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### Volume 43, Number 11 (November 1925)

James Francis Cooke

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# *The* ETUDE MUSIC MAGAZINE

Price 25 Cents

NOVEMBER 1925

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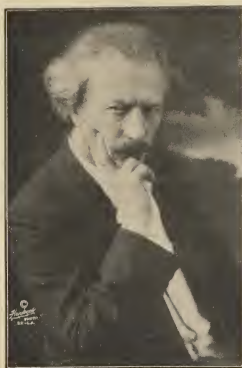


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## UNDERWOOD PORTABLE

# THE ETUDE

FEBRUARY, 1925

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VOL. XLIII, No. 2

### National Opera

"THU," the new miracle weekly of modern journalism, a miracle because it combines brevity with brains and smartness with suavity, recently reported that John Drinkwater (noted playwright, author of Abraham Lincoln) is at work upon a libretto dealing with the life of the Scottish poet Robert Burns. The music is to be done by the English musician, Ernest Austin.

Here is a real opportunity for a national tone-poet. Most of the opera libretti of the past were written by incapable dramatic hacks. It may be said that it was not until comparatively recent years that dramatic poems worthy of the name have been prepared for the composer. Bellini, Donizetti, and the early Verdi, suffered from this. Beaumarchais was an exception. His "Figaro" gave Mozart and Rossini immortal opportunities. The "Carmen" libretto is also notably good. Wagner, who wrote his own libretti, often succeeded in being hopelessly prolix.

Scribe, a professional dramatizer who made a large fortune writing libretti for Meyerbeer, Auber, Verdi and others, produced works, which, in this day, ereak with the same kind of artificiality which marked the plays of Bartley Campbell. Yet he had numerous admirers who did not hesitate to compare him with Shakespeare.

As for the works of the older librettists, they are simply too absurd to deserve serious consideration. The composers used this footlight doggerel as a kind of theatrical wardrobe in which to hang their trite, and always mellifluous, melodies. Such a thing as a national spirit in opera was unthinkable. "Lucia di Lammermoor" is about as Scotch as chianti or ravioli.

It is a genius indeed who can leap very far from his own national stockade. Felicien David, Oriental only through his Semitic ancestry, was one of the few exceptions. His *Deceit* is a real masterpiece of assimilation of another phase of civilization. One must have the soul-grasp to absorb the spirit of a whole race, to write the music of that nation in the natural idiom of its people. Proximity sometimes helps. Probably one of the reasons why so much of the Oriental-style music written in Russia seems real is because the Russian is next door to the great East. Someone has "scratched the Tartar."

Charpentier's "Louise" persists in the operatic repertoire because both the libretto and the music have grown from the soul of a Parisian. "Louise" is Paris. Like great architecture, it seems to have risen from the soil.

On the other hand, the "Girl from the Golden West" as an opera is as hopelessly un-American as "Madame Butterfly" is un-Japanese. Were it not for the splendid libretti the music for the most part could be transplanted to almost any other country. True, both have alien thematic suggestions, but one cannot make a lark out of a squirrel by putting feathers on it. Were it not for the powerful dramas and the magnificent music of Puccini, these works could never have gained their great popularity. They survive because of the immense and inextinguishable genius of the creators.

"Cavalleria Rusticana," however, is national opera. The drama is Italian and every note in Mascagni is Italian. "Hänsel and Gretel" is German because Humperdinck never forgot his native idiom. "The Bartered Bride" of Smetana is Bohemian from start to finish, as Musorgsky's "Boris Godounoff" is Russian. The Indian music of Thurlow Lieurance is Indian because the composer knows the Indians, loves the Indians, and has lived among them for years.

It is hardly profitable to attempt counterfeits in music.

The editor once wrote a Japanese ballet. While visiting friends who have a household staff of Japanese servants, he asked some of them to listen to his ballet. After a solemn discussion of the work, into which several Japanese themes had been woven, the butler announced with great dignity, "Very sorry—music no like Japanese music one little bit." One cannot import atmosphere in melodic bottles.

Some day we shall have American opera. But it must spring from our soil like the violets and the hickorys, the golden rod and the redwoods. It will not come with the stamp of La Scala or the Prinz Regenten Theater. It must grow from the soul and mind of a great American, with emotions as tumultuous as Puccini or Wagner, and a technic as forceful as Humperdinck or Rimsky-Korsakoff. Such opera is coming inevitably.

### With All My Might

It was James who showed us through his psychology that a large part of mankind is only partially awake, partially alive, partially active.

Success in music calls for the utmost in every individual. No halfway measures will do. You must work to the limit of physical and mental endurance all the time, to reach the heights. If you expect anything but a life-long climb—get out of music. You will be miserable, with any other viewpoint. The great fun is in the great struggle.

Jonathan Edwards had the right idea. When he was in his teens at Harvard he wrote, "I resolve to live with all my might while I do live."

And he did. His example has inspired thousands of young men in succeeding generations.

### Fading Fashions

THERE is something pathetic about fashion in music. Composers of works that do not possess the intrinsic qualities of permanence, work their lives out giving their best to the world, only to find in their old age that the fashion for their music is fading like the autumn leaves.

We had a visitor from Germany recently who knew the music-buying tastes of the German public in every detail. We mentioned to him names of several composers whose works have, in their time, been enormously popular. Gone—all gone. Yet these composers wrote exceedingly beautiful things, tending toward the salon music style, but, nevertheless, very far from mediocrity.

Time, the leveller, moves invincibly and ruthlessly forward. He has no favorites but those who have builded so strong and so great that their works refuse to yield to his long, keen scythe. That is the reason why we unconsciously revere the power, the beauty and force of Bach, Beethoven, Chopin, Schumann, Schubert, Palestrina, Bizet, Purcell and Tchaikowsky.

### Make Music Work for You

JOHN D. ROCKEFELLER is quoted as saying, "I determined that in addition to working for money, I would make money work for me."

It often occurs to us that many music workers work their life for music and are so busily engaged in the intricate technical machinery that they never make music work for them. If you do not learn to take a little time for yourself in which to really enjoy music, as the smoker enjoys a good cigar or the book lover enjoys a page from "Sir Tristram Shandy," you are not making music work for you and are missing the chief joy of your life work.



## Brain Capital

If a miner digs down into the earth and brings out lumps of pure gold, that gold belongs to him as long as he lives or as long as he desires to keep it. If he sells it he can invest the capital and pass it on to his descendants as long as they desire to hold it.

If a real estate investor buys a piece of property he can entitle it to his descendants. Thoroughness rests much of the wealth of the Astors, the Vanderbilts, the Goulds and the other American multi-millionaires.

If a brain worker delves into his own brain and produces a work of permanent value to mankind—let us say a musical masterpiece—our laws let him keep it only for the length of his copyright. If he sells it to a publisher with a view to investing his receipts, the publisher is in a wholly different position from that of the real estate investor, because he cannot buy a permanent piece of property but only a lease for a few years—that is, the life of the copyright.

Why should the descendant of an Astor, who gained his money by barter and trade, roll in wealth while the descendant of Stephen Foster, who brought priceless melodies out of his own brain and soul, go penniless? If the copyright upon "Old Folks at Home" alone belonged to the Foster estate or to the original purchaser of the Foster works who risked his money in publishing it, the revenue to-day would be immense.

A great many people are beginning to realize that brain capital is being unfairly treated. Harry B. Smith, in *The American Mercury*, has this to say about the subject:

"An author devotes his life to the only ability that he possesses; he writes books; he creates the only kind of property he knows how to create. The law says to him: 'This property owes its existence solely to you—but you shall own it for only a limited time. Then it shall be taken from you, if you survive, or from your children after you; and after that it shall belong to anyone who chooses to exploit it at a profit to himself.' But if the author had devoted his life and labor to acquiring any property other than his writings, the law would say to him: 'That belongs to you and your heirs forever, or until you or they see fit to dispose of it.' In other words, if a man is foolish enough to write books or compose music, the law sets a definite limit on the time that he and his family may have the use and benefit of the property he has created, and when that prescribed time elapses the law permits its confiscation.

"It is true that in this day and generation there are authors and composers who realize substantial incomes from their writings. Some of them even acquire moderate wealth. But these are surely the exceptions. Those of more than ordinary talent are nearly all poor men. Certain playwrights, novelists and popular composers enjoy a few years of success, during which they earn incomes equal to those of prosperous plumbers. Occasionally a newspaper paragraph reports that Mr. So-and-So, the novelist, has made seventy thousand dollars in one year from a successful book, or that Mr. Blank, the composer of several musical comedies, earned a hundred thousand dollars last season. But it is always forgotten that Mr. So-and-So and Mr. Blank may never again attain to that lofty financial eminence. The prosperity even of the few is precarious, and most authors and composers, year in and year out, find the small form income-tax blinks adequate to their requirements."

## Posthumous Success

There is something essentially tragic about compositions published after the death of their creators. Many of the works of the masters did not appear in print until after their deaths. Several of the best waltzes of Chopin for instance were still in manuscript when he passed away. The "Tales of Hoffman," Offenbach's one claim to larger immortality, was never seen by the composer. Bizet's "Carmen" and Moussorgsky's "Boris Goudonoff" were produced during the lifetime of their composers, but they could hardly imagine the great receptions that were to be given to them in after years.

## How Shall I Hold My Hand?

MORE letters have come to us upon hand position than regarding almost any other subject.

The question can never be absolutely settled, because of the great differences in hands, to say nothing of differences in opinions.

At best we can merely attempt a compromise.

List seemed to hold his hand high, with the fingers sloping down; but List had a very large hand.

Rubinstein had broad stubby fingers and had difficulty in accommodating them to the piano.

Lévyne, in his conferences in *THE ETUDE* last year, gave very useful opinions upon hand position and touch. They have since been published under the title, "Basic Principles in Pianoforte Playing."

*THE ETUDE* printed a chart on hand position a year or so ago which was a compromise design. This has helped countless teachers and students, and thousands of copies have been reprinted for those who wanted the chart apart from *THE ETUDE*.

## What About Your Musical Library?

Recently we went into the music room of one of those teachers who are always complaining about the absence of the Fairy of Success. To anyone with common sense the reason was so obvious that it was funny. The whole studio was so uninviting that the little elf would probably have tilted her fairy wings and flown away as fast as she had come, if indeed she had ever been coaxed into the vicinity. One of the reasons for a lack of interest in the room was the forlorn little library of musical books on the mantelpiece. There they stood, three lone volumes covered with dust, and as uninteresting as the room itself.

Have you ever gone into the office of a prosperous lawyer, a prosperous clergyman or a prosperous doctor and found it without a fine working library of the best books obtainable? The old Scotch saying, "Sell your coat and buy a book," has been only too literal to many a young and struggling professional man.

Books are an investment, like money in the bank. They are almost a statement of your intellectual riches. Musicians, unfortunately, have not yet sufficiently discovered the need for a practical working library. Every good book you buy is a prop to your understanding, another beam in the structure of success. You can not expect to go on and on without replenishing your mind. There are thousands of musicians who are dying of intellectual starvation, for lack of the right kind of library diet.

Your pupils will unquestionably add to their respect for you as they see your studio library grow. Don't content yourself with half a dozen volumes. Have a regular book-buying plan and take a pride in seeing the best musical books and also books upon cultural subjects in general, added month by month. Your dealer will be glad to help you in making selections.

The literature of music has broadened enormously during the last fifty years. More than this, it has broadened in a normal and healthy manner. True there are the usual number of musical literary curiosities in which men with abnormally narrow brains try to impress the musical snobs with the fact that anything written about subjects of slight world appeal or real human interest are matters demanding superior scholarship. Such musical scholars will spend months over an insignificant mediæval manuscript and turn their backs upon a great modern symphony. Fortunately they succeed in impressing few others than themselves. We know of several books of this kind which are little more than academic rubbish. They have some reason for existence, like the stuffed marmoset in the museum of natural history; but their value is so limited to the world as a whole that their position is painfully comic in the musical cosmos. Fortunately there are now thousands of fine musical books which reach out to the great hordes of music hungry people and give them just what should be in the small musical library.

## THE ETUDE

# Tests of Rhythm

By The Well-Known Concert Pianist and Teacher

GUY MAIER

Head of the Pianoforte Department, The University School of Music, Ann Arbor, Mich.

SEVERAL of the much-advertised reproducing pianos claim that their records sound exactly as the artist plays. Indeed they claim even more—that each roll is the artist himself! This seems a bit too much to believe; and yet in some respects it is true. For, if you hear several of these records by well-known pianists, it is quite easy to tell who has made each roll. Why is this? Not because you can recognize the particular tone quality of phrasing of each pianist, nor yet because of the peculiar technical sound of each artist—but chiefly because of the reproduction of the rhythmic differences and subtleties which distinguish one pianist from another. One plays with a more sharply accentuated rhythm than another; or one has a more deliberate or plastic "swing" than another. One great pianist will play a work with an ingratiating, coaxing rhythm; while another's sweeping exhilaration in the same work will fire your spirit. This is easily reproducible; and in this one sense at any rate the roll is faithful to the artist.

## The Pianist's Greatest Asset

A pianist's greatest asset is his rhythm; and the serious student cannot spend too much thought in developing a persuasive and infectious "swing." It makes no difference whether he is playing a slow, sustained melody or a rapid and brilliantly dramatic work. If he falls short of a beautiful tone, if his pedaling is bad, if his phrasing is poor, his playing can yet be effective, if his rhythm is compelling. Ask the ordinary audience what it likes to hear best and it will usually mention either works with simple, beautiful "tunes," or pieces with infectious rhythms. Inasmuch as the piano has not the ability to sing a long sustained tone as well as most of the other instruments, it has to rely more and more on the rhythmic element for its effect.

Of the two, beautiful tone and fine rhythmic swing, the latter is the more important to a pianist. If, to a naturally beautiful tone he succeeds in adding a good rhythm, he is a pianist sure of his mark!

This difference between rhythm and "time" can best be illustrated by hearing a record on one of the modern player-pianos, and then hearing one of the modern reproducing instruments. In the first there is merely rigid, mathematical precision; in the second there is a real "poetry of motion," and elastic give-and-take, by means of which the record is able to communicate the performer's intention.

Rhythm is indeed the "soul of music" and the background of all interpretation. In Christian's excellent book, "The Principles of Expression in Piano Playing," he says very appropriately: "Music is indebted chiefly to rhythm for its order, perspicuity, intelligibility and consequently its power and effect. Rhythm is the principle of order in the magic world of tones. It is everywhere, and lends a beautiful self-balance to the out-goings of unimpeded energy."

## Two Hundred Pages of Rhythm

It is interesting to note that out of the three hundred pages which comprise Christian's book two hundred are devoted to the problems of rhythm!

In the recent "Jazz" symposium in the *Etude* no one stressed the fact that the fascination of good jazz is due chiefly to its rhythmic complexities and to the really wonderful elasticity of its swing—in other words, to its alluring rhythm. Take this away from it and see how much you have left!

As in the former tests of "Tempo and Outline" we are sure to apply each of the following tests conscientiously to the whole piece not omitting a single measure.

1. Do I give sharp accents on the first notes of all measures of rapid or strongly marked rhythmic works? Students should exaggerate such "infectious" accents more than they do. Frequently a work will need little more than this to make it swing effectively. Watch carefully to see that these strong accents persist when playing the piece up to tempo.

2. In slow works do I give every note, long or short, its full value?

One reason for ineffective "melody" playing is that short notes or quicker groups of notes are not emphasized or held long enough. It is better to stress these tones and foot down again for the next notes of a chord. In *forte* or *fortissimo* places the changes must be quicker than to cut them short and so spoil the smooth melodic line.

3. Has the piece any well-defined phrase accents, and do I prepare their entry well enough to make them clear to the hearer?

Frequently accents which come on naturally unaccented parts of measures are not sufficiently emphasized. If the composer is painstaking he will have marked these carefully with long or short slurs. Otherwise the pianist himself must decide where the music needs them. When these occur it is well to make a slight pause before the accent in order to really underline the phrasing.

4. Do I give full value to all final beats or portions of beats in the measure; or do I hurry into the next measure thereby impairing the "swing"?

## Impairing the "Swing"

This is a general fault of students, frequently noticeable, for instance, in their playing of waltz rhythm. The last beat is almost invariably hurried over the "fence" into the next measure. One good way of remedying this is to think of the last beat (or note) as an accented tone, and then "phrase" it with the first beat of the next measure. This will insure giving it its full value.

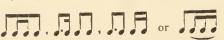

5. Do I pause before all tones that are to be well accented (whether *forte* or *piano*); and do I hold these accented tones long enough?

Always wait an instant before any impressive tone or chord; it prepares yourself and the hearer for the result. Organists have no other way of stressing tones than to hold their accented notes a fraction longer than the unaccented ones. And, as a great many of them do not do this the organ is popularly considered to be rhythmically less vital than other instruments.

6. In rapid pieces do I devote enough attention to the hand that has the less technically difficult portion, thereby controlling it well, and making the rhythm swing?

In most works that are bristling with technical difficulties, one of the hands has a comparatively easy time of it; as for example, the left hand in Weber's "Perpetual Motion" or in Chopin's *Etude* in A Minor, "Winter Wind." By working as hard at this left hand as at the right, you will master works of this character more quickly. Absolute control of the easier hand tends to hold the work well in check. Hold back and emphasize especially the final beat of each measure.

7. Where there are broken or irregular rhythms, do I give sufficient time to the longer tones?

In any rapid rhythmic groups, such as  or 

it is well to give almost too much time (or stress) to the longer notes. It frequently helps if one thinks of the shorter sixteenth notes as being almost "thirty-seconds." Wait long before playing them—and then play them very sharply and quickly.

## Real Rest Spaces

8. Do I give all rests their full value; And do I leave real spaces where they appear? At those spaces do I remove my hands from the keys and my foot from the pedal?

Always remember that music uses for one of its most impressive effects the absence of sound. A fine, long pause will do more to make a work effective than pages of well played notes. It is necessary to realize the importance of these breathing places. Exaggerate them in your practice, and when you play to other people make such spaces longer than you think necessary. Perhaps then you will pause just long enough to be effective!

## Tests of Pedaling

1. Do I release the damper pedal quickly enough and long enough at each harmonic change, to avoid blurring?

Bad pedaling is caused chiefly by the failure to shut off one set of vibrations before another is put in motion. Students should get into the habit of completely releasing the pedal, and then waiting before pressing the pedal again for the next tones of a chord. In *forte* or *fortissimo* places the changes must be quicker and the release longer to avoid conflicting vibrations.



MR. GUY MAIER

2. Does the damper pedal really help to bind and make legato the tones or chords in each phrase; or do I leave "holes" of non-legato by my manner of changing the pedal?

This is, of course, the elementary "syncopated" pedal, and is only mentioned here because many students unconsciously slip into the bad habit of changing the pedal at the *same moment* that they play the tone, instead of waiting a fraction of a second later. This causes the jerky, disconnected sound which characterizes the work of students who have not developed the faculty of listening to their own playing.

## Too Much Damper Pedal

3. Do I spoil the clarity of scale or passage-work in the middle or bottom sections of the piano by using the damper pedal too often and too long?

When rapid passage work descends below the C above middle C it is advisable not to use more than an occasional brief touch of the pedal.

4. In sustained (lyric) passages are there places where, by playing a more solid bass tone I can hold down the pedal for a longer time, thus obtaining a richer mixture of tone?

A "long" pedal usually depends upon solidly played bass tones by its background. When these are lacking the result is unsatisfactory. In those places which demand a blurred, indistinct pedal effect, treat carefully the harmonic and non-harmonic tones, making sure that the former predominate. Otherwise the passage will become overblurred and unpleasant.

## Long Pedal Effects

Sometimes one can get charming, long pedal effects without this fundamental "bottom" (bass) tone, when both hands are playing well up in the treble portion of the keyboard.

5. Where there are obvious breaks in the music, do I release the damper pedal, or do I obliterate these breathing places by holding it down?

6. Where are the phrases which need the soft pedal? Do I use this pedal often enough to make effective the change of tone color which it produces?

The soft pedal does more than reduce the amount of tone; it puts several new tone colors at one's disposal. One of these is a relaxed, easy (ARM) weight color, and another is a close-pressure, thicker quality. Decide which effect is needed in each of the soft-pedal places.

7. Is there a place where it would be well to use a "half" pedal, or a "shivering" pedal?

An artist's feet are as sensitive as his hands. He has learned that sometimes a passage will sound better by pressing the pedals half or quarter down; or that, by releasing it part way for just an instant he will shut



When I was a boy, an Indian gentleman once told me that there was, in his country, a college—or more than one, perhaps—devoted to the sub-division of the mind, so that it could attend to three, four, or even five different things at once. His description made a powerful impression on me, and I ever afterwards tried consciously to cultivate this power to some extent.







fully conceived and executed plan of daily procedure by which there is set aside a surplus which shall amortize the mortgage which circumstances place upon our current activity. In this connection, the amortization is that of the bonded debt we owe to our own last years. This means that good sense bids us contrive, in some manner, to set aside wisely that which is necessary to constitute a fund for protection. It is not the purpose of this article to stipulate, or even to suggest whether this shall be done through the savings bank or through the purchase of endowment insurance; but it is the purpose of this article to point out the wisdom of proceeding into the later years with such reasonable assurance of self protection as is made possible by practical economy.

Every teacher owes it to herself to secure this later life protection. Sometimes this seems, from the point of view of income, to be impossible of fulfillment. There are, however, two insurance policies within the reach of all of us. One is the Policy of Health, and the other is the Policy of Health. But neither of these is the way in keeping us at our best even unto the last day. And what is better than to find ourselves capable of working and earning our daily bread by our daily toil? But this form of insurance has to be provided for in some habit, cheerful action and the wise conduct of life.

Truly, it is a wonderful privilege to go on, day after day, performing one's task with joy and a feeling of satisfaction in doing work measurably well; making oneself to move through life in unison with the Divine Intention, if I may so express it; that is, working with the tide in the affairs of men that leads on to some type of fortune, whether it be the fortune of time or health, or the fortune of wealth, or the fortune of happiness.

#### The Ideal Life

No one, writing in this connection, should fail to point out that teaching offers a wonderful opportunity to live the ideal life; the professional equipment constantly improving, the general education expanding and the circle of activity constantly widening and its influence deepening. Certainly one is fulfilling an office of important influence in one's time, who, through studying the community and learning its musical needs accurately, takes up these needs with the assurance of the well-intentioned, well-trained mind, to put them upon a basis of efficient functioning.

There is no activity in the world that can exceed in practicability this broad community interest that is open to all teachers. One may be, perhaps, pardoned at this point for saying that one of the very first returns that the private teacher should bring into the conduct of her own fortune is to attempt to finance herself upon a twelve months' basis. Ordinarily, teachers earn all the money they handle, in eight or nine months; for the remainder of the year they have to know a period leaner than that of the king of Pharaoh.

do not know who Mr. Finck discusses this question in his book which deals with the business side of music; but it is worth thinking of, particularly in a world into which so many come who possess not the power to exercise wise domination over a fifty cent piece for a reasonable length of time.

#### Practical Principles

In conclusion, then, what should the musician know about business?

- (1) He should offer for sale a good article.
- (2) That good article should bring to his client and to himself a reasonable profit in terms of satisfaction in the entire transaction.
- (3) He should know what his training and equipment have cost him as a capitalization and what they should bring him in terms of a minimum net return.
- (4) He should proceed in all he does upon a reasonable practice of system.
- (5) He should regard himself as a steward of his own intellectual and financial resources.
- (6) He should keep accurate, reliable and immediately available records.
- (7) He should build for the future.
- (8) He should recognize music as possible contact with all phases of righteous living.



covered the illuminating truth that lies in the words of the greatest of all teachers—it is more blessed to give than to receive.

Is this good business?

As good, as sound, as sacred as was that of the little band who helped to spread the Gospel in Galilee, going without script and without staff but nevertheless gathering riches even as they scattered them. Yes, it is often wise it is often good business, to take our payment in satisfaction of the task well done.

#### Play Often

By Edwina Frances White

PLAY for yourself, your family, your friends—play, just play for people, and listen critically at times to your own playing. At other times just glory in your playing and rise on wings—great, sweeping wings—to those heights of the soul beyond the touch of human voice and even human happiness.

Oh, my child, open your whole heart and soul to music, and it will indeed "wash away from your soul the dust of everyday life."

Love it, throw yourself into its glory, into its revelations of those realms of thought and ideals which can never in this life be expressed through any other medium.

### Inspirational Moments

Observations of Music Lovers

"RHYTHMIC expressiveness in playing is really what adds the final finish of the real artist to the performance, what distinguishes his art from that of the neophyte."—EDWIN HUGHES.

"Program music cannot always be detected without the help of a title or descriptive material; but, conversely, a piece of absolute music, particularly of the formal kind, should assert itself in a fairly convincing fashion."—SIGMUND SPATH.

"Education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purpose, it must envisage the character. It must foster taste and seek to minister to that subtle, undefinable and comprehensive thing which we call the soul."—OTTO H. KATIN.

"I am convinced that those in America could take no single step which would advance the Nation along the road to happiness further than the establishment of a national means of exercising the power of music. To accomplish this I would suggest the adoption of the Eisteddfod idea of Wales in America."—JAMES J. DAVIS, Secretary of Labor.

"Music, of all the arts, offers the most direct medium for spiritual stimulus in national life. Other arts—as literature, drama, painting—may appear to have more immediate appeal; but music presents more active possibilities of public art-participation. Music affects concourses and gatherings perhaps less intellectually, but more spontaneously and instinctively. At moments of great public emotion crowds do not join in quoting poems . . . they sing."—LEIGH HENRY, (English Critic).

"Time was (and not long since) when our ears were assailed by strange, new sounds from the piano and orchestra, evoked by one Claude Debussy. Contemporary criticism strengthened the belief of many of us that music had fallen upon evil times; that men had turned their backs on beauty; that melody had been deformed, and that harmony had become an instrument of torture. And then, after a few short years, Debussy became our familiar, fireside friend."—R. D. WELCH.

"In the critical years of adolescence, when the emotional nature of the young person is in evidence, music is the most valuable outlet for the surpluses of emotion—a veritable safety valve, in fact; not alone the more passive bearing of music, but more than this, the serious study of music in its executive sense, will do more to hold to the track a youngster tingling with the highly-pigmy emotion of that period than anything else. Parents who neglect the musical education of their children are ignoring one of the most valuable factors in character advancement."—GEORGE BERNARD SHAW.

### More Ears

By Alfredo Trinchieri

THE ears of the house cat become so sensitive that she recognizes the sound of a mouse cutting paper in the next room. By training, the hearing of the musician becomes just as keen in the detection of various shades of tone.

To become a ready sight reader is of the greatest importance; for it makes possible an acquaintance with a large volume of musical literature without the drudgery of long study. But the cultivation of a fastidious ear is of even greater import. The eye reads the symbol which indicates the thing to be done; the ear tells if that thing has been done with the utmost nicety of which it is possible. Less playing with the eyes and more of it with the ears would make a deal of difference in the progress of many a student toward musicianship.

## Short Cuts to Piano Proficiency

By CLAYTON JONES  
Noted American Composer

Professor of Pianoforte Playing, New England Conservatory of Music  
Four Simple Measures of Technic to be Practiced in Many Different Ways

Place the fingers on the three chords and then roll the wrist in contrary motion, of course, like this:



To avoid "smearing" between the 3rd and 4th, or 4th and 5th fingers, practice slowly for a while, according to the following proportionate accents:



The student is urged to study each hand separately at first, and then to combine them. Having considered the preparatory details, begin with the Exercise, as a whole, playing three octaves of arpeggiated groups in scallops (right hand) in an upward direction (with a quiet hand), accenting slightly the first note of each group of four notes.

#### Exercise V



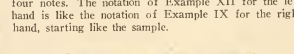
In the same way, play the left hand in contrary motion, then play both hands together.



In Example XI play the right hand three octaves of arpeggiated groups in scallops in an upward direction, then play the scale in an upward direction (with a quiet hand), accenting slightly the first note of each group of four notes. The notation of Example XI for the right hand is like the notation of Example X for the left hand, starting like the sample.



In Example XII play the left hand three octaves of arpeggiated groups in scallops in an upward direction, then play the scale in a downward direction (with a quiet hand), accenting slightly the first note of each group of four notes. The notation of Example XII for the left hand is like the notation of Example IX for the right hand, starting like the sample.



In Example XIII play both hands together in parallel motion in an upward direction. The left hand must be played two octaves below the right hand.



In Example XIV play both hands together in parallel motion in a downward direction. The left hand must be played two octaves below the right hand.

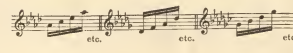


Since it is not necessary to have the Exercise printed in all the different keys, the following suggestions will be sufficient for the student to practice it in any key desired.

#### SHARP KEYS



#### FLAT KEYS



The real difficulty, in the flat keys (fingered like the C major scale) comes from the turning of the thumb under the hand, and the turning of the hand over the thumb, at which turning point there should be no false accent. In both sharp and flat keys, finger carefully like C major. The movements should be smooth and even as the scale of C major, no hitching, no stumbling. The relaxation of the thumb is the true secret of the turning of the fingers over the thumb; and the turning of the thumb under the hand, keeping the hand and fingers in an oblique position.

If the student will follow the above directions, he will be able to apply them, practically, to the exercises. There are no special demands upon the musical side of the student, beyond a musical touch and a metrical sense. However, do not practice perfunctorily. Think of your ear and musical feeling, bringing out what is best within you, whether it be a scale, five-finger exercise, or a Bach fugue. The result of the exercise, after having practiced it, ought to be something like "the proof of the pudding" after having eaten it. It is taken for granted that the exercise and pudding are good, both in their different ways.

The watchwords must be: Turn the thumb under the hand and turn the third and fourth fingers over the thumb, and then relax. It should be needless to say, "Practice slowly" in the beginning.

#### A Simple Exercise for Stretching the Fingers



Place the hand on the keys forming the chord on the seventh degree of C major. Then stretch the fourth finger over to G above, and then the fifth finger on to G. If you will follow the diagram below, exactly, you will see how the wrist follows the fingers, turning it to the right, and then returning to the left. Relax both the wrist and the fingers.





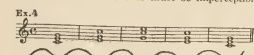




These very simple exercises should open up to you numberless opportunities for gradations of tone color, and be regulated by the adjustment of the arm weight and an unvarying resonance controlled by the firm finger. Apply this to all passage work, at first very slowly, then with gradually increasing effort toward speed and brilliance.

The essential points of the "hand touch" are well known to you all. William Mason and many others have told us nearly all we need to know about it; but here we shall go a little further in its application. We may have called it "portamento" or "dur" according to the way we have happened to apply it. Try using it in this way.

Take any simple chord such as a triad or six-chord. Lay your hand upon the keys as first directed. Raise your wrist slowly, drawing the fingers up. Notice it until your finger-tips are entirely relaxed hand after this instant; then drop quickly and firmly upon the chord, putting the wrist in the lead and dropping it, relaxed below the level of the keys, and at the same time gripping the chord firmly with the fingers. Then move the wrist to the end of the tone with the weight of the loose arm. Now practice Example 4. The curved line gives the motion of the wrist, which must be kept in the lead all the time. The break between the chords must be imperceptible.



In leaving one chord, try to feel that the first chord is slipping easily from the ends of your fingers just as your hand is ready to fall upon the next. Practice the same exercise also with a quick down-stroke of the wrist without lifting from the keys—also with a quick up-stroke, but never a stiff one. Apply this to your old "dur" and "portamento" exercises, to all your heavier octave, chord and staccato work and some of the lighter, and the thing is done. The motion given as preliminary to Exercise 4, but with the finger remaining at the bottom of the key, is invaluable for lyric legato passages. The undulating motion, while it can add nothing to a tone once made, can insure the proper taking of the tone in the first place and continued relaxation throughout the passage.

This very suggestion of a continuous motion leads us naturally to our final point—economy of motion. It might be dismissed with these few words: "Avoid all unnecessary motion." The preceding motions are, however, very necessary in slow practice and often advisable in playing. It is often well to exaggerate a motion to make sure you are doing it properly. So do not altogether abandon a previous habit of raising your fingers, at least in your slow practice. It is next to impossible for some people to acquire independence of fingers without a certain amount of high-finger work—but eliminate it when it interferes with your speed or brilliance. Similarly, a light staccato is rarely acquired without a little preliminary practice in raising and dropping the hand, but the emphasis is on the word "preliminary." Reduce all motion to very low terms in playing and to its lowest possible terms where anything like speed is required.

It is not possible here even to touch upon the thousand and one details which may be developed in the working out of these ideas. I have purposely omitted the pedal as a subject in itself and not pertinent to this article. But to those who wish to remedy the reproach of being "old-fashioned" from their technique I would say:

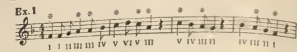
1. Practice the preceding exercises faithfully and always, and apply them to everything you do.
2. Experiment for yourselves and study and listen to the results of your experimenting, especially as regards the resonance and quality of your tone.
3. Do not abandon all you have learned to do in the past but improve it and add to it.
4. Rely at least as much upon your own judgment as on that of others; remembering that beauty in art is of all times and peoples and that there is no existing method or style of playing but that may furnish some detail toward an artistic whole.

#### Self-Test Questions on Miss Stair's Article

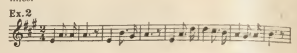
1. What has been the period of evolution of Piano Technique?
2. Name three fundamental principles of technique.
3. How shall we develop the ability to play "on the bottom of the keys"?
4. Discuss relaxation and its attainment.
5. What is meant by "economy of motion" and how may it be practiced?

### Analyzing Melodies

By S. M. C.



The inactive, or tonic, chord tones are marked with an asterisk. This melody follows the scale-line almost exclusively and has very few skips. The progressions are all according to rule. Since a melody built exclusively on scale-lines would become monotonous, skips are introduced. These follow the lines of chords which are likely to occur in the key in which the melody is written. After a step-wise progression a leap in the same direction to an accented note is not considered good. Skips, moreover, should not involve augmented intervals, for example, such as G-E-G in the key of G, are inactive, or tones of repose. The remaining scale degrees, that is, the second, fourth, sixth, and seventh, are called active, because they have a tendency to progress to some other scale tone. Of these the seventh degree has a decided tendency upward to the eighth, the sixth downward to the fifth, the fourth downward to the third, and the second either upward to the third or downward to the first scale degree. It is well for the student to remember that this natural tendency is frequently contraried by progression in the contrary direction.



Measure 5, having two skips in the same direction involving two different chords, is somewhat unusual. In analyzing melodies the student will discover that pure scale-lines as well as pure chord-lines are the exception rather than the rule. Composers never confine themselves strictly to one or the other, being convinced that a judicious mingling of the two produce a better effect than adherence to one excluding the other.

### Keeping a Repertoire Fresh

By Dr. Annie W. Patterson

How often do students, and even gifted recitalists, feel a certain weariness of much practiced pieces insensibly creep over them. The causes are not far to seek. Familiarity brings a sense of satiety; we move more and more contempt. As the fingers get to wander more and more automatically, the thoughts wander to all sorts of subjects—usually the worries of the moment—with the result that the ear ceases to listen carefully to what is played. We are speaking, in particular, of the instrumentalist. Now as concentrated listening is essential to an artistic rendering of any given selection, once the mind is hitched off, even occasionally, from one's immediate occupation, the interpretation becomes mechanical, and the effect is far from satisfactory.

Most of us who are honest with ourselves are aware of this aloofness when a number gets, one might almost say, too well known. It is a danger signal which no good artist can afford to overlook. The remedy is so essential that piece or selection is read without delay. Give to something else. Take up something wholly new.

This is all very well, the public recitalist may say; but I simply must make a certain number of standard pieces. People expect me to include them from time to time. If I omit to keep them continually before me, I have a good deal of the old ground to go over again before I can feel as sure of them as before. Whilst this is to some extent the case, especially with players who have short, if quick, memories, the problem really is, how to keep "up to the mark" in any or all items without overloading them. Let us try to see how this can be most pleasantly and effectively done.

Suppose a fairly advanced student has a good executive knowledge of a Bach prelude and fugue, a Beethoven sonata, a Schumann, Chopin, Liszt and ultra-modern standard pieces to deal with only one of them each day. Thus Father Bach may be taken as a good preparatory tonic on Monday, so as to make the strong

meat of Ludwig van Beethoven easily digestible on Tuesday. These, followed by the musical philosophy, poetry, brilliancy and piquancy of the other composers, in the order named, during the succeeding days of the week afford an agreeable variety in the student's diet that keeps mind and ear too occupied to wander very sensibly during practice hours. Of course, and without doubt, should come all manner of dishes, non-musical or light, in the shape of strict technical exercises (if deemed essential), and the acquiring of novelties of all kinds, as they may tempt the musical palate.

Individuals will know best how to apportion their daily times for practice; but the above suggestion may help in bringing variety into the program. Ring the changes on standard composers as often as possible. Have your "day" for this or that that great master, and leave no stone unturned on that particular day to master gradually whatever difficulties assail you in the movement, or section of a movement, at which you happen to be working.

We would also again reiterate that this is especially useful in the case of well-known numbers in a thoroughly prepared repertoire. Preserve the items fresh by incessantly alternating them in the "keeping up" portion of the day is done systematically, each separate selection of the day is approached with an interest which would be lacking if it were conscientiously hammered ferret to its form and beauty.

Never play out, based on experience, may be useful. Every weary or well-known or favorite piece when fresh or new, and the exercise of having to play close attention to what is one doing at the moment often acts as a helpful pick-me-up, by administering a musical dose of the distressed thoughts. The experiment, anyway, is worth trying.

### Side Lights

By S. M. N.

The "passing under" of the thumb is one of the greatest obstacles to equality of tone but this technical difficulty, which is very prominent in scale and arpeggio playing, is greatly lessened when the thumb is prepared for its attack by being passed beneath the hand to a position above the key, in readiness for its stroke. For example, in the scale of "C" as shown in the diagram, released from its first key, it should be placed over "F" and wait there in readiness for its turn. The stroke of the thumb on the preceding "C" to which it must reach beneath the fourth finger is much more difficult, but it is prepared in the same way. The loss of time, which is

involved in "passing under" without preparation, is the great difficulty in smooth delivery. This method of preparation of the thumb should be observed in arpeggio playing. Exercises for equality of stroke, in which the weak fingers are raised higher unpleasantly noticeable. The thumb is apt to be it made to strike pianissimo, and scales and arpeggios; but if scale playing in contrary motion, this will be obviated. "thumbs" are almost always passed under simultaneously.

## Musicians Do Not Sleep Enough

By HENRY T. FINCK

"I love music but I hate musicians," the eminent historian, Dr. Kiehl, used to say.

Well, what's the matter with musicians? What's the matter with them, eh? Just read the diagnosis made by the Baron in "Florian Mayr," the famous musical novel by Ernst von Wolzogen (in which, by the way, there is much about Liszt and his pupils):

"But the general run of music-folk—brrr! I don't believe that the average talents of any other art can show anywhere near so much stupid conceit, general imbecility, shallow-pated bigotry and odious defects of character, like envy and spite, as musicians. The insignificant mediocre painter or sculptor is nearly always a pleasant, amusing chap. The unrecognized author, to be sure, is a perfectly frightful low, malicious, bitter, and more given to going to the devil than the rest, but at least he has many-sided interests; one can manage to talk with the brute, in fact get something profitable out of him occasionally. On the other hand intercourse with a musician of the inferior class is apt to be impossible for a man of culture."

If you know a lot of musicians, will you say that the above is, on the whole, a wild and woolly exaggeration? My own experience of forty-three years in the midst of the musical macabre of New York, preceded by four years in musical Germany, confirms the Baron's diagnosis and explains Dr. Kiehl's aphorism and pessimism.

Some of my best friends, I courageously admit, are musicians—musicians of all grades. They are, or were, also as free from faults as I am, which isn't saying much, to be sure. But the average musician! "Odious defects of character like envy and spite" are certainly more characteristic of him than of any other class of persons.

A friend of mine, a music teacher, went to the circus one afternoon. In a box next to her own were several persons who freely discussed all the latest scandals in their circles, without paying any attention to her. Near the close of the performance she turned to them and said: "Gentlemen, you must excuse me for hearing your gossip—I couldn't help it. I merely wish to say that it has been a comfort to me to hear you talk, for it has shown me that music, my own profession, is not the only one that harbors contemptible characters in abundance."

#### "Not for Pianists"

How the rival pianists of the concertists do hate each other! Do you remember the story of the famous professional violinist who was sitting with a ditto pianist in a box while another ditto violinist was giving a recital?

The audience got more and more ardent in its applause, more insistent in its demand for encores. Presently the violinist in the box, who had become more and more vexed by the success of his rival, turned to his friend and said: "Isn't it getting unpleasantly warm in here?"

And the keyboard friend, with a wicked smile, answered: "Not for pianists!"

Here is another story. The concertmaster (leader of the violins) of a certain orchestra was anxious to play a certain concerto. Much to his indignation, the directors engaged an outsider, a very famous virtuoso, to play it at the concert.

He had no fury like a concertmaster scorned. He resolved to have his revenge. At the concert the soloist, instead of giving it to him on the open string, the concertmaster gave him another A, slightly off the pitch. Fortunately the first oboist was on to the dirty trick and saved the soloist by blowing for him the correct A.

"Schweinhund!" muttered the conductor, who had "swine" on the heart of his best violinist, noted the spiteful act which he took to have as covering. A hundred stories like these might be told as having occurred in the higher strata of the profession. As for the lower strata, it is needless to dwell on them. Music may have charms to soothe the savage breast, but it often fails to civilize those who make it their profession.

Of course, music itself is guiltless in this matter. It is the way it is cultivated and taught and practiced that is responsible for much, if not most, of the trouble and scandal.

#### A Nocturnal Art

Long ago I came to the conclusion that the principal reason why so many musicians are peevish and cross and spiteful and disagreeable in general is that music is a nocturnal art. In other words, the musicians do not get enough sleep.

Ask any intelligent mother and she will tell you that her children are bright and good and cheerful and agree-

able in proportion to the amount of sleep they get. I once knew a boy who, if he got more than ten hours of sleep, was the pleasant little fellow in the world; but, if he got less than ten, he was perverse and morose and took pleasure in saying or doing disagreeable things. He was to blame, poor boy—he should have had more sleep.

Pullman porters are apt to be cross and surly—why? Because they alone of all those in the car have no chance to sleep. On some lines, now, they have to be polite or lose their jobs. And these things, when they feel cross, all the same and show it in their faces.

Why do musical critics seem to delight in writing nasty, savage comments on singers and players? Why, in answer to his boy's question: "What is a critic?" did papa reply: "A critic, my son, is a man who writes about things he dislikes." Because critics lose so much sleep. To be sure, after they have hastily scribbled their comments and sent them to the office, they can sleep until late in the morning, but the sleep of that kind, taken after the brain has been excited by hurried work, is not the most restful thing in the world. That's why critics are so often cross and cynical and disagreeable, day and night. Artists do not love them; and yet all that the poor critics need to make them amiable is plenty of sleep of the right sort.

The catnaps they can get during a dull performance don't always help because there is no oxygen in the air of our amusement halls. It all has been used up as of all art, and for many years now, which I recall, hundreds of persons—not a pleasant thing to think of, is it?

#### How to Mollify the Critics

If artists—and their managers—were wise they would see to it that concert halls and opera houses are always abundantly ventilated. The critics would then write much more favorably because they would be less depressed and bored and somnolent. Oxygen is as exhilarating as strong drink. Everything seems good to you when you have plenty of it, as on an ocean voyage or in the mountains.

Could I elaborate here a curious personal experience? I am extremely sensitive to nocturnal noises. In the country, not only the abominable four-o'clock crows and the vociferous whippoor-wills, but even the frogs and the robins wake me up. But I have often been awakened by the noise of my own body in the concert opera house, with all the soloists and chorus singers and an orchestra of eighty men joining forces in a fortissimo climax. My wife doesn't wake me up on these occasions either. I assure, which might be considered an unfavorable criticism on the performance.

These naps, by the way, doubtless helped me win the reputation of being the most amiable of the New York critics. They make me feel at peace with everybody and everything.

#### In Praise of Siestas

Learn to take catnaps and you will enjoy life much more. You will be more efficient, too. Three of the most famous men, Napoleon, Goethe and Edison, had this in common that they could take a nap at any moment. A nap of fifteen or twenty minutes sharpens the mind as strongly does a nap.

In our places of amusement, if a performance lasts till after eleven o'clock, the audience gradually dwindles away because the hearers, not having had a siesta or afternoon nap, get tired and sleepy. How different in Spain and Italy! There the siesta is universally indulged in, so nobody feels tired and sleepy in the evening, and a performance may safely last till midnight or one o'clock, or even later. If singers and players indulged in a siesta they would be much fresher in the evening. If the critics had a siesta they would write more favorably. If the hearers had a siesta they would enjoy the performance much more. Let's have the siesta as a national institution!

The strangest thing about naps is that a short afternoon sleep of ten or fifteen minutes is equivalent, in its refreshing and invigorating effect, to an hour or even two hours at night. I have never been able to find an explanation of this fact, but I suggest that it is due to our own hours. In my university days, when psychology was my specialty, I remember reading a book by Prof. Fechner of the University of Leipzig, in which he stated that sleep is deepest during the first hour. He proved this by a series of experiments on students. He had a weight so arranged that it could be dropped from different heights on a board. Obviously the higher

the weight had to be lifted in order to awaken the student the deeper was his sleep. Nothing could be simpler and more convincing. Now, a nap is always the beginning of sleep, hence deep and refreshing—Q. E. D.

#### Listen, Ye Musicians!

If you can manage to get a nap or two during the day, like Napoleon, Goethe and Edison, you may get along with seven hours of sleep at night, or even a little less. But if you have no nap, you must have eight hours of sleep, and if you wish to be healthy and happy and live long, you must arrange your habits so you can always get that amount, at least.

Usually, alas! the vast majority of persons in the musical world live in a way that makes eight hours of sleep every night a thing impossible of attainment. Quite the contrary, with everything everything is done to cheat musical brains out of the rest without which they cannot be at their best.

When I became a musical critic in New York, in 1881, Steinway Hall was the city's concert headquarters. Opposite it was a restaurant and beer hall to which, after a performance, singers, players, conductors and critics resorted. There they sat, drinking and eating, and talking, and talking, and talking till midnight, and often till two or three o'clock. At first I tried to "do as the Romans do," but soon I found that I grew dull and stupid, apathetic, uninterested, and of course, uninteresting and disagreeable in my writings. I soon gave it up; and for many years now, which I recall, I invited to a supper after a concert I have always replied, politely but firmly, that I could not sacrifice my necessary hours of sleep.

Result: at the age of seventy I am mentally stronger than I was thirty years ago and physically nearly as strong. I never lose my temper; I never say an unkind thing about anybody; and I am as pleasant and as playful as a colic pup.

#### Horror of Insomnia

Whenever I talk to a musician in this vein I am almost sure to get the answer: "But the trouble is that I ought to have more sleep, but the trouble is that, even if I lie eight or nine hours, I may get only three or four hours of sleep."

That's no fun, I know. Let me give you two short paragraphs from the "Gleanings of Europe" by George Eliot: "Have you ever lain awake a whole night, and night after night, trying in vain one after another of the twenty or more futile methods of wooing sleep you have read about?"

"Have you endured the frightful boredom, the disgust, the wrath, the agony of mind, as hour after hour passed till daylight mockingly stared you in the face? It is worse than headache, toothache, dyspepsia, and sea-sickness all combined and multiplied by fifty-seven other varieties of aches."

Insomnia, says a medical writer, "is often associated with general indigestion, headache, muscular twitches, terrifying dreams and hallucinations; its results are lassitude, loss of appetite, nervousness, lack of energy, and so on. If it persists night after night the victim becomes tired of life and in many cases commits suicide." All these things may come to you, and probably will come to you in large measure, if you persist in your present course of working too much and not sleeping enough. Be warned in time!

#### How to Make Sure of Sleep

There is one aspect in which sleep is actually worse than no sleep. It is when you have nightmare. Nightmare may come from a diseased condition of some bodily organ; but nearly always it is a result of eating too much, or too fast, or the wrong food, or at the wrong time. If you eat mince pie, or fried onions, or cucumbers, or watermelon, late at night you are pretty sure to have strange and unpleasant dreams and to wake up feeling more tired than when you went to bed—and cross, too.

To make sure of sound, restful sleep—the kind of sleep which in the morning makes you eager for work and enthusiastic in its pursuit—there is one thing you have friends—you must stop maltreating your stomach. Avoid the things that you know will give you indigestion; eat very slowly and not too much; if you eat one banana or doughnut, or whatever you like, very slowly, you may get a little pleasure out of it, but by belching three or four, and there will be no indigestion to keep you awake.



The late dinners or suppers of which musical folk are so suicidally fond are an invention of the devil. Dr. Kellogg, of Battle Creek, knew what he was talking about when he said that the least undigested food you have in your stomach when you go to bed the deeper and more refreshing will be your sleep.

Try, by regulating your diet, by avoiding overwork and explosions of temper, to ensure eight hours of dreamless sleep and your life will enter into a new epoch of efficiency, profitability and bliss.

#### No Thinking in Bed

In this short article I cannot discuss all the methods of ensuring sound sleep. I have dwelt on it in detail in "Girth Control." But I must refer, in conclusion, to one enemy of sleep to which musicians, more than most mortals, are wont to capitulate: thinking in bed. Don't do it, I say, and again I say DON'T DO IT! It gets your brain into such a state of excitement that sleep is banished for hours. Don't go over again—over and over again—in your mind all the unpleasant things that have happened during the day. Don't dwell much on the pleasant ones either. Don't compose, don't solve problems, don't think out speeches. Make your mind a perfect blank and keep it blank.

That's easier to say than to do, you retort. I know it! I haven't fought many a savage battle with my busy brain at night! But I have learned how to dull and stupefy and deaden it.

It's as easy as falling off a log. All you need is a will and attention to your respiration. Breathe deeply and regularly (through the nose) and every time you exhale a big lungfull of air say—"not audibly but mentally—No!" Make that *No* monotonous. Repeat it a dozen times, a hundred times, if necessary, till it has driven away every reminiscence, every thought, that tries shyly to steal into your consciousness.

If your will isn't too flabby you cannot fail to conquer your insomnia in this simple fashion. And abundance of sleep will double your treble your chances of success in the musical world.

#### Avoiding Monotony in Scale Practice

By Blanche D. Pickering

SCALES, as a rule, are very distasteful to young pupils, and yet they play a very important part in the child's musical education. It is not impossible, however, to make the study of scales attractive. When a new scale is assigned, a series of chords (the Complete Cadence) should be given at the same time. Of course, both the scale and cadence will be memorized.

Here are the chords to be used in the key of C.



The pupil will take great pride in learning to transpose this cadence into the new key of each scale.

Have the cadence played immediately at the close of the scale, as if it were but a part of the latter. Thus work and pleasure are interestingly blended.

One week the scales may be given in the following order: Tonic, Dominant, Subdominant, Supertonic, Submediant, Mediant, Leading-tone. Another time they may be taken in the order of the white notes: C—D—E—F—G—A—B; then the black notes: D<sup>b</sup>—E<sup>b</sup>—F<sup>b</sup>—G<sup>b</sup>. After this they may be taken in the order of the Chromatic Scale.

#### The Resourceful Piano

In his *Principles of Expression in Pianoforte Playing*, A. F. Christiani gives in about the fewest possible words a comprehensive exposition of the possibilities of the piano.

"Polyphony is the proper domain of the pianist, the realm in which he is supreme, and in which no other instrumentalist, not even the organist, can compare with him.

"The organist, with all his advantages, yet lacks many of the facilities and most of the finer nuances of the pianist, notably those of accentuation, instantaneous dynamic discrimination through touch, and that most important condition of expression, pulsation."

#### Substitution of Fingers

By E. F. Marks

"I REMEMBER the changing of fingers upon the same key of the pianoforte an abomination and entirely unnecessary," remarked a teacher to me a few days past. I dove down in my chest of memories and found something as follows: "If a single voice carries a melody or phrase legato, all the other voices may be staccato and still the effect of continuity is sustained throughout all parts, notwithstanding the contrasting of legato and staccato." Well and good!

Only a short while since a young lady had to appear in an evening of music and requested me to criticize her rendition. Beethoven's "Moonlight Sonata" was her selection. At the sixteenth measure her left notes were playing the succession of octaves with the theme and fifth of the preceding figure of the treble, owing to her inability to reach an octave with the first and fourth fingers, especially on the white keys. Calling her attention to this fact, she endeavored to obviate the staccato effect in devious ways, without success, until she was shown the method of changing fingers on a key to secure the legato effect, principally in the connection of octaves.

Attempting this manner of playing, she at once observed that it gave the imitation with the left hand a smooth and connectedly as she had rendered the right hand, simply by holding down one key of the octave and changing fingers during it while holding it down, thus

securing the legato connection and producing the noticeable effect of imitation. The bass was played by her in the following manner:



Anyone playing the above in the manner indicated will observe the smoothness of connection and the similarity of imitation to the two notes of the theme in the treble, and perceive its superiority over the manner of playing the succession of octaves with the first and fifth fingers without sustaining any of the notes and changing fingers.

While the pianist perhaps may ignore many legato connections by changing fingers, still the tone, not so with the organist; the latter performer must be constantly on the look-out to secure a smooth-flowing melodic connection, and this is secured only through the unceasing substitution of fingers upon a depressed key, and withstanding the similarity of the keyboard of the piano and organ, yet the touch is essentially quite dissimilar; therefore the two instruments must be a study separate and apart from each other.

#### Sparks from the Musical Anvil

Flashes from Active Musical Minds

"As an artist should not forget that the audience that comes into an American concert hall day comes because it loves good music."—SOPHIE DRISDAE.

"Public taste is a factor with which every artist has to deal, and it is of the utmost importance to him whether it be good or bad."—JOSSE LÉVINE.

"Two factors are necessary to operate success. One is seen, and the other unseen. The former consists of the best singers, the latter of plenty of rehearsals."—SIA THOMAS BERNHART.

"Orchestral musicians are the only ones really qualified to judge those who lead them. All the qualities of a conductor are revealed only to them in the solitude of rehearsal."—GABRIEL PRIEZ.

"I have no faith in the student who says, 'I know how this should sound, but I can't do it.' I think it would be as true to say, 'I can do it, but I don't know how it should sound.' In fact, in many cases it would be truer."—HAROLD BARTHE.

"Prodigies are born, not made. A slightly varied conformation of the brain, and one is born fated to a particular art, the finger points burning to play and

the intricacies of skill an open book. Genius is a freak of nature, and the most haphazard chance thing there is."—MORITZ ROSENTHAL.

"Music should become part of the life of the people, and should be looked upon in just the same way as the provision of parks and pleasure grounds and other matters of public health, because it has a great influence on human nature, and a great deal to do with life itself."—SIA THOMAS BERNHART.

"Musicians who think they can write in fourteen styles without tired double themselves and appear ridiculous. To write the music of other nations, one must study it at the fountain-head, among the people themselves, eating their food, admiring their art, reading their poets, counting their women—in brief, live as they live. Then can the root of a national art be extracted."—LUIS LAFARGA.

"The strength of great painters and great musicians is measured by their more or less intimate relation with the people. The element which fascinates us in the Italian Renaissance of medieval art is to discover in it the every-day common features which belong to the whole of all times, past, present and future. That is what moves us deeply. The rest is formula, a clever game which does not last."—RAUL LAFARGA.

#### A Vanquished Conductor

In *Music and Bad Manners* (published by Alfred A. Knopf), Carl van Vechten picturesquely relates how the capricious Maria Delia contrived the supposed-to-be pilot of an operatic performance.

"She always retained a certain peasant distaste, . . . and acquired a habit of having her own way. Her Orphée was (and still is, I should think) one of the noblest achievements of our epoch. . . . After singing the part several hundred times she naturally acquired of habit, still, it is said, that when she came to the Metropolitan Opera House she offered, at a rehearsal, to defer to Mr. Toscanini's ideas. He, the rehearsal, gave his approval to her interpretation on the program. Not so at the performance. Those who have heard it never can forget the majesty and beauty of this

"A musical amateur is one who has given serious study, especially to some instrument, and who finds a genuine and abiding satisfaction in producing the best music, preferably in ensemble. Amateur music is music in the home."—LOUIS SVENSKSK.

"A city can build no better monument to its splendid arts than by maintaining an orchestra. . . . Every man is a potential music-lover. More than one, in fact, reaches its highest and most uplifting form."

#### THE ETUDE

MY recital had gone quite well that afternoon, and the rather adrope Lady President advanced, leaning, "You've given our club such a treat and what a lovely tone violin you have! I is, may I ask, a Strad?"

Happily, I could assure her that such was the case.

"How awfully interesting!" she exclaimed, "but would you mind my asking another question? I've always been confused, don't you know—about Cremona. Now am I wrong in supposing him to have been a sort of rival violinmaker? Or was it just a family name—a trade name, so to speak—of Strads?"

Few indeed, among the Virtuosi Errant, who have escaped the "Lady President" with her quaint questionings; so my experience that afternoon was by no means exceptional. But at least they have desistively located one fixed star in the fiddle firmament, even though the rest are blandly ignored, and no eye encountering my rather cryptic opening query—from Augusta to Oberlin—Alberta to Omaha—will widen with even momentary doubt as to my profession and importance of—"a Strad."

Recently, while following the trail of a romance, as it meandered among the alluring automobile "ads" in the back section of a popular publication, my attention was caught and held by an intriguing line in heavy type which suggested, "Ask the man who owns one."

Now of course there were no motor cars in Cremona, Italy, A. D. 1714, to park before the violin shop at No. 2 piazza San Domenico, where resided Antonio Stradivari, but the auto people seemed with their slogan to have almost anticipated and nearly answered my question, "Why is a Strad?" Ask the man who owns one.

In his day Stradivari (sometimes known as Antonio Stradivari) was paid anywhere from \$20 to \$200 for his violins. A few months ago the report that a celebrated Strad had been brought over from England, had been sold in this country for \$55,000; and we can only conjecture what his most famous instrument, "The Messiah," would bring if it were to be offered for sale. The sum would be in six figures, that is certain.

#### Violin Contest

And yet, from many cities and from distant lands come the reports of violin "contests," so called, in which the instruments of Stradivari have come down in disastrous defeat before those of certain modern violinmakers or luthiers. And the laity, reading these reported triumphs, lifts up its voice and demands to know: "How about it?"

"Why squander a fortune on fourteen ounces of ancient wood when the contemporary creation has won such an unequivocal victory? Is it all a fade-this-old-fiddle craze? A servile assailing before the tradition of ancient superiority? Does it simply corroborate the rather cynical and entirely Gallic contention that the American 'knows the price of everything and the value of nothing'?"

The situation is made more dramatic because the time is coming when the Stradivari Violin will become as extinct as the Dodo. It will still exist in collections and in museums; but, as concert instruments suitable for day-in-and-day-out use, the Stradivari violin is almost certain to lose their marvelous character from "over-playing." There are already many "sick" Strads. It seems now that in a few generations those now in active command will have lost their brilliance, so that the virtuosi will prefer violins in their prime by the later Italian masters of less repute.

It is now a quarter of a century since a certain Louis Island City lost its most celebrated citizen and the modern world its most gifted violinmaker. As almost everyone violin house describes him in their latest '23 catalogs, "A master workman and the premier 'American Luthier'."

For a time after his death the best of this famous maker's violins went as high as \$1,000 in price; but last month a splendid 1885 specimen was secured for \$250. Yet during his lifetime this maker was quite certain that the divine afflatus had fluttered straight down from the Parnassian slopes to find a permanent abiding place in Louis Island.

"But how then—about these violin contests? 'Chicago vs. Cremona,' I'm asked: 'are they not on the level?'" Entirely so; but they prove nothing one way or the other. The writer has watched more than one, in years gone by, and was reduced to such a state of muddled

fiddle, tennis, flute—demands, and gladly pays for that perfect—the tool which will best serve his genius—from opening drive to tournament cup—from preliminary "A" to final "champion." But so often comes the question, "In what way does Strad excel the modern maker—if he does excel him—and why cannot modern science go him one better?"

Once in Holland, I was taken by an artist friend to see what he claimed was the loveliest picture in the world. It was in the Hague Museum—a thing of cool blue and white, called simply, "The Picture of a Young Girl." What struck me most was the remarkable freshness and recentness of the portrait, although it was painted in 1656. Quite the same impression I had had a short time before in Vienna where it had been my good fortune to be introduced to the "Kreutter Strad." It was almost uncanny to find such freshness of coloring and such an entire absence of age in a violin that had known over two hundred years of active life.

That day at the Hague gallery I saw the usual student artist painfully reproducing the curving neck and parted lips, the pensive gaze and wistful pose of the Vermeer masterpiece. The duplication was uniformly good. But a most accurate Vermeer "Kreutter Strad" was offered at the local art shops for less than \$20; while, on the other hand, to start a popular uprising in Holland it would be necessary merely for the Museum Directors to announce that the "Picture of a Girl" was to be sold outside of the country.

Stradivari has been copied and imitated by practically every violinmaker since 1737 and earlier—but in no single instance has one of these imitations remotely approximated in price the Cremonese original.

By many painters, Vermeer is considered the most accomplished in the history of art, and for most violinists Stradivari stands alone, unapproachable and supreme. I think the shrewd discernment and intuitive presence displayed by these two master-workers in the selection of their materials had much to do with their present-day pre-eminence. Vermeer hunting a D14 apartment in upper Manhattan is rather a strain on the sedate salesman, "Ask the man who owns one."

Would he exchange his 1714 Strad, for seventeen hundred and fourteen modern violins? He most emphatically would NOT. That's the test.

Joachim and Sarasate

In one sense, of course, a violin is a violin, and nothing more; but the tone produced by different violinists on the same instrument differs quite as much as does the timbre of their speaking voices. Joachim and Sarasate both used Strads, of an almost identical period, and yet their tones were as unlike as their home towns—as different as Madrid and Berlin. The austere nobility of the Joachim and the sensuous grace of the Sarasate tone were inevitably derived from the personalities of these two supreme artists. Their total characteristics would have been quite as much in evidence had they used instruments from the workbench of some mute, inglorious Maggini of the Middle West. It would not have mattered, in any way, so long as the violins beneath their chins were correctly built. The total result would have remained entirely individual and personal, up to a certain point, and with the lapse and brilliancy of their performance seemingly unimpaired. 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## IMPROMPTU BRILLANT

ARNOLDO SARTORIO

In rapid alternation of the hands,  
requiring absolute evenness in weight  
and in the duration of the notes,  
Grade 4. Allegro M. M. ♩ = 126

mf

*a tempo*

*cresc.*

*poco rit.*

*f* Fine *p*

*a tempo*

*poco rit.*

*p*

*f*

*riten.*

*a tempo*

*p*

*mf*

*poco rit.*

*cresc.*

*risoluto*

*ritard.*

## THE ETUDE

a tempo  
lusingando

*p*

*mf*

*mf*

*a tempo*

*poco rit.*

*riten.*

*p*

*mf*

*a tempo*

*f*

*poco rit.*

*riten.*

*D. C.*



# BALLERINA MAZURKA

CARL SCHMEIDLER

A brilliant drawing-room piece affording excellent practice in octaves and in the glissando. This latter is best done by using the back of the third finger.

Grade 4 Tempo di Mazurka M.M. ♩ = 126

TRIO

*glissando*

*ff* *p* *f* *ff* *a tempo* *poco rit.* *f* *D.C. al Fine*

# MARCH OF THE MANIKINS

MONTAGUE EWING

In quaint characteristic style, with harmonies somewhat odd. Play with steady rhythm, not too fast. Grade 3.

Alla Marcia M.M. ♩ = 108

*rit.* *p a tempo*

*glissando*

*f* *p* *f* *ff* *a tempo* *poco rit.* *f* *D.C.*



## SPIRIT OF THE HOUR

In the style of a grand procession, full and dignified.

## SECONDO

WALLACE A. JOHNSON

THE ETUDE

Tempo di Marcia M. M. = 116

Copyright 1935 by Theo. Presser Co.

## SPIRIT OF THE HOUR

PRIMO

WALLACE A. JOHNSON

Tempo di Marcia M.M. = 116

The musical score is for a march in 4/4 time, marked 'Tempo di Marcia M.M. = 116'. It is written for piano and consists of 116 measures. The score is divided into two systems of five staves each. The first system contains measures 1 through 52, and the second system contains measures 53 through 116. The music features a variety of dynamics, including *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). There are also tempo markings such as *a tempo* and *poco rit.* (ritardando). The score includes numerous fingerings, slurs, and articulation marks. The piece concludes with a 'Fine' marking and a 'D. C.' (Da Capo) instruction.



A well-balanced number for players of equal attainments. Play in steady Mazurka rhythm.

Vivace M.M.  $\text{♩} = 126$

# THE GAZELLE

## MAZURKA BRILLANTE

### SECONDO

RICH. KRENTZLIN, Op. 74

# THE GAZELLE

## MAZURKA BRILLANTE

### PRIMO

RICH. KRENTZLIN, Op. 74

Vivace M.M.  $\text{♩} = 126$



# LARGHETTO

from the "CORONATION CONCERTO"

W. A. MOZART

Mozart is known *par excellence* as the musicians' composer. There is to be found among his works an almost inexhaustible mine of pure and spontaneous melody.

Larghetto M.M. ♩ = 63

*p dolce*

*con moto*

*dolce*

*pp sempre*

*poco rit.*

*a tempo*

*p tranquillo*

*cresc.*

*p*

*f*

*rit. Fine*

# MELODY IN D

T. D. WILLIAMS

Arr. by Orlando A. Mansfield

Prepare

Sw. = Diaps.  
Gl. = 8'

*acc. e cresc. molto*

*f*

*atempo ma pesante*

*mp rall. e dim. p*

*pp riten.*

*f ass. vivo*



# LARGHETTO

from the "CORONATION CONCERTO"

W.A. MOZART

Mozart is known *par excellence* as the musicians' composer. There is to be only. *Humoresque*. Grade 2½

Larghetto M.M. ♩ = 63

*Basso marcato*  
*cresc.*  
*Fine*  
*p dolce.*  
*cresc.*  
*D.C.*  
Copyright 1924 by Theo. Presser Co.

## COME AWAY!

A lively little teaching piece, lying well under the hands. Grade 2.

FRITZ HARTMANN, No. 219, No. 2

Allegretto M.M. ♩ = 108

*p*  
*rit.*  
Copyright 1925 by Theo. Presser Co.

# MELODY IN D

T. D. WILLIAMS  
Arr. by Orlando A. Mansfield

Prepare { Sw. = Diaps.  
Gt. = S and 4, *mf* coup. to Sw.  
Ch. = Clarinet, *mf* coup. to Sw.  
Ped. = Soft 16', *mf* coup. to Sw.

A tuneful soft voluntary, well calculated to display the "Solo stops"

*Larghetto M.M. ♩ = 84*  
*Ch. a tempo*  
*pp Sw.*  
*rall.*  
*p*  
*Sw.*  
*Sw. Add 4' Flute*  
*Fine*  
*Poco piu mosso*  
*mf*  
*Add Sw. Oboe & 4*  
*cresc.*  
*rit.*  
*Gt.*  
*to Gt.*  
*Add Gt. Diaps. & Full Sw.*  
*f a tempo*  
*f*  
*rall.*  
*Reduce Gt. & Sw.*  
*mf*  
*Tempo I.*



*Poco agitato*  
Sw. to Oboe

Gt. Small Open Diap.  
to Sw.

*cresc.*

Gt.

*f*

to Gt.

Ch. 8 & 2 uncoupled.  
to Sw.

*rall.*

*D.S. 8*

Sw.

# VIENNESE REFRAIN

A most effective arrangement of one of the old folk songs.

Transcribed for Violin and Piano  
by ARTHUR HARTMANN

*Slower, softly, and with much sentiment*

Quite fast

Violin

Piano

*f*

*ff*

*ritard.*

*poco rall.*

Pizz. *l.h.*

*cresc.*

*with expression*

*piu cresc.*

*much faster*

*f*

*slowly*



# FLING WIDE THE GATES

SACRED SONG FOR PALM SUNDAY  
AND GENERAL USE

HARRY ROWE SHELLEY

THE ETUDE

**Allegro**

**Moderato**

A throng from out the vil-lage, Car-ry-ing harps, and sing-ing praises,

**marcato**

Went forth to meet the Lord; Cry-ing out and say-ing, "Ho-san-na in the high-est!"

With wav-ing palms and branch-es, On-ward they marched with ea-ger foot-steps,

cry-ing a-loud, "Ho-san-na to the Son of Da-vid; Bles-sed is He that com-eth in the name of the

THE ETUDE

Lord! Je-ru-sa-lem, Je-ru-sa-lem, look toward the East, and be-hold, and be-

hold: Lift up thine eyes, O Je-ru-sa-lem, And be-hold the pow'r of thy King.

Fling wide the gates; Fling wide the gates; For the Sav-iour waits To

tread, to tread in His roy-al way; He has come from a-

bove, with pow'r and with love, To reign, to reign, to reign,

to reign on this fes-tal day.



## I'VE BEEN ROAMING

THE ETUDE

CHARLES E. HORN  
Edited by DAVID BISPHAMOLD ENGLISH  
From *Celebrated Recital Songs*, compiled and edited by David Bispham.  
With animation

She sings as she come up from the meadow to  
I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm com-ing, and I'm com-ing, With its  
the house  
pearls up - on my feet; I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm  
com-ing, and I'm com-ing, With its pearls up-on my feet. I've been  
roam-ing, I've been roam-ing, O'er the rose and lil - y fair, And I'm com-ing, and I'm com-ing, With their  
blos-soms in my hair; I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm  
with the voice

THE ETUDE

FEBRUARY 1925

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She rests on the porch outside.  
com-ing, and I'm com-ing, With its pearls up - on my feet. I've been  
a little slower  
roam-ing, I've been roam-ing, Where the hon - ey suck - le creeps, And I'm com-ing, and I'm com-ing, With its  
ritard  
kiss-es on my lips; I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm com-ing, and I'm com-ing, With its  
in time again  
pearls up-on my feet; I've been roam-ing, I've been roam-ing O - ver hill and o - ver plain, And I'm com-ing, and I'm com-ing To my  
p in time  
bow-er back a-gain, O-ver hill and o-ver plain To my bow-er back a - gain, And I'm com-ing, and I'm com-ing to my  
slowing gradually  
bow-er back a-gain, to my bow-er back a - gain, to my bow-er back a-gain.  
in time  
She comes in the room and  
in time



## GREEN AND SILENT VALLEY

\*TA-WA-SEN-THA

IRVING M. WILSON

JESSE G. M. GLICK  
Andante

In the green and si- lent valley, where the cool- ing brook-lets—

*p dolce espress*

play The thrush in rap- ture is weav- ing its song with the fad- ing day.— Come, love, ere the stars are

*mf*

gleam- ing their light thru the milk- y way,— Oh! come thru the pur- ple twilight, where the wil- lows weep and

*p*

sway.— In your birch ca- noe come sail- ing, \*\*Wah-Wah—

*mf dolce espress*

Tay- see, fire- fly,— Wish of my heart be pre- vail- ing, Oh hear now thy lov-er's cry. In the green and si- lent

*dolciss.* *mf*

val- ley, may your light soon shine on— me,— Oh! come to my lone- ly tee-pee,— A- lone here I wait for thee.—

*p espress* *dolciss.* *ppp*

\* From Ojib-Way Indians. Name of a valley located near Albany, N. Y.; now called Normanskill. \*\*Wah-Wah-Tay-Say—meaning Fire-Fly.

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# GULBRANSEN

## The Registering Piano



### Pupil and Teacher Alike are Benefited by the Gulbransen

A love of good music is the greatest of all inspirations towards mastering the technique of music.

And in fostering that love—through developing a keener appreciation, a broader and deeper understanding of good music—no musical medium of today has contributed more than the Gulbransen Registering Piano.

Those, technically untrained, into whose lives the Gulbransen has brought the gift of musical self-expression are recorded by the tens of thousands.

Many of these, advantaged by so favorable a background, have felt the urge to learn to play by hand.

Many have sought the teacher's help in learning to interpret, through roll-and-pedals, the world's great masterpieces in

music. How many in all, of course, there is no actual count. But they are legion.

Because the Gulbransen familiarizes every member of the family with piano-music of the finest type—because it accustoms them to playing the best in music, with feeling and expression—invariably, in pupils from the Gulbransen-equipped home teachers find a greater willingness to progress in music, a greater eagerness and aptitude in learning. For just this reason, the more progressive instructors are becoming increasingly interested in the Gulbransen. And from a practical standpoint their interest is more than justified, in that, from every music point of view, the Gulbransen is as fine an instrument for hand playing as it is for foot-power playing.

#### GULBRANSEN COMPANY

824 N. Kedzie Avenue - CHICAGO

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FOUR MODELS—

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U.S. \$770, \$825, \$1125

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Of the four styles of Gulbransen Registering Pianos the Suburban, \$530, is the most generally favored model. Because it so completely meets the musical requirements, satisfies the tastes as to fine appearance, and fits the pocketbooks of more Suburban Gulbransen is actually and numerically

the world's most popular piano. A particularly carefully made instrument. Good tone. Easy keyboard touch for hand-playing. Fine veneers. Excellent finish. Handsome, Easy to Play. Investigate the Suburban Model at your Gulbransen dealer's. Inspect it thoroughly. Test its musical quality. Put your feet on the pedals and play it.

To Gulbransen Owners: The Gulbransen is too fine to neglect. Have it tuned at least twice a year

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(or Gulbransen Baby cut-out with 1925 calendar)

☐ We have a piano ☐ We have no piano

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Country \_\_\_\_\_



THE present tendency of vocal teachers is to dispense largely with the "physiological school" of instruction and to depend more and more on what are now recognized as the *bel canto* methods of the golden age. These methods may be summed up in a few phrases: imitation of the teacher's correctly produced tone; dependence upon the emotional and intellectual content of songs—this is, upon the singing of words, phrases and sentences rather than isolated "dark" or "bright" sounds; and the development of a consciousness of the correct sensation of tones sung to all the vowels throughout the singing range.

And it is with this last conception that the trouble begins. For, even granted that the student has produced a tone as correctly as has the teacher, the sound of it is altogether different to him.

For the higher voices this problem is usually not so difficult; the student is already acquainted with the sensations of the middle voice in his daily speech. But the contralto, the baritone, and the bass frequently have no such background. These voices may be used in speech almost exclusively in the chest voice; even emotion or excitement may not cause natural, easy higher tones, especially in phlegmatic persons; and even when such tones are produced they may not be remembered clearly enough to aid in singing.

#### Imitating the Tone

Consequently the procedure is something like this: The teacher sings a tone and asks the student to imitate it. The student responds with a tone forced into shape by means of the extrinsic muscles of the throat and tongue. The teacher says, "Don't force the tone; singing is easy; play the tone on the nose." And, unfortunately, no teacher can be more explicit. He can repeat all the truisms of the *bel canto* school; he can say, "Sing on the breath; sing forward; open the mouth." But—and here we have the whole dilemma—he cannot make those phrases convey definite meanings to a student who has not yet developed the sensations involved.

Now the student tries again and again to reproduce the tones as he is guided by the teacher; he must impress on his memory the sensations of his voice as the teacher pronounces. "That is better; that is correct." And by patient repetition he gradually loses his fear of unfamiliar pitches, remembers preceding sensations, and can reproduce them finally at will.

This fairly typical routine in vocal study places emphasis where it must be placed if the student is to be rendered eventually independent of a coach. For his unaccustomed ears tell him that his highest tones are too heavy in nasal resonance, too thin, too far away. He is like the swimmer in unfamiliar water, who cannot let himself go and take a bold stroke forward; and like the swimmer, he compensates by unnecessary muscular tension.

#### Cutting Half the Time

If one could from the first hear his own voice as it sounds to other people, as his teacher's voice sounds to him, he could escape many wearisome hours spent in following up blind clues, false preconceived impressions, and even impressions misconceived during the lessons themselves. In fact, one could thus probably cut in half the time required to "feel" the voice habitually where it should be focused.

Following are a few aids toward securing this co-ordination between the ear and the vocal apparatus.

First is a method sometimes employed by the old Italian school. Students were sent out to a high cliff, or other natural sound reflector, where they sang a few notes, and then listened for imperfections in the echo. Any one who tries this for the first time will be amazed at the difference between what the echo gives back, and what he has previously conceived to be the sound of his voice.

If this drill is systematized, it will be found helpful in several ways. It gives the power to analyze the two parts of the singing process, singing and hearing, so that hearing can be concentrated on exclusively, an obvious psychological advantage. Usually not more than two or three notes can be heard in the echo return. And any haste to sing as much as possible in a limited time is as detrimental here as elsewhere. How, then, shall one practice to get the most benefit from the drill?

Since the problem concerns chiefly the upper half of the voice, singing intervals up the scale will provide the most important exercise. An interval is the briefest possible phrase, and lifts one easily from chest to medium, from medium to head voice. At first perhaps

## The Singer's Etude

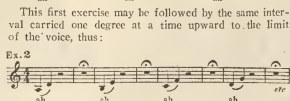
Edited by Vocal Experts

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"A Vocalist's Magazine Complete in Itself"

#### Hearing Oneself Sing

By F. D. Moore

the exercise might take such a form as would lead to a self-conscious change of register. This will necessitate fairly large intervals, repeated several times on the same pitch. Since the fourth is easily recognizable, and is for that reason easily sung, we shall start thus (The bass and baritone will sing an octave lower; the higher voices will probably transpose a second or a third upward):



These two exercises will be found ample to fulfill their purpose. If the interval of a fifth is varied to a sixth, and an octave, the necessary variety will have been secured.

#### Resonance Cavities

In addition to the quality of tone as regulated by the resonance cavities, one should listen to the beginning and end of the tone. The accuracy of the beginning impulse determines whether the tone is musical or not, that is, free from interference. The letting-go of the tone determines much of the value of the interpretation. The child first learning to write leaves a splash of ink and a dig in the paper at each lift of the pen, as if to say, "See, I have finished that one." So the singer is likely to "end" his tone with a contraction of the throat muscles. These suggestions will point to the solution of any number of individual problems through this objectified hearing.

This is all very well, the reader will protest, for those who have at their call a clear echo! But unless the student is living in a very large city, he will find in the course of his daily five or six-mile walk some surface that will provide the sound-reflector. Many large buildings with unbroken walls are quite as satisfactory as the romantic and traditional cliff. One may even use the walls of a building; many long, narrow, and preferably high-ceilinged rooms are excellent reflectors.

#### Singing in a Small Room

The following suggestions are intended for those who have no access to any of the aids mentioned above.

A surprising gain in objective hearing of one's own voice may be made by singing in a very small room, preferably with plastered walls. The very closeness of the walls allows the actual sound to outweigh the subjective sensation of it. Of course, here there is no way of hearing the voice apart from the inner sensations; but one may learn much more readily to distinguish between the two. In fact, daughter will probably hear herself more as others hear her in the small modern kitchen than she will in the ordinary-sized living-room.

Incidentally, every one who is to sing for the first time in an unfamiliar room should, if possible, try harmonic advantage held by Europe, our music should be as good as it is possible for it to be. Produce good music is served to the American public on the platter of good orchestration, the American audience will reciprocate with his hearty approval, and not with vacant stares of blind bewilderment and utter lack of intelligent comprehension."—VICTOR HARNETT.

Finally, there is a method which, so far as the writer knows, has never been advocated in print. It is only a temporary device, and most students will want to try it out the first time in private, for it has certainly no elegance to commend it! Stand in the usual erect position, but cup the hands behind the ears in such a way that hands and ears form larger ears, standing about perpendicular to the side of the head. In this way the sound waves coming from the lips are enormously reinforced, so that they quite obscure the subjective sensation of hearing.

This manner of hearing has one consequence that should be understood, or the purpose of the whole experiment is likely to be defeated. The "edge" of the voice will be far more prominent than usual, as prominent as if someone else were to sing within five or six inches of your ear. But this is made for this effect, the attention can be easily directed to the proper resonance-forms.

#### When It is Easier to Sing

Nearly every one has noticed that it is easiest to sing when there is some outside noise to obscure the "machinery" of tone production. It is easier to sing with accompaniment than alone; it is easy to sing while one is drawing water for the morning pail; it is easy to sing down a train or a noisy track is rushing by. Why is this? Simply that the attention is shifted away from the mechanism of singing and the voice is free to respond to the way the speaking voice does, unconsciously, in conversation.

Holding the hands cupped about the ears as described above leaves the voice surprisingly free. This is due to two causes. First, attention is centered more easily on the song, rather than the singing. Second, the raising of the shoulders removes unnecessary tension from the neck muscles. To discover that this is often considerable one has only to raise the comfortably bent arms outward and upward. This position seems to give an automatic adjustment for the high tones that often is not discovered otherwise without wincing of the throat.

Standing thus, one may experiment with the exercises given in the first part of this article. As proof of the piddling, start in with the second exercise, moving in intervals of a fourth upward from a comfortable low note. Do not pick up the voice by the pinger but carry the tones as high as you can sing them without straining. The chances are you will be surprised to find you have gone a tone above your usual range.

#### Is Music a Language?

"PROGRAM MUSIC" has become so much the mode, music which dismisses that "beauty of the kind that might be called classic," that it is interesting to read an expression from Mendelssohn—who probably surpassed all who do not pick up the voice by the pinger but carry the tones as high as you can sing them without straining. The chances are you will be surprised to find you have gone a tone above your usual range.

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#### Distinct Enunciation

By K. Hackett

THERE is no department of the art of singing in which our American singers are more open to criticism than in enunciation. Various elements have contributed to causing them to lag behind in this respect; but they must leave up and conquer the difficulty. "Telling the story" with such distinct enunciation as makes the words understandable to the audience is becoming a matter of more importance every day. The public is beginning to insist on good English so that they shall know what "the song is all about."

The main difficulty is that young singers speak the words from the standpoint of the fact that they are not to speak but to sing them. They think the words from the standpoint of the fact that they are not to speak but to sing them. They think the words from the standpoint of the fact that they are not to speak but to sing them.

The difference between speech and song lies in this; in speech the tone is not sustained upon a definite pitch, while song is precisely this—the sustaining of the tone upon a definite pitch. In speech you may pitch the tone wherever it is most convenient, whereas in song you must sustain the tone with ease and grace upon an arbitrary pitch determined by the composer.

If the tone be so freely produced that it has musical beauty there is sense in learning how to form it into a word, since when so done it will have charm. If you go at it the other way round and in your desire for distinct enunciation do something that interferes with the beauty of the tone, you have destroyed the essential reason for singing.

As a matter of physical fact the tone comes first, since a pure tone is the result of such freedom of production as enables one to concentrate in this resonance chamber at the front of the face. The organs of enunciation are the lips, the teeth and the tip of the tongue—if you say these words trippingly you will find it to be so. The more freely the tone is made so that the farther forward it concentrates, the more easily the enunciatory organs can form into words.

In speech our enunciation is often indistinct and our pronunciation slovenly. If you desire to do public speaking you will find that you must take great care over these matters, if the audience is to understand what you say. The singing voice must have a much finer adjustment than the speaking voice, since tones of musical

beauty must be sustained throughout the entire range; and to mold these tones into distinct words demands great technical skill.

No matter what the language is in which you sing, the thing that you sing is the vowel; the only thing you can "sing" is a vowel. The consonants form what may be called the bone structure of the words and most of them from their nature cannot be sustained. A few, such as *l, m, n, and z* can be sustained, but this is not called "singing." To sustain *m*, for example, is the same as humming with the lips closed. The moment you open the lips and sing a tone you find that it is a vowel.

In the desire for distinct enunciation young singers do things which interfere with the freedom of the throat. The only result of this is a poor quality of tone without the slightest benefit to the enunciation. Clarity of enunciation is made possible by such freedom of tone production as concentrates the tone at the front of the mouth where the enunciatory organs can get hold of it. The throat must be open, the jaw loose, the tongue and lips elastic, so that they can function freely. If there comes tension into any of these parts it hurts the tone.

If you make a poor quality of tone nobody cares whether you enunciate distinctly or not, since they say that, "it is no good anyway." If you make a tone of musical beauty it must be freely produced, because it is impossible to produce a fine tone when the vocal organ stiff and indistinct. Then if you have skill enough to maintain freedom of the tone production you can learn to enunciate distinctly by putting your mind to it.

This depends upon the mobility of the enunciatory organs—the lips, the teeth and the tip of the tongue. The only way to tell whether or not you are "telling the story" clearly is to sing for people and ask them if they understand. If they do not it is because you are not using the lips, teeth and tongue with sufficient elasticity. You must maintain the beauty of the tone, or everything goes for naught. But if you cannot make the words understandable you are under a severe handicap. Intelligent application will remedy this defect, but it is not so easy as it sounds.

Brains are what count here as in every other department of art and life.

#### Singing for Health

By Edward Podosky

MANY measures are nowadays advocated for regaining and preserving health. The makers of toothpaste and toothbrushes would have us believe that tooth cleaning is a paramount means of keeping healthy. When we have the physical features of the body, we must have the physical exercise, and the dietitians who advise us to eat. Is it not rather interesting to notice that most of the advertisements in newspapers and magazines have something to offer to keep you healthy: tonics, pills, vitamins, glandular extracts? There may be something in some of them, but why go through so much trouble and expense when you can keep healthy by singing? Singing is a very pleasant way to keep healthy. What I mean is: Why not sing and be healthy? And what normal person does not like to sing?

We are all familiar with the bald-headed barber who offers the gentleman whose hair is fast thinning a tonic to rehair his scalp. His is decidedly not a very convincing

testimonial for the hair tonic. Yet I cannot recall a singer who was not a very convincing voucher that singing keeps one in fine trim. Caruso, I recall, was not a puny, weak, anemic sort of chap. Neither was the great Scott, and others of the professional singers. What about the prima donnas!

The first observation of the healthful effects of singing were noticed by the French composer and musician, A. E. M. Gretry (1741-1813). "I placed," he said, "three fingers of my right hand on the artery of my left arm, or any other artery in the body, and sang to myself in the tempo of which was in accordance with the action of my pulse; some time afterward I sang with great ardor in a different tempo, when I distinctly felt my pulse quickening or slackening its action to accommodate itself by degrees to the tempo of the new air." Modern physiologists have established the fact that singing has a very beneficial action on the

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It is a beautiful sight to watch the bowing of the violins of a well-trained symphony orchestra. The members of each string section bow exactly alike—each part, first and second violins, violas, cellos and double basses, with its own bowings. The bows rise and fall together, and each player does the same kind of bowing as the others in his section. If one is playing spiccato bowing, all are playing spiccato bowing; if one is playing martelé bowing, all are doing the same, and so on. This uniformity of bowing pleases the eye and also helps the unity of tone.

How is this uniformity brought about? A correspondent writing to *The Etude* on this subject evidently has the idea that there are certain rules in bowing which every well-educated violinist observes, and that if you should give a certain number of violinists a piece of violin music where no bowings were marked, each one of them would bow it in an identical manner; for he asks for a list of rules by which he can always bow correctly.

This is a mistaken idea. While there are certain fundamental rules which are usually observed, yet it is often possible to bow a passage in different ways, each of which will be effective. A wide latitude is observed in bowing, as to what part of the bow is used, whether the up or down stroke shall be used, or as to the particular style of bowing to be employed, to best bring out the musical phrase.

#### Why They Bow Together

The reason why the bowings of symphony orchestras and other well-trained orchestras are so perfectly uniform is because the parts are all marked by the concertmaster of the orchestra and the leaders of the various string sections. Where necessary, the up or down bow is marked, the slurs carefully marked to include the proper number of notes, the kind of bowing—*spiccato*, *martelé*, *sautille*, and others are marked where necessary. In this way the bows move exactly together, and every violinist is doing the same kind of bowing as his neighbors. If the parts were not specifically marked, the players would often be bowing at sixes and sevens, and it is seldom that we find orchestra parts, as they have the publisher, with the bowings well marked.

An immense amount of the violin music of the world, including not only orchestra parts, but even solo violin parts, is prepared by arrangers and composers who have but a slight knowledge of violin technique and are not competent to mark the bowings properly. Many of these composers and arrangers are pianists, theoretical musicians or players on wind instruments who have only a smattering of violin technique. Where a first violin music well marked, the publishers have engaged a good violinist to edit it and to mark the bowings.

Even when orchestra parts have been marked by an editor employed by the publisher, the concertmaster may have his own idea in regard to the bowings, and will make many changes to conform with his own notions as to the most effective manner of executing the music. The same holds good in solo violin parts. Different artists have their own ideas as to the best way of bowing given passages and as to the variety of bowing to be used for executing any given passage to the best advantage.

If we watch an ordinary theatre or dance orchestra, we will see what happens when the parts are not carefully bowed. The leaders of such orchestras seldom take the trouble to mark the parts, so the different violinists use their own judgment about bowing to be employed, with the result that it is far from being uniform. As a rule, such parts have only the phras-

## 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"

### Uniform Bowing

ing indicated and it is left to the violinist to supply the bowings.

We have the excellent saying that "A violinist must be marked as half the orchestra." The selection of the proper bowings, and style of bowing for a violin part is of the greatest importance for its proper performance. Every violin pupil of an eminent teacher will remember how carefully his teacher marked every phrase, how he continually changed bowings and made corrections.

Our correspondent is assured that the art of bowing, so that it can be correctly applied to any given composition, and that it will cover all cases, cannot be laid down in a series of short simple rules. It can only be learned by years of study of the best studies and compositions for the violin and by theoretical studies in music. During this long period of study the violin student learns to apply instinctively an effective bowing to any given passage. As said before, the same passage can be bowed in different ways, each of which will be effective. The one of which will prove effective. Then again there will be other ways of bowing the same passage, each one of which will be weak and ineffective.

#### Main Thing in Bowing

The main thing in bowing is, of course, the proper use of the bow. In one bow, and to use detached bowings where necessary so as best to bring out the legato or staccato effects of the music. A fundamental principle is to use the down bow for accented notes wherever possible, since the down bow is naturally heavier and more emphatic than the up bow. For this reason the down bow should be used as far as possible for the first beat of the measure and other accented portions of the bar, and the up bow for the unaccented portions. There are very many exceptions to this rule, however, as it can not always be applied. In syncopated passages it is effective to use the down bow for the accented notes. Remember that the most powerful strokes are the down bows at the frog, and the weakest the up bows at the point.

Bowings of every conceivable kind should be studied for years. The second exercise of Kreutzer is excellent, with its

### Slow Practice

When we go to the movies, we are all interested and amused by a "slow motion" picture. When the speed of the picture is very much reduced, the action is so slow that we can analyze the swiftest motion at our leisure. We can see what takes place where, and the real speed would be too fast for the eye.

An athlete vaulting over a horizontal bar seems to be floating very slowly through the air. A great race horse, tearing down the home stretch, appears to be raising and lowering his legs like a lazy swimmer. A high diver comes down through the air as if he were a bunch of feathers, instead of 175 pounds of flesh and blood.

twenty-five variants (as given in most editions of Kreutzer). Massart has written a work giving additional bowings for the studies of Kreutzer, which should be mastered by every violin student. In this work there are over 150 different bowings for the second study alone, Kreutzer, Fiorillo, Rode and other standard studies are full of valuable bowing material.

The bowing studies of Sevcik are encyclopedic in character, embracing every conceivable bowing. They form a vast store of valuable material for the student of violin bowing.

The Forty Variations, Bowing Studies, Op. 3, by Sevcik (which can be obtained with a piano part if desired), are interesting and excellent for the student who wishes to perfect himself in *spiccato*, *flying staccato*, *ricchet*, and various bowings of that character.

#### Experience Solves Problems

The student, notwithstanding the fact that he may have learned the proper execution of a large number of bowing strokes, will often be at a loss how to apply them until he has had the necessary experience. In executing this experience he will find it of great assistance to get a number of parts, such as orchestra violin parts for theatrical, dance and hotel oratorio, and as the student progresses, have the parts correctly marked, and are usually merely practice. He should mark these parts, carefully studying the best bowings, where up and down bows should come, and so on. If he has a good violin teacher, he can go over the parts with the latter after they are finished, getting his advice and corrections.

The student who wishes to advance in the art of applying proper bowings will also find it a great assistance to study and play compositions of all kinds which have been edited carefully by really good violinists, and to note how the bowings have been applied to the various passages. He should try to impress on his memory how these various bowing problems have been solved, so that when he meets the same problem in another composition which is not marked, or is marked incorrectly, he will know how to solve it.

There is a great lesson in this slow motion stuff for the violin student; and that lesson is the necessity for the slow practice of difficult passages, for by no other method can he so well analyze the steps by which such passages can be mastered.

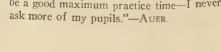
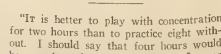
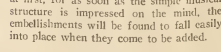
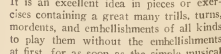
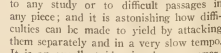
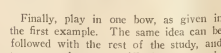
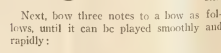
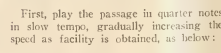
Slow practice is something every one admits is of the highest value, and which very few seem willing to do. The greatest violin teachers of the world constantly emphasize the importance of slow practice. By this means the student can comprehend just what has to be done; and when this understanding of a passage is established, it is gradually increased the speed until the correct tempo is

attained. Scientists tell us that each time a muscular action is performed it becomes easier. An impression is made on the nervous system and brain, as well as the muscle, and each succeeding impression deepens it and makes the action easier. It is like making a little gutter in the sand with a stick. If water is poured on the sand, it has a tendency to flow through the gutter.

Following out the analogy, it will be seen how important it is for the student to practice a passage correctly from the start, no matter how slowly. Even if a passage in thirty-second notes is played at first in half or quarter notes, and played correctly, the brain gets the correct impression of the passage, and with a sufficient number of repetitions the requisite speed can be obtained.

Theoretically, every student admits the extreme value of slow practice, but few have the patience to do it, as every violin teacher knows, many pupils trying to learn correctly, the brain gets the correct impression of the passage, and with a sufficient number of repetitions the requisite speed can be obtained.

What should be done in such a case would be to take all the difficult passages at once, but one at a time. Instead of playing long, fast scales or runs with many notes slurred in a bow as written, the notes of the passage should be played very slowly with a single slur to each note. When the correct notes and their sequence have become thoroughly impressed on the mind, the passage can be gradually speeded up and the experience written can be added. Take the following passage, for instance, from the Cadenza of exercise No. 23 in Kreutzer:



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## Concerning Strings

By Berta Hart Nance

A WELL-KNOWN dealer in violins and strings gives in his catalog some such valuable suggestions on the selection, use, and care of strings that are going to pass on some of them for the benefit of the readers of *The Etude*. He says:

Contrary to general belief "fresh" strings are not as durable as those which are older. There is a certain seasoning that takes place. As a matter of fact, if the playing public would believe us that less than six months old strings are not so good as those that are four or six months old, they would be surprised at the durability you will obtain from your strings.

This suggestion does not apply to wound strings. Wound strings should be put into use soon after purchase. They will keep in condition better and give less trouble than if stored away for a long interval. A wound string which "rattles" can often be cured by immersing the string in olive oil over night, coiled in a saucer.

Find out the thickness of string which gives best results on your own particular instrument. Have each string, E, A, D and G, gauged the same way for a long time, as otherwise true fifths are impossible, even though your strings are true.

Replace strings frequently enough to avoid the possibility of a worn string which is likely to break if strung in the usual manner.

## The Thrill of the Violin

By Henry H. Graham

WHAT music in the world thrills like that pouring out of the sound holes of a violin? "Fiddle music" appeals because it depicts life itself, both the bitter and the sweet. The smooth richness, the satisfaction, the sadness and the joy found in the course of human life are all vividly portrayed between the time the master's bow first moves across the strings and the final. Most compositions by the great masters tell a complete story; and all of the emotions felt during the reading of a music are felt during the rendition of a great musical endeavor, and just as realistically. And the violin can narrate a "music tale" better than any other instrument.

The possibilities for tone and expression on the violin are unlimited. A true artist is capable of making his audience weep one moment and laugh the next, so great is his mastery over his instrument.

## When Is a Loud Orchestra?

The "dear connoisseurs" bless them, we never would know what to say about matters musical if they did not give the moments when it is most essential to remark on the incident of an orchestral climax being built up in an operatic scene till it completely inundates the singer's voice. Perhaps it has become so much a commonplace that to mention it would relegate one to the ranks of the heightened common herd. To listen for the words of the singer through the orchestral torrents of many

If possible avoid putting on new strings just before some important engagement. Give your strings time to become settled and thus eliminate a lot of tuning during your performance.

Strings which in use become coated with an excess of rosin, but which otherwise are in good condition, should be carefully wiped off with a clean cloth dampened with alcohol.

Lightly rub the old string with the most of the rosin, but not on account of its softness to the string.

Many customers "junk" a string up to pitch without the care of tuning it gradually to give it a chance to stretch. Again they will not allow enough slack in the peg at least three or four turns around the peg before the tension begins. In such instances the string is very liable to break.

Try putting the knot of an E string into the tail slot and drawing through enough to put the knot in the slot again and then drawing up the slack or loop thus formed through the right edge of the tailpiece. This will take the strain off the knot and away from the bridge at that point. See that notches in the nut and bridge are smooth and do not bind, and many of your breakage troubles will disappear.

To reduce the chance of G breakage in summer, we suggest that it be strung on the D peg. This does away with the thinning of the string, and where it usually breaks in hot weather. Place the D string on the G peg; the D will not break. Follow this suggestion and you will probably save a lot of money and wear break if string in the usual manner.

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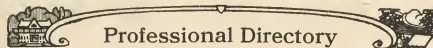
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