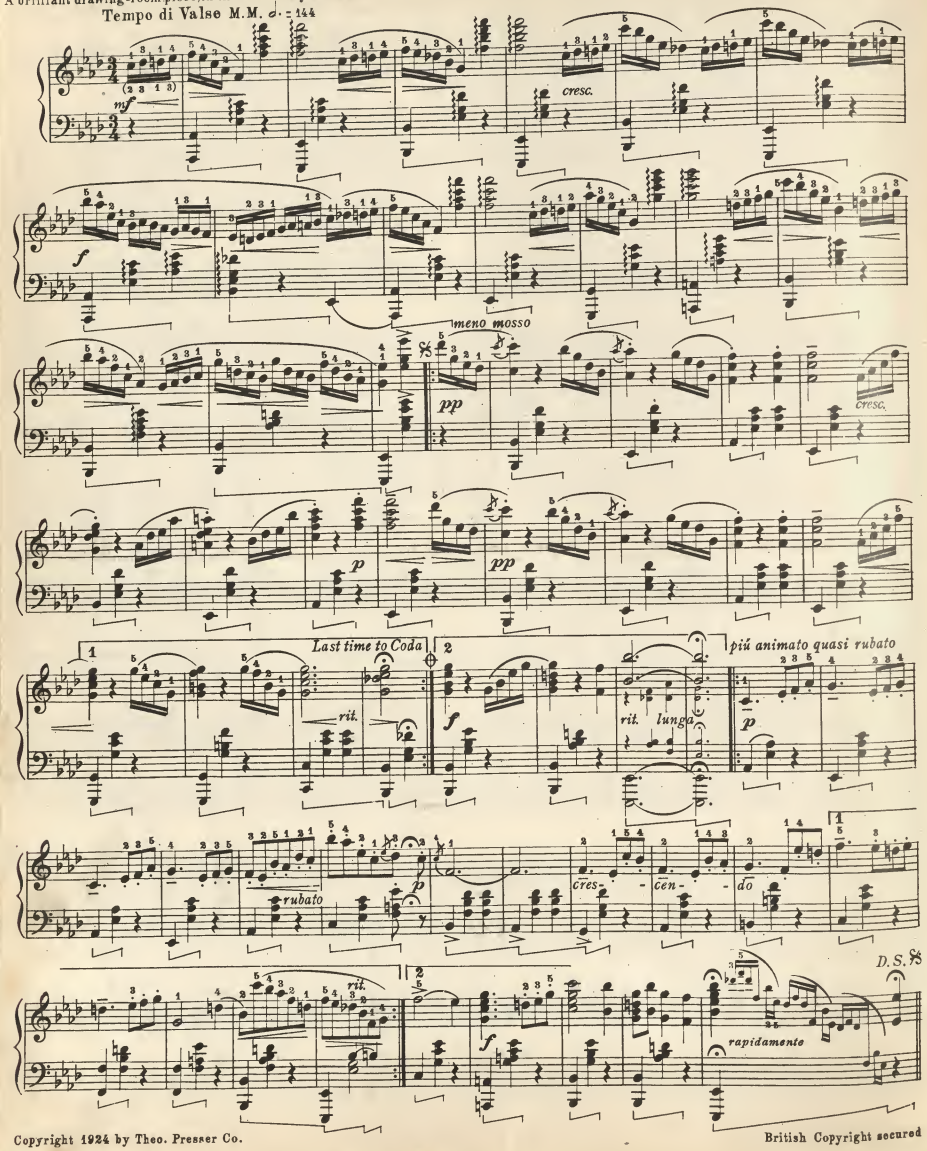


SILK STOCKINGS
VALSE LENTE

CARL WILHELM KERN, Op. 400

A brilliant drawing-room piece, in the French style. Grade 4.

Tempo di Valse M.M. ♩. = 144



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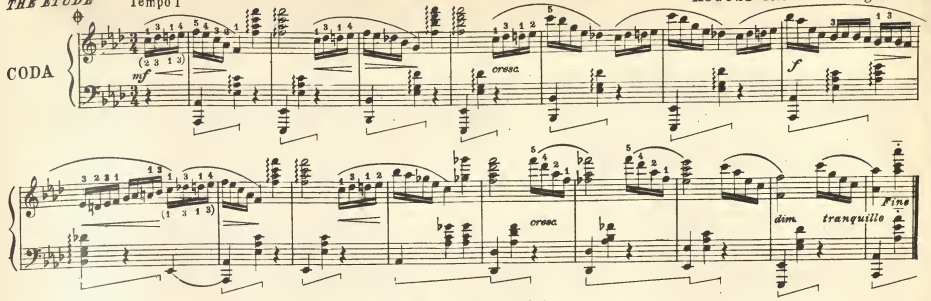
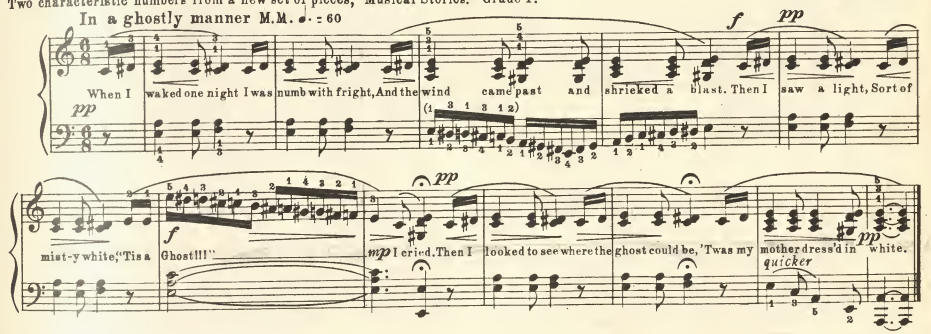


THE GHOST

N. LOUISE WRIGHT

Two characteristic numbers from a new set of pieces, "Musical Stories." Grade 1.

In a ghostly manner M.M. ♩. = 60



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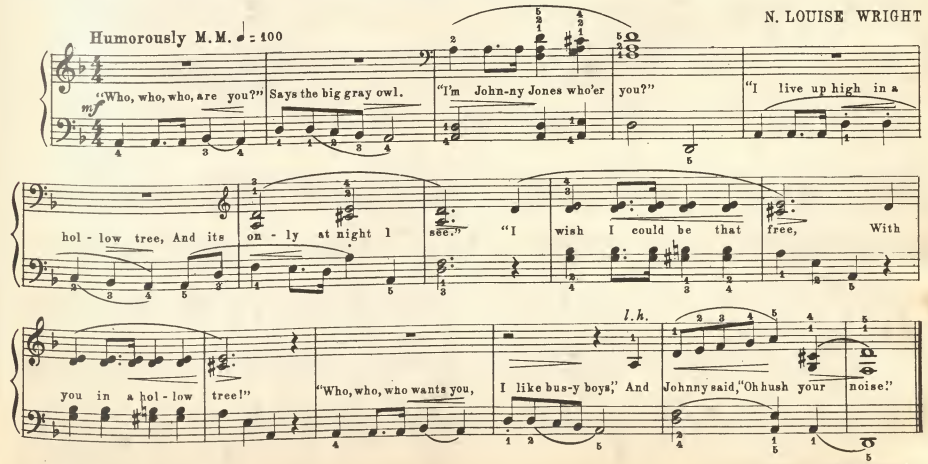
THE OWL

N. LOUISE WRIGHT

Humorously M.M. ♩ = 100



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HUNGARIAN MELODY

KELER BELA

Transcription by K.O. SUTER

A very effective transcription of a well-known theme.

Andante sostenuto M.M. ♩=72

★ Violins

Piano

doloroso *mf* *f* *p* *dolce.* *broadly* *rall.*

Vivace M.M. ♩=126

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★ May be used for Violin Solo by playing the upper part only.

mf *cresc.* *f* *ff* *8va ad lib.* *ffz*

LADDIE AND LASSIE

FOLK SONG

Words by ROMILLI

G. ROMILLI

Andantino con moto

p espressivo *p* *triste* *molto espressivo*

1. When I was a Lad-die And you were a Las-sie, How well I re-mem-ber in days far a-way, Tho storm-y the weath-er We smiled on to-geth-er, Just Lad-die and Las-sie Thru night and thru day.
2. The years have passed, Las-sie, But still I'm your Lad-die, My heart will be yours, Love, Thru night and thru day; You'll live on for me, Love, In mem-o-ry sweet, Love, My soul will be yours, Love, Thru night and thru day.

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SPIRIT OF GOD

G. Croly

WILLIAM BAINES

Moderato

Spir - it of God! de - scend up - on my heart; Wean it from earth, through all it puls-es move; Stoop to my weak - ness, might - y as Thou art, And make me love Thee as I ought to love I ask no dream, no proph-et ec - sta - sies, No sud-den rend - ing of the veil of clay, No an-gel vis - i-tant, no ope - ning skies; But take the dim-ness of my soul a - way.

Teach me to feel that Thou art al - ways nigh, Teach me the strug - gles

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of the soul to bear; To check the ris ing doubt, the reb - el sigh, Teach me the pa - tience of un-an-swered prayer. Teach me to love Thee as Thine an-gels love, One ho-ly pas - sion fill-ing all my frame; The bap-tism of the heav'n-de-scend-ed Dove, My heart an al-tar, and Thy love the flame! I ask no dream, no pro-phet ec - sta sies, No sud-den rend - ing of the veil of clay, No an-gel vis - i-tant, no ope - ning skies; t take the dim-ness of my soul a - way, But take the dim-ness of my soul a - way.

CLOSE YOUR EYES AND GO TO SLEEP

Text and Music by
IRMA HOPPER

Andante

Sing me to sleep as you used to do, Dear lit-tle moth-er of mine.
Sing me to sleep as you used to do, Sing me to sleep once a-gain.

Ease the pain in my troub-led brain, Shad-ows fall and the night winds call,

Hold me fast in your arms a-gain, Love is dead and my hearts in thrall,
Sing me to sleep and let me rest, Sing me to sleep, the day is done,

Here with my head up-on your breast; set-ting sun
Soft in the west the Wear-y and worn and read-y to die, Sinks to her rest and wear-y am I,

Sing me to sleep with your lul-la-by.
Sing me to sleep with your lul-la-by.

Close your eyes and go to sleep, Rock-a-by to slum-ber deep. Way up yon-der in the blue

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An-gels will watch o-ver you, Close your tired eyes and rest, Moth-er loves her dear one best. Rock-a-by to slum-ber deep, Close your eyes and go to sleep.

poco rit. a tempo

GOOD MORNING
SOLO OR DUET

E. HUMPERDINCK

Andantino

There rub your eyes, your eyes! The swal-lows chirp in mer-ry rout, The larks are sing-ing in the air, The flow-ers smil-ing ev-'ry-where!

There rub your eyes, the swal-lows chirp in mer-ry rout, The larks are sing-ing in the air, The flow-ers smil-ing ev-'ry-where!

dim.

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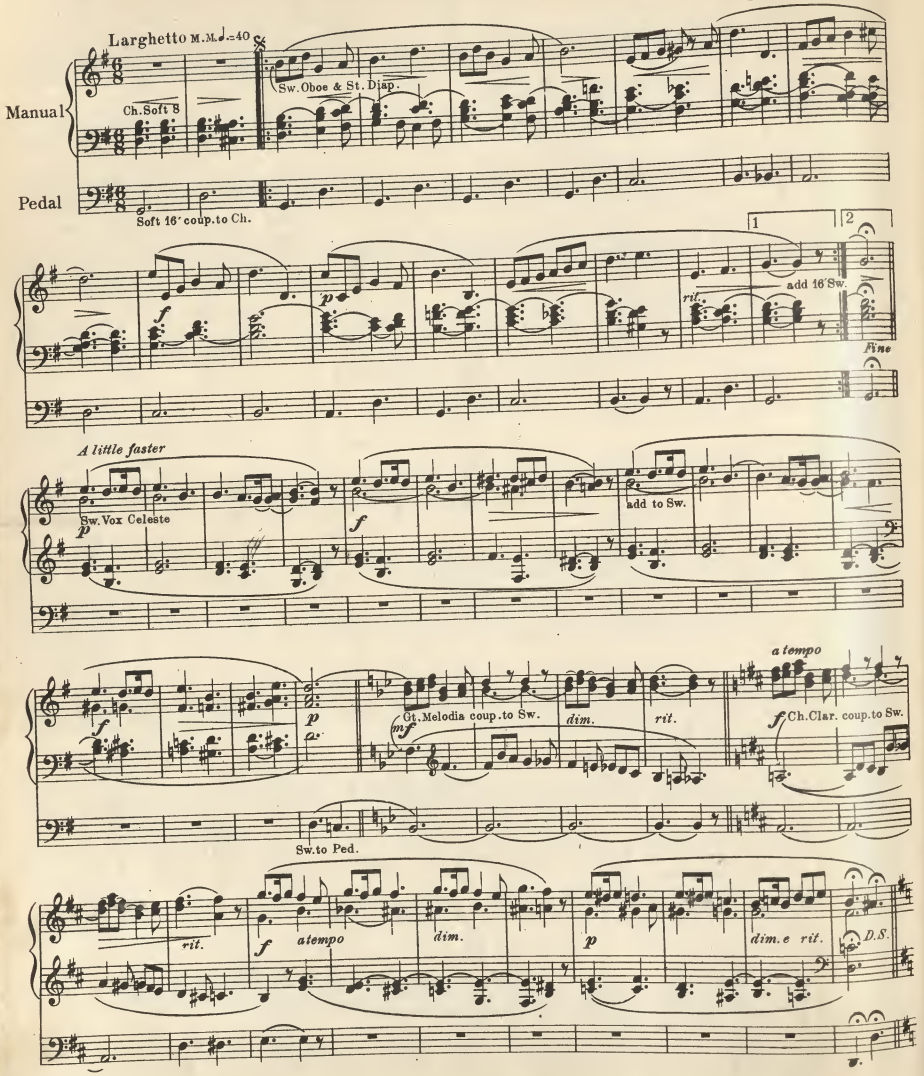
BERCEUSE No 2

ORGAN

RALPH KINDER



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Cardinals of Study

By Sarah Elizabeth Spratt

Memory has four powers, as follows:
Recognition.
Localization.
Reproduction.
Retention.

It is very important that the music student cultivate a logical memory, or the power to reason correctly; to know things by their relations. If you think of something—no matter what—you are sure to find yourself thinking the moment after of something connected with it. But the majority of music students are apt to depend on a merely mechanical or muscular memory, induced by constant repetition. Mechanical memorizing is an irksome task at best, whereas, to associate ideas logically is delightful.

The first steps in logical memorizing should be done away from the piano, or whatever musical instrument is used. Take your study or piece to some quiet place and thoroughly analyze it. To accomplish this, every music pupil should have some knowledge of harmony and sight singing. If a teacher cannot be procured, then get Orem's harmony for beginners. By diligent application any pupil may get a very good understanding of the principles.

How to Analyze

Number your measures 1, 2, 3 and so on, to the end. Then study out the essentials of every measure: (1) melody, (2) rhythm, (3) harmony.

1. First confine yourself to accurate note reading; discover all the new keys, whether major or minor; mark all the diminished or augmented chords; note all the modulations into diatonic, chromatic or enharmonic progressions. Study out the fingering carefully, so that there will be no broken phrases. If you wish to have speed, strength, accuracy, finish and position, then *do not neglect fingering.*

2. Get a clear idea of the rhythm by dividing the musical sentences or phrases into regular metrical portions. Keep the essential rhythm in mind, and the recurrence of accents at equal intervals of time. Note the principal themes, cadences and general structure.

3. Now go over the composition again, and strive to see the relation of the complex group of facts. This will bring into use two of memory's powers—recognition and localization.

4. Expression can be best attained at whatever instrument is used.

Expression is not merely crescendo, decrescendo, rallentando, accelerando, rubato or ritard. Any genuine musician will tell you that expression is intuition, emotion and conscientiousness. Do not get into the habit of playing expression marks as unfeelingly as you control the power in your motor car.

Every music student should have high ideals, so that he will make something fine and noble of his music.

5. Pedaling should not be taken up until other difficulties are mastered. Slovenly habits regarding the pedal will not be tolerated by any good teacher, nor will any pupil ever progress far into the musical world who totally disregards or misuses the pedal.

When you have mastered all the difficulties of your piece, which may take weeks, or even months, then you will have brought into use two more of memory's powers: retention and reproduction.

Opportunity

By Gabriel Hines

You have as much opportunity as the other fellow. Make use of it! Hold on, else it might slip from you! What is the trouble? You say you have no luck? You have failed in all your attempts? How do you know? If you keep on trying you will surely get somewhere. Failure comes only from cessation of work. Besides having a mentality, you have hands, eyes, ears, a tongue and a physical machine. Do you know the value of these? Use them.

You can hear far greater music than Beethoven heard in his day.

You can have a piano superior to the one on which Liszt played.

You can read the same music Paderewski reads.

You can hear the same operas, symphonies and recitals as Richard Strauss.

You can surely obtain a pen, and as much ink and manuscript paper as Puccini ever used.

You have the same free right to express yourself as Debussy had.

You have the same number of working hours as Rachmaninoff.

Their opportunities are your opportunities.

You are barred from nothing, there are no restrictions put upon you. Why, then, do you not make good? Why not fill that vacant space on top? There is always room for the right man.

Every publisher is looking for the right sort of music. Supply it.

Every music school is in want of a good teacher. Go to it.

The music world demands new and better music every day. Do it!

There are plenty of opportunities knocking at your door. You have no cause for complaint. If you fail, try on, and on, and on. If you do not try it is because you are lazy; and lazy people have no one to blame but themselves.

Get out, hike, build, create, compose, do something.

Children want teachers, theaters need musicians, churches demand good singers, the neighborhoods cry for more organ grinders. Have your choice.

Value your time; always keep cheerful; do not depend upon others for help. Be prepared to meet any and every occasion; then you will find there are more opportunities awaiting you than you had ever dreamed of.

The Musical Harvest

Countless ETUDE readers have written us of the benefits they have received from ideas secured through this publication.

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THIS old world is pretty much of one opinion on the proposition that things are going rather badly. On everything else we disagree, but on this we are practically unanimous. Dissatisfaction reigns. Chaos is in the saddle. If we believe the newspapers we must conclude that the world is committed to a life of crime. Little is done that wins public approval. The public press is training us to look for evil, inefficiency, and ignorance, and quite naturally we see what we are looking for.

When one comes forward with a new idea he is set upon, harrassed, abused, discredited, until he is sorry the idea came to him. The world has on numerous occasions demonstrated its complete incapacity to recognize truth when it sees it. Witness every musical genius and every real reformer, political and religious.

But notwithstanding all of this there is in the human mind a mighty urge to improve conditions. No one feels equal to the task alone; so combinations, educational, political, artistic, are formed. "Get together" is the cry and a general uplift is the aim.

Maximum Production

In this scheme of scholastic improvement there is a somewhat concerted effort to induce all people to do the same thing in the same way, to standardize teaching, to formulate educational procedure and all use the same formula. In things mechanical this can be done. Where quantity production is the chief aim it is eminently proper. Maximum production with minimum cost demands it. In the manufacture of automobiles, for example, a standard, or model is established and thereafter every car is an exact reproduction of the model.

It will be noted that so long as a particular model is used there is no improvement in the product, and will not be until the model is improved.

In recent years standardization of voice teaching has troubled the waters not a little.

There is a feeling that voice teachers should get together and agree on a system and all use it. Here we leave, or should at least, the field of mechanics and enter one where individuality is constant and persistent. It is a factor which cannot be eliminated or side-tracked, but must be reckoned with continually. I am inclined to believe that this phase of the subject has not received sufficient concentrated thought.

In standardizing voice teaching the first step is to establish a standard. The second step is to induce all voice teachers to use it. Evidently there are some who are laboring under a misapprehension of what this means.

Frequently one goes on record in favor of standardizing tone quality. Another one is in favor of standardizing tone production. Therefore the question: shall we standardize tone quality and let each one get it the best way he can, or shall we standardize a method of production and each one follow it regardless of results? Or, shall we standardize both tone quality and production? I apprehend certain staggering difficulties in each of these propositions.

The Tone

Those who favor standardizing tone quality should give the matter serious thought before insisting too strongly upon it. Consider this for a moment. If we undertake to standardize tone quality this will not be accomplished until we make up a certain tone complex, agree upon it and get its mathematical formula. It would consist of a fundamental with such and such overtones combined in such and such degrees of prominence to give it just the kind, quality, and amount of resonance which we agree it should have.

But first of all some one must sing this tone. It cannot be produced by any mechanical instrument. The standard tone must first be sung and agreed upon, then

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Standarizing Voice Teaching

By D. A. Clippinger

its scientific analysis made. Who shall sing it? What is a perfect tone? Who shall decide?

The selection of a standard tone quality would involve that intangible but definite thing called *taste*, which among singers and singing teachers is as various and variegated as the face of nature. Each one has his own standard and it would soon be learned that a standard tone is eternally and unalterably individual.

Each one has his ideal tone, and it is not something he buys at the music store. It is a tone that harmonizes with his taste, that satisfies his mental demand; and this mental demand is the result not only of the kind, quality and amount of his vocal training, but also of his environment, his general education and culture, together with that of his ancestors for no one knows how many generations. The queer thing about musical taste is that it always seems right to its possessor, no matter how unformed and imperfect it may be, for the very good reason that he knows nothing better.

Endless Standards

Does anyone presume that all teachers of singing are equally good musicians, equally developed, have equally good taste, equally good voices, sing equally well, have equally fine sensibilities, have equally fine gifts for imparting knowledge? And yet everyone has a standard which seems good to him and with which he is trying to measure up, and which he will not abandon without a struggle. He must be convinced that there is something better before he will destroy his idol; and this is no small task. Therefore, in selecting a standard for tone quality we should have to reckon with as many standards as there are teachers. It would be another example of an irresistible force coming in contact with an immovable body, and the result an eternal deadlock.

Everyone knows what he likes; no one is in doubt. It is this state of mind that has produced over one hundred millions of music critics in America. It is this that would stand in the way of a standard tone, which, if it could be established, would be the most disastrous, calamitous thing that has occurred in the history of the world. A volume could be written upon it.

If two hundred voice teachers were together there would be two hundred musical mentalities in different stages of development. There would be two hundred ideal tones, two hundred standards, and the probabilities of an agreement would be just one in two hundred.

But suppose, by way of argument, that some one of the number produced a tone which all agreed should be the standard. What would be the next step? A tone cannot be put on paper; therefore, in order to be able to teach it, each one must learn to produce that particular tone quality so accurately that it could be told from the original. Is there anyone so credulous, so optimistic, with such extraordinary mental appointments, as to believe such a thing possible?

Nature never produced two voices nor two vocal instruments alike. This is true, not only of tone qualities, but also of thyroid cartilages, vocal cords, vocal cavities. The construction of the vocal instrument determines its ultimate possibilities, and good construction is as essential to voices as to pianos. To standardize the human larynx, the length and thickness of the vocal cords, the shape and size of pharynx, mouth and head cavities, the things which have so much to do with forming the natural quality of the voice, is, to say the least, not easy.

The Instrument Itself

Further, it is the construction of the vocal instrument that determines whether the voice shall be soprano, alto, tenor, baritone or bass, with the endless variety these classifications include.

But the plot thickens. It is now evident that we must have a standard tone quality for each of these five voices. This multiplies the difficulty by five, to say nothing of lyric and dramatic sopranos, lyric and dramatic tenors, and so on. In view of all this we are forced to the conclusion that before a standard tone can be established it will be necessary to standardize the human race, a proposition bristling with difficulties. It is not at all likely that voice teachers of the country will ever hold a meeting for the sole and distinct purpose of standardizing the singing tone. They are far too smart to do such a thing; but if they should, it would be the most interesting meetings ever held, in more ways than one. Who would want to listen to one kind of a voice for the rest of his days? The thought of it is deadening!

I am convinced that those who are clamoring for a standard tone are confused and do not really mean what they say. Nothing could be less desirable.

Standardizing Production

But the difficulty of selecting a standard tone is nothing compared with standardizing a method of producing it. If we could agree on a certain list of exercises, a thing which by no possible stretch of the imagination ever could be done, would we not be getting dangerously near to the one-formula method? Fancy every teacher having an official list with such directions as:

For vowels use No. 1.
For resonance use No. 2.
For power use No. 3.

For placing the tone in the head No. 4. Please remember that no system which does not permit the teacher to put the tone somewhere, preferably some part of the head, could ever receive a majority of votes.

Then there would have to be a particular exercise for developing emotional tone; another for forming the head voice; another for developing the imagination; and so forth. Lord pity us! There is far too much of this kind of teaching done already. I understand that the method of teaching which puts every pupil through the same list of exercises in the same order, regardless of their condition and previous experience, is one thing the standardizers are anxious to change. Then have a care when you talk about getting together. The one-formula method merely undertakes to make the pupil a copy of someone else and destroys his individuality, his most valuable possession. Anyone who does this is not only grossly ignorant of the meaning of teaching, but also is getting uncomfortably close to criminal practice.

Standardization is an unfortunate word. As I have heard the matter discussed at various times and places, it always implies getting together and doing things in the same way. In a matter so completely individual as voice training, nothing could be more unfortunate than a one way of doing it. But is it at all likely that the thousands of voice teachers in the country, ranging from those who know little or nothing about the voice to those of great natural gifts and high attainments, will ever all treat a voice in the same way? Each one teaches as well as he knows how; and he will not teach better until he knows better. If we use the slogan, "Raise the standard," then we have started something in which all can join with enthusiasm.

There are no two teachers whose mental processes are the same. There are no two pupils whose mental processes are the same. Therefore no two teachers, though they may be equally proficient, will teach alike; and no two students can ever be taught exactly alike. Their mental processes, their way of approaching a subject and their voices are different. Does any teacher proceed in the same way with his most gifted pupil and his slowest one? Not if he knows even the rudiments of his business.

The wise teacher studies his pupil, learns whether his gifts are large or small, whether his mind acts quickly or slowly, discovers what his immediate needs are, and adjusts his teaching accordingly. In working out the same problem with different pupils one cannot always use the same exercises or apply an exercise in the same way.

What a deadly, terrifying business teaching would be if we had to use the same exercises in the same way and try to make them produce the same kind of tone. But such a thing will never happen. No teacher worthy of the name will ever reduce himself to a mere imitative automaton.

I am in complete agreement with all those who believe that the standard of voice teaching should be raised; but I am also in complete disagreement with those who would try to make all teachers teach in the same way. This would not raise the standard. On the contrary, it would lower it immeasurably. Raising the standard is an individual matter, and every honest teacher strives daily to raise the standard of his work; but to believe that the dullest and the most gifted will ever have much in common in their teaching reveals a state of mind that is doomed to disappointment.

Real Standardization Impossible

That which makes it impossible ever to achieve anything approaching mass standardization is that every year furnishes a crop of young teachers who enter the ranks with those who have been at it twenty-five years. They cannot possibly have the same grasp of the subject as those of large experience. It is psychologically impossible. Each one sees to the limit of his experience and no farther. There are many things the young teacher

thinks he understands which ten years later he will see that he did not understand at all.

But who is it that needs to raise his standard? There are some who are teaching about as well as is humanly possible and who may be safely trusted to look after their own standards. Therefore we need not think much about those at the head of the column, but about those lower down; and here we come to the matter which, above all others, needs most attention: the preparation necessary to make one a safe and reliable teacher of singing.

The teacher giving his first voice lesson is called upon to form and express musical judgments. There are at least a dozen things upon which he must sit in judgment when he hears the first tone. Is it too loud, too soft, too thick, too thin, too bright, too somber, is it resonant, is it breathy, is it true to pitch, is it flat or sharp, is it free, is it throaty, is the mechanism right, is it steady, has it the right breath support? to ask but a few of the more obvious questions. These and many other things must pass in hasty review and be judged at once. The nature of these decisions begins at once to determine the teacher's value. They demand a thoroughly trained ear, a refined sense of tone quality and musicianship. Most of the vocal wreckage strewn along the way is due to the lack of a discriminating ear on the part of the teacher. Judging from what one hears, it would seem that the most difficult thing for many to learn is when a tone is free. When singers, year after year, continue to sing a thick, unsteady, throaty tone, without offending their ear or that of their teacher, we must conclude that there is a serious defect in their tone concept. If it could be brought about that before beginning to teach everyone should have an ear keenly sensitive to interference in tone production and how to rid the voice of it, that one achievement would raise the standard of voice teaching at least one hundred per cent. All teachers of experience know that when the voice is free from all interference there is no further difficulty in forming it.

The nature of the vocal instrument is such that it will produce a wide variety of tone qualities, from the best to the worst. Voices present themselves to the teacher with all manner and degree of bad habits of tone production. He is confronted with the problem of making them all produce pure, sympathetic, musical tones, and he cannot go beyond his own ideal, which is the product of his experience. The teacher who has a refined sense of tone quality, and can teach his pupil to produce his tone with perfect freedom, puts him on a safe highway. Such an ear is the most valuable asset any voice teacher can possess; for all else that he may know is of little value without it.

Singing teachers should impress upon those of their pupils who expect to enter the profession of teaching, the wisdom of thorough preparation, not only in knowledge of the voice, but also in musicianship. Those who begin teaching before they are prepared pass their imperfections along to others, and thus begins an endless chain.

I believe with the American Academy of Teachers of Singing that as a preparation for voice teaching one should have at least five years of study with competent teachers, and add to this sound musicianship, a working knowledge of theory and a correct use of the English language, and I would add, as much knowledge as possible of piano playing.

Raising the standard is an individual problem. Like working out one's own salvation it cannot be done suddenly; but there can be no doubt that the chief concern in standardization is to have the standard as high as possible in the beginning.

There are over thirty railroads entering Chicago from all directions, but they all reach the heart of the city. In this matter of standardization it is neither possible, desirable, nor necessary for all to work in precisely the same way; but there are certain principles underlying the correct use of the voice which all may and should understand. Such qualities as freedom, sympathy, power, automatic responsiveness, if understood and mastered, will lead the pupil to the pure singing tone even though not always approached in the same way. The more clearly these principles are understood and the more sensitive the ears of teachers become to what is pure and beautiful in tone quality and expression, the higher will be the standard. This is the only standardization desirable or possible.

Suggestion in Voice Training

By J. Louis Orton

VOICE culture is not merely the outcome of common sense, though many believe it to be so; it is the result of experiment and experience, spreading over many centuries. Much of the early experimentation doubtless had disastrous consequences; and though by degrees a high level of mechanical and artistic excellence was attained, when the old Italian school was at its zenith Jean Jacques Rousseau could justly state in his "Dictionnaire de Musique": "On a fait un art du chant; mais il reste bien de decouvertes à faire sur la manière la plus facile, la plus courte, la plus sûr d'acquerir cet art."

Since the time of Rousseau there has been some retrogression in vocal culture owing to the incursion into the voice-culturists' domain of persons ill-equipped to form correct judgment on the various questions at issue. But there has also been some progress. A wider knowledge of vocal physiology has considerably shortened the time indispensable to the mastery of certain portions of the singer's art. It is all very well, however, to know what the physiological conditions of ideal voice are, and a widely different one to insure those conditions being complied with by pupils.

In other words, sufficient attention is rarely given in voice culture to the psychic element. An excellent illustration of this fact is afforded by the experience of the celebrated American soprano, Miss Mary Garden. Taking the chair at a meeting in the United States of America tour of M. Emile Coué, she admitted that one month's utilization of methodical suggestion had improved the quality and increased the compass of her voice to a remarkable extent. That clearly shows that a singer may attain to great fame and yet be using far from all of his or her potential ability. Though methodical suggestion does not supply technical knowledge, it can assist one to make the best use of what one does know. It can insure in most cases the acquisition of the right mental condition and attitude. It can supply qualities needful for success, for example, "concentration, "self-confidence" and "perseverance."

Such an application of psychics is no new thing. James Braid, the medical man who coined the word "hypnotism" (which, by the way, he afterwards attempted to suppress as misleading), about eighty years ago, employed psychics in connection with voice, and since his day Dr.

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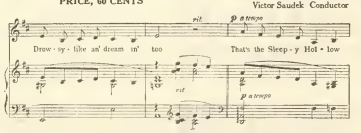

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Quackenbos (a professor at Columbia University), Dr. Osgood Mason and others have done so with more insight regarding ultimate results of their work. Nevertheless, the experimenters referred to all lacked a specialized knowledge of voice culture, and consequently their labors in this connection were one-sided. The first professor of vocal culture to employ psychics widely in his art seems to have been myself. My investigations and practice have spread over close upon a quarter of a century. In my work entitled "Rational Hypnotism," published in April, 1914, I endeavored to sweep away the mystery and humbug which have enveloped the subject and to place the res due upon a sound foundation. I also dealt with many practical applications of the matter, for example, musical education, voice culture, public speaking, the cure of speech defects, and so on. I am pleased to add that *Musical Opinion* was one of those magazines which boldly took up the theme, recommending the work and the aids advocated therein to the notice of all open-minded musicians.

From the practical standpoint my endeavors had been as highly gratifying to the many hitherto partially-thwarted vocalists and others who sought my aid, as to myself. Then came the great war, and consequently a serious interruption of my labors in this direction. Whilst, however, I was "doing my bit," the medical aspect of psychics came into prominence, mainly through the needs of "shell shock" cases. Since then a further fillip has been given by the visits and demonstrations of M. Emile Coué, and one foresees that the day is coming apace when what was long looked upon with suspicion and even ridicule will take its place in the educational as well as in the medical curriculum.

No one other than a quack would contend that wide technical knowledge of voice can possibly be dispensed with in the equipment of whoever aspires to vocal excellence, and I trust that my name may never be associated with any such contention. What M. Coué and I maintain is that in ordinary instruction, of children and adults alike, there is a great tendency to "put the cart before the horse." A proverb of the Jesuits runs: "What you wish to do quickly, set about slowly." It is an equally good rule in art and in policy. "Divide to conquer." Education that ignores the training and utilization of the power of adroit, agile, comprehensive thought, of the meditative condition, and of "unconscious" brain work is not merely lacking, *it rests upon a false basis.*

Dr. Floyd Muckey quotes the advice of another eminent medical man to the members of his profession, collectively, somewhat as follows: "Gentlemen, do not let us be hypnotists instead of doctors, but *let us be prepared to employ* hypnotism where it is likely to be serviceable." Braid, though he widely employed so-called "hypnotism" with patients, objected to being called "a hypnotist," protesting that he was no more a hypnotist than a castor oil doctor. Surely members of other professions may well take a hint from the medical men referred to.

"Why," asked Erasmus, "do you tell me of the generality of people, the very worst pattern of conduct? Why do you talk to me of custom, the teacher of all that is bad? Let us accustom ourselves to that which we know is best; so that will become usual which was unusual, and that will become agreeable which was disagreeable, and that fashionable which appeared unfashionable."—*Musical Opinion* (London, Eng.).

Curing the "Off Key" Singer

By Elizabeth Wattles

NOTHING more sorely tries the patience and nerves of the teacher than the pupil who sings "off key." Because it is one fault which the pupil does not readily recognize in his own voice, overcoming it depends upon the teacher more than the pupil.

To help pupils to remedy this fault I have used a method both simple and effective. We devote the first part of the lesson period to ear training while I play a very short phrase, possibly only three or four notes, the pupil is asked to listen carefully. Then he tries to sing exactly what has been played, not only singing the correct pitch, but with correct time value. This sounds almost childishly easy; but it is surprising to find how many people cannot at first register an absolutely correct impression of even four or five tones. This number includes not only those who habitually sing "off key," but many who are merely unobservant and careless.

To begin, we use only phrases of three or four notes in major keys with the simplest intervals. Then as the pupil learns to concentrate on hearing correctly, longer phrases with more difficult intervals, some of them in the minor keys, are taken. Sometimes phrases are improvised; but more often they are selected at random from a book of songs. The first sign of improvement is when the pupil begins to realize that he sings "flat," even before he is able to correct the fault. This simple device of "matching" tones has proven most effectual in the most stubborn examples of "off-key" singing.

Overcoming Stage Fright

By Earl S. Hilton

STAGE fright begins to take possession of a person the moment he is requested to give a public performance. The more he thinks of this appearance, the more he feels it impossible to do so. The nearer the time comes, the greater this terrible feeling possesses one.

Now what is the cause of this frightful feeling which makes one think and act so unnaturally? Each may answer this from his own experience.

Here are some causes:

(1) The piece was insufficiently prepared.

(2) It was a first or second appearance in public.

(3) Fear that the audience would find fault with the performance.

(4) Self-consciousness, caused by imagining the audience thought our playing a joke.

Now, how did we overcome this stage fright? Simply by thinking and acting contrary to the causes mentioned.

Here are the remedies:

(1) Allow sufficient time to prepare thoroughly each piece to be played in public.

(2) Frequent playing before an audience, whether it be composed of two or of two thousand.

(3) Imagine the audience to be pleased with the playing; or, better still, lose yourself in the music and forget the presence of the audience.

(4) Feel equal to the occasion, and that if the playing were not really worth while the people would not have come to hear it.

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Romeo et Juliette"

Probably the most distinctive indication of the charm and vitality of the operatic works of Charles François Gounod (1881-1893) is that his two best known works have been on subjects selected by several other composers for operas, all of which have practically vanished, except the "Mefistofele" of Boito, which differs from "Faust" in many particulars and is really a music drama of very distinct character. Shakespeare's "masterpiece of the ages," "Romeo and Juliet," has been set no less than twenty-two times. Among those who have undertaken the task are, Pasquali, Vaccaj, Zingarelli, Steibelt, Bellini, Thome, and the American composer, Harry Rowe Shelly.

"Romeo et Juliette" came along in 1867, eight years after "Faust," when Gounod was almost fifty years old. It was given first at the Théâtre Lyrique in Paris London and New York saw it first in the same year. The first American *Juliet* was Minnie Hauck (a New York dramatic soprano, reported to be living in Switzerland in poverty).

"Romeo et Juliette" was not at first regarded as a great opera worthy of the Grand Opera, but it was eventually produced at the famous Parisian Grand Opera in 1888, twenty years after its composition, following the ancient formula of "the prophet in his own country."

One of the striking romances associated with the opera was that of Adelina Patti, who, when she was the Marquise de Caux, was won over by the fervent love making of her *Romeo* (Nicolini) and afterwards became his wife. In fact, at one performance at the Paris Grand Opera the famous French tenor (whose real name was Ernest Nicholas) startled even the Parisian opera-goers by accompanying the balcony scene with twenty-nine kisses.

While "Romeo et Juliette" has never been as popular in America as in France, it has numerous admirers who side with the French in regarding it as superior to "Faust." The score may be regarded as "deliciously melodic," with its entrancing Valse breaking out every now and then like the aroma in a rose garden. The text, of course, does not follow Shakespeare's play; and the opera contains characters and scenes not found in the Bard's masterpiece. The librettists were criticized for trying to make another "Faust," but the opera book, nevertheless, is an exceedingly good one.

Gounod wrote twelve works for the stage, but only two are of outstanding significance, nothwithstanding the spectacular success of "The Queen of Sheba."

While musicians such as Sir Charles Villiers Stanford are restless under Gounod's technical superficiality ("Gounod played with the fringe of great things, but was clever enough to avoid swimming in deep water"), it must be obvious to all that the very longevity of his works indicates a vitality which few composers ever attain.

Lack of "feature numbers," such as the *Jewel Song*, the *Soldiers' Chorus* and *Salve Dimora* in "Faust," possibly accounts for the fact that the Shakespeare work is not so widely demanded in this country as the one based upon Goethe's medieval fantasy.

The Story of "Romeo et Juliette"

The plot of the opera is drawn from and follows Shakespeare's popular drama, which is founded on the love of representatives of noble families, the Montagues and Capulets, between which a deadly feud exists.—ED.

Act I—A Ballroom in *Capulet's* House, Verona. A masked fête in honor of *Juliet's* entry into society, is being given by her father. After being welcomed by *Capulet* and presented to *Juliet*, the guests go to the banquet hall, *Juliet* remaining behind and singing the famous *Waltz Song*. *Romeo* enters, is attracted by the young lady's beauty and manages to speak with her, the situation developing into an impassioned love scene. *Tybalt*, a hot-headed Capulet, recognizes *Romeo*, threatens his life for presuming to enter the house of his enemies, but is restrained by *Capulet* and dancing begins.

Act II—*Capulet's* Garden. *Juliet's* Apartments above. *Romeo*, again braving his enemies, enters and lauds the charms of *Juliet*. As *Juliet* appears on the balcony, *Romeo* conceals himself, and she sings to the stars, of her new-found happiness. Then follows a long love scene interrupted by *Gregorio* and his retainers in search of *Romeo* and by *Juliet's* nurse calling her to come in from the night.

Act III—Scene I—The Cell of *Friar Laurence*. *Romeo* and *Juliet* meet in the *Friar's* cell to ask him to marry them. He at first demurs, but finally agrees, hoping thus to mend the breach between the rival houses. The vows are taken and *Juliet* returns home with her nurse.

Scene II—A street in Verona. *Romeo's* page, *Stephano*, enters seeking his master. While he sings to attract the attention of *Romeo*, *Gregorio* enters, angry at having been awakened, scolds the disturbing youth, and, recognising him as a companion of *Romeo* on the night before, draws him into a fight which is interrupted by *Mercutio* and *Tybalt*. *Romeo* enters, attempts to make peace, is insulted, and kills *Tybalt*. The *Duke of Verona* happens to be passing, hears of the affair and banishes *Romeo* who, however inwardly vows to see *Juliet* again.

Act IV—*Juliet's* Room. At the risk fo his life, *Romeo* has found his way to his bride's room. As he says his farewell, *Capulet* and *Friar Laurence* enter to tell *Juliet* that *Tybalt's* dying wish was that she should marry *Paris*. Left with the priest she tells him she would rather die than to lose *Romeo*. *Friar Laurence* counsels patience, as he has a plan for their being reunited, and gives her a potion to be drunk when her wedding with *Paris* is imminent. *Friar Laurence* leaves; *Capulet* and *Paris* approach; *Juliet* drinks the potion and apparently dies in *Capulet's* arms.

Act V—*Juliet's* Tomb. *Juliet*, still in her trance, lies on a bier. *Romeo*, having failed to receive *Friar Laurence's* message, believes *Juliet* dead, forces the door and enters. As he swallows a phial of poison he discovers signs of life in *Juliet*. Learning of *Romeo's* act, *Juliet* ends her own life with a dagger after which they unite in a final love duet and farewell.

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The Organist's Etude

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It is hoped that the following will be received in their intended spirit by the many organists who are content to work always in one sphere of action—in one groove, so to speak—making little, if any, effort to improve the musical capacities that have been theirs from their youth. At the same time, it is to those who *are* endeavoring, heart and soul, to make forward progress that these suggestions and reminders apply, though with a lesser degree of force; for even the best are liable to err and all of us need continual stimulation in our work, particularly the organist whose labors are consecrated to the worship of God.

The Organist with "Soul"

People in general do not appear to realize how influential a factor music is in regard to Christianity and that the part of the organist in divine service is of the utmost importance, influencing as it does the whole atmosphere of the church. In order to exercise a beneficial influence, it is evident that every phase of the organist's duty must be in keeping with its sacred surroundings; and in order to effect this, the organist must be a born musician—he must produce *music*. One man may possess a highly developed technical ability, but this does not necessarily imply that he is a true musician. Far from it. A man of meagre *technic* and of "soul" is the greater *church* organist. So it is better that the organist confine his studies to the acquirement of the art of devotional playing and accompaniment rather than to the acquirement of a brilliant *technic*.

It is a sad fact that so few study this side of the organ, and this is the more to be regretted because it is so much more interesting and helpful in the religious sense to them and indirectly to those who have the pleasure of listening to the results. In some cases, however, of those who pay little attention to this question, opportunity and means for its study are lacking; in others, initiative; and again in others, even energy. To all these an appeal is made to attempt to remedy these drawbacks as far as they possibly can, keeping in mind the while that they are servants of God and of His church; and that as such it is their duty to try to make themselves as perfect as possible in everything they have to do and *be*—in demeanor and outward being as well as in inner life.

The Congregation Wants to Worship

Don't imagine that a congregation is present at a service to listen to the organ. It is there to worship; and it is your duty as organist not only to join with but also to aid them. The organist often hinders this with his undevotional playing.

Don't forget that what talent you possess is the gift of Almighty God. Use it to His glory and give of your best.

Don't allow your playing to be noisy. Speaking generally, let your accompaniments be soft and unobtrusive. Sudden outbursts of tone should be avoided; though they can be made extremely effective if introduced in the right place and in the right way.

Don't let the choir accompany you. Many organists do, so be one of the few that don't.

Don't forget that, if you are choirmaster as well as organist, it is your duty to set a good example to your choir. The example set by many organists is the reverse of good.

Don't expect good tone from your boys with an accompaniment of swell reeds; boys imitate to a certain extent the predominating tone quality of the organ. Let this be flute and diapason, especially the flute. Reeds are far too much in evidence among the generality of organists and they pall on the ear most aggravatingly. Remember this.

Don't start the service next Sunday morning by pulling out "swell to great" and closing the swell box. Many organists do; and not only this but "swell to great" is left out throughout the service. Also, if the stops on the swell are occasionally played upon alone, with the box left open, it is suprising how different they sound.

Choir Loft "Don'ts"

[A Canadian friend has asked us to reprint the following excellent article from the London *Musical Opinion*. The Etude prints very few "dont's." The word is too suggestive of "Verboten." We would rather encourage the American spirit of "Do." However, these "don'ts" may prove preventative when accepted in the spirit in which they were written. The successward man will turn them into "do's."—Editor's Note.]

Don't cultivate an ostentatious style; let your demeanor, and incidentally your treatment of the organ, be quiet.

Don't habitually use "swell to oboe" in the playing of the Psalms. It is one of the combinations which palls most and should therefore be used least. Find out by experiment as many good combinations on your organ as you can; the bottom octaves of all the 4ft. stops are often of great utility. It is surprising how much variety can be obtained from the smallest organ by the exercise of a little ingenuity.

Prepare Voluntaries

Don't hurry into church at the last moment and start extemporizing a voluntary in a meandering and a formless fashion. Let all your voluntaries, extemporized or otherwise, be carefully prepared; no matter how easy a piece may seem, it can sound the reverse of good if inartistically interpreted. Play what is good *only* and let it be solid and dignified in character. Avoid "sugary" and sentimental pieces which, so far from being suitable for the church, are only suited to the theater. If you do extemporize, try to do so in form, making your extemporization interesting and devotional; but especially take care to begin and end in the same key. Remember that extempore playing is an art in itself and therefore requires study.

Don't try to imitate the orchestra on the organ. It is impossible to do so and always will be. Sir Walter Parratt, in his lecture on "Transcriptions" before the R. C. O. at Cardiff, has well said: "Mimicry in art is always degrading!"

Don't use the pedals as frequently as you do. A constant 16ft. tone is most irritating. The 8ft. stops on the pedal are far too much neglected. In future, therefore, do not let these pass unheard. Sometimes they make charming new solo stops.

Don't forget that a noisy organ accompaniment covers a multitude of sins on the part of the choir and the choirmaster, who is possibly yourself. Train your choir to be independent of the organ and thus show that their training is cared for.

Don't keep your right foot firmly fixed on the swell pedal. Remember the late Sir John Stainer's remarks on this subject in his organ primer.

Don't play voluntaries that are beyond your power; but, if you possess a good *technic*, don't fail to put it to good purpose. People will appreciate the music of Bach, Mendelssohn, Rheinberger and the rest if properly rendered. If your playing of the classics is worth listening to, people will stay and listen.

Don't play pieces which possess no artistic value but which are merely written to display the fancy stops. The latter are for the better rendering of the music, so pieces written merely for the vulgar display are not worth the paper they are printed on.

Don't Overdo Solos

Don't overdo soloing, part inversions and free accompaniments. Unless you possess the best of judgment, the latter should not be attempted. In the hands of many players all these are vulgar in the extreme.

Don't make so much use of the manual to pedal couplers if your pedal organ contains 8ft work. If it is adequately provided for, use the couplers even less. Organists seem liable to forget that the pedal organ is, or should be, a complete tonal department in itself and quite distinct from the manuals.

Don't distract the attention of the congregation by "word painting;" neither "flies in all their quarters" nor "caterpillars innumerable" can be illustrated by chromatic scales on the piccolo or anything else. Neither are attempts at thunder and lightning effects at all in keeping with the worship of God. Rather go to the other extreme and do very little descriptive work. Let what little you can do be artistic, musical and barely *suggestive*.

Don't be content to hear the effect of your organ from the console; get a friend to play for you occasionally while you yourself listen from the other end of the church.

Don't make frequent use of the celeste, vox humana or (especially) the tremulant and other such stops. Fancy stops, if used seldom, can be very effective indeed. If used often they can be quite the reverse, palling terribly on the ear.

Don't introduce appoggiatura, arpeggi and other more or less questionable ornaments into your accompaniments.

Care with Stops

Don't forget to let your stops be heard sometimes by themselves. For instance, many organists use with their diapasons such stops as the gamba, 8ft. and 4ft. flutes, but they little know how much better they would sound if used entirely alone.

Don't make ill-judged use of octave couplers. It is chiefly in the softer combinations that they are useful. For the purest effects, single stops sound the best with them.

Don't be too fond of 16 ft. tone on the manuals. Let it be used discreetly and *never* in the "giving out" of fugue subjects, treble leads and so on.

Don't use the swell pedal without cause and always close the box before adding louder stops.

Don't play continually on the bottom octave of the pedal-board; the effect of so doing is very wearisome.

Don't use "great to principal" without plenty of tone on the swell, unless your organ is a beautifullly scaled and voiced instrument. The effect of this combination is too often screamy.

Don't be untidy; keep your organ loft and your music desk free from litter. A neatly arranged console generally betokens a neat organist, both in playing and in method.

First Lessons in Organ Pedaling

By Dr. Annie W. Patterson, B. A.

The main difficulty in organ playing is, undoubtedly the correct management of the pedals. Many teachers postpone the study of these until several lessons in manual control have been given; but this as a rule, is a mistake. The sooner this bridge is crossed, or at least approached, the better. So, during the course of the second organ lesson, at all events, the instructor should draw the attention of the student to a keyboard which lies beneath his feet, the notes upon which he will be required to pick out and cause to sound as a blind man would approach the keys of the piano. In this case, however, not fingers, but heels and toes are requisitioned, and the problem to be faced mainly concerns the neat and accurate "placing" of these so that bass-passages, and, in some instances, regular melody phrases, may be announced on the pedal clavier.

Sitting Right

Possibly the earliest step in the acquirement of "playing with the feet" is to get the pupil to sit absolutely in the center of the organ-stool and then bid him, with the point of his left toe, try and "fish for" the lowest pedal note (low C) of the compass. This is usually found by stretching the left leg as far as it can comfortably go; and, in order to check by ear the finding of the correct sound, a triad or common chord of C major may be held down on the "Great" or "Swell" keyboard, with soft diapason (4-foot) registration. The note having been located, feeling with the toe for the two raised levers that represent respectively C sharp and D sharp, the left heel—or, if found more convenient, the side of the left sole—may now try for D. At this point the soft chord on the manuals may be relinquished—it was only to help the ear in making a start. The hands—in this initial exercise at all events—may now lightly rest for support on the keyboard ledge. This is essential for some players, who often complain that they feel like tumbling off the stool if they have not some sort of support until the art of balancing is attained. The left heel (or side of shoe) being on D, an attempt should now be made to find the next sound in the scale of C, namely E. The toe will indicate the raised key between, so that without undue twisting, the left heel or sole may now quietly and neatly be shifted to this interval (E). The semitone from E to F will be found by a forward sliding of the foot. The performer is advised mainly to press with the flat side of the toe, and caution is to be observed, from the very beginning, to play "cleanly;" *i. e.*, on no account to let two pedal notes sound at the same time.

"Fishing"

As the left foot moves upwards, the striking of notes (as the balancing) becomes easier. "Fishing" with the toe for the raised notes (corresponding to the black notes on the piano representing F sharp, G sharp and A sharp), the learner will gradually "feel out" G A and B natural. When C (second space, bass clef) is reached, the teacher may try to inculcate, even at this early stage, the art of "alternate" pedalling. This means the division of the labor of pedalling between the two feet. Thus, if C (beneath Middle C) be taken with the left foot, the right foot may try for D. Or else, as may be found easier; left foot on C may be followed by right foot on the third above (E); then might come the following series: D (left foot) F (right foot); E (left foot); G (right foot); F (left); A (right); G (left); B (right; sliding, perhaps, by same foot, to Middle C). Intervals of sixth and octave can be practiced in a similar (alternate) way—always the best for clear organ pedalling. The chromatic scale, with toe and heel-work, can be attempted subsequently in much the same fashion. But, from the very first, the student should try to do all *without looking* at the pedal keyboard. Sometimes the "coupling" of this to a manual shows what pedal key is depressed; but the most expert players prefer to do without such aids. Only when considerable facility is gained in solo pedalling should combined playing with the manuals be attempted.

The Postlude

By E. M. Herron

How poetic are the words:

"Hearing God's message while the organ rolls
Its mighty music to our very souls."

How deplorable that the church organist should take them literally!

Nothing could be more disconcerting to the dispersing congregation, nothing (except a church fight) more greatly handicap the pastor, than the ear-splitting burst of chords (and discords) that smites the amen of the benediction!

The minister, having made strenuous use of voice and energies during the last twenty minutes, hastens to greet his flock, strains to catch their questions and answers, but all about him is that nerve-racking din.

The people, having waited in hushed attention to the message from the pulpit, arise soothed, at peace; or they are inspired to enter quietly upon some work for the Master. They turn welcoming faces upon their friends, to find the next minute everybody from pastor to the tiny tot caressed by the ruling elder shrieking and gesticulating. Pandemonium reigns for several minutes then something snaps into place; all is serene again and no one thinks to attribute the feeling of relief to cessation of the organist's activities.

Inspiring is the sweet far-away music of the offertory; why should not our emotions be uplifted at the close of service with low, haunting strains to be carried hence?

Organ Practice in Cold Churches

By Fred. J. Tighe

A recent article discussed the subject of the organist's practice during the winter season when the church is cold.

In the Episcopal Cathedral, of St. Louis, the organist has, or had some time ago, a canvas tent tacked in sections on wooden frames. This was erected on Monday morning over the console and taken down at the week end. The enclosure was heated with a gas stove.

I have utilized the same idea myself for the past three years, using two electric reflectors, one on each side of the pedals. The reflected heat warms the cold draft that usually comes up out of the pedal board. I have used a coal oil stove—either heat is quite efficient, but the oil stove makes the enclosure stuffy, and in any case is against the fire insurance regulations.

I mentioned the idea to Dr. Herbert Sanders, of the Dominion Methodist Church, Ottawa, Canada, who went one better and had a collapsible beaver board house constructed.

As far as the cold church problem is concerned, I find it is absolutely solved by the above arrangement.

A Performer's Partiality

By Will Cowan

Dr. Crotch, the eminent English organist and composer, who linked the eighteenth and nineteenth centuries in the annals of British music and was the first Principal of the Royal Academy of Music, said, "Mere performers are seldom better judges of the music they execute than actors are of dramatic writings; and, like them, generally form their judgment from the reception *their own* part meets from the public."

In this there is an intimation to either the student or teacher who would be wise. Personal friends enjoy and laud what we do because they unconsciously interpret our offerings in the warm light of their emotions toward us. Their endorsement and encouragement often cheer us and inspire the courage that keeps our eye on the great goal of high achievement. But along with these we should seek the advice and criticism of disinterested professionals and critics, use them as our real criterion in measuring our accomplishments, and strive to eliminate the weaknesses they may suggest. It is thus that we will equip ourselves for the impersonal attitude with which the public will judge our work.

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SUNDAY MORNING, October 5th
ORGAN
Altar Flowers ....*Lacey*
ANTHEM
a. Roseate Hues of Early Dawn ....*Horner*
b. I Will Lift Up Mine Eyes ....*Berridge*
OFFERTORY
Is It for Me?................*Stults*
ORGAN
Marche Pontificale ....*Becker*

SUNDAY EVENING, October 5th
ORGAN
Romance ....*Diggle*
ANTHEM
a. Hear O Lord.............*Watson*
b. In Thee, O God, Do I Take Refuge ....*Baines*
OFFERTORY
Light at Eveningtime........*Ashford*
ORGAN
Sortie ....*Colborn*

SUNDAY MORNING, October 12th
ORGAN
Air for G String........*Bach-Nevin*
ANTHEM
a. God Shall Wipe Away all Tears ....*Field*
b. Blessed Be the Lord God of Israel ....*Rockwell*
OFFERTORY
The World's Redeemer ....*Bohannan*
ORGAN
Petite Marche ....*Dubois-Rogers*

SUNDAY EVENING, October 12th
ORGAN
Prelude Francaise ....*Erb*
ANTHEM
a. Lord is My Shepherd..*MacFarren*
b. I Heard the Voice of Jesus Say ....*Minshall*
OFFERTORY
Abide with Me (Duet S. and A.) ....*Schnecker*
ORGAN
Processional March ....*Parker*

SUNDAY MORNING, October 19th
ORGAN
Morning Prelude ....*Read*
ANTHEM
a. Come Unto Me..........*Galbraith*
b. Holy Ghost, with Light Divine ....*Stults*
OFFERTORY
Hour of Prayer...............*Jones*
ORGAN
Finale from Second Suite ....*J. H. Rogers*

SUNDAY EVENING, October 19th
ORGAN
Sabbath Evening Chimes.....*Stewart*
ANTHEM
a. They that Trust in the Lord ....*Roberts*
b. Lead Up, Heavenly Father.*Horner*
OFFERTORY
Shadows of the Evening Hour (Duet, Con. and Bar.)..*Rathbun*
ORGAN
Grand Chœur Dialogue........*Diggle*

SUNDAY MORNING, October 26th
ORGAN
Song Without Words...*Tschaikowsky*
ANTHEM
a. Rock of Ages........*Arr. Camp.*
b. What Shall I Render......*Lerman*
OFFERTORY
Believe in Me (Duet S. and A.) ....*Petrie*
ORGAN
Alleluia ....*Rockwell*

SUNDAY EVENING, October 26th
ORGAN
Angelus ....*Rockwell*
ANTHEM
a. Abide with Me.............*Barnby*
b. Lead Us, O Father...........*Bird*
OFFERTORY
Sun of My Soul.............*Sheldon*
ORGAN
Bouree in D....................*Sabin*

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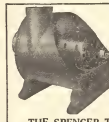

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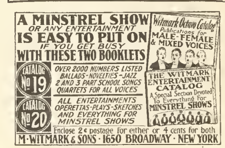

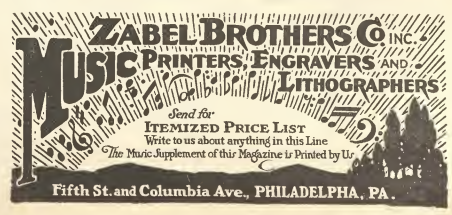

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The Ready Interlude

By William Reed

The importance of being prepared for the playing of regular and emergent interludes that may occur in a church service cannot be too soon realized.

The resources available for these purposes may be thus summarized: Reference to the material for interludes as indicated in publishers' catalogs; the use of excerpts from such organ compositions as are not commonly known; the choice of fragments, complete in themselves, from standard organ music of to-day; the making of adaptations from organ-like writing in general; and, lastly, improvisation.

In all these cases similar considerations are to be observed, viz.: some variety as to length, key, harmonic coloring, and always, of course, a reasonable appropriateness.

As a beginning, and also to meet emergencies, short preludes, and interludes, written for this purpose, should be kept at hand, these being previously marked with reference to related keys, suitable consecution and so forth. The next thing would be to look up the older school of organ writing, such as the 30 Preludes by Rink (Organ School, Book 1), writings by Hesse and other composers, besides new and old collections of short voluntaries, among all of which are to be found well-rounded little movements, a considerable proportion of which are less familiar in these days than they deserve to be.

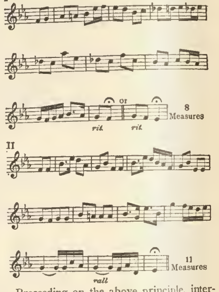
If excerpts are chosen from well-known organ music, care must be taken that these be *lifted out,* so to speak, with no appreciable mutilation of a composition as a whole—not always an easy matter to accomplish.

On the other hand, arrangement and adaptation offer wide possibilities; so much so, that a young player should not hesitate to appropriate all he can find, irrespective of the source, and then to sift out and judiciously apply whatever promises to be of organ-like service for interlude purposes. And in all this searching-out and adaptation it is to be remembered that interludes, because of their limited scope, admit of but little, if any, development; an equally ideal perspective being that an interlude is not intended to represent a mere stop-gap or filling-in, but, as far as it can be made so, a suggested link in a continuous chain.

Improvisation has a distinct usefulness and possesses certain definite advantages. There is, however, no royal road to its effective handling; it grows only through well-advised cultivation. Even those gifted with facility in this direction soon realize the necessity for proceeding by knowledge and method. Unless this is done, frequent attempts at ready improvisation are apt to become a temptation to indolence in a player, as well as a weariness to the listeners.

In liturgical services it sometimes happens that several sentences are read, a short interlude being played between each. Here, an eight to twelve measures period is desirable, the continuous chain above mentioned being easily kept in view. Song-like periods work in admirably and are readily found, the effect being here suggested.

Taking No. 2 of Mendelssohn's *Christmas Pieces,* the first interlude can include the first ten measures. The second and third interludes would be as follows:—



Proceeding on the above principle, interludes of the exact length needed can often be readily constructed, their definite form rendering them all the more acceptable because of their easy apprehension.

In the hands of a tasteful improviser, phrases from hymn tunes may be turned to effective account, since in dealing with such the thematic atmosphere will be felt throughout, even though necessarily mingled with other matter, or even somewhat altered from the original. This type of interlude will have more point if a tune just previously sung is used, and provided circumstances permit of its being extended beyond the ordinary limit.

Anthems for a Quartet Choir

By E. F. Marks

With a quartet choir, directors should be very careful about the selection of anthems, as many compositions adapted to a chorus would be utterly unsuited to a quartet. For instance, the *Hallelujah Chorus,* from the "Messiah," sung by a quartet, or even a double quartet, would be disappointing, yet when sung by a chorus of fifty or more voices would be most agreeable.

Usually the anthems written for a chorus progress by the degrees of the diatonic or chromatic scales, with easy leaps confined to the tones of the triad of the seventh chords; they possess simple rhythms, elementary modulations and familiar cadences; whereas, for a quartet anthems may abound in complex rhythms, intricate harmonic cadences and unusual melodic progressions, and be more brilliant and free in style than if written for a chorus.

Quartet music could well be compared to instrumental chamber music, which is the acme of absolute music. There is no intrusion of the personality of a director or soloists as in a choral production. The music exists alone in its purity (especially when the quartet sings without accompaniment); and therein lies its great worth.

The value of a splendid solo-quartet in a church cannot be overestimated for the good it does towards educating the congregation to the beauties of pure music; even if the quartet is augmented by a chorus or a second quartet, which in this latter form, gives the ideal church choir, and makes it possible to present contrasts between the purity of the simplicity of the quartet and the colorful chorus.

Occasionally I have known churches to dispense with their quartet choirs entirely, and in lieu thereof place a chorus choir, usually composed exclusively of members of the congregations. This is a grave mistake; the quartet should by all means be retained, and the musical members of the congregation be added to this essential nucleus.

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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Pitch—Concert Pitch—Vibrations

Q. *Will you tell me what is meant by Concert pitch of A457 vibrations, or C544 vibrations; that is to say, what do A and C stand for?*—Hilda M., Cienfuegos, Cuba.

A. By "pitch" is meant the relative height of sounds, A representing the note in the third space of the treble clef—the same as the A string of a violin: C represents the third above it, or the note in the fourth space of the treble clef. The pitch of a note depends upon the number of vibrations per second. The French "Normal" pitch, generally adopted is that by which the note A has 435 double vibrations per second and C about 517. "Concert pitch" indicates the highest pitch—employed for orchestral compositions. Thus, A435 or C517 (equal temperament) is generally used for vocal music not accompanied by orchestra. The pitch you mention is very high, although an opera orchestra in the summer would be about C545. Pitch had always been variable, until the French established, by law, their standard Normal Pitch. It had ranged all the way from A404 (in 1699) to the A457 which you quote.

Additional Accompaniments to Handel's Works

Q. *What is understood by "additional accompaniments" to compositions by so great a master as Handel? Are they necessary? Does it not seem like sacrilege, tampering with and spoiling great masterpieces—something on a par with adding to the text of Shakespeare?*—J. T., Troy, N. Y.

A. The two are not parallel cases. Shakespeare's literature was complete; anything added would be like trying to "paint the lily" or "to gild refined gold." Handel's compositions, on the other hand, similar to those of Bach and others of that period, were but sketches written over a figured bass, the harmonies of which were filled in by the organ or harpsichord, according to the knowledge and skill of the accompanist. Examine any copy of the "Messiah," particularly the bass Aria: "The People that Walked," and see how bald and empty it is with the accompaniment in unison or octaves with the voice; then compare it with the remarkable and beautiful accompaniments added by Mozart. He who has once heard and studied them would never wish to do without them. Some composers have defaced and defiled the works of the great masters by their incompetent additions But the additional accompaniments by Mozart and Robert Franz to the compositions of Bach and Handel are quite worthy of the masterpieces they have completed.

Point d'Orgue—Pedal-point

Q. *What is a Point d'orgue and in what kind of composition does it occur? Is it the same as a pedal-point?*—H. G. G., Broadway, New York City.

A. The English equivalent for "point d'orgue" is "pause" or 𝄐 It is used to prolong the duration of a sound or of a rest. It is of frequent occurrence in all species of composition. A "pedal-point" is not the same. It is a long sustained note, towards the close of a fugue, usually on the dominant or fifth of the key, on which imitation, subject and answer, and even the stretto are constructed. But the stretto sometimes precedes and sometimes follows the pedal-point.

Olla Podrida

Q. *Please tell me the meaning of: Fünffach; 8 füssig; Dutch concert; Cancrizans.*—Quizzical, Broad St., Philadelphia, Pa.

A. Fünffach is a German word meaning "five-fold;" applied to a mixture stop of an organ; "having five ranks." 8-füssig, or 8 ft., an organ pipe of 8 ft., having the same pitch as the male voice of the 'cello. A Dutch concert is a species of entertainment wherein each man sings his own song while the man next him is singing his own—more convivial than Dutch. It appears that there is another kind of Dutch concert in which each person present, by turns, sings one verse of any song which may please him, some well-known chorus being used after each verse. When each one has sung his verse, all sing their respective songs at the same time as a grand finale! "Cancrizans" is a term applied to a canon, meaning a canon by retrogression, that is, *walking backwards like a crab.*

An American Literary-Musico

Q. *Could you give me any account of one J. S. Dwight, an American musician, I believe?*—F. T., Back Bay, Boston.

A. John Sullivan Dwight, born in Boston, Massachusetts in 1813, died there in his eighty-first year. A graduate of Harvard, he entered the pastorate but gave it up to devote himself to literature. In 1852 he founded "Dwight's Journal of Music," then the best musical magazine in America, which he directed until its publication ceased in 1881. He was also president of the Harvard Association for many years, with Karl Zerrahn as director.

Physiology and Study of Singing

Q. *I am studying singing, at present in its early stages. My teacher insists that I should learn all about the physiological structure of the larynx, before anything else. Is it necessary for me to do so? It seems to put an obstacle in the way of my voice freedom which, before, was so good. Will you kindly advise me?*—Baritone, 42nd St., N. Y.

A. The study of the physiology of the voice organs by a beginner in learning how to sing is far from essential; indeed, it may (and usually does) become a positive hindrance, as in your case. The preoccupation and anxiety to use the larynx in a particular way will surely set up a certain strain, a constriction of the throat which is fatal to free emission and to beauty of tone. In a few years' time, when you shall have acquired freedom and beauty of voice, you may study its physiology, but not before.

Inter-relation of Major Keys

Q. *What is the best and quickest way to how the inter-locking, that is, the inter-relation of major keys, frequently referred to as the "circle of the fifths?"*—A. C. D., Providence, R. I.

A. A major scale is composed of two similar tetrachords, with one whole tone (or major 2nd) between them. A tetrachord consists of four notes (Greek, *tetra,* four). These four notes comprise two tones and a half-tone (or two major seconds and a minor second). For instance: The major scale of C, 1st tetrachord is C-D-E-F; C to D one whole tone, D to E one whole tone, E to F one half-tone. Allowing for the interval of a whole tone, the 2nd tetrachord is G-A-B-C, that is, two tones and a half-tone—exactly identical with the 1st tetrachord. *But this 2nd tetrachord of the key, or SCALE, of C is also the 1st tetrachord of the key, or SCALE, of G.* Leaving the interval of a whole tone, the 2nd tetrachord of G is D-E-F♯-G. The F is made ♯ to keep the order symmetrical of *tone-tone-halftone.* And this 2nd tetrachord of G is the 1st tetrachord of the key, or SCALE, of D......and so forth through all the scales, until we arrive (through the flats) again at the scale of C. Notice that in order to reverse the process and inter-lock the scales through the flats, we will *descend* through the tetrachords, counting them as one half-tone and two whole tones descending, still with a whole tone between the two tetrachords. Thus: the 1st tetrachord of C (C-D-E-F) becomes the 2nd tetrachord of F (*viz.* F-E-D-C); then the whole tone interval C to B flat, and then B flat A-G-F or the scale of F.

A Delving questioner who Delves Not for Answers.

Q. *An inquirer, who elects to be known as "Delving," sends a list of twenty-six, questions, most of which are of an elementary kind easily solvable by recourse to any good musical dictionary or any good work on musical theory.*

A. Had the Delver delved, as persistently and conscientiously for the answers as she has digged for the questions, she would have received a rich reward; because the frequent use of books of musical reference is a fertile field of information and musical education. Need of space for other questioners prevents any reply here. If, however, "Delving" will reduce the number of questions to those which cannot be answered from the books indicated, they shall be taken care of in these columns.

Movable Do—Metronome speed.

Q. (*a*) *I have heard the words "Movable Do" used frequently in reference to Solfeggio; what is its meaning?* (*b*) *How should I solve the following question of Metronome speed?—Composition is marked Allegro Vivace, with* 𝅗𝅥. *=60. Time Signature is ¾ with four sixteenth-notes to one beat.*—James Taylor, Boston, Mass.

A. (*a*) "Movable Do" is the term applied to that system of Solfeggio or Sight-reading, whereby the tonic, or foundation-note, of each scale is called "Do" and the succeeding names accordingly (re, mi, fa, sol, la, si (or ti), do). Note well that this "Do" is the name given to any *major key-note*—the minor key-note being always "la." (*b*) The "metronome-speed" question is simply resolved. The four-sixteenths to one beat makes the beat a quarter-note and there are three quarter-notes to the dotted half-note equalling 60; therefore the quarter-note equals three times 60, or 180. But the real beat is a 𝅗𝅥. at the rate of 60 per minute as indicated by the metronome mark, or one beat to a second; therefore, three quarter-notes per second.

(Continued on page 573)

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The Violinist's Etude

Edited by ROBERT BRAINE

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

In spite of the fact that every famous violinist uses the vibrato to a greater or less extent, realizing the beautiful effect it can produce, and in spite of the fact that the skilful and artistic use of vibrato enriches an otherwise dry or monotonous passage and gives to it warmth, color and vitality; nevertheless the published information on the subject is wholly inadequate.

Few persons, even accomplished musicians know how and when to use the vibrato. This is frequently evidenced by the exaggeration constantly heard in the playing of many violinists. In fact, some teachers fearful of this tendency to overdo, discourage the use of vibrato by their pupils, almost entirely.

The result is that most students of the violin flounder in the dark, being unable to find anything of a practical nature regarding its proper usage. This lack of available information may be due partly to the fact that even among the foremost violinists there is no unanimity of opinion in regard to the vibrato, and partly that many musicians have no theories or ideas about it, except that "it comes naturally and unconsciously, or not at all." They contend that the feelings and emotions of the musician should govern its use. While in general this may be true, nevertheless there are certain specific principles which should apply.

Duci de Kerekjarto, the famous Hungarian violinist now touring this country, has a few interesting observations on this subject. With the assistance of his father, Julius de Kerekjarto, who is a professor of physics in the University of Budapest, young Kerekjarto has made a study of the vibrato from a scientific as well as a musical point of view. From this study he has worked out a theory, not necessarily original with him, but which he has put into practice, with results that have been partly responsible for the cordial praise of critics in all parts of the world.

De Kerekjarto on the Vibrato and its Uses

By Arvid A. Erickson

Sympathetic Vibrations

In general, his theory is that the vibrato should be used slightly or vigorously according to the note played. In the case of a note which has a corresponding open note elsewhere on the violin, only a slight vibrato is necessary because of the sympathetic vibrations from the other strings. For instance, D played on the G string, needs but little vibrato because of the open D string. If the D is played slightly sharp or flat, however, there will be no sympathetic vibrations from the open D: therefore the intonation must be perfect.

Other examples of notes which need little vibrato assistance are E on the G or D string because of the open E string, A on the G string; E, D, and G on the A string.

Mersenne, who has been called the father of acoustics, "observed that when a string was set in vibration, a neighboring string in unison with it would also vibrate, although it might not have been touched. And he found this to be the case not only when the strings were in unison, but also when the second note was an octave or a twelfth below the first."

Here are de Kerekjarto's suggestions as to the intensity of the vibrato to help to give the various tones color, warmth and brilliancy:

A played on the G string needs only a slight vibrato because of the sympathetic vibrations from the open A string.

B should be played with considerable backward and forward movement of the finger, as there is no open string to correspond.

C does not need much help because it forms a note in the C major chord, with the open E string as another note in this chord, which will be set into sympathetic vibration and reinforce the sound.

D played on the G string needs but the slightest assistance because of the considerable vibration from the open D string, one of the strongest on the violin.

The same holds true of the other strings. For instance, E on the D string is assisted by vibrations from the open E string. F needs considerable vibrato movement, there being no open string of the corresponding note.

Whenever the vibrato is used in playing sharps or flats, it should be fairly strong, as there are no open strings to produce sympathetic vibrations.

The vibrato movement should also vary according to the proximity of the note played to the violin bridge, the nearer to the bridge, the shorter the movement. It should be almost imperceptible when playing upper E or notes above this on the E string. Above A, there should be no vibrato, Kerekjarto says, because the slightest movement of the finger forward or backward produces a variation in the pitch and therefore a disturbing tone.

There are of course, exceptions. The slightest kind of a vibrato, played very rapidly, may be used on long notes, even as high as upper A; otherwise, this note would become too dry and monotonous.

Comparing the vibrato by strings, the G string being the heaviest, needs the most intense movement, but slower than on the other strings. A shorter and lighter movement of the finger should be used when playing on the D string, gradually reducing to the slightest but most rapid movement on the E string. It is so easy to produce the vibrato effect on the responsive E string that one is tempted to overdo it.

The Strength of the Vibrato

The strength of the vibrato should vary also according to the pressure of the bow, a firm forte application of the bow requiring a rapid, intense vibrato, whereas an easy vibrato of medium speed should be used in playing a soft, legato note. The vibrato should never be used when playing staccato or spiccato. These are supposed to be dry, technical notes, played with rapidity, and if the vibrato is attempted, then the sound waves and vibrations of the different notes by lingering in the sounding body of the violin, overlap, resulting in a blurred effect.

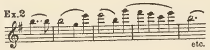
In playing double stops, the same frequency of vibration for both notes should be sought, and to this end the vigor and speed of both fingers in their forward and backward movement should be the same. Otherwise, with two different frequencies, there will be interference, one set of waves masking the other so that again the effect will be spoiled.

What has been said about the lightness or vigor of the vibrato movement when notes are played singly may be disregarded entirely when playing double stops, as in this case, the two tones help each other in the matter of vibrations. Double stops, Kerekjarto maintains, should always be played with a rapid vibrato.

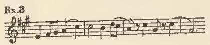
There are instances, of course, when the vibrato should not be used at all, or so slightly as to be almost imperceptible. Take the case of the first eight measures of the main theme of Beethoven's concerto, written in the upper register. These tones speak so beautifully for themselves, they do not need any assistance from the vibrato. It is only in rare cases that an artist can embellish it with success, for the rendition like the music itself should be simple. The measures are appended here.

Ex.1

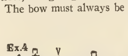
As an illustration of music written in a lower register, where a vibrato of medium intensity may be used, the main theme of Mendelssohn's E minor concerto as follows is cited.

Ex.2


Careful use of a fairly vigorous vibrato will heighten the effect in a passage such as the secondary theme of Paganini's D major concerto, which is written still lower and is full of expression.

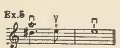
Ex.3


If the last two notes at the end of a passage are the same, an entirely different color and much warmth may be obtained by shifting, for instance, from the second to the first finger, using the first finger for the final note, and giving that note a strong vibrato. The bow must always be changed thus.

Ex.4


The first D in the above illustration should be played with a light vibrato, while the second and final D should receive a vigorous vibrato with a strong finish.

Kerekjarto has used this method with excellent results. As an illustration, he cites from the second movement of Grieg's sonata in G major as follows.

Ex.5


Greater resonance and vitality can be obtained when playing an open string like G, D or A, by stopping but not bowing that note on another string and using a vigorous vibrato movement on the note not played. For instance, in playing the open G alone there is a lack of intensity, but the tone may be made both warm and brilliant by stopping G on the D string at the same time and using the vibrato on the "silent" note.

Over Training

The greatest single reason why there is such a scarcity of really good violinists in any community, is that they are shockingly over-trained while they are trying to learn to play the violin. In trying to go too fast, they end up by getting nowhere. Violin playing is a plant of very slow growth; and the steps by which it is learned must be sure and thorough if the violin student expects to arrive anywhere.

Many letters reach The Etude from violin students, in which they give lists of the studies and exercises they have mastered (?) and asking if they have made the proper progress for the time they have studied. Some of these lists of pieces and exercises show a state of affairs that is almost unbelievable. One young man announces that he is taking up the study of Kreutzer and Fiorillo after studying the violin for only eight months. Another is studying the *Mendelssohn Concerto* after a year and a half study, and has "taken" all the standard studies besides. It is needless to state that pupils of this type have been completely wasting their time. They do not really *play* these compositions at all. They have no bowing, no tone, no certain intonation, and very little technic; yet they are thrilled by the great names on the covers of the books of studies and compositions they are studying and think they are making wonderful progress, simply because they are "playing at" some of the great works of violin playing.

Some of the most thorough violin teachers keep their pupils on easy studies in the first position for six months or longer without allowing them to make a single shift; but these "hurry up" students have studied all the positions and started on Kreutzer and the standard concertos in six or eight months. They are trying to do in a certain number of months what it takes other talented students, who are studying with really thorough teachers, the same number of years to do. Needless to say, such pupils get nowhere. They are trying to build a house without a foundation.

The mastery of violin bowing in its myriad phases, is alone the work of years, to say nothing of the wizardry and legerdemain required from the left hand by the writers of great works for the violin. How then can any student expect to master the violin in a couple of years, practicing an hour or two a day, as so many do?

In some cases the pupils, and in others the teachers, are at fault in this overtraining. Some teachers rush their pupils ahead at a break-neck speed at the expense of thoroughness. Things go fast in America, as they do in all new countries which are being rapidly developed; and many teachers allow a desire to make a showing in their teaching to get the better of their judgment. They try to force their pupils along at a rate which precludes thoroughness. They like to have great names and great compositions on their recital programs, even should the pupils not be able to live up to them.

In other cases the fault is on the part of the pupils. Little Evabelle Perkins wants to play *Humoresque* before she has reached a stage where she is reasonably certain whether there are one or two sharps in the key of G. G. Washington Smith wants to play concertos before he is very sure of Raff's *Cavatina;* and many pupils are trying to persuade their teachers to give them pieces which are far in advance of their technic and general musical ability.

In cases of this kind the teacher will find it to his advantage not to yield. He should not allow pupils to study works far in advance of their state of progress, for nothing is so ruinous as "playing at" compositions which the pupil is not yet ready for. Besides, no one in an audience is fooled by a violin student trying to play a piece much too difficult for him. They know he is not doing it justice. People judge by their ears and not by the name of the piece or composer on the program.

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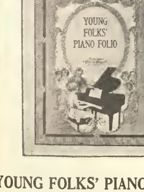

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Scales for Fun

By Katherine Morgan

On one of the "get together days" (and every class should have them) divide the class into sides, a captain for each side. Have the captain to keep in touch with all pupils on her side.

At the next club meeting ask each captain to play the scales with someone in the other class. For example, captain No. 1 will call for one of her number; captain No. 2 will call one of her's. Inspire them to try to outdo each other in point of good work. Continue until each pupil has played one or more scales.

After this ask the pupils to tell how they practice their scales. Then have them to relate their methods, discuss their strong and weak points and how to overcome their difficulties.

If, as teachers, we only can awaken a love for the work, the battle is more than half won.

Now take up the different forms of scales. Whatever you do, make heart musicians. Get at the great fundamental principles of scale study.

False Courage

Since the memory of man runneth not to the contrary, the human race has been seeking elixirs which will control the mind, which will produce courage, love, exaltation, and emotions of various kinds. Ponce de Leon combed Florida in search of a Fountain of Perpetual Youth; and there are legends by the thousand of magic springs which would do all sorts of marvelous things to those who bathed in their waters or drank of them. Then we have the famous opera, the "Elixir of Love," with its barber hero who produced an elixir which, when partaken of, would inspire love.

It is not strange then that people who suffer with stagefright and nervousness when playing the violin in public should try to find some means of overcoming this nervousness. A violin teacher from Canada writes to the Violinists' Etude: "Some time ago I read in an issue of the Etude of a chemical substance, the vapor of which had a stimulant effect, as a means to help to overcome nervousness on the concert platform. Not having clipped the item for my scrap book, I should be glad to learn the name of this substance."

I cannot recall any such paragraph in the Etude, nor do I know of any substance answering this description. It is quite true that some people take stimulants of one kind or another to assist in overcoming nervousness, but I think it is a mistake for any public performer to rely on preparations designed to give them any kind of "false courage."

I have known of people taking bromidia (which contains a certain amount of chloral) and other bromides, wine of cocoa, alchoholic drinks of all kinds, wines and beers, and strong black coffee, strong tea, and all sorts of stimulants and nerve bracers. From long experience in training pupils for public performance, and from talking to concert artists on the subject, it is my unalterable opinion that the best thing to take, if anything, before one goes on in a public performance is a drink of pure cold water, a glass of bromo-seltzer, or a cup of tea or coffee. Most people do not find it necessary to take anything at all. Nothing of a narcotic nature should be taken without the advice of a physician.

Probably the most popular nerve bracer (before prohibition) was a little sip of whiskey or brandy just before playing. I have often been told by janitors of concert halls, theaters, and even churches of finding bottles which had held whiskey, or other kinds of "false courage," after the performance. Often vocalists, even of the fair sex, smuggled tiny phials of liquor in muffs and hand bags to be used just before the critical moment.

Anything which unduly stimulates or tampers with the brain is injurious, if one would play his best. The mind should be perfectly clear, and not in the muddled state which stimulants produce.

German musicians, as a rule, have the right idea on this subject. It has long been a saying among German musicians that the time to drink stimulants is *"after,"* and not *"before"* the performance. I have often heard musicians play in public while under the influence of stimulants, and it always detracted from the success of their performance. The most pitiable spectacle I ever saw was the performance of a cello concerto, with orchestra, by an eminent cellist, while he was in such a maudlin condition that he talked and "kidded" with the people in the front row of the audience. I had heard this artist play when in normal condition, and the performances were very different.

In a musical performance, both mental and mechanical processes are involved, requiring the nicest coördination between mind and muscle. Taking any drug which interferes with this exquisitely exact coördination cannot fail but to injure the performance, just as would be the case if sand was thrown into a finely balanced machine. For this reason the public artist should avoid narcotics and stimulants if he would have his powers at the highest.

The number of splendid artists who have been ruined by stimulants and drugs is legion, and for this reason the wise violinist will keep his brain and nervous system in a perfectly normal condition, as nature intended it.

A Help For 'Cellists

By Caroline V. Wood

A 'cellist should not lift his fingers from the strings any oftener than necessary but should keep them in place, when possible, where the notes are to be repeated almost immediately. This will seem hard when first given attention, but persistent practice, with a definite object ahead, will do wonders. In fact, the sooner a student realizes this, the faster he will progress in anything.

There are many good studies which are very helpful in overcoming this fault of lifting the fingers from the strings unnecessarily, such as Kummer's third etude in Opus 106. It will require constant watchfulness, when practicing these

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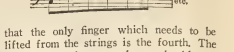
studies, to derive the proper benefit from them. However, this practice is well worth while, as it is a great aid in playing rapidly and accurately, and, of course, really makes it easier in the end, as it saves the locating of so many notes oftener than necessary.

The accompanying illustration serves admirably as a preliminary exercise for this sort of practice, though many other similar ones may be devised by the student. In this exercise it will be observed



that the only finger which needs to be lifted from the strings is the fourth. The others, once they are down, should stay there throughout.

Little Hints

When the sound-post of the violin has been set in the proper position, by a good violin maker or repairer, so that the violin gives the best tone of which it is capable, it is a good idea to have him draw a pencil mark around the foot of the sound-post, so that, in case it accidentally falls down, it can be re-set at the exactly right spot, where the most favorable tone was produced.

The position of the sound-post has a great deal to do with the quality of tone any violin produces, and is not the same for all violins by any means. Some violins sound better with the post farther back from the foot of the bridge than others. Spohr, the famous violinist, in his well-known "Violin School," advised the violinist to experiment with the post in different positions, farther from or nearer to the foot of the bridge, and when the most favorable spot was found to have the post set always at that point. For this experimenting he advised removing the end pin, so that the violinist could look through the hole when setting the sound-post, to see that it exactly fitted the arch of belly and back, and that it occupied the correct position in every way. Such experimenting takes a great deal of time, as the strings have to be let down, and then retuned, in the case of each experiment. If, however, the exact spot can be found where the violin gives its best tone, the time is well spent. It is of the utmost importance that the sound-post occupy the correct position. The French call the sound-post, "*l'âme du Violon*" (the Soul of the Violin), so important do they consider the correct placing of this little stick of pine.

Violin Questions Answered by Mr. Braine

Anton Loffman

T. T. J.—Sorry I cannot trace Anton Loffman, 1572, Violin maker. There are thousands of violin makers unknown to fame.

The Two Heimer's

R. B.—There were two Heimer's of Prague, violin makers, Johann Georg Heimer, 1687-1770, a pupil of Eberle, and Carl Joseph Heimer, 1739-1812. The quality and value of the violins of these makers is somewhat variable, but, while they cannot be fairly classed as famous makers, they have a fair reputation in the violin-making world. Send your violin to a dealer in old violins for appraisement.

On Recommending Instruments

F. E.—It is justice to its advertisers, the Etude cannot discuss the merits of various makes of violins, pianos and other instruments, advocating the purchase of any special instrument to the exclusion of others. Besides, all the violins made by any special maker do not run exactly the same in tone quality. Some turn out better than others. For this reason I would have to examine any certain violin before pronouncing it good.

Biographies

G. T.—There is an extended and excellent article on Stradivarius, and also one on Stainer, in Sir George Grove's Dictionary of Music and Musicians, which no doubt will be found in your public library.

The Violin Bridge

J. K. T.—In choosing a violin bridge it is very important that it be made of wood of the dense, fine grain added for making violin bridges. You cannot expect the best results from common bridges which you buy for ten or fifteen cents. Violin makers usually charge 50 to 75 cents or more for a first-class violin bridge, with an additional charge if they fit the bridge to the violin. Do not try to fit your own bridge; it takes a professional violin maker to do the work.

A Guarnerius

T. Y. H.—It is not *absolutely impossible* that your violin should turn out to be a genuine Joseph Guarnerius; but at the same time it is highly improbable. You might find a diamond necklace on the street some morning, or find a lion in your back yard. These things are not out of the range of possibility; but you must admit, they are extremely unlikely to happen.

Spiccato, Sautlile

E. V.—You will find full explanations of spiccato, sautlile, Guarnerius; but at the same time it is highly improbable. You might find a diamond necklace on the street some morning, or find a lion in your back yard. These things are not out of the range of possibility; but you must admit, they are extremely unlikely to happen.

A Stradivarius (?)

A. W.—The chances are that your violin is simply one more of the millions of imitation Strads., which delude people into thinking that they have violins worth thousands on the strength of their containing counterfeit Stradivarius labels. If you are willing to go to the expense of having your violin examined, write to some of the firms who deal in old violins, who advertise in the Etude.

Tone Devices

R. O. B.—There are so many devices on the market to be attached to the violin, which the inventors claim will work a wonderful improvement in tone that I do not know which one you mean, since you have forgotten the name and cannot furnish a description. The real violin lover and virtuoso do not use any "attachments" supposed to improve the tone of their violins.

Violin Making

G. R. T.—There are many excellent works dealing with violin making. One of the best is "Violin Making," by Walter H. Mayson, the English violin maker. There is an American edition of the work.

Tone Remedy

S. P.—As you are under instruction, your teacher should be able to tell you what is wrong with your tone and how to remedy it. I can tell you nothing without hearing you play. You might get some ideas from works on violin playing like "The Violin and How to Master It," by a professional player; "Violin Study and Violin Teaching," by Eugene Gruenberg, or "Violin Technic," by Frank Thistleton. If you could go even for a single lesson to a first-class teacher, he could tell you at once what is wrong after hearing you play.

Lupot Violins

A. M. S.—Lupot was one of the greatest violin makers of France, and his violins are valuable, however, there are many imitations. You will have to have your violin examined by an expert, to ascertain if it is genuine.

Violin Chords

L. A.—In the example from Bach which you send, the note G is part of a four part chord. It would read as follows: D-G3-B3-E. The four-part chord on the second beat of the measure would read: F sharp-G-A-E. These are played as broken chords, with one stroke of the bow.

Jacobus Stainer

T. M. C.—Jacobus Stainer was the greatest violin maker of Germany. His violins are valuable. The number of imitation Stainer's is immense. Your only course, if you wish to learn the value of your violin, which has a Stainer label, is to submit it to an expert. No one can tell without looking at it.

J. L.—In justice to our advertisers, the Etude prefers not to express opinions in regard to violins, pianos, cellos and other instruments of modern make. Besides, it would be pure guess work to try to give you the value of a violin I have never seen. 2—Unless your fingers are abnormally long and have abnormally thick tips, a reasonably large hand is not a draw-back in violin playing. 3—The best remedies for stage fright are very frequent public performances, and great care in preparing the piece to be played. If you have studied your piece so thoroughly that it is easy for you to play it, the chances are you will not suffer from stage fright when you go before the public.

W. A. K.—Keep your thumb bent throughout the entire stroke of the bow.

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Questions and Answers

(Continued from page 569)

Why is C the "natural key?"

Q. *Why is the key of C frequently termed the natural key of C?* *My pupils often ask me for a reason and I am unable to find a plausible one.*—Teacher, Warren, O.

A. I. The best way to reply is to show by the keyboard of the piano that the major scale of (do, re, mi, fa, sol, la, si, do), can be played from *C only*; that is, by using only the white keys (or *naturals*). If any other tone be made the starting note, the correct sounds of this scale could be obtained only by employing accidentals (that is, sharps or flats—the black notes). 2. A glance at the keyboard will show that the eight notes beginning on C is the only series which will make the semitones or half-steps occur in their right places (3-4 or mi-fa, 7-8 or si-do) without using any black keys.

Pitch: Concert and Classical.

Q. *Which is higher, Concert or Classical Pitch, and how is the latter determined?*—Lois, Boston, Mass.

A. Concert pitch is the higher. Classical pitch is determined by the number of vibrations per second of the note middle C, namely, 256. Concert pitch is variable; often about 270. Piano manufacturers are chiefly responsible for this, in their endeavor to give greater brilliancy of tone to their instruments.

Greek Modes and Our Modern Scales.

Q. *How far back can our present-day scales be positively traced? Have they any affinity with the ancient Greek modes? How many were there of these?*—Student, Broad St., Philadelphia, Pa.

A. Our present-day scales can be positively traced back to the ancient Greek Modes and, perhaps, also to the Persian and the Hindoos. Pythagoras, about 530, B. C., is looked upon as the first musical scientist. There were seven ancient Greek modes, or manners of arranging the sequence of tones and semitones: Lydian, Phrygian, Dorian, Hypo-Lydian, Hypo-Phrygian, Hypo-Dorian, and Hyper-Dorian or Mixo-Lydian. Our major scale of C (C, D, E, F, G, A, B, C) is similar to the Lydian mode; and our oldest form of minor scale (A, B, C, D, E, F, G, A) is similar to the Hypo-Dorian mode (also termed the Aeolian or Locrian mode).

Musical Forms—the Period, Phrase.

Q. *1. What is meant by a Musical Phrase? 2. What is Form, and what are the principal forms?*—Ralph B., Cincinnati, O.

A. 1 A musical period is a musical sentence, forming a complete rhythmical whole, which may be subdivided regularly into halves, quarters and eighths. Thus: a Period is divided into halves, called Sections; these are divided into halves, called Phrases; and these again into halves, called Motives. 2. Form. Period, consisting of eight measures of common time, would consist of two sections, or four phrases, or eight figures. 2. Form refers to the style of architecture in which the music is constructed. As in architecture (and music has to be built) musical form is founded on Unity, Contrast and Symmetrical Balance. The primitive musical germ, or form, is the figure; this is built up into phrases, sections and periods. A complete period is one complete form. The chief Forms are: Scherzo, Minuet, Song, Rondo, Sonata, Suite—together with their variants and developments.

New Musical Books

The Boyhood of Edward MacDowell. By Abbie Farwell Brown. Cloth Bound: illustrated; fifty-one pages. Published by Frederick A. Stokes Company, at two dollars per copy.

A book that reads as charmingly as a romance. Not only the boyhood but also the youth and entry married life of this eminent American composer are placed before the reader. The pages are liberally illustrated, as especially interesting feature being the original drawings done by MacDowell in his youth when music had not yet quite enthralled him and he was divided in mind as to which muse he should follow. The book is suitable reading for either the child or adult and should be in every musical library, as well as in the collection of everyone interested in knowing of the lives of those who have added to the cultural growth of our nation.

The Confessions of a Prima Donna. Author anonymous; three hundred pages; cloth bound. Published by Frederick A. Stokes Company, at two and a half dollars per copy.

Ostensibly the autobiography of a renowned singer, this book gives a very clear insight into the devious paths leading to the primrose path of the operatic footlights. And a good deal of rather a palpable romancing is a rather clear delineation of the struggles, the trials, pains and triumphs attending the progressive climb that ends in artistry and its rewards. The pages will prove of no small interest and value to the aspirant for vocal laurels, giving a glimpse of much that is good to do as well as warnings of pitfalls to avoid. Very pleasant reading withal.

How to Sing. By Luisa Tetrazzini. Cloth bound; one hundred and thirty-six pages. Published by the George H. Doran Company at two and a half dollars per copy.

In thirty "talks" with young singers the celebrated Diva gives of her great knowledge of the art of true Italian vocalism. Tetrazzini's sensational voice she could not bequeath; but some of the secrets of the marvelous management in which she used it she has succeeded in confiding to the pages of her book. The language is exceedingly clear and often so picturesque as to lead the reader to feel at once the sensation of doing the thing described. Of the giving of advice there is no end; but when advice is so sane as in this book it were well that it be heeded. Among the most practical publications of its class.

Elementary Theory and Practice. By Robert Bartholomew. Flexible manila bound; eighty-two pages. Published by The John Church Company, at seventy-five cents per copy.

A short, simple treatise, introducing the student to the fundamentals of musical theory. The book is designed for school use and is intended to give to the student a preparation for the serious study of harmony. A clear blending of text and written examples gives a pleasing type to the work.

Shakespearean Music in the Plays and Early Operas. By Sir Frederick Bridge. Cloth bound; ninety-three pages; illustrated. Published by E. P. Dutton, at five dollars per copy.

The musical world owes to the late Sir Frederick Bridge no small debt for the loving care with which he has compiled this work. Indeed he has made very interesting reading for the musician with a taste for the quaint in music and its history. Portraits of the Elizabethan composers, as well as *facsimiles* and modern reproductions of the original manuscripts of many of the Shakespearean songs enliven the pages. A book well worth the possessing.

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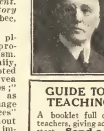

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Jolly Jingles for Little Fingers—Cramm.	.30
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Music Writing Book—Hamilton	.20
New Theory Book—Orem	.60
Notturno—A Musical Romance—Schmidt	.80
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Vision of Deborah—Cantata—Kieserling.	.30
What to Play—What to Teach—Harriette Brower	.75

Teachers—Order Your "On Sale" Music Now

Now is the time to send in orders for a fall supply of teaching material. Our advice to teachers, based upon many years of experience, is to anticipate the new season's work by placing both "On Sale" and regular orders as early as possible, preferably in July and certainly before the middle of August. This insures having opportunity to become acquainted with the music before the pupils are demanding most of the teacher's time. The ability to start the season smoothly and confidently cannot exist if there has been a last minute hurried selection of material.

We make special effort at all times to give the most careful attention to individually specified needs, but "Early Orders" give us opportunity to take special care. If all teachers waited until the "last minute" to order "On Sale" music we would have difficulty in making prompt shipments, since we would not want to sacrifice careful service for speed.

Teachers who are unfamiliar with the "On Sale Plan" and its advantages are cordially invited to write for information and order blanks.

What to Play and What to Teach By Harriette Brower

Someone has said that the books that answer questions always find a place in the world. Miss Brower's book anwers two very important questions and answers them clearly and practically. Every day the student is anxious to know what are the best things to play, and every day the teacher is trying to find out new pieces to teach. Miss Brower bas gone a step further, and has picked out the best pieces from her years of experience in attending recitals in New York City, has described these pieces and arranged them in program form. The price of Miss Brower's book, if you order it in advance, is 75 cents, postpaid. You will then insure yourself that you will get one of the very first copies when the book is published.

The Value of Musical Books In the Teacher's Library

Many teachers and musicians overlook the value of a library of musical literature; unlike other professionally engaged specialists such as clergymen, physicians, lawyers and engineers, the teacher of music rarely has a representative collection of books dealing with the subjects of which he or she is assumed to have acquired the mastery. Why this should be so is a mystery in view of the fact that there are many worthy and many necessary books on musical subjects that are widely known and most of these are represented in the libraries of the more advanced teachers. Every teacher should possess several such volumes. They serve not only to broaden the teacher's mind but may be used to inspire and encourage pupils both in the studio and the home. Familiarity with what has been written in music, music teaching, musical history, etc., inevitably increases a teacher's earning capacity. It matters little what particular phase of musical activity may be of direct interest to the teacher or student of music; there are books shedding light and giving inspiration.

The vacation period in particular offers opportunities to delve into the field of musical literature; it is a good time to "brush up" and get new ideas for the next season. We shall not here attempt to give a list of such books, but we should be happy to advise and assist those who are interested in starting or extending their libraries. Much help in this direction may be found in the advertising pages of this issue.

Jolly Jingles For Little Fingers By Helen L. Cramm

Few composers for children have been so happy in their creations as the one to whom this booklet is accredited. The way of the child student has been made a pleasant one by the publication of many such sets of pieces, so that their studies are now accomplished very largely through the medium of little pieces which vanquish the technical problems by "sugar-coating" them for the childish taste for "sweets" so that the desired end is accomplished by a charming strategy. The catchy rhythms and melodies of this collection make it especially attractive. Give the little ones a "bite" of it and they will want the whole menu.

Special advance of publication price, 30c per copy, postpaid.

Tunes For Tiny Tots By John M. Williams

Initiating the little ones pleasantly into the mysteries of their first music lessons is the key which unlocks the Land of Success for the teachers of beginners. With this in mind, the author of this book has created out of his experience, a most interesting and valuable little volume. With the kindergarten idea in mind he has made the pages so attractive in their text and typography that the child of but a few years is beguiled into the game of feeding on their contents. The little studies and pieces, with their associated rhymes, are stimulating to the imagination of youngsters, and the teacher looking for new materials should not fail to see this book.

The special advance of publication introductory price is 30 cents per copy, postpaid.

The Etude Cover Design Contest

Elsewhere in this issue will be found full particulars regarding the Etude Cover Design Contest, which closes September 1st, 1924. The prize is $250 for the best design. Every month the Etude endeavors to present covers that will prove attractive in the thousands of music rooms to which our publication is destined. We realize that the Etude on the keyboard of the piano has the most conspicuous place in the parlor, and we endeavor to have covers that are strong, forceful, human, decorative, but always musical and educational. You may not be an artist, but you certainly have some artist friends who would be very glad to know of this contest, and we shall thank you for giving them the information.

Ten Busy Fingers Nine Melodious Studies With Rhythmic Verses For the Pianoforte By Mabel Madison Watson

We take pleasure in announcing an excellent set of elementary studies by a well known writer. Miss Mabel Madison Watson has many successful works to her credit, in the line of easy teaching material. In this present set of studies, the rhythms are enforced by means of appropriate verses for each study. The studies are mainly in two-part harmony, but they are not contrapuntal. Miss Watson believes in what may be termed "Key-board Geography." The studies do not remain in the middle of the key-board but they work forward and backward. An opportunity is given for each hand, at some time or other, to play in either the treble or bass clefs. Each of the studies has a characteristic title; such as *There Was An Old Woman, The Mill Wheel, Spring Rain, etc.*

Our special introductory price in advance of publication is 25 cents per copy, postpaid.

Six Study Pieces for the Development of the Wrist By Carl Moter

This work is one we can thoroughly recommend. It is musical, melodic and not at all difficult. A pupil who bas finisbed the second or third year would be able to take up these studies and will be benefited by them. While it is called *Studies for the Wrist*, at the same time the work will be excellent as a preparation for *Bravura* study and also for expression. Some of the numbers are extremely melodic. The work will be ready for delivery during the present month and will be withdrawn from special offer.

Our introductory price in advance of publication is but 25 cents per copy, postpaid. This work will sell for more than twice this amount when put on the market.

Glee Club Songs for High School and College By Hollis Dann and W. L. Wood

This is a book which is just what its name implies, a collection of glee songs for high schools and colleges by two well-known musicians. The work comes to us from another publisher, and in this edition quite a number of new songs have been added and some of the old ones eliminated, making this volume quite up-to-date. Since the plates are all made, the special offer will most likely be withdrawn after this month. We will only allow one copy as a sample at the special introductory price.

Our introductory price in advance of publication is but 40c per copy, postpaid.

The Cat Concert By Russell Snively Gilbert

This is a set of little teaching pieces that cannot fail to interest young students. Each piece is characteristic of some fanciful incident in connection with our household pets. The pieces are well constructed and easy to play; they are of course very tuneful. Being printed in a large sized note with generous spacing, they will prove easy to read. The composer is a well known educator.

Our special introductory price in advance of publication is 35 cents per copy, postpaid.

New Theory Book By Preston Ware Orem

We confidently expect that this book will be ready by September 1st, in plenty of time for the coming teaching season. To the many who have asked for a book to follow *Orem's Harmony Book for Beginners*, we will state that this is it. But, it is in reality much more. The author proceeds under the assumption that one who has studied harmony for a year or more and has acquired a knowledge of the elements of the subject, should thereafter make practical application of such knowledge by efforts in composition, the idea being to carry on the study of form and composition, hand in hand with more advanced harmony, bringing the student up to the point where the study of *Counterpoint* becomes of some real value. One who has studied this new book will have completed the ordinary course in harmony, including modulation, and will have a good working knowledge of form and of the practical application of harmony to composition. This book is just as plain and just as practical as the *Harmony Book for Beginners.*

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The World of Music

(Continued from page 511)

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Dr. Hermann Kretzschmar, one of the most noted of musical scientists, died recently in Berlin, at the age of seventy-six. His last position was as director of the Royal High School of Music.

The Music Teachers' National Association, which is to hold its annual convention in St. Louis during the last three days of December, is already busy in organizing an exceptionally interesting program with speakers of international reputation to address the different conferences.

The Centenary of the Birth of Carl Reinecke was celebrated June 23 at Leipsig, where he was so long a leading professor of the Conservatorium.

The Guilmant Organ School, organized by Dr. William C. Carl in 1899, under the presidency of M. Guilmant, of whom Dr. Carl had long been a pupil, celebrated its Silver Jubilee on June 2 with a special musical program and festivities, with M. Jules Jusserand, Ambassador of France to the United States, as a guest of honor. An honorary medal was presented to M. Jusserand. In recognition of his services in introducing French music and teaching methods to America, Dr. Carl was on June 28 decorated by the French Government as Chevalier of the Legion of Honor.

A $450,000 Guarantee Fund for the Minneapolis Symphony Orchestra has been raised in a whirlwind campaign, increasing the number of guarantors to six hundred.

Henri Maréchal, noted French composer, musical lecturer, Inspector of Musical Instruction, and Chevalier of the Legion of Honor, died recently at the age of eighty-two.

Bulletin of the Presser Home for Retired Music Teachers

On Thursday evening, June twelfth, the residents of the Presser Home for Retired Music Teachers enjoyed the rare pleasure of hearing a very delightful concert by the Smith-Spring-Holmes Orchestral Quintet, of Chicago, of which Clay Smith, the well-known song composer, is a member.

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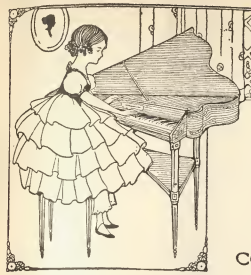


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Terms (No. 8)

THIS list was begun in the January number.

Metronome—a small instrument having an adjustable pendulum for ticking the exact length of the rhythmic beats or pulses.

Mezzo—half, or intermediate.

Moderato—with a moderate degree of speed.

Molto—very much.

Mordente—an ornamentation similar to two grace notes.

Morendo—gradually subsiding or dying away.

Mosso—movement or motion.

Moto—motion, movement.

Non—not.

Nocturne—a dreamy, romantic composition, "night piece."

Nuance—variations of tone-color, power, speed, accents, and so on (frequently called "shading" or "expression").

How to Practice

By Olga C. Moore

I KNOW a girl, a little girl,
Who's good as she can be.
She stays at home most every day,
To practice carefully.

She says, " I want to practice hard,
And learn well while I'm young,
'Cause when I'm grown up I will find
More things that must be done."

She plays her scales quite evenly,
And gets the fingering right.
She places sharps and flats just so,
She tries with all her might.

To phrase her little studies well,
And pieces, all so dear,
She watches all the slurs and dots,
To make the meaning clear.

Now after she has practiced well
This way for several days,
She goes up to her lesson and
Feels sure that hard work pays.

She knows that she has done her best,
She's good as she can be.
She stays at home most every day,
To practice carefully.

DEAR JUNIOR ETUDE:

I am writing this short letter to you to tell you a little bit about our town. We have a very fine orchestra here which, when they are asked to play, supply some very fine music. One piece they play very nicely is "Zampa." May be you have heard it. I have been taking THE ETUDE since February, 1920, and enjoy it very much. I am going up for my intermediate music examination, so I have to give THE ETUDES a rest, although I still get them. My music teacher also takes them. I should be very glad to hear from some JUNIOR friend. I have not seen any letters from this town yet.

From your friend,

HELENE STOWELL (Age 14).

Queen St., Westport, New Zealand.

The Metronome Speaks in Self-Defense

By Ruth L. F. Barnett

"TICK, tick, tick."

I turned quickly to face the Metronome who had thus interrupted my musings. "I thought I told you not to let me hear your voice again."

"You did," returned the Metronome wearily, "you and a good many others; but I cannot allow your decision to deprive me of the privilege of doing my work."

"But your work is better left undone. Think of Jene Spieler for instance. He played with some expression before he made your acquaintance; now he plays like a hurdy-gurdy in a frightful state of repair."

"I'm not taking any blame for that," retorted the Metronome. "It means that Jene can play without stumbling as long as he can take his time over the hard spots."

"But," I argued, "his *ritardando* and *accelerando* were quite charming at times."

"And quite meaningless at others," he snapped. "Imagine a builder trying to make a house look interesting by lengthening one of the walls or putting the roof on crooked. That is what Jene would do. Of course he is trying to express what he feels, but his feelings are not a safe guide. What he needs is to develop judgment."

"How cold-blooded you are! A musician must feel."

"Nonsense! A musician must *know;* then his feelings will serve to grace and not to distort his playing."

"But how then," I asked, "is Jene to express anything?"

"Well," replied the Metronome more patiently, "there are *piano, pianissimo, mezzopiano, mezzo-forte, forte, fortissimo, diminuendo, crescendo, legato, staccato.*"

"Oh, you mean that one should strive for variety of tone and touch rather than resort to frequent changes of tempo?" I asked.

"Exactly that. One develops tone-sense by constant listening, and with more acute tone sense comes gradually the technique required to translate it. Great players often perform with a rhythmical precision that is the despair of students; yet their playing sparkles with life and freshness because of their mastery of tone-color and phrasing. No, indeed, it is not mmusicianly to play in perfect time; it is an art that is all too rare."

"What then," I asked meekly, "do you intend to do about Jene?"

"I shall still beat time for him occasionally," answered the Metronome, "but as soon as his sense of rhythm is firmly established I shall keep still so that he can listen to his playing, for then he can be trusted to attempt gradually those subtle and artistic shadings of tone and tempo that his improved judgment dictates." The Metronome sighed heavily. "Ah, how often have I been accused of making hurdy-gurdy players because students allow me to keep right on ticking until their ears become hardened to the monotony of my voice!"

"I believe I understand better now. How very wise you are, Mr. Metronome!"

"Oh well," he responded drily, "I have had more than a hundred years' experience."

Glasses

By Verne Rodermond

MANY young pianists are noted rather for their *speed* than for their accuracy. Sometimes they have neither.

Accuracy is one of the loveliest virtues of piano-playing. Now Mabel Smith, pianiste of the age of eleven, did not have this virtue. And her teacher had incessantly to caution her "*Look* at the music! You don't play one note in *fifty* right."

Mabel did not improve and one day, after the usual struggle, Mr. X. said to her jokingly: "Mabel, I think you need glasses. Then you wouldn't play so many wrong notes."

Mabel looked serious—and the next time she came for a lesson, lo and behold!—a pair of glasses! But they were very poor ones and they did not enable her to play more accurately. In fact, she played a dozen extra wrong notes that day. So Mr. X. told her that the glasses didn't seem to help, that they probably didn't fit her, and that she would much better leave them off. Which she did.

There is a kind of glass that *each of us* can put on. Its name is Care. Whoever looks at things with Care, cannot help but see correctly and well. Perhaps you play accurately. Perhaps you only *think* you do; in which case I would beg of you not to forget the Care-glass.

Summer Time No. 2

DID you read the summer-time notes in the JUNIOR ETUDE last month? And have you been doing accordingly? If so, you will find that your summer has not been wasted nor has your pleasure been interfered with. Is not this so? Keep up the summer schedule as best you can. Of course if you go away for a visit or a vacation somewhere, and there is no piano at your disposal, you will have to interrupt your schedule; but try not to let unimportant things interrupt it.

Another thing to add to your summer list is to fix up your music! Nine juniors out of ten keep their music in very bad order (and so do a great many grown-up people). DO NOT keep your music on top of the piano. You can surely find a drawer, or a shelf any way, even if you have no regular music cabinet. Sometimes the piano benches have a lid that lifts up so that under it is a good place to keep music. But please try to find a better place than the top of the piano.

Then, get to work some rainy day, and FIX IT UP. Make neat piles of the pieces you want to keep. Put all of one kind of music together; throw away some of the old, torn, dirty ones that you had when you were in the first grade. If some of the ones you are keeping are somewhat torn and frayed along the edges, get a big pair of scissors and cut off the torn edges. Get or make brown paper folders and put your sheet music in them. They are a great help in keeping the music neat and clean. If any other members of the family keep their music all mixed up, with yours, ask them to coöperate and help you in your clean up.

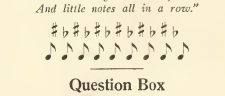
You will be ever so glad after doing this; and it will even make you enjoy your daily practice more.

Little Mary

By Marion Benson Matthews

"Mary, Mary, quite contrary
How does your music grow?"

"With a sharp and flat
And things like that,
And little notes all in a row."



Question Box

DEAR JUNIOR ETUDE:

I have seen Dvořák's *Humoresque* in several keys. In what key was it written?—O. S. (Age 16), Kansas.

Answer.—Dvořák wrote the Humoresque in G flat, but it has been rearranged in the key of G, and is frequently played in this key, especially by violinists, as it gives them more "open strings" and is easier to finger.

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By Mana-Zucca Price, 75c

Here one of the foremost woman composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that aid in holding the pupil's interest accompany many of these pieces.

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By Anna Heuermann Hamilton
Book One, Price, $1.00 Book Two, Price, $1.00

This is a work for very young children and each part consists of a piano instruction book and a writing book. The writing books are fine notation and time aids and the piano books help in developing playing ability. At first the pupils have very easy one hand work with accompaniments by the teachers. The second book brings both hands playing together and introduces the bass clef. This is a sensible and practical arrangement of teaching material for little tots.

STORIES NOTES CAN TELL
By Frances Terry Price, 75c

These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys C, G, F, and A minor.

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In this set of characteristic pieces for the piano, Mr. Huerter has handled melody, rhythm and harmony in a very original but satisfying manner. We recommend these pieces to concert pianists seeking novelties and to teachers desiring new material for pupils in about the fifth grade.

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Thirty-three Four Hand Piano Pieces
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An exceptional variety of four hand entertainment material is found in this album. The pieces are in the intermediate grades and there are excellent arrangements of such favorites as *Song of India, Czardas, Don Juan Minuet* and a few others, but the major portion of the numbers are melodious numbers by well-liked contemporary composers.

THEO. PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

Junior Etude—Continued

Musical Family Complaints

By Ethel V. Moyer

"OH, dear, oh, my!" wailed the Quarter Rest, sinking in a dejected heap in the corner. "Why will the children neglect me so?"

"What have you to complain about?" demanded Mr. Whole Note. "Only last evening when Ruth was practicing she gave me only half my value—just positively refused to count me out! Then to-day when she had her lesson her teacher had to tell her all over again that I must have my full value."

"Huh, that's nothing!" interposed little Miss Staccato Dot. "There were a whole row of my brothers and sisters dancing so gaily on Edith's page of music and she went right on as merrily as you please, never taking the least notice of us."

"Well, well, my friends why be so upset about such small matters," said Mr. Major Chord, "it was just yesterday that Hazel said I was a Minor Chord, when her teacher asked about me; but it did not affect me in the least. I still am Major Chord and will remain so till the end of my life."

"I guess you are," cried Miss Minor Chord, running in all out of breath, "they call me Major Chord sometimes, but I stamp my foot and look very sad about it until they get my name right."

At that moment little Triplet Eighth Notes came dancing in with grace and smoothness. "This seems to be the complaint bureau," said the first, with a smile, "and each of you seem to think you are treated worse than any one else. But what do you think Henry did to us this morning? You never could guess. He put the accent on my sister next to me instead of giving it to me. Then he finished us off with such a funny little jerk that his teacher made him count us over and over again. After he played us all nice and smoothly he said he liked us very much and hoped he would find us soon again in his piece. That made us feel very happy and we quite forgave him for playing us badly at first."

"That doesn't make up for the way I'm neglected," sighed Mr. Quarter Rest. "I am sure I come in as often as any of you; and it is shameful the way the children slight me. I shall never get over it."

"Cheer up, cheer up, my friend!" exclaimed Mr. Major Chord. "The children get us all badly mixed sometimes, but they really do not mean to do us any harm. They are just forgetful and heedless at times; but I heard every one of them promise to work harder next week, so I am sure we shall be treated with more consideration."

Letter Box

DEAR JUNIOR ETUDE:

I have been enjoying THE ETUDE for nearly seven years. I have studied piano and also wind instruments. Among the instruments I play are E flat clarinet, B flat clarinet, alto horn, cornet, saxophone, valve trombone, ukulele and violin. I have not learned much on the violin yet, but expect to study it in the future. I love my music and expect to try my utmost to do credit to my musical training.

From your friend,
PHYLLIS FULK (Age 15).
Texas.

N. B.—It is not often that a music pupil of fifteen can play on so many instruments. Can any other JUNIOR reader match Phyllis? She must be a good example of what can be done by "getting to work" and not wasting precious time.

DEAR JUNIOR ETUDE:

I have only taken THE ETUDE lately, but I like it very much. I play the piano and enjoy playing the pieces in THE ETUDE. I live on a farm and I am organist for our Sunday school.

From your friend,
LAMBERT DAHLSTON (Age 12),
Kansas.

DEAR JUNIOR ETUDE:

I have taken THE ETUDE for three years and at first played all the pieces, duets and violin pieces with my sister, enjoying them a great deal; but now I have become interested in reading your articles. A few evenings ago I found the JUNIOR ETUDE page and, becoming interested, at once tried the puzzle which I am sending. I have found that some of your articles on playing are helpful to me, and as I have taken piano lessons for eight winters it is quite interesting to see some of the things I have learned given as advice.

From your friend,
PRISCILLA DUNCAN (Age 15).
N. H.

DEAR JUNIOR ETUDE:

I have taken THE ETUDE for three years now and want to say that I like it very much.

I live in the mountains all alone with Dad, and my only companions are my dog, the piano and THE ETUDE. Sometimes I get very lonesome, and I wonder if you would please publish my address so I can get letters from other JUNIOR ETUDE readers.

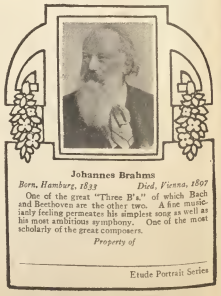
From your friend,
HERBERT MILLER (Age 17).
79 S. 2nd St.,
San Jose, Calif.

Repetition

WHEN you play for others, do you always play the same piece over and over again because it is your favorite, or because you are not "afraid" of it? Or do you try to vary your numbers so that the same friends do not always hear you play the same compositions?

This applies particularly to the more advanced junior readers who play frequently before people, although the audience may be only five or six friends. Suppose you have half a dozen good numbers thoroughly memorized and ready to play, and some one asks you to play for them; try your newest one or your oldest one, or one that you do not care so much for. It may turn out to be a particular favorite with your listeners. Then try to remember what you played for these people, so that when you play again you will not repeat the same pieces. If you do your friends will say, "I have heard Helen play at least six times and she always plays the same things."

Don't Forget Contests are Resumed in September



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