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James Francis Cooke

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DUNNING 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926.

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Such excellent material as the twenty-four melodious studies of Gurliitt, the Melody and Technique of Stanaty (twenty-five very melodic studies), the Melodious Octave Studies of Löw (fine third and fourth grade tuneless octave material), the Etudes-Poésies of Halabier (some quite difficult), the Scenes from Childhood of Kullak (really delightful educational pieces by a master teacher), the Twenty-four Melodic Studies of Vetter, these are only a few of hundreds of similar works with which the teacher should become acquainted and which may be investigated through the popular "On Sale" system, or at your music dealer's counter.

One of the great flaws in the work of many teachers is that they do not make themselves familiar enough with a sufficient amount of this teaching material to qualify as practical teachers. The physician who is unfamiliar with the pharmacopoeia would be in a sad state. Yet there are teachers who know no more about this collateral material than they were students themselves. They live on a diet of musical prunes and feed the same prunes to their pupils. Teachers should continually investigate lists of new studies, such as that to be found in the "Guide to New Teachers," which the publishers of this journal will be glad to send "complimentary" to all who send a postal inquiry.

School Band Contests

Among the most interesting musical events in America at this moment are the school band contests, one of which was scheduled for May 15th and the other for June 10th.

Few people realize the size and character of the school band movement in America. Some of the bands are exceptionally fine. Others are, well—pretty bad." We recently heard a school band play a Sousa March. The uniforms were magnificent, the instruments shone like the Taj Mahal, the drum major was a magician with the bâton; but the music itself was one of the most awful tonal experiences we have ever known. It sounded like an unholy union of Sousa and Schoenberg.

In the National contests, however, it is music that counts. The bands are marked for Intonation, Instrumentation, Tonal and Harmonic Balance, Tone Quality, Precision and Interpretation.

Whatever happens, the young men who take part in this work are unquestionably being benefited more than they realize. The thrill of the boy's soul is a brass band, and there are even little youngsters who will blow until they are sick for a chance to play in the band.

All hail the school bands of America!

For further information address the Committee on Instrumental Affairs of the Music Supervisor's National Conference.

Improvements in Church Music in America

The improvement of Church music in America has been most noteworthy. In many of our leading American churches at the present time organists who are veritable masters supplement the spiritual work of the institution in a way that is ideal. Some of these men are composers of high attainment and great breadth of treatment.

We recently had the honor of making the Sunday afternoon address at one of the leading Episcopal churches of Philadelphia (St. Luke's and the Epiphany). The organist, Dr. Harry Alexander Matthews, provided a program of lofty spiritual value and exquisite musical refinement. The Rector, Dr. David Steele, has long recognized the importance of such services which have brought throngs to his church.

One of the interesting signs of the times is the increasing demand for better church compositions and the decreasing demand for what some have been rude enough to call "ecclesiastical jazz."

The old idea that anything associated with sacred words is sacred music often proved a snare for the clergyman. Naturally, the spirit itself is the all-important element in all religious endeavor; but the same clergyman who in other days

tolerated musical trash in his choir loft would have been one of the first to have objected to an illiterate, ignoble, insincere sermon in his pulpit.

Music Study and Mother

WE WERE on our way out from a moving picture theater after a presentation of "The Big Parade," that bold reflector of the horrors of war, told with petrifying verity. One woman said to another:

"If that picture could have been shown in Germany, Austria, Russia, France and the United States in 1914, there never would have been any war. The mothers of the world would not have tolerated it."

All of which reminds us again that the hand that rocks the cradle not merely rules the world but actually runs it, when it is given the opportunity. Women depend upon a kind of divine intuition instead of that self-concocted "judgment" of which men are often so proud.

If it were not for the mothers of the world music study would never have reached its present vast proportions. The mother sees with the eyes of immortality. The father wants "his money's worth." The mother wants "her soul's worth."

The mother realizes that in music study, the little mind and heart, so close and so near to her own, will develop and expand in marvellous manner. She recognizes and appropriates music as one of the great forces of nature which is as necessary to the happiness, the material success and the spiritual unfoldment of her child as food, water, sunlight and rainment. She does not have to be told this. She knows it instinctively. It is all a part of the great plan.

This is why we find that mothers time and again have made all manner of sacrifices to enable their children to secure a worthy musical training. Father sees to the more "practical" matters of providing clothes, food and shelter. Sometimes he does not understand why mother is so persistent about having the child take music lessons. He does not vision the child's soul. If he would only stop to realize that he could provide clothes, food and shelter for a chimpanzee, but that he could not give it music lessons, he might realize why mother is so keenly anxious to foster that side of the child's life that is not simian.

The Etude and the Sesqui

THE Sesqui-Centennial Exposition in Philadelphia, opening June First, is dignified by a musical program of unusual character and dimensions. It has been estimated that some five million people will be attracted to the city by this exhibition. As with many famous events of this kind the better part of the work of preparing the buildings has been necessarily crowded into a few terrific months. The exhibition promises to be one of great size and interest. Many novel feature attractions have been prepared, and there seems to be an atmosphere of surprise awaiting all those who attend.

The Etude's exhibition will be in Section K, Booth 36. We shall be glad to see our friends there; and also we shall be especially pleased to have them visit us at the home of THE ETUDE, 1714 Chestnut Street.

Recognizing Faults

TO BE able to recognize a symptom, identify it, and quickly discover its source is the gift of a great medical diagnostician. The smart music teacher is also a clever diagnostician. The main trouble with those who are depending upon self-inspection is that they either do not have the ability to recognize their faults or that they forgive them too easily. Remember the words of Carlyle:

"The greatest of faults I should say is to be conscious of none."

Symptoms are often the signals of vastly more important conditions that deserve immediate and serious consideration.

THE ETUDE



Mr. Tibbett in "Tales of Hoffman"

"IT MAY seem extravagant to say that everything one does counts to advantage in one's musical career; but, as I see the subject in the view of my own experience, this is unquestionably the case. The main thing in any musical career is a high ideal. This, accompanied with patience, confidence in one's star and incessant industry, usually accomplishes more than one really anticipates. In my early youth, when I was engaged in musical, dramatic and cultural studies and activities, I was really not ambitiously dreaming of a day when I might be singing important rôles with the Metropolitan Opera Company, in New York. In fact, I hardly know now how it has all come about except that I worked everlastingly and did my very best in every situation and in every occupation that has confronted me.

I know that there are now thousands of young people who find themselves in some phase of work which they feel is very distasteful and very much a waste of time. Consequently they get disgruntled and mope over their work. That is one of the sure ways in which to fail. No matter what you are doing or where Fate may place you, do your level best. The experiences you are now having may be the very finest things to bring out certain qualities in your character, your 'make-up,' your soul. Fate is a mysterious thing. It seems to favor those who keep thinking of the best in themselves and in their fellow men, who never cease working and who possess optimistic patience.

A Worshiper of Beauty

"SINCE this conference must necessarily be more or less personal, let me say that from my childhood I have always been a devoted worshiper of beauty. It meant little whether it was the beauty of nature, of art, of the theatre, or of music. Beauty fascinated me. I have noticed that with this goal every experience seems to be taking a formative part of my life. Sorrow, joy, travel, financial strain, everything has been like some great hand in shaping my career. Sorrow came to me at a very early age when my father, whom I adored, went upon his duty as the sheriff of Kern County, California, in quest of some notorious highwaymen and robbers. They were located in a Chinese Joss House. The doors were battered down and my father entered alone. The robbers' aim was true and my fearless father was brought home dead. This was my first great sorrow, but it gave me a very different aspect upon life. It made me think

Everything Counts in Your Musical Success

An Interview Secured Expressly for THE ETUDE with

LAWRENCE TIBBETT

Of the Metropolitan Opera Company, New York City

of the seriousness of the great adventure through which we are all passing and how necessary it is to do one's bravest and best at all moments.

"My mother wanted me to become a physician, and I then aspired to be a writer. Singing, music and acting always fascinated me. At the age of twelve, I commenced to sing. I also studied the piano for two years in Los Angeles. The advantage of getting this acquaintance with music at an early age has been of very great importance to me in all my later life. I went to the high school at Los Angeles. This school had also what was the equivalent of two years of college work. Thus I had five years of Latin. All this has been useful to me since then, as the Latin has proven of especial value to me in acquiring other languages. I studied some harmony and composition in high school. While at the school, I became interested in theatricals and took the leading rôles in the school performances, which were usually conducted on a very fine scale.

The Community Theatre

"I THEN joined the Hollywood Community Theatre. I acted with this and other companies for three years, playing in many of the great works of Shakespeare, Lord Dunsany, Kremsbourn, Tsen, Mary Austin, Shaw, Oscar Wilde and Anatole France. Later I joined the company of Tyrone Power in Shakespearean repertory. This was most valuable experience for me, as the general character of operatic productions was changing all the time. Time was when the opera singer could make gestures like a railroad semaphore, and 'get away with it.' The new school of opera demands actors, and fine actors, as well as singers. There is no place where one can get dramatic experience outside the school of the stage itself. Of course, I didn't know it when I was acting in the Community Theatre, but I was actually training myself in the best possible way for the Metropolitan.

"Meanwhile, I had been singing whenever I had the opportunity. At the age of sixteen I commenced singing in choirs. I sang for over eight years. My first position as a choir singer paid me five dollars a month and the amount seemed enormous at that time. It meant spending money for a lively youth. Later, I received

forty dollars a month, then one hundred dollars a month. I did vocal work and became a member of the Gamut Club Quartet and of the Orpheus Club. The leader of both, Joseph Dupuy, was my first teacher and an excellent drill master. He was in music of this type. This choir work I now look upon as an immense asset in my career. It introduced me to some of the most beautiful and spiritual of music and had of an unquestioned effect in developing my conceptions of musical art. I sang the solo rôles in *Elijah*, in *Messiah*, in *The Seven Last Words of the Cross*, in the *Crucifixion*, *The Holy City*, and in numerous other works familiar to all good choirs. I know of students aspiring to go into opera who turn up their noses at church choir work. This is nonsense. The church choir gives one a spirit of reverence and poise and reserve which may be needed at any time in the career of the operatic singer.

"You see, everything really does count! Studying the piano, going to orchestral concerts, studying through the talking machine, everything. No honest effort is ever wasted. I even made a study of the more trained intelligence and experience one can bring to the opera, the more welcome will be the singer. Everything depends upon how you do what you are doing. At the time, Church music, for instance, affords a magnificent drill in reading at sight. But it does more than that. The great music of the church is physical and mental activity that go with the same intense interest that I would to an operatic rôle. I never sang it as though I were wearing a pall of mock sanctity.

In Gilbert and Sullivan

"FOR a time I sang the Gilbert and Sullivan operas, with a very fine light opera company in California. This too was a valuable experience. Comedy is often more difficult than tragedy, and a Grand Opera it is greatly appreciated, when it is appropriate. The deft touch that comes with experience in Gilbert and Sullivan is a very much worth while form of practice for the larger profession.

"These experiences may seem quite enough for a young man; but there were others and many of them without which it

Lawrence Tibbett

seems to me that it would have been impossible for me to bring to my art that meaning for which every normal audience craves, and which it identifies as a human quality. By this I mean that far too many performers and singers have seen very little of life itself except by observation. For a time, I was a cowboy on my grandfather's ranch, doing all the work of a cowboy and living the life of a cowboy. Again, I worked as a farmer in the hay-fields. At another time I worked on an orange ranch. Once I was assistant engineer, working in overalls with a large stationary engine. During the war, I enlisted in the Naval Reserves and was at different times quartered in Vladivostok, Japan and China.

"All these experiences did two things for me. First, they helped to build up my vitality. Vitality, according to Charles Frohman, is the secret of the success of most performers. You may be a wonderfully gifted artist; but if you have not the supreme good health and the strong physical and mental activity that go with it, you will find that the public may not pay much attention to you. The artist should make health a regular part of his business. Health practice is just as necessary as scale practice. The singer especially must take to his work with a body rested, fresh, spontaneous, and with a good digestion. Late hours, bad air, poorly digested meals, spell failure in the long run. The spontaneity that comes with fine health is quickly identified by audiences.

Seeing Men and Life

"SECOND, my varied experiences gave me an opportunity to see men and see life. They built experiences ranging from the most trivial to the most tragic and gruesome, as for instance when I looked into a store-room in Vladivostok and saw scores of soldiers who had been killed in action, now frozen stiff and piled up like cord wood waiting the time when the granite ice would permit the digging of graves. It is impossible for one of trivial domestic experiences to imagine those extreme conditions which mark human existence. Again, audiences are quick to sense this and they seem to be able to divine physically whether the performer is merely feigning things, or whether he has lived a wide and varied life.

"In addition to other happenings, I decided to get married, and without much idea of where our support was to develop. That does not matter much with a fellow who is convinced that he has found the finest girl in the world. I received great encouragement from the famous baritone, Emilio de Gogorza, the

writer, Rupert Hughes and a prominent Los Angeles business man, James G. Warren. From the latter I borrowed money, with my life insurance as collateral, and my wife and I set out with our twin boys to attempt to get a start in New York City. My intent was to become a recital singer, as I had no idea that I had Grand Opera possibilities.

"In the great metropolis, I became a pupil of Mr. Frank La Forge. Mr. Lawrence Evans, of Evans and Salter, heard me sing and encouraged me greatly. Finally Mr. La Forge said that he thought I ought to try for Grand Opera, and that he would arrange an audition and also play for me. I had my auditions and made my debut in 'Faust' in the latter part of 1923. Nothing of much moment happened until the eventful 'Falstaff' performance when I could hardly realize that all of the applause was intended for a newcomer. It was then, however, that I saw that everything I had done in my life had counted toward what I was able to put into that performance.

"Personally, I lay very great stress upon daily work for the voice, just as daily exercise keeps the athlete in fine condition. When I am singing and rehearsing daily, I do not give to much time to vocal exercises. When I am not, I usually practice about two hours a day. In fact, the singer must make a business of singing, and his business starts from his physical culture exercises in the morning, and his cold bath, to the very last moment of the day. For my voice, Mr. La Forge and I find that practice on the vowel 'ay' as in 'May' is best. This vowel is brilliant and sharp and seems to approximate the vocal chords in my voice better than any other. Mind you, another voice might require the vowel 'i' in 'Faint' in the judgment of singer and teacher. With me, the vowel E seems to raise the tongue high and tighten the jaw. Therefore, I avoid much use of E in practice. I always start at middle pitch and sing softly and clearly for about ten or fifteen minutes. Then, when my voice is warmed up I try a few high notes, but I never use them in ordinary practice.

Vale, Melodeon!

By James Francis Cooke

THE MELODEON was the great grand-daddy of musical culture in America.

When Louis Moreau Gottschalk was coaxing sings from love-lorn youths and maidens with his *Last Hope*, his *Dying Poet*, and his *Ojos Criollos*, the old square piano was in the ascendancy. But the piano was the instrument of the aristocrat. It cost much money. Music could not spread to the village homes and the distant farmhouses unless it was made possible by a cheaper instrument.

That instrument was the melodeon, alias the parlor organ, alias the reed organ, alias (alas!) the American organ.

The melodeon was likewise the piano of the covered wagon. Far out over the prairies they voyaged now and then with the more fortunate pioneers, harbingers of a higher culture. The advent of a new parlor organ was hailed with tears of delight by the "hands" who, sitting on the rail fence, heard the voice of some girlish bride singing through the open window.

*Quick as a cat can wink her eye,
Billy Boy!*

That was real music.

"Real music" is an intangible tonal something that touches the heights or the depths of the human soul. It makes no difference whether that soul is the country-fiddler-loving soul of Henry Ford, or the Ghost of Edward Hanslick, torn with the nineteenth century battles over Brahms and Wagner. It makes no difference whether the music is played by Albert Hoxie's band of harmonica-blowing boys or by the Philadelphia Orchestra. It makes no difference whether the music comes from the master in St. Petersburg's grand ballroom, or the humble singer in Cayote, Montana. If the intangible tonal something touches the heights or depths of any human soul, anywhere, it is "real music!"

Infinite Possibilities

THE POSSIBILITIES of the reed organ are immense. Edwin H. Lemare, eminent organ virtuoso, has an instrument of French make—a Mustel Organ—upon which he produces effects little short of marvellous. We have had some wonderfully fine American-made reed organs which have been endorsed and used by great European players in famous orchestral works.

Thanks, hearty and sincere, to the great number of ETUDE friends who have written to us commenting upon the new spirit of progress and expansion which they have found in recent issues. We aspire to make the ETUDE more than ever the inspiration of musical homes everywhere



A Melodeon Advertisement Common in the Elite Eighties

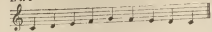
But they were not the American melodeon. The American parlor organ was only too often a cheap atrocity. Some instruments had superstructures which must have been designed by a pastry cook. We remember one which possessed a very large mirror, surrounded by scrolls of black walnut gim-cracker. Suspended over the top was a hanging lamp decorated like the contemporary barber shop. On each side were shelves for music books, and lower down, a row of drawers to accommodate umbrellas or canes. Just why Yankee ingenuity failed to include a folding bed is not known.

One organ, like many of its brothers, had a startling array of carefully labeled stops, which in many cases were largely decorative. They were a lottery with many blanks. We once examined one parlor organ in which three-fourths of the stops were not connected with anything whatsoever—deliberate cheats. That is, you could pull as many as you chose, with little or no effect upon the whole tone. The Vox Humana might as well have been called the Vox Caprina, because the result was more like the bleating of a goat than like the human voice.

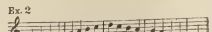
There were thousands of such organs scattered all over the country. Most of them were sold upon the installment plan. The mortgage on the parlor organ kept placed to very different from the mortgage on the farm itself. In the old days, the melodeon was quite as much the badge of prosperity

"The exercises I use are those worked out under my teacher, Mr. La Forge. These are of the simplest form.

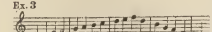
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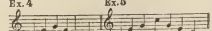
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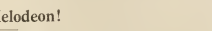
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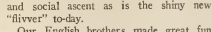
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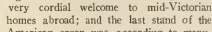
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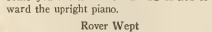
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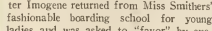
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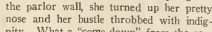
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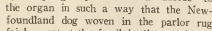
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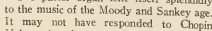
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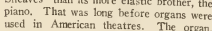
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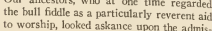
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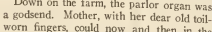
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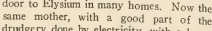
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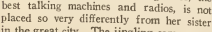
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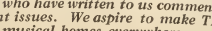
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Ex. 20



First Steps in Ear Training

By Eutoka Heller Nickelsen

1. BE ABLE to recognize the "Mode" whether major or minor.
2. Know where to place the Primary and Secondary accents.
3. Determine the Key Signature.
4. Determine the Measure Signature.
5. A complete measure contains at least one strong accent; listen for this strong accent.
6. Determine the number of measures.
7. Arrange the Melody line.
8. "Think" the intervals.
9. Fill in other voices.
10. Put in accents, expression marks and pedaling.

of beautiful ecclesiastical works; and "Money Musk" or "The Sailor's Hornpipe" have grown into "Frühlingstrauch" or "Brahms" "Hungarian Dances." But mark one thing—the joy that comes with the newer and more complicated expression is none greater than used to come from the old parlor organ. It is a matter of fact that in England, where a sole for some years after America had turned toward the upright piano.

Rover Wept
THE PASSING of the parlor organ in America was momentous. When Sister Imogene returned from Miss Smithers' fashionable boarding school for young ladies and was asked to "favor" by executing the "Fifth Nocturne" upon the black walnut sofa fountain up against the parlor wall, she turned up her pretty nose and her bustle throbbled with indignity. What a "come-down" from the conservatory pianos! Finally she did "oblige" by adapting Leybach's "War Horse" to the organ in such a way that the Newfoundland dog woken in the parlor rug fairly wept at the family's disgrace in not having a new upright piano.

The parlor organ lent itself splendidly to the music of the Moody and Sankey age. It may not have responded to Chopin's Valses, but it was infinitely better for "Hold the Fort" and "Bringing in the Sheaves" than its more elastic brother, the piano. That was long before organs were used in American theatres. The organ, particularly the reed organ, was supposed to have a kind of ecclesiastical sanctity. Our ancestors, who at one time regarded the bull fiddle as a particularly reverent aid to worship, looked askance upon the admission of the piano to the church—even to the Sunday school room.

Down on the farm, the parlor organ was a godsend. Mother, with her dear old worn fingers, could now and then in a busy day give her hands on her apron and "set down and play a bit." This was the door to Elysium in many homes. Now the same mother, with a good part of the day's earnings, could buy a beautiful modern piano, with a splendid supply of educational books and magazines, the best talking machines and radios, in the great city. The jingling came from her sister's tunes have turned into the art settings

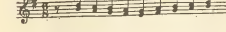
of the foremost business men in the eastern part of the United States recently said, "I firmly believe that the time is coming when everybody will be compelled to study a musical instrument, because there is nothing that so quickens the mind, inspires accurate thinking, stimulates the imagination, trains the memory, and develops many priceless traits used daily in business life, as music."

THE ETUDE

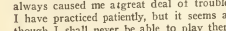
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A PUPIL was about to begin playing Rubinstein's *Barcarolle* just assigned by the teacher. The composition contains passages like this:—

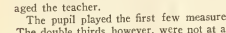
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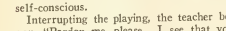
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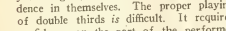
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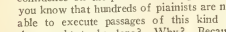
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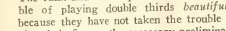
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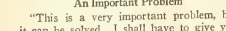
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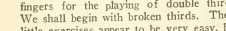
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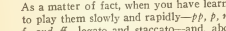
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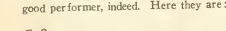
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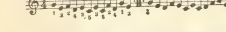
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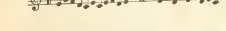
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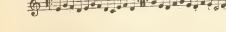
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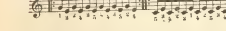
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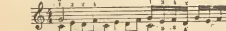
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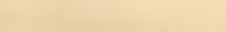
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was still afraid to trust to the sustaining power of the pedal, so thought it necessary to indicate his intentions in this unnecessarily cumbersome fashion. To ward up your powers of *crescendo* during the long, dominant passage, 144-157, for which the left hand is capable of moments to very little.

When you reach 169, I hope you will perceive the sense of my warning about the 12th measure. It would sound very dull to hear so much made of the two-fold pause. The second subject having been given in the unusual key of the mediant (E major) now reappears in the submediant (A major), but only for a few measures; then we hasten back to the tonic, where all goes as before until at 261 begins a *Coda*, gradually working up from *pp* to *ff*.

The left-hand passage, 274-276, is very troublesome with the fingering usually adopted for the four sixteenth notes—2, 3, 1, 2—in consequence of there being so good time to turn the thumb under. I find 1, 2, 3, 4, a little deal better. There is plenty of time to slide the thumb from the preceding quarter-note; but if you find the stretch from 4 to 5 beyond you, the following is another possibility:



The light scale-passages at 284-285 are best played, the first one very swiftly and legato, the second rather slower and staccato. To play either *glissando*, sounds vulgar. I suppose I need not warn you about the "catch" in the time at 293.

The second movement of this sonata, which only pretends to be an introduction to the Rondo finale, is nevertheless a very grateful task for the performer. It can

hardly be played too slowly, a very grave pace enhancing the air of dignity and mystery that enfolds it. Perhaps you are not aware that Beethoven originally composed it in *ff* by itself under the title "Andante in F." The only thing in this *Adagio* to which I need direct your attention is the 2nd and 8th measures, where the octave E in the bass, could have been an octave lower had the compass of the instrument permitted it. To bring the bass up a seventh, instead of letting it descend a semitone, as the bass of an augmented triad should do, is not only poor harmony in itself, but it weakens the harmony of the following measure, where the skip of an octave would have been welcome.

The *crescendo* at 21 does not want to be overdone, nor do the various *sforzandos* in this movement. I have heard it played with the soft pedal throughout; this makes the mystic effect better, but was not indicated by the composer.

You should need no warning to keep the opening of the Rondo to a placid, moderate pace and a steady piano. It is a voice heard in the distance, and though at 55, 168 and 337 we have it repeated loudly, as it occurs by a chorus, after each episode it returns as softly as ever. The dynamics (light and shade) of this movement are indeed as eccentric as Beethoven ever was. At 163, and similar places, I do not allow the right hand to hustle the left hand into playing too fast, and at 251 I should not allow old-fashioned rules of fingering to hamper me, but finger the right-hand arpeggios all alike, starting with the thumb, and then again the sound it be white or black. At 287-95, the light quarter-notes in the left hand are to be played as if they were the missing sixteenth, gently, injunctively, and tenderly, and gradually assume an independent interest, becoming by degrees the subject itself.

This in This Helpful Series of Articles Will Appear in the July Issue

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmits

Johannes Brahms
(1833-1897)

[EDITOR'S NOTE.—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as "The Child's Own Book of Great

1. Q. Where and when was Johannes Brahms born?

A. In Hamburg, Germany, on May 7, 1833.

2. Q. Did he come of a musical family?

A. Yes; his father was an artist, and his mother who played the viola, violin, cello, flute, horn and contra-bass. He played the double-bass in the theater and in the Philharmonic concerts, and also played in the town military band.

3. Q. Who were Brahms' first teachers?

A. When Brahms was seven years old he began studying with the pianist Cossel. When he was ten years old Cossel, realizing the boy's great talent, took him to play for Marxsen, at Altona, who accepted him as his pupil in music without compensation, and also looked after his regular school work.

4. Q. With what great Hungarian violinist did Brahms go upon a concert tour in 1853?

A. Edward Reményi.

5. Q. Where did Brahms obtain the melodies of his Hungarian dances?

A. From a poor Hungarian musician who played some of his national Hungarian music, which Brahms, being very fond of, took down in notes, and the melody of which Brahms afterward used in his Hungarian Dances.

6. Q. What three great Hungarian masters did Brahms meet at this time?

A. The violinist Joachim, Liszt and Schumann. Schumann was so impressed by Brahms' great talent in composition that he wrote a wistful famous article entitled "New Paths," in which he praised highly Brahms' work.

7. Q. Was Brahms as great a pianist as Liszt, Rubinstein or Paderewski?

A. No; his playing is described as hard and dry and he did not fill his audiences with enthusiasm as did the three others named. But Joachim said of his playing, "The piano playing was so tender, so full of fancy, so free, so fiery, that it held me enthralled."

8. Q. How was Brahms considered as a teacher of the piano?

A. Florence May, in her book, "Life of Johannes Brahms," says: "Brahms was an ideal teacher of the piano; forte, and absolute, gentle, patient and encouraging, and unwearied in his efforts to make his pupil grasp the full meaning of whatever work might be in hand."

9. Q. Who was Brahms' great contemporary, and how do their compositions differ?

A. Richard Wagner, whose compositions represent the ultra-romanticism in orchestral music, while Brahms is the champion of the classic line in absolute music.

10. Q. Describe Brahms' style in composition.

A. Brahms' style is not bright and tuneful as in the South German masters. It is broad and gloomy, generally intricate in harmony, sometimes dull and unattractive, and he was an undisciplined master of form and was great in original inventive power.

11. Q. Describe Brahms' style in writing for the piano.

A. "Brahms' style," says a writer, "is usually the reverse of what Schumann's. The rhythm is complex and difficult to solve. He has a great fondness for syncopations, cross rhythms, and sudden metrical changes. His music is very difficult to play."

12. Q. Was Brahms a fine song writer?

A. Yes; Brahms wrote about two hundred songs with

The Coda, marked *Prestissimo*, is just about twice as fast as the Rondo. When you get to 415, you find that the passage is inverted; that is, the hands have changed over their parts. The left hand should therefore be made much louder than the right, to render this apparent. From 427 right, to render this apparent, changes of *accents* are made under the title "Andante in F" and *f*, and then we reach the famous octave passage, which is the highlight of all pianists. It was originally marked *Adagio*, but this is hardly possible on the modern piano. In Kilmorland's edition, the octaves are played by the two hands, except at 468 and 472, where this relief is not possible.



If this version be adopted I suggest that it would sound better and betray the device less if the passage be played slightly *staccato* instead of *legato*.

Most advanced pianists, however, who have learned the art of playing octaves with a loose wrist and close to the keys, play the passage as written, even if they have to go a shade slower; but then again they cannot make it sound *legato*. For my own part, taking into consideration the small interest of the passage, and also the fact that Beethoven himself, in the octave at 475, just when the passage is assuming importance, I think it far better, if you cannot do the *glissando*, to play it as written.

to play single notes only—the upper notes in the treble and the lower notes in the bass. If it be executed really *prestissimo*, as marked, the difference between *adagio* and *presto* is not so great, and a good crescendo at 475 makes it seem quite natural. The trill which follows commences on G, unlike those which, as was usual. The culminating double trill is best played:



the trills having become, during measures 507-510, the pace of ordinary eighth notes. The pace is fully maintained to the end.

Any Sonata that came immediately after this great work could be felt to be in the nature of an anti-climax, whatever its merits; and so Beethoven seems to have felt with regard to his next effort, a Sonata in F, in two movements. It seems one of the least inspired of his writings, and in the modern world, and difficult in the writing, with little to reward the player for his exertions. It is one of a very few which pianists have concurred in passing over; and there is so little in it that calls for assistance at our present stage that I think we may well turn to another.

Self-Test Questions on Mr. Corder's Article

(1) What is the meaning of "Opus," and how is it applied to a composition?

(2) What is a Sonatina?

(3) What is the term of the Minuet in Beethoven's Opus 49, No. 3?

(4) To whom is his Sonata, Opus 51, in C major dedicated?

(5) How may the problem of the *glissando* octave passage be solved in the modern piano?

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THE ETUDE

The Adult Beginner and His Problems

By JOHN M. WILLIAMS

NEARLY every teacher of pianoforte, and there are some two hundred thousand or more in these United States of ours, has at one time or another had to face the problem of the adult beginner. How to handle the adult beginner is one of the points to which every music teacher should give time and thought, as it requires thorough preparation and an elasticity of method strangely absent in much music teaching.

By the term "adult beginner," the writer wishes to denote all beginners in pianoforte playing who are past the age of fourteen. This will include boys and girls of school age, school teachers, stenographers, clerks, married women, college boys and men, the budding vocalist who most pathetic of all, the woman past middle age, who has always craved music lessons, but who, when a child, was unable to have lessons, either through lack of money, a piano, or a music teacher.

Older Beginners Difficult to Teach

I believe it is generally admitted that in the majority of cases these older beginners, for many reasons, are a "thorn in the flesh" to the harassed teacher. First, the hand is already formed and is generally stiff and unyielding. The boys and men frequently have hands that look as though every finger had at some time or another been knocked out of the joint by a base ball or some other instrument of many sort. The older women sometimes have hands that show honorable, though somewhat disconcerting signs of age. Others have rheumatic joints that seem to squeak when they try for finger action.

The writer's experience with such pupils extends over a period of a quarter of a century, with varying results. For the first fifteen years, the outcome was nearly always the same. After a short period of study, varying in length from one month to three, the pupil would invariably either to telephone, write or announce, "My work" (at the office, home, social affairs, or whatever the case might be) "is getting so heavy that I am afraid I shall have to drop my music lessons." A polite way of saying that the teacher had failed to meet the problem!

But within the past ten years this state of affairs has changed completely: the problems of many of these older beginners have been met and solved. The writer is thus able to hold these pupils, often for many years, to the mutual pleasure and profit of both teacher and pupil.

Neither is the financial return from this small minority to be despised, as adult beginners frequently are able to take as their lesson period, hours that the average teacher finds difficult even to give away, those in the forenoon, late in the evening and very early in the morning.

Adult Beginners a Different Problem

In mathematics, if we have a problem to solve, we must get busy and "work it out." We would never think of simply shrugging our shoulders and waiting for it to solve itself, for our common sense would tell us that it would remain unsolved. Yet many teachers of pianoforte seem to adopt the latter attitude when the adult beginner in piano playing is concerned. The adult beginner is a problem separate and distinct from that of the child beginner, and one that must be worked out along different lines. To use the same beginner's book that is used for a child of six, to approach the subject from the same angle as that considered for other pupils, is to be unsuccessful.

Adult Beginner has a Definite Objective

I believe most teachers will admit that the average older beginner starts on his musical career with a quite definite idea of what he wants to learn to play, not with some vague notion as to its "cultural value." What are these desires?

First, he desires to play tunes that he is able to hear and is perhaps able to whistle or sing. What these tunes are the movies, the home, the radio, the phonograph and the church will have to answer.

Racial Music

As the Italian loves his operatic arias, so the Anglo-Saxon loves his folk tunes. Practically all Americans have an inheritance not only of our own folk tunes like *Way Down Upon the Swanne River*, but also English, Scotch, Irish and Welsh, saying nothing of quite a few German arias.

Let us us now look at the problem in hand, take stock of assets, liabilities and possibilities.

First, considering assets, the desire to play is undoubtedly the biggest. As before said, older beginners generally begin taking lessons because they want to play, not as is frequently the case with children, because their parents make them take music lessons. Frequently they earn the money for their lessons, and people who earn their lesson money are very apt to try to get their money's worth. The mind of the adult beginner is another asset, as it can grasp the intellectual part of the music lesson much quicker than the untrained intelligence of a young child. Names of keys, names of notes and their values, time signature, and so forth, are easily learned and comprehended by them. They can think music; their problem is to be able to play what they think.

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Greatly to their advantage is the fact that they can reach the pedals, and the hands being stronger and larger, is generally capable of spanning an octave.

Now, as to liabilities, the hands of many older beginners (especially the football and baseball players, older married women, and so forth), are frequently stiff and unwieldy. As the fingers seem to hinge at the elbow instead of the knuckles, speed is taboo. Fast pieces, requiring pure finger action, are generally absolutely out of the question. The music teacher should realize this and give pieces in slow tempo, generally a tune or melody in one hand with accompaniment in the other, like the following:



Another drawback is the fact that boys and girls who work generally practice at night, frequently when they are very tired from the day's labor. Hence the quality of the practice suffers. Of course, any sort of social diversion, from company dropping in to going to a "movie," upsets the practice schedule, and leaves less time to prepare for the next lesson. Again, the older beginner is frequently a young man or woman who is away from home, and systematic practice on a boarding house piano is not always feasible.

Next, as to possibilities (knowing the Diligent Junction, perhaps probabilities would be a better word), first, let us see what the older beginners desire, and what the chances are for achieving it.

The average music teacher is too much inclined to teach all pupils alike. The problems of the adult beginner and the child beginner are exactly opposite, and the poorer the teacher recognizes this fact the better. A child's fingers will generally do whatever he can think. Not so with the older beginner. The successful teacher of adults will frequently have to throw overboard a great many "traditions," the "dead wood" in the mental attic. For instance, the relative importance of scale, arpeggio and chord practice must be reconsidered.

If the teacher uses discrimination, he will not assign pieces which depend upon scales for their charm. In fact, he will fight shy of any sort of pure finger work in the very beginning. Chords and arpeggios are much more necessary and quite feasible, and the correct use of the damper pedal from practically the very beginning (about the sixth lesson) is of paramount importance.

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because in any leap all intervening tones of the familiarized scale are supplied imaginatively by the musical ear. This may be tested by skipping slowly on the keyboard from G to C above, and noting if the intervening notes A and B of the scale are not mentally interposed.

Again, there is the expression of nuances inherent in each phrase, to which an interpretative touch must be adapted (as the bass part in the first excerpt given) and a similar, yet subdued, expression of the accompanying figure. This figure frequently bears an inherent expression of its own resulting in "expression within expression." Thus, crescendo, diminuendo or swell may be made upon scale runs in the treble of the first example, nevertheless sustaining the *smorzando* effect of the entire accompanying.

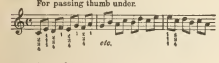
Many students deem the study of études uninteresting, yet they should always keep in view the ultimate aim of thus surmounting technical difficulties, and endeavoring to vitalize them with the breath of musical interest.

Thumb Drill of the Right Kind

By M. C. Wilkins

HERE is a thumb drill that can be used to preface scale playing to good advantage. As the thumb is rarely used on a black key in scale-playing, the practice may be confined to the broken thirds in C major as indicated.

Ex. 1 For passing thumb under



Follow this counting for precision:
 Count I. Strike the second finger and at the same moment let the thumb fly under to its proper position over the E, the next key to be struck. These motions are to occur simultaneously and are not to be accompanied by any jerky motion of the hand.

Count II. Strike the E confidently with the thumb, at the same moment liberating the second finger and placing it in striking position immediately over D, the next note.

Proceed in the same manner with the other fingers, and the other notes in all the exercises.

Please Do!

By N. B. Smart

ACQUIRE a true legato by finger exercising.

Practice the difficult parts first in studies and exercises.

Get the fingering right in your scales.

Play scales slowly until you know them.

Give attention to phrasing.

Play more slowly if you blunder or stammer.

Avoid stopping in sight-reading.

Keep your eye at least a bar in front of the notes your fingers are playing.

Leave the new piece till after you have practiced scales exercises and pieces.

Remember that one piece well played is of more value than many pieces indifferently played.

Understand fully the key, or keys of a piece.

Conquer the difficult piece and make it speak your thoughts.

Finish your practice with one piece from your repertoire.

Play to friends when asked.

Slumps!

By Harold Mynning

A GREAT deal of the discouraging element in piano playing could be eliminated if the student would realize that he is just as much subject to a slump—a period when he seems to be able to play a little or no progress—as is, for instance, a baseball player. No one can explain why the mind sometimes seems to go on a vacation and to stay indefinitely. The slump usually begins of a sudden and ends in the same way. Probably the cause is partly physical and partly mental.

As an illustration of the part the mind plays in a slump, this incident may be mentioned. Some time ago the celebrated pianist, Josef Hofmann, given in Atlanta, Georgia. He had not played a recital there in fifteen years. The small crowd assembled to hear him made him feel rather depressed; but he tells us that as soon as he touched the keys he discovered much to his joy that the piano was an instrument that had an exceptionally fine action. This changed his mental attitude entirely and the recital turned out to be a glorious success.

Piano playing is much like baseball. That is to say, while there is all the difference in the world between the two "games," yet they have a great similarity in the two ways often have been mentioned. Very often the hands of the pianist seem to be sluggish, and no amount of practicing seems to be able to improve matters. The player is probably in the throes of a physical slump. As stated, baseball players frequently experience this. George Sinker, a famous baseball player of the St. Louis Browns, in the season just closed appeared twenty-six times at bat without scoring a "hit."

When a pianist slumps there is probably no cure as such. This leaves but one question left to be settled. Sometimes, in fact often, a streak of laziness is mistaken for a slump. This remedy for this of course is work, and plenty of it.

All that can be done in a case of slumps is that the victim shall do his best to break it. If the case is not too severe, probably any one or all of the following remedies might prove efficacious—at least partially so.

Practice slowly. There is probably nothing so absolutely ruinous to playing progress as the attempt to play faster than preparation has made possible. The old saying that "The shortest way home is the longest way round" perhaps may be applied to slow development in piano playing.

A change in musical diet is often coming into a hot, stuffy room.

Finally there is the recourse to quit music entirely for a period of time. This often works wonders in the nature of an improvement when the work is again taken up.

A Tribute to Tears

Harry Harkness Flagler, the generous patron of American music, told a story at a musicale in New York.

"A male quartet," he began, "was singing plantation melodies at a concert in Rochester. As the melodies were on a man in a front seat was seen to wipe his eyes furiously, and a few minutes later he burst into tears."

"The manager of the quartet slipped round and touched him on the shoulder. 'My dear sir,' he said, 'our quartet deeply appreciates the compliment you have paid to our music. It is a Southern, not a No. 1, song.'"

"No," sobbed the man, "I am a musician."

Acquiring a True Legato Touch

By Hazel Barron

THROUGHOUT early musical history the search for an instrument on which to sound the legato touch was constant. As the mechanism of the pianoforte was developed, each master in turn sought to play upon it in a truly masterly way. Each endeavored to acquire a way to produce beautiful singing tones, to express a true legato touch. Today we have the modern pianoforte, a highly developed instrument, and a host of master musicians to perform and to teach the legato touch. But what about the playing of the average student and performer?

How frequently is heard: "Oh! she plays wonderfully, for she has a beautiful touch!" An abstract sort of compliment to offer a thoughtful musician, for, reasons. "What is a beautiful touch?"

It is possible to inquire of a speaker, it would likely be found that he was expressing his appreciation for the time which the player brought out. Melody played in singing style in a sympathetic manner is ever in the mind of the listener. The difference between a legato playing and detached or staccato playing is as great as the difference between black and white. Therefore, a practical understanding of the various touches and the correct place of each in performance is the duty of every sincere student of music.

The clapping of the hands at regular intervals illustrates in a simple way the effect of the staccato touch. Though the claps be slow or rapid, each is separate and distinct. One neither meets nor overlaps the succeeding clap. So it may be said that any tone which does not meet the succeeding one could not be a link of a legato phrase, but must be a staccato tone. One naturally sings or hums a melody in legato style. The moment the breath is taken, the smooth succession of tones is broken and the legato phrase ends. Figuratively, a melodic phrase is played as it should be sung.

In order to produce good legato playing one needs the ability to hear it. He must then utilize his efforts to gain it by simple methods of practice. With a very relaxed hand and arm, the following exercise should be practiced to give an appreciation of singing tones and the effect of constant overlapping.



Double thirds and double sixths are found very profitable practice. It should be noticed that in ascending a scale of thirds, the fifth finger on the right hand and the thumb on the left must cling to the key while the pair of fingers passes over. This same clinging to the key is necessary for the double sixths while ascending with legato double sixths.



One immediately finds that in attempting to play a phrase in a beautiful legato style, the thumb must acquire the correct, practical fingering. It is only after a usual finger has been learned that the student can work to perfect the technique required for the fifth finger on the right hand and the thumb on the left must cling to the key while the pair of fingers passes over. This same clinging to the key is necessary for the double sixths while ascending with legato double sixths.

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ing. It will be found that in order to bring out this beautiful melody as indicated by the slurs, the finger must be followed. It is excellent practice to take the melody from its harmonic context in order to bring out the simple, unaffected message of this musical gem.



Frequently several fingerings are usable for the same passage, and the student must select one which meets all requirements. There are but two important reasons. In a legato passage, when a note is repeated once, or several times, a change of finger should occur on each repetition. By changing the fingers a perfect smoothness is attained; for, as one finger allows the key to rise, another is in readiness to press it again, thus producing a continuous vibration. When it is impossible to change fingers because of the volume of the wrist may act as a buffer by lifting with the key and with a sudden downward stroke release the finger on the repeated note. The earliest student readily learns that a relaxed, flexible, arched wrist is very necessary for good legato playing. It frequently happens that a wide span occurs between notes of a given slur. In such a case one must plan to disengage the fingers by a change of fingers on a sustained note.

The necessity for rapid changes of fingering is shown in the illustration from the much-loved Beethoven work, commonly called "The Moonlight Sonata" (Ex. 4). It will be noted also that because of the triplet figure used to accompany the waltz, the wrist must do important connecting work.



Although the false notion is entertained by many that a true legato is obtainable only at the organ, the human voice, the stringed instrumentalist will find that he also can approach a perfect legato in his playing. He must remember, however, that the mechanical (technical) perfection is very necessary, yet this is but the means to good performance.

The pianoforte student must begin to bring out a beautiful musical expression through the simple details of his daily practice. Scales and arpeggios must be given diligent and persevering study. Smoothness of points must be carefully and permanently eliminated. The fourth and fifth fingers must work as freely and accurately as the second and third. The thumb must remain relaxed and play with a parallel stroke to that of the fingers.

Three degrees of speed and three degrees of loudness, at least, should be used for practice; for only through such application can the student attain a proper sensitivity of the requirements of sympathetic interpretation of compositions.

The old music, the neighborly mingling of people in the square dances, the rollicking reel and jenny polka, and as the vocal harmony of the calls, are all found "to impart a pleasure which the more sophisticated of the manufactured dancers cannot give."—HENRY FORD.

How to Develop a School Band

By J. E. MADDY

From an address prepared for the Committee on Instrumental Affairs of the Music Supervisor's National Conference. Republished by arrangement with the National Bureau for the Advancement of Music. Mr. Maddy is the director of the Music Supervisor's Department of the Conservatory of the University of Michigan and is the author of important works for school use.

EVERY school should have a band. It is both a school and a community asset. This fact is being recognized to a greater extent every year. "Music for everyone and everyone for music" should be the guiding aim of every community, and the students' band represents one of the most practical and effective ways in which the schools can help to realize this ideal.

Musical training through the band is in accord with the trend of the times, which is placing greater emphasis than ever before on enjoyment of music and self-expression through ensemble playing.

The school band—the wind band—combines with the fine training it offers the young players an important function in stimulating school spirit and unifying school life, and beyond that, a great potential recreational and cultural service to the public at large. It makes music a "live subject" to the entire school population. Work must be given to the parents in a letter understanding of the value of music in the educational scheme and a true appreciation of its role in the development of the individual and the improvement of group life.

With its cheering and inspiring music, its picturesque uniforms and its general usefulness to the school and community support of the student body and the public.

In addition to these advantages a band is quickly and easily developed and is a most attractive medium for musical expression. But its very usefulness and the ease of first development have somewhat blinded us to what may be, under wise guidance, ultimately accomplishable. The band is capable of a development similar to the symphony orchestra and in certain ways the music of the band is superior to that possible from an orchestra of great power and loveliness are possible as from no other musical means, to state but one of the unique effects of which this type of organization is capable.

Standard Bands

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Any group of instruments is called a band and, until there is some settled standard to work for and grow up to, there will never be the development of the band there should be for this wonderfully attractive medium of musical expression. Military bands, jazz bands, combinations of bands and orchestras—there is no end to them. All these combinations are most useful and useful, but they emphasize the fact that there is no standard. The Committee on Instrumental Affairs of the M. S. N. C. has tried to meet the need for a practical criterion by making known its judgment as to the best instrumentation for a minimum band of twenty-one players, and is working out instrumentation for others.

Band System

A system of bands is very necessary to accommodate everyone, if band music is to fulfill its true mission in the community. The wide side of the instrumental work must be given to the parents in a letter understanding of the value of music in the educational scheme and a true appreciation of its role in the development of the individual and the improvement of group life.

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"sid band" to draw from, when there are no bands in the schools.

The short distance way means taking all of the time and effort and getting as good a balance as possible at once. There are very few well balanced bands, because the leader is apt to work only on this latter plan and neglect the former.

We will begin with the second and short way. We must, of course, give every pupil a chance, but we must also see that every one takes advantage of the chance, so that all get the best out of the work.

Some standard must be in the mind of the leader. He gathers all the players into the band for the first time. We will suppose this is a senior high school. We find further on in this article the list of instruments of the ideal symphonic band.

A band with this instrumentation can play any sort of music and should be the ideal in the mind of the leader. The membership in this band should ultimately be limited to the best players only, but at first there should be some concessions. The quickest way is to treat each part as a separate unit clear down the line. For example, suppose a number of saxophones present themselves. Needing one soprano saxophone, the best one should be selected and put in the band. The rest of the players of the soprano saxophones may take their choice, either change to some other instrument or go into the second band where all may play without regard to balance. Let it be known all through the high and grade schools that the soprano saxophone can be used in the best band, toward which all are striving, and the beginners on saxophones will take warning and will begin to study something that will give them a chance to get into the best organization. This will give a fine start to both plans suggested above.

As another example, let us take the cornets. Many of these will apply, as next to the saxophone the cornet is the most popular instrument. The four best of these should be placed in the first band and the rest of them given their choice between going into the second band or changing to another instrument and going into the first. Let it also be known throughout all the grades of bands that the four cornets can enter the first band and pupils contemplating cornet study will consider their chances and select the instrument to be played with more care than usual.

Suppose one of the disappointed cornet players decides to get a French horn. He should be put into the first band at once and the fact announced through the whole system that when a player takes up a new instrument he can rise clear to the top if there is no competition on his instrument. On the other hand, the more instruments of the same kind the better, the more competition and the better player one must be to hold his place.

It may be thought that placing a green player in the best band will hurt the ensemble. It will for a time, but it is perfectly amazing how rapidly a youngster can learn anything when the proper incentive is given him. The new player will strive manfully to bring himself to the level of the rest of the band. At first he should not be allowed to play very much when the band appears in public, but as

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J. E. MADDY

should always appear with them and play the few notes that he can play correctly.

All players on all instruments should understand that promotion depends upon ability, conduct and vacancies. Demotions depend on the same. With this double plan of organization, up and down, and errors of the competition will be less and transfers from one instrument to another will seem logical and will be easily made. But let the leader always use tact.

To develop his band effectively the leader must have a definite, sized and definitely balanced ensemble in mind to begin with and then stick to it until it becomes a definite reality. This takes time and he is often tempted to make concessions here and there, but this is generally fatal. Carrying out this plan may cause temporary hardship to a few, but the final result will fully compensate for all the temporary difficulties, and there is always the second band with its unlimited membership.

This same plan should be worked in all junior high schools and eight grade buildings.

The membership in the upper band should be limited strictly as to number and first and then quality.

It is a good plan to have an extra player on each part who rehearses with the first band, and stands ready to fill in when someone cannot be present. These extra players may or may not be members of the second band. They may play with the band in the "Tutti" passages and be ready to play the solo passages when necessary. It is well to look forward to graduation time and be training enough of these understudies to fill in the band when the time comes.

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tubas, according to the thickness of the lips. All brass players need even front teeth. Reed instrument players must have even lower teeth. Oboe and bassoon players should have even upper and lower teeth. Good whistlers are the best material for flute and piccolo players.

Buying Instruments

How shall the instruments be acquired, who shall pay for them and what shall be purchased first?

The solo instruments will be purchased by the players with much urging, but the least well-known instruments must be furnished, such as the French horns, oboes, bassoons, tubas, and so forth.

The board of education should be asked to furnish these instruments as a part of the school equipment, the same as it does for other branches of study. This part of the music system may be considered vocational as well as cultural. Let us contrast the vocational equipment in the usual high school in the matter of machinery with that for music. Thousands for the one and usually nothing for the other. Now contrast the number who will use their vocational training in one and in the other. Music makes the superior showing. Many boards of education are furnishing funds to buy instruments.

Buying instruments is a fine outlet for the energies of parent-teacher associations. It is also a project which will make a strong appeal to chambers of commerce, Rotary, Kiwanis and Lions' clubs. In fact, local clubs of all kinds may be interested.

Philanthropically inclined people will have found a very profitable outlet. Many a talented pupil, if given an instrument and a few lessons, will later become self-supporting either wholly or in part.

Concerts of all kinds may be given and the proceeds used to buy instruments. This gives an added reason for studying the music, but it is a very slow way to raise money.

Vaudeville and minstrel shows, given by students, have value and are popular. Student organizations often help with this fund. Tag day also helps. Organizations to take over a certain number of performances and share the profits accruing from the increased sale of tickets. Old paper sales are a good source of income.

The value of these efforts is not only that they raise funds, which is, of course, the primary objective, but that they serve to keep students and public reminded of the importance of developing the band.

Care must be used in buying the instruments. They should all be "low-pitch," that is, as discouraging as trying to make music with instruments that cannot be tuned together.

Good instruments should also be purchased. They are far easier to play and the mortality by discouragement is far less.

Instrumentation

In planning the system of bands provision should be made for units of various sizes. This may not be possible at first, but with some definite scheme in mind the results will finally be worth while.

Band for an Eight Grade Building (35 Pieces)

Twelve B flat clarinets, One E flat clarinet, One piccolo or flute, One alto saxophone, One tenor saxophone, One C melody saxophone (three may be used if separate music is provided for each one), One baritone saxophone, Six cornets, Three French horns, mellotones or E flat altos, Three trombones or two trombones and one tenor horn, One euphonium, Two E flat tubas, small size upright, One bass drum, One snare drum (two may be used), One pair cymbals.

Junior High School Band (54 Pieces)

Sixteen B flat clarinets, Two E flat clarinets, One piccolo, One Oboe, One bassoon, One alto saxophone, One tenor saxophone, One baritone saxophone, Three C melody saxophones, One E flat alto, small size upright, One bass drum, Two snare-drums, One pair cymbals, Four French horns, mellotones or E flat altos or mellotones, one horn and one alto each pair (an excellent way to teach French horn), Three trombones, Two baritones, Four E flat tubas, small size upright, One bass drum, Two snare-drums, One pair cymbals.

Symphonic Band (68 Pieces)

Two piccolos (interchangeable with flutes), Two E flat clarinets, Twenty-four B flat clarinets, Two alto clarinets, One bass clarinet, Two alto saxophones, one soprano and one alto, One tenor saxophone, One baritone saxophone, One English horn, Two oboes, Four cornets, Two trumpets, Two flugel horns, Four French horns, Two baritones, Three trombones (two tenor and one bass), Six tubas (two E flat and four BB flat), Timpani, One snare drum, One bass drum, One pair cymbals.

Minimum Band of 21 Pieces

The National Instrumental Committee of the Music Supervisors' National Conference suggests the following instrumentation for a minimum band of twenty-one pieces:

Four clarinets, Two saxophones (baritone and tenor or alto), Four cornets, Three horns, One baritone, Three trombones, Two tubas, Two drums.

Thirty-Seven Pieces Band

Twelve B flat clarinets (three first, three second, three third and three fourth), One E flat clarinet, One flute and piccolo, One alto clarinet, One bassoon, Two saxophones (E flat alto and B flat tenor, or two C melodies, Or one alto clarinet and one B flat tenor or C saxophone).

One alto clarinet, One bass clarinet or bass saxophone, Four cornets, Two trumpets, One flugel horn, Three French horns, Three trombones, One baritone, Three tubas (one E flat and two BB flat preferred), Two drums (bass and snare).

The Community Band

The community band would do well to take one of these suggested instrumentations and work toward it as their goal. When that is reached, it should work for the next one, until the community possesses a real symphonic band.

Many of the suggestions in this booklet apply to the community band, organized outside of the schools, and including Rotary Club, Boy Scout, American Legion bands, and so forth, as well as to the school ensembles.

The law in many states now allows a community to tax itself to support a band. Why, therefore, lay any objection to instruments which are lacking out of public funds, just as a fire engine puts out physical fires. It is also an invaluable constructive force, as a pleasure and relaxation outlet for bringing energy in addition to being protective. Further information concerning state band laws may be secured from the National Bureau for the Advancement of Music, in the various states.

Seating of the Symphonic Band

The seating plan of the symphonic band shown on the next page may be used as a pattern for the seating of smaller bands. Just leave out the missing instruments and

bring the remaining instruments closer together, keeping to the same general plan.

Credits

Credits should be given pupils who play in the band, if their work is worth it. If they merely play occasionally for the fun of it, they should receive no credit. Music provided. (Do not allow them to play the oboe music.) Four cornets, Two trumpets, Four French horns, mellotones or E flat altos or mellotones, one horn and one alto each pair (an excellent way to teach French horn), Three trombones, Two baritones, Four E flat tubas, small size upright, One bass drum, Two snare-drums, One pair cymbals.

Attendance

The attendance should be taken by the teacher or other officer appointed. A seating plan with movable cards is the best way to do it. No time should ever be taken to call the roll, and certainly the music should never do it. His time is fully occupied otherwise.

Rehearsal Time

It is often a problem to induce school authorities to admit that music study is education and give school time for it. When this is admitted and there is a teacher available who can teach the band, the rest is but a matter of time, work and careful planning.

All bands should meet in school time where possible, have a specified number of periods weekly, and be an integral part of the school work. When pupils are allowed to substitute music for other and less useful subjects the work will amount to something. More people earn their living by music than by any other profession, except school-teaching and one or two others, and the number is increasing every day. But this is only the vocational aspect of the question. When the educational, general cultural, and entertainment value of music is taken into account the thinking person will soon see that only a very useful subject indeed can hold its own with instrumental music in the schools.

The one or two weekly rehearsals will suffice for the bands in the grades. The bands of the junior and senior high schools should meet every day for one period.

If the ensemble is efficiently organized an amazing amount of work can be accomplished in a one hour daily rehearsal. The best time for rehearsals is the middle of the day. The school can generally arrange a program that will permit daily rehearsals, if the principal is so inclined. Practically every high school has duplicate classes in the same subject. If every class meets at the same time as the band has a duplicate at some other place the difficulty is solved. It is far better, as well as easier, to arrange to have a period every day than a double period or three times a week, as the daily class always functions better than the intermittent class. After-school rehearsals are not usually so satisfactory, although they are often held in grade schools. It is obviously unwise to penalize music students with after-school classes when other vocational subjects are taught during school hours. The music profession is better paid than any of the other vocations taught in the schools. In the face of these facts a fair amount of education will not refuse school hours and equal credits for music work, if properly approached. If this full recognition cannot be secured immediately, though it is found in the child, the instruction book, should be singled out by having a gold star placed against it. This acts as a useful stimulus to the child's perseverance, and when he is asked to play "for Daddy" or "for company," he realizes at an early age the advantages of having a repertoire upon which she can rely.

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THE ETUDE

THE ETUDE

"Those Horrid Inventions! Those Awful Fugues!"

Hints on the Art of Playing the Music of Bach

By PHILIP GORDON

(The author of this article, who has been for a number of years director of music in South Side High School, Newark, N. J., and is conductor of the Newark Philharmonic Society, makes a specialty of the music of Bach. Under his direction were given the first performance in America

of the master's humorous cantata, "Phoebus and Pan," and the first public performance of the "Peasant Cantata." Under his direction were given the first performance in America of the master's humorous cantata, "Phoebus and Pan," and the first public performance of the "Peasant Cantata." Under his direction were given the first performance in America of the master's humorous cantata, "Phoebus and Pan," and the first public performance of the "Peasant Cantata."

melody (as in the F-minor Fugue, "Well Tempered Clavier," volume I) or by

"THOSE HORRID INVENTIONS! Those awful FUGUES!" How many students of music, and how many listeners have said just that! Have you ever thought why people do not talk so disparagingly of other composers? Why do students always complain about Brahms, Schumann, and why do they take so readily to Beethoven, Schubert, and Chopin? Because Beethoven, Schubert, and Chopin almost play themselves; even an uninspired player can make them sound good. But the rhythm and the melody carry their compositions along. But Brahms, Schumann, and Bach require not only playing but also a great deal of thought. The right-hand melody should be brought out in a singing tone and the left hand should be played more softly than the right. I tell my pupils to imagine that the right hand is a singer and the left hand its accompaniment. An accompanist must not play as loud as the soloist, therefore the left-hand accompaniment must be subordinated.

Expression in Bach

The first essential in playing Bach is to get over the queer but common notion that this music is devoid of any expression or accent. Bach wrote most of his music without expression marks of any sort, it is true; in fact, he seldom gives any clue even to the speed or character of the piece. But the reason is not that there was no need for such directions, but simply that Bach wrote music to be performed under his own direction, and there was no need for him to write into the manuscript reminders of speed, volume of tone, or distribution of accent. If we find in modern editions of Bach the same absence of expression marks, it is because of their hesitancy to tamper with the music of such a master, not because the music is inexpressive.

Pupils are in the habit of thinking that they must use only the editor's brains, never their own. It is only after years that they learn the necessity of thinking for themselves. Bach wrote music, at a fixed level of intensity, and with a scrupulous avoidance of everything that might make it sound like modern music, which is made intelligible by means of expression marks. Yet Bach is considered one of the most modern of composers, despite the fact that he died almost two hundred years ago. If his music is so vital that critics speak of "Bach and other moderns," it is easy to see that the performance of this music must be thoroughly modern in character, and that the level, finger-exercise style of playing is far from adequate.

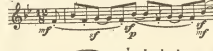
Making Bach Attractive

IN THIS article we shall consider a few of the ways in which the student can make his playing of Bach more artistic and more attractive. The most important point of all is his departure from Von Bülow's famous note, "In the beginning there was rhythm." Bach is remarkably clear in rhythm. It was absolutely necessary to the method of his time, and in position to have such clear outlines, for he frequently developed a whole piece from one brief theme. The more individual the theme, the more intelligible will be the various developments. Individuality was attained either by unusual skips in the

position, bringing them out above the web of counterpoint wherever they occur, even if in the bass or the middle voices. The right hand may be playing a subordinate part, and you distort the whole piece if you constantly emphasize the right hand to the exclusion of the true melody. Take "B-Minor Mass" and the "St. Matthew Passion." But the sooner the pupil learns to appreciate the rhythmic quality of Bach, the sooner his playing will hold the attention of his audience.

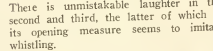
Among the following examples closely All of them are so distinctive in rhythm that they must be interesting to student and listener alike. The first example is synthesized to such an extent that it is really quite jazzy.

Ex. 1



There is unmistakable laughter in the second and third, the latter of which in its opening measure seems to imitate whistling.

Ex. 2



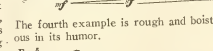
The fourth example is rough and boisterous, almost humorous.

Ex. 4



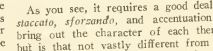
As you see, it requires a good deal of staccato, slurring, and accentuation to bring out the character of each theme; but is that not vastly different from the pallid style you hear so frequently?

Ex. 5



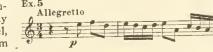
Here are two of Bach's themes with which to experiment.

Ex. 6



Here there is no difference of rhythm to distinguish the different parts of the theme, as there was in the example 2; every note must be made clear by the phrasing alone. It is extremely difficult to play this theme intelligently, simple as it may seem at first sight.

Ex. 7



Talk the subjects of the fugues in F-sharp minor and in B-minor in the first volume of "The Well Tempered Clavier," also the Prelude in F-flat major, and analyze them by phrasing the long lyric melodies of Bach to compare them with sentences of poetry or prose. On first reading, a long sentence may be far from good; one must search for subject, predi-

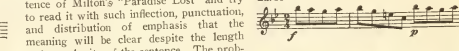
cate and modifiers. So in melodies like the *Air* in the "Fifth French Suite," consider the phrasing as the outline may seem at first, it becomes perfectly clear when you go over it many times, dividing it into sections and giving each section its due emphasis.

Try to get a similar, clear picture of the *Solo* in the "Second English Suite." Under the head of expression it is easier to tell what ought to be done than to give specific directions for doing it. Expression is largely personal, and is the one element in musical performance that defies teaching. The most one can do is to suggest points that need to be considered in the art of expression.

Gradation of the total volume must be used copiously. It is true that the harpsichord and the organ could not pass gradually from *piano* to *forte*, and could only change suddenly from loud to soft. But this is no excuse for our failure to play expressively.

There are times when the sudden change from *forte* to *piano* is intentional in Bach, as in example 10.

Ex. 10



Sometimes such cases are recognized by Bach's own designation—he used the full words, *forte* or *piano*; sometimes modern editors have added *f* or *p*, and sometimes the player must recognize such passages for himself. But there are many melodies—by far the majority—that require a copious use of *crescendo* and *diminuendo*.

Such effects were not possible on Bach's instrument, the harpsichord, but you will learn that Bach wrote not for one generation but for all time.

The sustaining pedal—the "loud" pedal—should be used, too, as occasion arises, even though Bach had no such pedal. The middle or *sostenuto* pedal is useful, also, in controlling some of the long notes that occur in "The Well Tempered Clavier."

Rubato
TEMPO RUBATO, the gradual hastening and retarding of the procession of beats, should be employed wherever it can contribute anything to the hearer's understanding of the music. This applies as much to a fugue subject as to a flowing melody. In the *Air* from the "Fifth French Suite," quoted above, the *rubato* would be used thus, approximating: slow to the end of the second measure; faster in the third, slowing up at the last note and for about two beats of the fourth measure; fifth measure, in tempo; slowing up on the last beat and into the first beat of the sixth measure; faster to the end of the sixth measure, and slower

*One school raised \$200 in three days by having the pupils carry old papers from the houses and deposit of them to a junk dealer.



The above is taken from the *Vesper Hymn*, in Matthew's Standard Graded Course, Book 1. The right-hand melody should be brought out in a singing tone and the left hand should be played more softly than the right. I tell my pupils to imagine that the right hand is a singer and the left hand its accompaniment. An accompanist must not play as loud as the soloist, therefore the left-hand accompaniment must be subordinated.

Playing for Daddy

By Alice M. Steele

"PERSONALLY, I derive more pleasure from hearing a little first-grade piece well played than from an advanced piece that is even slightly too difficult for the performer."

So said a well-known pianist at a public address, and this is an opinion that, on reflection, we must all endorse.

From the first year or so of the musical education the pupil is not only capable of playing a simple piece, but also of great musical merit; but everyone is interested in seeing a little eight-year-old doing anything well, and she can give a good deal of pleasure in a small way; and, even at an early stage, she can always give one little piece that she can "play for Daddy."

To insure this, some little piece that appeals to the child's own mind should be chosen. It may be only a little two or three-line exercise, but it must be something that the child likes well enough to work at patiently and thoroughly. It will take two or three weeks or even a month, before it can be played so well, that it is without mistakes, with some variety of tone and from memory.

Any music that has passed these tests, even though it is found in the child, the instruction book, should be singled out by having a gold star placed against it. This acts as a useful stimulus to the child's perseverance, and when he is asked to play "for Daddy" or "for company," he realizes at an early age the advantages of having a repertoire upon which she can rely.

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BEETHOVEN'S WAR-TIME MUSIC

The recent Great War had such a crushing effect upon creative effort in music that it is hard to realize how much really great music was produced during the Napoleonic wars a century ago. Conditions were much the same. Central Europe was constantly being invaded. Money greatly depreciated in value. Thrones tottered and fell, yet through it all Beethoven and many others did some of their best work.

Beethoven was assisted by the fact that Archduke Rudolph, Lobkowitz and others "together guaranteed him an income of 4,000 paper florins, nominally \$2,000, but only \$1,450 in real money," says W. H. Humiston, in a brief monograph on Beethoven.

On May 12, 1809, the French entered Vienna and warlike conditions were not very comforting to the Viennese or to Beethoven, who was much annoyed by the firing. In spite of this he went on composing, and the last and best piano concerto, in E flat known as the *Emperor*, was written during this year, as well as the spring quartet in the same key, opus 74, known as the *Harp Quartet*, on account of the numerous passages played pizzicato and suggesting a harp. The piano sonata in F sharp, opus 78, a favorite of the composer's, was also written during this year.

"Another 'programme' work was begun, the *Sonata in E flat*, opus 81a, known as *Les Adieux*, *Absence*, *et le Retour*. This was to commemorate a trip by the Archduke; it was finished on his return and dedicated to him. During the first part of 1810 was written the music to Goethe's *Egmont*: an overture, two songs, several *entr'actes* and 'melodramas' in music."

There is an idea very prevalent that good music is hard to understand—something difficult, *recalcitrant*, *abstruse*, that is quite a mistake.—SIX HENRY HAZOW.

SAID BY BRAHMS

In his *Recollections of Brahms*, George Henschel includes some letters received from the great composer. Chiefly they relate to transitory things, but a few passages here and there are worth quoting.

Brahms notoriously disliked taking part in concerts, and the fact evidently caused him some embarrassment. "At least you should give up believing in the rumor that I had a special dislike for English concert-rooms. No more so than for others. Into none of them do I ever go with pleasure, and people ought to see how it is easier for me being caught once in a while in the snare of a German invitation, than undertaking the long journey to England followed by a restless stay there. You really could explain matters from time to time as they really are. I have just enough to do with concerts anyhow and fight against it on the continent as well as at home. . . . Well—don't forget Richter and explain to the old and new Philharmonists what a grateful heart I have—but what a shy one!"

About metronome markings Brahms says: "I think here as with all other music the metronome is of no value. As far as at least as my experience goes, everybody is sooner or later, withdrawn his metronome marks. Those friends can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' time is moreover not a new invention. 'Con discreto' should be added to that as to many other things. Is this an answer? I know no better one; but what I do know is that I indicate (without figures) my tempi, modestly, but sure, but with the greatest care and clearness."

Most composers write uproariously because they are unable to set down a good melody.—W. J. HENDERSON.

The Musical Scrap Book

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

Conducted by A. S. GARBETT

NAPOLEON AND MEHUL

"KUBICKI" Napoleon might seem to have been a dangerous game, but Mehul did so successfully enough to win the warm regard of that imperious personage, according to Mary Hargrave in *The Earlier French Musicians*.

"Napoleon had a great liking for Mehul, not entirely for his musical genius, which he did not altogether appreciate, but because he was personally sympathetic," says this author. "Mehul always dined once a week at Malmaison and the First Consul was fond of discussing music with him, as with other artists. He frankly thought the Conservatoire and Mehul's own compositions 'too *tudesque* and 'scientific.' His idea was that music should be pleasing to the ear, the present school was too noisy.

He preferred the Italian school of light opera (Paisiello), and so forth.

"Mehul, by way of reply, showed surprising versatility by composing (*incognito*) the music of *Ilrato*, a light opera *bouffe* completely different from his usual style. Marsollier had written the amusing libretto, but Mehul did not acknowledge his share of the work at first. It was announced as an Italian opera with French words, music by 'Signor Fiorelli,' and was performed during the Carnival (17th February, 1801). The result was an extraordinary success and a great triumph for Mehul when he disclosed his identity with 'Signor Fiorelli.'

"Bonaparte was delighted with the loan and Mehul decided to 'decide him often in this way,' a doubtful compliment. Mehul dedicated *Ilrato* to him when it was published."

GLINKA'S CHILDHOOD

MICHAEL IVANOVICH GLINKA, composer of *A Life for the Czar*, and thereby the founder of modern Russian music, was born in 1824. He was a sickly child who inspired him a grandmother who inspired him with a morbid dread of disease that proved to be life-long, according to Montagu-Nathan, his biographer.

"He was piously inclined," says Montagu-Nathan, "drew pictures of churches in chalk on the floor, and appropriately followed this up, as soon as he could read—which was at a remarkably early age—by reciting passages from the Scriptures so impressively as to bring tears to the eyes of his dotting grandmother and her elderly cronies.

"His musical predispositions were manifested by a craving for every kind of bell-sounds; he sought to imitate the clang-

that penetrated the walls of the house by playing bell-ringer on two copper vessels. When he was unwell he was given some small hand-bells, that appear to have served to maintain a strength of spirit. Presumably his fondness for the Bible gave place to a keen interest in books of travel.

"On his grandmother's death, his parents, alarmed at the disastrous effects of this morbidness of melancholy, made an attempt to restore their child to a normal condition of body and mind; they were too late. Glinka's life was spent in combating not only real but imaginary complaints."

Glinka's father frequently entertained lavishly. The playing of Russian folk-songs by a wind-band during supper-time greatly delighted the budding composer, and doubtless laid the foundations for his life work of developing the national musical resources of his country.

ITALIAN OPERA—EIGHTEENTH CENTURY STYLE

EIGHTEENTH century Venice had eight opera houses, while Naples had four or five, including the San Carlo, one of the largest in Europe. Romaine Rolland tells his information chiefly from Burney and De Brosse, he takes us to witness a typical opera night.

"The performance begins, as a rule, at eight o'clock, and ends about half-past twelve. The cost of the places in the parterre is a *pauze* (twelve cents American) unless admission is free, as is often the case in Venice and Naples. The public is noisy and inattentive; it would seem that the peculiar pleasure of the theatre, dramatic emotion, counts for very little. The audience chatters at its ease during part of the performance. Visits are paid from box to box. At Milan, 'each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshments or for a game of cards. On the fourth floor a *faro-table* is kept open on either side of the building as long as the opera continues.' At Bologna, the

ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, and soon are one look to that facing it, standing up, clapping and shouting *Breve!* For the men, they are more moderate; when an act has finished, and the actors have taken their bows, they themselves with shouting until it is performed again.' In Milan, 'it is by no means enough that everybody should enter into conversation, shouting at the top of his voice, or that one should applaud by yelling, not the singing, but the singers, as soon as they appear and all the time they are singing.'

"Besides this, the gentlemen in the parterre have long sticks, with which they beat the benches as hard as they can. They have colleagues in the boxes of the fifth tier, who, at this sight, also beat their benches. The collectors of the one and the individuality of the other, if the value of their music had been on an equality, would have kept the orchestral row clear. These luxurious outbursts are often used to commend the number of ideas," was an astute comment by a great conductor."

THE ETUDE

MUSIC AFTER THE REIGN OF TERROR

ALFRED GRÉTRY declared that no great musical works were inspired during the Revolution, declares Mary Hargrave, in *The Earlier French Musicians*, it was not the fault of those in authority, who did much to encourage the Arts, especially music. Grétry, doubtless, voiced their ideas when he proposed the institution of a Conservatoire de Musique.

"Even in the Reign of Terror the Convention respected music, recognizing the power of a song like the *Marseillaise* to inspire armies. One of the first acts of the Revolutionary authorities, as far back as 1789, had been to grant theatres the right to manage their own affairs, and an immediate consequence of this was the dismissal of a troupe of Italian artists under the management of Marie Antoinette's hairdresser, whose place at the *théâtre Feydeau* was taken by French actors; these were soon in keen rivalry with the Opéra Comique.

"Singers and actors no doubt regretted the loss magnificence of court performances, where security, costumes, orchestra were on a lavish scale. Under the old regime, too, a generous if arbitrary system of pensions and royal gifts had rewarded genius. Old artists especially felt the loss of this support, but the younger ones, like Mehul, greeted the new order of things with enthusiasm, until they were horrified by its excesses. The little band of musicians seem to have drawn closely together during this period, especially during the Reign of Terror, forming a circle of friends united by common interests and a common cause: Grétry, Cherubini, Gossec, Berton, Mehul, Lesueur, Boieldieu, the youngest of all. They were obliged to take part in the numerous popular fêtes and to collaborate in musical productions for those occasions."

I cannot detect any suggestion of greatness in much of the modern music. It will be a sorry day for music if the non-melodic school ever obtains the upper hand.—SIR FREDERIC COWEN.

WANTED—A MODERN BERLIOZ

"Much of recent orchestral writing is so persistently lavish of its resources that the individual characteristics of the various instruments are obliterated altogether," remarks Sir Charles Villiers Stanford in his *Musical Composition*.

"Composers have been naturally magnetized by the richness and sonority which Wagner obtains with his orchestra at moments of climax, and have smeared them all over their scores irrespective of balance of color and design. Every phrase is as highly colored as its neighbor, and all power of strong contrast disappears."

"This is the precise reverse of the orchestral theories of the most imaginative and experimental orchestrator of modern times, Berlioz. He knew too well the glories and beauties of individual instruments to encourage his successors to throw them all into a cauldron and boil them up together. If his invention and melodic power had been equal to his poetic command over the orchestra; if, in a word, he had been as great a draughtsman as he was a colorist, his influence would have been paramount at the present day. The combined characteristics of Wagner and Berlioz, the collectiveness of the one and the individuality of the other, if the value of their music had been on an equality, would have kept the orchestral row clear. These luxurious outbursts are often used to commend the number of ideas," was an astute comment by a great conductor."

THE ETUDE

Arr. W. P. Mero

A dainty number in the ancient manner, to be played in the style of a string quintet. Grade 3.

Moderato M.M. ♩ = 72

G. BOLZONI

GRAND VALSE BRILLANTE

THE ETUDE
RICH KRENTZLIN, Op.108

GRAND VALSE BRILLANT.
A showy drawing-room waltz; affording good octave practice in either hand, also in light running work. Grade 4.

Vivace, M.M. $\text{♩} = 72$

A showy drawing-room waltz; affording good octave practice in either hand, also in light running work, Grand

Vivace M.M. 67-72

The musical score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Vivace" with a metronome marking of 67-72. The score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Vivace" with a metronome marking of 67-72.

THE ETUDE

moderato

mf *p* *cresc.* *dim.* *energico* *p* *f* *rit.* *p a tempo* *dolce e tranquillo* *cresc.* *f* *p* *D.C.*

'RICKSHAW BOY

Ukulele Arr. by VALDEMAR OLSEN

Very good practice in the Minor Key and its relative Major. Grade 2 $\frac{1}{2}$.

FREDERICK KEATS

Very good practice in the Minor Key and its relative Major. Grade 24.

Allegretto M.M. ♩ = 108

C min. D G min. D7 G min. D7 G min. D7 C min. G min. C min. D A7 D G min. D7 G min. D7 G min. D7 C min. G min. D7 G min. B♭ G min. B♭ G min.

D G min. D7 G min. D7 G min. D7 C min. G min. D7 G min. B♭ G min. B♭ G min.

B♭ E♭ B♭ G min. B♭ G min. D A7 D min. B♭ G min. B♭ G min. B♭ E♭ B♭ G min. B♭ G min.

G min. D7 G min. D7 G min. D7 G min. D7 G min. D A7 D G min. D7 G min. D7

G min. D7 G min. G min. D7 C min. B♭ F7 B♭ F7 B♭ F7 B♭ G dim. F7 B♭ D7

G min. A7 D min. F7 B♭ F7 B♭ F7 B♭ G dim. F7 B♭ E♭ E♭ min. B♭ F7 B♭

E♭ min. A7 D min. F7 B♭ F7 B♭ F7 B♭ G dim. F7 B♭ E♭ E♭ min. B♭ F7 B♭

F7 B♭ E♭ E♭ min. B♭ F7 B♭

SUNBEAMS AND ROSES

Lo! How they dance along my garden way!

In the style of a *Schottische* or *Air de ballet*.
A capital study in rhythm. Grade 3.

PAUL BLISS

Allegretto M.M. ♩ = 112

Allegretto M.M. ♩ = 112

112

mf

rit.

fine

mf a tempo

rit.

mf

f

rit.

faster

pp

pp

accel. molto

rit.

D.C.

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VALSE CHRISTINE

To be played in a free and graceful manner, with full large tone. Grade 84.

RUDOLF FRIML

Tempo di Valse M. M. $\text{♩} = 72$ SECONDO

mf *rit.* *a tempo* *Fine* *sostenuto* *rit.* *D. C.*

VALSE CHRISTINE

RUDOLF FRIML

Tempo di Valse M. M. $\text{♩} = 72$ PRIMO

mf *rit.* *a tempo* *Fine* *sostenuto* *rit.* *D. C.*

BRIDAL CHORUS

from "LOHENGGRIN"
SECONDO

THE ETUDE
R. WAGNER

Moderato con moto M.M. ♩ = 72

mf *p* *sempre p* *dim. p* *p* *f* *pp* *Fine ** *D.C.*

* For use at weddings or other purposes, this number may be shortened by stopping at this point.
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THE ETUDE
Arr. by P.W. OREM

BRIDAL CHORUS

from "LOHENGGRIN"
PRIMO

Moderato con moto M.M. ♩ = 72

mf *p* *p dolce* *sempre p* *dim. p* *p* *f* *pp* *Fine ** *D.C.*

SEXTET

from "LUCIA DI LAMMERMOOR"

FERDINAND HIMMELREICH

One of the most brilliant, and at the same time, playable of all of Mr. Himmelreich's many successful transcriptions. Grade 8.

Larghetto
pp e sempre cresc.

a tempo
rit.
mf
p dolce
pp quasi a pp
nuovi corali
p
tre cant.
mf
poco rit.
a tempo
f

THE ETUDE

THE ETUDE

a tempo
brillante
cresc. allarg.
sf
molto rit.
allarg.
a tempo
mf cantando
cresc.
ff
ff
cantando
p
mf
ben marcato
affrettando
cresc.
sf
allarg.

a tempo

poco rit.

mf

p

pp

mf cresc.

p

cadenza a piacere cresc.

tre corde

una corda

rapido decresc.

rapido cresc.

sempre cresc.

tre corde

a tempo

A MUSIC CARNIVAL

A genuine first grade piece; all in the treble clef, and almost in the "five-finger" position.

WALTER ROLFE

Tempo di Valse

mf

f

Fine

p

cresc.

poco

a

poco

D.C.

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Reminding one of the music of "light opera"
Very good for practice playing to illustrate certain situations.
A fine study in touch and rhythm. Grade 3 1/2.

MONTAGUE EWING

Tempo di marcia pomposo M.M. = 108

LOVE'S MELODY

WALLACE A. JOHNSON, Op. 140

In the style of a melody for 'cello, or for a baritone voice. Grade 4.

Andante moderato M.M. ♩ = 72

P *Andolito marcato*

con Ped.

a tempo

pp rit.

mp

A Più mosso

mp

p rall.

mf con passione

a tempo

f rit.

mf

mp

p

pp

B

mf

a tempo

f

ff agitato

mf

p

rall.

pp

THE ETUDE

mp

loresa

f

mp

rit.

pp

mp

rall.

pp

HINDOO DANCE

In imitation of the Oriental style, with "drone bass" and "reed-pipe" melody. Grade 2 1/2.

CARL PREYER

Allegretto M.M. ♩ = 108

f

p

mf

pp rit.

a tempo

dim.

p

perendosi

pp

DANSE HONGROISE

THE ETUDE

PAUL DU VAL

A brilliant *Tempo di Mazurka*, affording excellent practice in rhythms, and in the broader style of execution. Grade 4.

Allegro moderato M.M. ♩ = 126

ff *poco rall* *a tempo* *mf* *cresc* *mf* *a tempo* *p* *rall* *cresc* *ff* *molto marcato* *Fine*

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mf *giocoso* *cresc* *p* *scherzando* *mp* *D.C.* *rall*

'NEATH SHADY TREES
A FANCY DANCE

CHARLES HUETER

An excellent study in rhythm and in time values, developing the melody in either hand. Grade 3.

Allegretto M.M. ♩ = 108

p *con Ped.* *a tempo* *Fine* *cresc* *D.C.*

III Sw. (Oboe 8' Lieb. 8' & Trem.)
II Gt. (Soft Flute 4') uncoupled
I Ch. (Dulciana 8')
Ped. (Soft 16') I

One of the most popular slow movements for organ ever written.

Revised version by the Composer

Andantino M.M. ♩ = 60-70

ANDANTINO IN D FLAT

EDWIN H. LEMARE

THE ETUDE

MANUAL

PEDAL

MANUAL

PEDAL

pp rubato
+1 sempre rubato

mp
dim. poco
rit.
III a tempo.
simile

Un poco più mosso
rit. molto
pp
(Sw. Horn Diap. & no Trem.)
(Add soft 8' & 4' to Ch.)

(Add Sub. or soft Gamba 16' to Sw.)
III a tempo.

* Every bar of this accompaniment must be played *rubato*, (slightly hurried in the middle) and not in strict time.

* If the Gt. Flute is not soft, select one on Echo or Solo & couple same to Gt.

On two manual instruments, add a soft 4' Flute to Oboe; or the accompaniment may be played an octave lower on a soft 4' Flute and the R.H. 'thumbed' as written.

Or manuals may be reversed and Melody played on Ch. French Horn, with soft 8' & 4' accompaniment on Sw.

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THE ETUDE

pp
pp

Tempo I.
Sw. or Echo V.H. soft Lieb. & Trem.
III ppp
Ch. Dulciana or soft Wood Unda Maris

rit. e dim. molto

mf
espress.

mp
pp
ppp
dim.
rit. molto

+ If there is V.H. on Echo, couple same to Sw. and end last three bars on Echo only.

PUCK KOBOLD

A quaint and whimsical conceit, to be played in a highly characteristic manner. Grade 5.

Allegro molto M.M. ♩ = 176

EDVARD GRIEG, Op. 71, No. 3

pp

f

cresc.

decresc.

pp

dolce

cresc. molto

f

dim.

pp

pp sempre

THE ETUDE

THE ETUDE

mf

f

ff

YOUR SMILE

HENRY SHORES

HARRY C. BANKS, JR.

Slowly without dragging

mf

f

ff

I see your smile in ev'ry flow'r And in the sun's bright glow. Its sweet allure-ence charms my

heart, And fragrance seems to flow All thru my life, and strength-ens me A - down each wear - y

way. And tho' the night be drear and dark, Your smile shall make it day.

rit. e dim. > pp

ten.

p

f

rit. e dim. > pp

ten.

p

mp

THE MOON-PATH

MRS. H. H. A. BEACH, Op. 99, No. 3

THE ETUDE

Allegretto capriccioso

Some night when ev'-ry-thing is still, Some sum-mer night quite soon, I think that I shall
find the way That reach-es to the moon. The shin-y shin-y danc-ing path That glim-mers on the sea,
Far, where the white moon's chil-dren Are call-ing soft to me.
"Come and be a moon-child, A-cross the sea's gold way, Come and see the
moon's house, Come with us and play;" So when I reach the moon's house I think that I shall stay And play with laugh-ing
chil-dren All down the milk-y way.

pp, *cresc.*, *rit.*, *p a tempo*, *mp*, *p a tempo*, *pp*, *poco a poco cresc.*, *mp sempre staccato*, *poco a poco cresc.*, *piu cresc.*, *piu cresc.*, *cantabile*, *pp*, *8*, *pp*

THE ETUDE

SOME MORNING, OH, SOME MORNING!

GERTRUDE KNOX WILLIS

MRS. R. R. FORMAN

Slowly and with expression

1. Some morn-ing, Oh, some morn-ing! I shall wake in His dear
2. Some morn-ing, Oh, some morn-ing! I shall see the bless-ed

mp, *a little faster*, *mf a tempo*, *f*

like-ness! And as a wea-ry pris'n-er's chains, My earth-ly wins shall fall. I'll
Mas-ter; The vis-ion will not blind me When I walk the heav'n-ly way. His

rise in ra-diant strength and life, For His strength-ning hand with dis-
smile will ban-ish ev-ry tear, His strength-ning hand with dis-

rest-less strife; As like a fa-ther's hap-py child I an-swer to His call.
pel all fear; Love, peace and joy will flood my soul, And con-quer, con-quer all.

p dolce, *p*, *rall.*, *p*, *rall.*, *D. C.*

AN OLD AIR

A broad, diatonic melody, like an old song. A splendid study in tone production.

Andante M.M. ♩ = 72

VIOLIN

PIANO

f D string *CRISO.*

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KEEPING STEP

A first beginner's piece. The violin is on the open A and E strings only. A clever novelty.

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VIOLIN

PIANO

mf

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THE ETUDE

WILLIAM E. HAESCHKE

THE ETUDE

The X-Ray of the Hair

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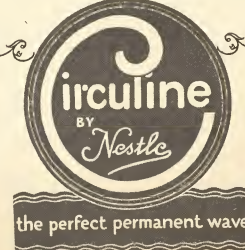
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Some Fundamental Principles of Breathing

By Mr. Walter L. Bogert
The American Society of Singing Teachers

1. Is Voice Production the breath is at once the motive power and support.
2. The lungs are spongy, elastic bodies having no activity of their own.
3. The breath is provided through the lungs which are controlled by the muscles of respiration.
4. There are two sets of respiratory muscles, one for inspiration, and the other for expiration; twenty-two or more in all.
5. The principal muscles of inspiration are the diaphragm, and the intercostal muscles that elevate the ribs and evert their lower borders. (The diaphragm is not a muscle of expiration).
6. The chief muscles of expiration are the four sets of abdominal muscles and the intercostal muscles that depress the ribs.
7. The ordinary act of expiration is merely passive, the resilience of the ribs and the elasticity of the lungs being sufficient to produce it.
8. As the vibration of the vocal cords, which originate the tone, and the continuation of this vibration, depend entirely on the breath, and as the breath depends on the lungs and respiratory muscles, it follows that it is of the greatest importance that the lungs be in a healthy condition, and the respiratory muscles be strong, and well under the control of the singer; for without mastery of the motive power, all else is unavailing.
9. To achieve this control as quickly as possible, physical exercises, apart from singing, are necessary for the developing and strengthening of the entire breathing apparatus. Such exercises have also a great value in building up the general health, the possession of which is an essential for the successful singer.
10. In order to give the lungs the greatest possible freedom to expand, the chest should be held erect to a condition of buoyancy without strain.
11. As the bony structure of the chest is largely suspended from above, being attached to other bones at the neck, shoulders, and back, and as it is free and

unattached below, the greatest motion, during respiration, should take place about its lower portion, where there is the greatest freedom.

12. Therefore during singing, if the chest is held erect and buoyant, the point of greatest motion, caused by breathing, should be in the region of the diaphragm.

13. The control of the breath would most logically and most naturally be accomplished by the control, independently, of the muscles of inspiration and the muscles of expiration, or by a balancing or opposition of one set against the other.

14. No attempt to control the breath should be made at the larynx.

15. In general, no action of the breath mechanism should be allowed which would tend to produce interference with the voice mechanism.

16. Perfect control of the breath means:

- (a) Ability to fill the lungs to their capacity either quickly or slowly;
- (b) Ability to breathe out as quickly or as slowly as occasion demands;
- (c) Ability to suspend inspiration with the throat open, whether the lungs are full or not, and to resume the process at will, without having lost any of the already inspired breath;
- (d) Ability to exhale under the same restrictions;
- (e) Ability to sing and to sustain the voice on an ordinary breath;
- (f) Ability to breathe quietly as often as text and phrase permit;
- (g) Ability to breathe so that the fullest inspiration brings no fatigue;
- (h) Ability to economize the breath, that the reserve is never exhausted;
- (i) Ability to breathe so naturally, so unobtrusively, that neither breath nor lack of breath is ever suggested to the listener.

Roosevelt Loved Bird Songs

By S. A. Griscom

WHEN Roosevelt visited England on his return from his hunting-trip in Africa, he spent a day with Lord Grey, (then Sir Edward Grey, British Foreign Minister) and the two gave themselves up to a long-promised day in the woods to study English bird songs.

And now a little essay by Viscount Grey of Fallodon, tells of the experience. "We began our walk," says Lord Grey, "and when a song was heard I told him the name of the bird. I noticed that as soon as I mentioned the name it was unnecessary to tell him more. He knew what the bird was like. It was not necessary for him to see it. He knew the kind of bird it was, its habits and appearance. He just wanted to complete his knowledge by hearing the song."

"He had, too, a very trained ear for bird songs, which cannot be acquired without having spent much time in listening to them. How he had found time that busy life to acquire this knowledge so thoroughly it is almost impossible to imagine, but that the knowledge and training undoubtedly were. He had one of the most perfectly trained ears for bird songs that I have ever known, so that if three or four birds were singing together he would pick out their songs, distinguish each, and ask to be told each

separate name; and when farther on we heard any bird for a second time, he would remember the song from the first telling and be able to name the bird himself.

"He had not only a trained ear, but keen feeling and taste for bird songs. He was quick to express preferences, and at once picked out the song of the English blackbird as being the best of the bird songs we heard."

If Papa Rossini were alive he would have a great time with all the devices for that kind of dear human instrument—but he would be persuaded that, although "voice, voice, voice" is all right, it depends absolutely and entirely on other physical, mental and artistic qualities to put that voice to good use."

—BUZZI-PICCOLI.

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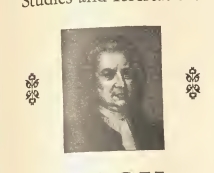
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Q. 1. What is an interval? It is not C to B, a major 7th? To me it looks very like a major 7th in the key of F—F to E. F major 7th.

A. 1. An interval is the difference in pitch between two notes. 2. Intervals are counted by the number of names of notes contained, upwards and downwards, for example: C to G is a 4th, because from C to G there are four names of notes, namely: C, D, E, F, G. The sharps or flats change the interval only in kind; the letter names give the degree of the interval. C to B is a diminished 7th.

Q. 2. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 3. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

Q. 4. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 5. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

Q. 6. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 7. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

Q. 8. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 9. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

Q. 10. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 11. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

Q. 12. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 13. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

Q. 14. I have a question about the interval of a 7th. I have a minor 7th; now for the kind of seventh, we know that C to B is a minor 7th; but the B and we have a diminished 7th, making the interval a semitone smaller by this, it is one semitone less than a minor 7th. If you wish to make this interval a major sixth, you must call the B an A2, thus giving only six names of notes: C, D, E, F, G, A.

Q. 15. My voice is a soprano and my brother's is a tenor; I can sing only up to A.

A. You are quite right. There are your voices with their absolute pitch.

the full scene in the finale of the second act of "Don Giovanni."

Country Dance

Minuet

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

An Invitation to all Music Lovers to Become Acquainted With Etude Music Magazine

During the months of June, July and August we will accept three-month subscriptions for *ETUDE MUSIC MAGAZINE* at a special rate of 35 cents. While this amount hardly covers the actual cost of manufacture, it will give any music lover not familiar with our splendid publication, an opportunity to become acquainted with its pages. It also enables teachers who realize the importance of their pupils retaining an interest in music throughout the vacation period to keep alive their interest, either by having the pupils subscribe, or by presenting them with a three-month subscription. At the end of three months we will accept \$1.65, counting the 35 cents already paid, toward a full \$2.00 year's subscription. These offers will be accepted as long as the June, July and August numbers are in stock.

Beware of Fraud Agents

The *ETUDE MUSIC MAGAZINE* cannot be responsible for the work of swindlers. Pay no money to strangers unless you have satisfied yourself that the agent is authorized to take subscriptions for the *ETUDE*. Read any contract submitted to you carefully. It is surprising how many rogues impose on the public, and it is amazing the number of people who are careless in paying out cash on the strength of a story told by a glib impostor. We cannot be expected to make good such losses.

High-Class Magazines At Summer Prices

Note the full-page advertisement on the inside back cover of this number. It shows your favorite magazines advertised with *ETUDE MUSIC MAGAZINE* at a very substantial saving. Your orders will receive our careful attention.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Elwood M. Angstadt

As it is the general rule that the leading musicians in each community are active in its choir and chamber affairs, it can be seen readily that the Theodore Presser Co., in an endeavor to render unqualified service to the profession must maintain a well-stocked and an efficiently functioning Octavo Department.

Mr. Elwood M. Angstadt is responsible for the efficient functioning of this department. Everyday sales make it necessary to replenish the stock, and good judgment must be used as to what quantity the sales record of each number warrants our securing from the publisher. Mr. Angstadt must indicate this. The major portion of his busy day, however, is occupied in checking the orders laid out to the Octavo Department. No matter how busy he is, he is the clerks, there is a checker for each department (your departments require several) who carefully compares the correctness of each number filed on the order with what has been ordered and most carefully checks up on any item that the Order Clerk may not have found.

Therefore, Mr. Angstadt has no little task in looking after things in this department in which ensembles and choruses of all publishers are stocked.

Mr. Angstadt was new with us in 1916, but his replete memory, industry and business sense made him a valued member of our organization, and notwithstanding the fact that he was the last man in 1921 to be dismissed, advising to leave the firm, he was the last man to be dismissed, advising to leave the firm, he was the last man to be dismissed, advising to leave the firm.

Plentiful Rewards for New Etude Music Magazine Subscriptions

The following list of really worth-while gifts are given for new *ETUDE* subscriptions (not your own). Any music lover, student or teacher not a subscriber for *ETUDE MUSIC MAGAZINE* is a prospect. Show your copy of the *ETUDE* and you can easily convince any musician that the *ETUDE* pays a mighty big dividend in attractive music, practical advice or music and interesting events and anecdotes constantly occurring in the music world.

Lemonade Set—Containing six glasses and one glass pitcher, all very attractively etched. Only two new subscriptions.

Handy Ice Set—A summer necessity—a pair of ice tongs, an ice pick and an ice shaver for lemonade or other cooling drinks. These tools are an exceptional value, made of the best quality steel, nickel plated. Only one new subscription.

Kitchen Set—Five pieces. Here is a handy set of kitchen tools which any housewife will find indispensable; consists of chopper, four-in-one tool (a useful device for removing milk caps, an ice pick, a crown bottle opener and for opening friction covers on cans); one cake turner; mixing spoon, and that every day necessity for vegetables, meats, etc., a large fork. Only one new subscription.

Knife Sharpener—No more dull kitchen knives; this sharpener puts a keen cutting edge on any knife. Only two new subscriptions.

Campers' Outfit—Excellent for carrying in your car or for a picnic luncheon: 6 teaspoons, 6 tablespoons, 6 knives, sugar spoon, butter knife, all heavily nickled on steel; will not tarnish. Only three new subscriptions.

Art Leather Shopping Bag—A strong, durable water-proof bag, two sizes: 7x11 inches, one new subscription; 8½x14 inches, two new subscriptions.

Port-Bead Choker—Graded. Only one new subscription.

Ladies' Leather Memorandum Book—with pencil attached. Only one new subscription.

Send post card for complete catalog, showing other gifts and rewards for obtaining ETUDE MUSIC MAGAZINE subscriptions.

Summer Time is Ukulele Time—Obtain One for Etude Subscriptions

We have just arranged with the manufacturers of Banjo Ukuleles whereby we can supply these popular instruments for very few new subscriptions to *ETUDE MUSIC MAGAZINE*. Each one of our teachers' lists is well made, holds its tone, and will prove a source of delight and pleasure to any music lover.

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All transportation charges prepaid. Let your subscription orders come forward quickly and you can enjoy an instrument during the summer and early fall months.

Statement Made in Compliance with the Act of Congress of August 24th, 1917

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., OF THE *ETUDE*, published weekly at Philadelphia, Pa., required by the Act of August 24, 1917.

Editor—James Francis Cooke, Philadelphia. Managing Editor—Vance. Business Manager—Vance. Publisher—Theodore Presser Co., Philadelphia.

Owner—Theodore Presser Co., Philadelphia, Pa. Editor—James Francis Cooke, Philadelphia, Pa. President—James Francis Cooke, Philadelphia, Pa. Vice-President—James Francis Cooke, Philadelphia, Pa. Secretary—James Francis Cooke, Philadelphia, Pa. Treasurer—James Francis Cooke, Philadelphia, Pa. General Manager—James Francis Cooke, Philadelphia, Pa. Circulation—James Francis Cooke, Philadelphia, Pa. Advertising—James Francis Cooke, Philadelphia, Pa. Printing—James Francis Cooke, Philadelphia, Pa. Distribution—James Francis Cooke, Philadelphia, Pa. Post Office—James Francis Cooke, Philadelphia, Pa. Second-Class Postage Paid at Philadelphia, Pa. Postmaster—James Francis Cooke, Philadelphia, Pa. Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on June 1, 1926. Paid in Advance—\$1.00. Total—\$1.00. (My commission expires March 7, 1926.)

THEOREDOR PRESSER CO. (Signed) JAMES FRANCIS COOKE, Editor. JOHN E. THOMAS, Second-Class Postage Paid at Philadelphia, Pa. (My commission expires March 7, 1926.)

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THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

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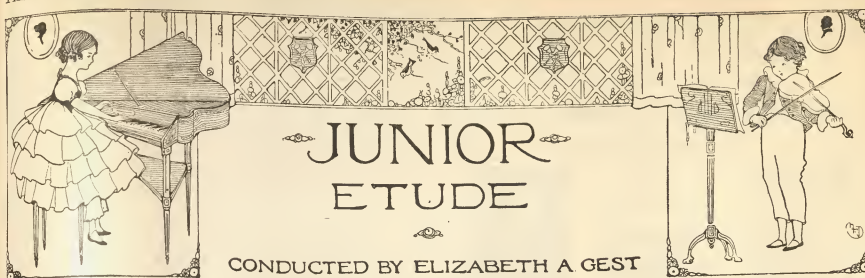
The Octavo Department of the Theodore Presser Co. not only furnishes anthems and choruses specifically requested, but also welcomes the opportunity of suggesting numbers to those seeking material without being acquainted with publications that meet their requirements. Mr. Alfred E. Clymer is a valuable member of this department, his special field being selection work.

Whether it be directors of professional choruses or choir directors with volunteer voices; whether it be glee clubs, chorusing music for concertists, or supervisors, seeking school choruses, Mr. Clymer knows just the publications from our large stock to send for examination.

Mr. Clymer's personal accomplishments and wide experience as a soloist have well fitted him for this important service. Over a number of years he has studied with several of the famous voice teachers of Philadelphia and his personal club engagements, if recorded, would make an enviable list.

Since coming with the Theodore Presser Co. in 1917, all but the first two years spent in acquiring a working knowledge of stock in other departments, have found him busily and efficiently rendering satisfactory service to buyers of its two music.

THE ETUDE



Major Flat Keys

By Helen Oliphant Bates

Keys When there's a flat on F-major is the key. Let's add a flat on B-flat's the key I see: Another flat on E-flat is always so. Now fourth comes Mister A-flat takes care of his key: To these we join a D-flat it's sure to be; And last a flat on G-flat—we can't fool me.

Radio Rhyme

By Elizabeth Blackburn Martin

Tunelead has a Radio. Where time flies, you know. There they broadcast every day. Listen in and hear them say—

Station M—U—S—I—C, Tuneville, land of Melody. Broadcasting from Treble Clef, Theatre on first space F.

Miss B Natural note will sing, Mendelssohn's sweet Song of Spring; Playing for her on the Harp. It's the famous Mr. Sharp.

Hear F Major now begin Playing on his violin. Master's Little Minuet. Followed by the Bass Quartette.

Child's Own Book of Great Musicians

A little booklet with cut-out pictures, cover, needle and silk cord for binding may be had of each of the following companies:

Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, Wagner

Price, each 20 cents

Many teachers utilize these booklets with great success throughout the regular teaching season. Those who do not include such work in their regular course of instruction should note that the child has something of this character to keep up interest in music during the summer.

Theodore Presser Co. 1710-1712-1714 Chestnut Street Philadelphia, Pa.

The Fairyland School

By Gertrude Greenhalgh Walker

"O, Mummy, I wish I were a little woodland fairy," exclaimed Betty as she finished her day's practicing. "Well, you are my little fairy; but why do you want to be a little woodland fairy?" asked Betty's mother. "Just because fairies may do as they want to, and are able to make music without practicing and counting. I hate to count with my practicing, but Miss Brown insists, because, without counting, she says I do not play rhythmically, and rhythm is the soul of music."

"Well," said mother, "I am sure little fairies do have to study to be able to do all their wonderful things; but never mind, just take a little nap and maybe some little fairies will come and play with you."

When the fairy teacher asked what members of the class could explain why fairies had to learn fractions, every little fairy knew the answer. Each raised her hand, hoping that the teacher would call upon her to explain; but the teacher chose Rose Fay, because she had brought a little tree to school.

Rose stood up and said, "Fairies learn fractions to help them sing their pretty tunes. Fractions are part of rhythm, and rhythm is the soul of music."

"Sure enough, Betty was soon in the land of Nod, and then in Sleepyland when suddenly she heard a little voice calling, 'Yoo-hoo—Betty—Oh Betty! Do you want to come and visit school with me to-day?' a grove of silver larches.

Betty looked down, and there was little Rose Fay, with her books under her arm, all ready for school. "I never knew fairies went to school," exclaimed Betty.

"Oh yes, my dear, else how would we learn our many duties?" said Rose. "Harry if you are coming, for I dare not be up late. Punctuality is insisted upon by our teacher."

"All right, little fairy," said Betty, and away they tripped, through meadows and fields, past a babbling brook, and right to a grove of silver larches. "What a heavenly school-room," thought Betty. "I do not see any blackboard, though."

"No," said Rose Fay, "we use the birch bark. Ink berry fluid is gathered by bird fairies, and we use that instead of chalk."

Things to Remember

By Marion Benson Matthews

There is so much to keep in mind When I am practicing, I find; First, count aloud, one, two, three, four! (Do not miss a beat, or more); Then watch the fingering carefully; And keep the wrist relaxed and free; The hardest music I can play—Look out for every sharp and flat—

Just make a mental note of that; And mind the rests when they appear. Or teacher's tone will be severe. I must remember all of these: Time, fingering, rests and keys. I'll do my best, and then, some day, The hardest music I can play!

Club Corner

Dear Junior: The delegates of the Junior Clubs of Kansas have just returned to their homes after a most delightful and instructive time spent in convention at Independence, on March 23, 24 and 25.

This is the first time the Juniors have had so important a place on the convention program, and that they appreciate the generosity of the Seniors and friends was shown by the fact that with twenty-eight clubs in the Junior Department, the visiting delegates numbered 22, aside from the sponsors and directors who came with the Juniors.

Wednesday was Junior Day, and, after the morning spent in reports, a Junior luncheon was enjoyed at which parties were set for over a hundred Juniors and their friends. Several visiting musicians and the officers of the Federation were guests of the Juniors. Following the luncheon an interesting conference was held. The Junior delegates briefly reviewed the activities of their clubs for the past year, in response to roll call.

After the conference, the Junior delegates gave a musical program of exceptional merit. The average ages of the performers were twelve and fourteen years and the program from the first number to the last was played in an artistic manner.

Kansas has recently become famous agriculturally through the slogan "Kansas Grows the Best Wheat in the World." The Juniors are going to place it properly before the public artistically with this slogan: "Kansas Grows the Best Musicians in the World."

MISS LUCILE M. THOMPSON

Question Box

DEAR JUNIOR ETUDE: I am very much interested in music and have received much help from the *ETUDE*. I want to start a "Never-say-no" club and would like some information as to how to start it. The members all love music, and their only failing is that they are never ready or too nervous to favor us with singing or playing. We have some excellent talent and would surely appreciate it if they would favor us by letting us hear them.

L. V. I. Iowa.

Answer. The mere fact of anyone belonging to a "Never-say-no" club should take care of the question of refusal, or having nothing ready to sing or play. One of the qualifications for membership should be willingness and readiness to perform when asked by the program committee. Elect a president, a chairman of the program, and a secretary-treasurer, if you intend to require one. Decide on a meeting place and how often to meet. In the *ETUDE* for December, 1925, you will find a short set of by-laws and other particulars about clubs, which might help you with your club.

America's most famous dessert

JELL-O

is so easy
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that even the
children can
make it.



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