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### Volume 44, Number 08 (August 1926)

James Francis Cooke

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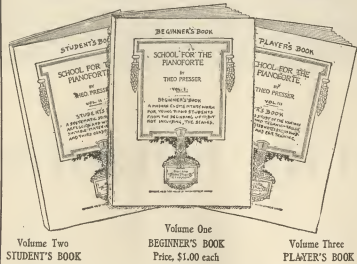


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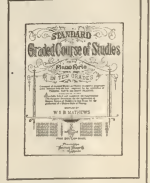
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# THE ETUDE

AUGUST, 1926

Single Copies 25 Cents

VOL. XLIV, No. 8

## The Jazzomaniac and Her Victim

"Why have the words Jazz and Jagg the same meaning?" asks the humorist.

"Because they are both an irregular, jerky movement from bar to bar," chortles the joker.

The world has been passing through a kind of musical jambourie. Jazz, with all its symptoms, was literally a species of musical intoxication. Starting in America, it spread over all the globe. Out of the *mille* came a few minds which had been trained in the better schools of music. With great ingenuity, Whiteman, Gershwin, Lopez, Lange, and others, modified and beautified the Jazz orchestra until the results were often surprisingly interesting. Thus we believe that Jazz, like new wine, is purifying itself.

That it will unquestionably have a bearing upon American music of the future is generally conceded. How could it be otherwise? The ears of our children have been filled to the brim with these inebriating rhythms, for years. When maturity and training of the right kind is given to these youngsters the "pep" of Jazz will still remain in their subconscious minds. Like the voice of an epoch it will appear in its proper way and in its proper place and at the proper time.

The old Jazz of the screeching Jazzomaniac will not torture victims much longer. Our sympathies go out to the old gentleman on the cover of this month's issue. He is merely one of the thousands of parents who have invested in a musical education for daughters only to hear as a result the abominations of Jazz. Now that the fashion for Jazz is passing and better music taking its place, we may look forward to a time when our aural tympani will not be shattered by a pandemonium of horrible noises.

## Why Some Teachers Get Ahead

THE REASON why some music teachers get ahead and others do not is often a matter of business methods.

Good methods never made a poor music teacher a good music teacher; but many a very fine music teacher has been a "failure" in the worldly sense, largely because of the neglect to observe certain very simple and necessary business customs.

This is partly due to the attitude of the teacher in looking upon business with a kind of lofty disdain which seems to disregard the very obvious fact that if it were not for the necessary business machinery of the world art could not exist. This is an absurd and shameful pose which the great and sincere artists of the world are too broadminded to affect.

It is also partly due to habits of irregularity which the nose-lofty musical *poeteur* cultivates in order to enjoy a kind of indolence all too welcome.

Business is promoted by diligence, system, attention to detail, and contact with the great world which needs the services or product of the worker, whether these services be blacking shoes or playing fugues, or whether the product be pop-corn balls or nocturnes.

In making this contact the music teacher must:

1. Plan to get patrons by systematic effort.
2. Keep accurate records of work accomplished.
3. Effectively demonstrate ability.

It makes little difference whether your canvass is by personal acquaintance or through printer's ink, in order to direct music teaching patronage your way your advertising should be regular and systematic throughout the year. Every month your patrons should have an opportunity to become acquainted with your progress.

Just at this time of the year the teacher should "work like a Trojan" through circulars or correspondence in interesting patrons for the coming season. It is all very simple. The more people you keep legitimately interested in your ability to render a service to them—a service that will bring beautiful, necessary and interesting things to their lives—the more profitable will be your coming year.

Do not, however, let it go at that. Strive to organize a system so that *every week* next year your patrons will be able to keep in touch with your work. Thousands of teachers have been removed from the worry of "a bad season" through attention to this all-important matter.

## Our Pioneers

IF THERE is one thing for which American musical education deserves distinction it is for the labors of our pioneers, the men who blazed the way far out on the prairies of the art in America.

Starting with the ridiculous William Billings, and followed by Francis Hopkinson, Lowell Mason and others of their ilk in the last century, America produced men and women who at least were American enough to think for themselves in Yankee fashion rather than according to models set for them by European musicians who, however great, could never foresee the problems of the New World.

Thus we find in the musical educational creations of William Mason, Stephen Emery, William Sherwood, F. M. Bowman and Theodore Presser, the real spirit of invention sired by experience and mothered by necessity. These men, and others of their kind, understood what was wanted in the New World, precisely as such writers and critics as Dwight, Krehbiel, Elson and Huncker knew what America ought to have in musical criticism.

What is the new generation producing? In the field of writing for the musical press we often notice a pathetic lack of the pioneer spirit among the younger writers. They are only too ready to accept the paradigms of the European masters and make little effort to do anything resembling original thinking.

The field of pedagogy in the study of the piano is by no means fully explored. There are always new angles, new helps, new devices, which an active, well-trained mind can evolve. THE ETUDE is hunting for such material and is always ready to encourage young writers who have something in addition to mere words to sell. The great musical public, always eager to learn how to do things in a little better, little easier, more effective manner, is looking for real ideas, not mere adjectives.

## Keys

THE late Victor Herbert, whose wit was as truly Irish as was his delicious brogue, once said to the editor, in speaking of one of his English contemporary composers of light opera: "Oh, that's the fellow who always writes in the key of G, and when he doesn't write in the key of G it sounds like the key of G, anyhow."

Many composers have been very sensitive to keys. Berlioz had most positive ideas as to the effect of different tonalities. In his "Treatise on Instrumentation and Orchestration," he characterizes the *tintre* of the various keys as follows:

MAJOR		MINOR	
C	Grave, but dull and vague.	C	Gloomy; not very sonorous.
C#	Less vague and more elegant.	C#	Tragic, somnolent, elegant.
D	Majestic.	D	Serious; not very sonorous.
D#	Gay, noisy, and rather commonplace.	D#	Lugubrious; somewhat commonplace.
E	Dull.	E	Dull.



## Chronological Progress in Musical Art

An Interview Secured for THE ETUDE With the Noted Composer

## IGOR FEDOROVITCH STRAVINSKY

## Biographical

tinctive works. In 1908 Siloti produced his *Scherzo Fantastique*, which immediately attracted the attention of Sergei Diaghilev, the director of the famous Russian Ballet, which startled America with its freshness and beauty a few years ago. Diaghilev gave the young Stravinsky a commission to write the music for the ballet "L'Oiseau de Feu" (Bird of Fire). In Paris he was instantly identified as a genius. Many other ballets, orchestral compositions and operas followed. His music is so revolutionary that it is almost impossible to make any comparison with that of

the works of other composers. Futuristic in the extreme, his orchestral scores have met with unusual appreciation. One famous orchestral director of America has gone so far as to make the statement that Stravinsky is the foremost of all living composers. His concerto, which is now familiar to American pianists through the artist's own interpretations, has attracted wide attention because of the composer's treatment of the piano as a percussion instrument. Stravinsky has brought a new flavor and zest to the whole art of musical composition of his day and generation.

sires to retain the respect of the people. The tempo of America is greater than the rest of the world. It moves at a wonderfully swift pace. It all appeals to me. "In my own musical training I had the advantage of studying with Rimsky-Korsakoff. He was a very remarkable teacher, exceedingly careful and particular. He was very wise and very witty. When he made a remark, it was made in such a way that it was hard to forget. One thing his pupils well remember and that is that he made no complimentary remarks. The pupil who expected pats on the back would have been disappointed with Rimsky-Korsakoff. On the contrary, he did not study with the master at the Conservatory, but privately; because the formal life of the conservatory would have been abhorrent to me.

"As for my training in piano, I am largely self-taught. I was devoted to Bach and studied his piano works indefatigably. I also worked very hard with the works of Czerny for whom I have very great admiration. It was a wonderful fellow and many of his compositions are invaluable in forming a good pianistic education. He had a great temperament and possibly did more for pianistic training than any other teacher of his time or since.

## The Supremacy of Bach

"THE WORKS of the early English writers for keyed instruments such as Byrd, Bull, Gibbons, Purcell, made an immense appeal to me because of their freshness and originality. Handel seemed exceedingly dull to me in comparison with Bach. Handel was a school-master. Bach, on the other hand, was a real creator in the same immortal sense that Rafael, Goethe and Brahms were creators. His resources seemed infinite. His art reached out in all directions. During the past year, I was in Switzerland and played my concerto in several different cities. While there a friend asked me if I had heard the famous guitarist, de Segovia. I replied in the negative. "You must hear him," he answered. "Segovia's playing is a treat." He came and played part of what is known as the Sonata for violin solo. Schumann, as you probably recollect, wrote a dull accompaniment for these works. Much to my surprise, I learned from de Segovia that Bach wrote these sonatas originally for the guitar and not for the violin. I cite this largely to show the many ramifications of the art of Bach which seems to reach out in all directions. So great is this accomplishment of one man that it is impossible to concede that one is well educated musically who has not studied Bach very thoroughly indeed.

## Studies in Interpreted Composition

"DURING the past six years I have given very close attention to a phase of musical development which has interested me intensely. This is the making of records for the piano. Making records to me does not by any means refer merely to the process of playing them. Of course the piano, which is the most presently used of instruments, must always retain its position as a kind of door to musical education. It will continue to be played and studied indefinitely. However, the instrument has other possibilities than those confined to the fingers. There have been many developments in the marvelous developments in the piano playing machines, so that the composer can now take records and add all necessary additional notes that could not possibly be played with ten fingers of any one player. More than this, he can so introduce these notes from the standpoint of rhythm, pedaling, touch and dynamics that he creates something quite new in musical art. In other



IGOR FEDOROVITCH STRAVINSKY

this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries. But we must realize that the polyphony of today should be differently employed from that of the polyphony of other days. Consider the difference in the speech of the Elizabethan period in England or the France of Racine, from that of today.

"Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished, he would be amazed. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city so utterly different from the quiet Thuringian village of Eisenach. What would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the saxophones, the radio? He would probably think that he had stepped out in an insane asylum filled with crazy people running hither and thither.

"Therefore in my music, particularly in my concerto I have endeavored to catch the note of our marvelous present-day life. We do not live in the past. We live in the present. We must realize the necessity for feeling the inspiration of the tremendous things that are going on about us all the time. I feel this modernity very deeply. More than that, I find in the musical forms which interest me tremendously—America, with its gigantic growth, inspires me. The American people expend enormous sums for music. However, it is not this about America that interests me most but rather the fact that there is no premium on laziness in America. Everybody works. The possession of huge wealth does not exempt the owner from work, if he de-

## Marche Funebre

KING JAZZ is dying! His syncretizing majesty, brothel-born, war-fattened, noise-drunk, is now in a stage of hectic decline. Like many of the great frauds of the centuries, he has reigned long and not without some good end.

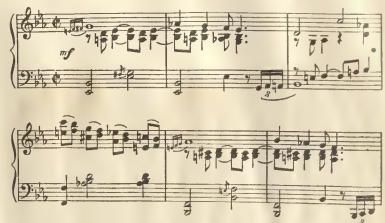
King Jazz has brought a certain kind of dash and swing to American music and to the music of the world, that might not have come in any other way. In itself, his potentiality was thoroughly temporal. Despite all the bang and smash, Jazz could never have the longevity of the most trivial rondos of Haydn, for instance; because the music for the most part was built upon an entirely artificial basis. The virile Marches of Sousa not only have lived for years, but many of them are also more popular to-day in all parts of the world than when they were first published. What Jazz pieces can you recount that have lived more than a few months—two years at the most? Jazz is a perversion of some of the remarkable syncretizing rhythms to be found in the native music of many races. The negro race contributed some, but it is a lied upon our colored brethren to lay the musical crime of Jazz to them.

The novelties introduced in Jazz orchestrations, on the other hand, have already contributed a vast number of interesting colors to the palettes of the serious composers. King Jazz in his death throes may be proud of this legacy to the art that he loved to desecrate.

His Majesty's music was one of unnatural noises, cat-calls, explosions, and often the vicious mangling of beautiful classics. Small wonder that he already has abdicated in favor of better music composed by writers with at least some semblance of a real musical training. After all, the *Bier Stube* is not a conservatory.

The dear old gentleman on the cover of THE ETUDE will not be obliged much longer to endure musical paralysis when daughter plays the piano. Daughter has come to realize that Jazz is no longer "fashionable."

Here, then, is the *Marche Funebre*—Moan, ye Saxophones! Blare, Trumpets! Twang, Banjos! Shriek, Piccolos! Bang Cymbals!—the last steps in the cortege of King Jazz, emperor of the lobster palaces and night clubs of glutinous, hood-lugging and whilom vice on the great white ways of the civilization that followed in the wake of the World War.



## The Music Mart

THERE is a caustic school of would-be composers who look down upon any kind of composition for which there happens to be a commercial demand.

If the great world at large were to be run in that way, life would certainly cease in a very short time. The only things which nature produces, for which there is no demand, are pests, the very existence of which is hard to explain.

There is no demand for mosquitoes, for flies, for poison ivy, for mad dogs, for befooled springs, but because they are not popular does not imply that they should be extolled as great works of art.

Many of the greatest pieces of music ever written are the most popular; and moreover they bring a high value in the music mart. Some day we propose to say something about some principles which seem to make certain kinds of music popular.

- |   |  |
|---|--|
| E♭ Majestic; tolerably sonorous; soft, grave. | E♭ Very vague, and very mournful.                    |
| F♯ Brilliant, pompous, noble.                 | E♭ Screaming, and slightly commonplace.              |
| F♯ (all)                                      | F♯ Not very sonorous; gloomy; violent.               |
| F♯ Energetic, vigorous.                       | F♯ Not very sonorous; gloomy; violent.               |
| F♯ (all)                                      | F♯ Tragic, sonorous, incisive.                       |
| G♯ Less brilliant, more tender.               | G♯ Melancholy; tolerably sonorous; soft.             |
| G♯ Rather gay, and slightly commonplace.      | G♯ Not very sonorous; mournful; elegant.             |
| G♯ Dull; but noble.                           | A♭ Very dull and mournful, but noble.                |
| A♭ Soft, veiled, very noble.                  | A♭ Tolerably sonorous; soft, mournful, rather noble. |
| A♭ Brilliant, elegant, joyous.                | A♭ (all)   |
| A♭ (all)                                      | B♭ Gloomy, dull, hoarse, but noble.                  |
| B♭ Noble, but without distinction.            | B♭ Very sonorous; wild, rough, enormous, violent.    |
| B♭ Noble, sonorous, radiant.                  | B♭ (all)   |
| B♭ Noble, but not very sonorous.              |  |

The distinguished pianist, Wilhelm Bachaus, while on a visit to the home of the editor said that he had always been singularly attracted to the key of C-sharp minor. In fact, on his coming tour of Australia, he is to give a concert composed entirely of compositions in that key. While the key is considered by many as an exceedingly difficult one to play, Mr. Bachaus points out that many of the most popular works have been written in that key, citing the famous *Nocturne* of Chopin, the *Fantasia-Improvisata* of Chopin, the *Prélude* of Rachmaninoff, the so-called "Moonlight Sonata" of Beethoven, the *Brahms Intermezzo, Opus 117, No. 3*, and many others. He also points out that for some inexplicable reason a program of compositions in C-sharp minor does not seem to cloy as does a program of compositions written in any other key.

## Individualism in Music Study

DR. CHARLES ELIOT, who in the very heart of scholastic conservatism, Harvard University, became more iconoclastic than any of the "saner" university presidents of his day, everlastingly assailed the "lock-step" methods once so prevalent in education.

Students of other days were promoted or demoted largely because of their ability or inability to march ahead in "lock-step" with their companions. Like the zebra-clad inmates of penal institutions, the students who did not keep precise step were accordingly punished.

The result was of course that some of the weaker students were spurred on to the common level of achievement. The brilliant students were accordingly held back to this form. The tendency was toward mediocrity. On the whole, "lock-step" systems seem to raise the general standard of the group as a whole and harass rare talent and genius.

Every music teacher knows that certain things can be accomplished in a quite remarkable way in classes, but only up to a certain point.

There are certain music students who are born individualists. They are stifled by systems and class methods. Usually the great things, in art particularly, are accomplished by individualists. The individualists are the precious chalcids of initiative and originality.

Dyed in the wool pedants are notoriously blind to the native abilities of the individualist. Chopin, Wagner, Moussorgsky, Verdi, Schumann, Stravinsky, all suffered in their time, from restrictions which the "lock-step" specialists would have placed upon them.

The best conservatories and the best colleges are those directed by broad-gauge men and women with the ability to identify the individualist and understandingly assist him in the development of his precious gifts. The importance of the private teacher lies in his care of the individualist.

Question: How many royal talents have been exiled to the Siberia of oblivion by the old-fashioned "lock-step" methods of education?



words, these wonderful mechanical inventions are merely carrying out the possibilities of the piano which, in itself, is really a music machine with a very great number of coordinated parts. The piano-playing machines enable me to orchestrate for the piano. That is, I can take apart and study a work, not merely as the composer puts it down upon paper, but I can secure the nuances and the rhythms and the climaxes—everything. This is done by cutting the paper apart. An infinite number of trials are made before the right artistic result is attained. Imagine what this means to the composer! Hereafter he has been largely dependent upon the whims of this or that interpreter. This is fortunate, in some ways, because a variety of interpretations must add to the spice of life. Yet, what about the conception of the work as it is conceived and preserved? Surely this deserves to be considered and preserved.

#### Musical Etchings

"There should be no thought that these machines are mechanical in the sense of being hard or angular. Quite the contrary is true. In making a record in the never seen, which I have described, I feel that I have my soul in my hands. The result is not like a photograph, in which the camera makes a negative that may or may not be touched up by the photographer, but which is always a mechanical thing. The result is like a painting. The results I seek are those of the lithograph or fine etching, in which the artist has completed his work upon the original plate. It is the work of his own hands. Only the process of multiplication of the lithograph or etching is mechanical.

"Most of the records I have made could not be played by hand. If it were not for this wonderful producing machine, this phase of my art would be lost. The machine is a practical way of preserving this. It is a different art from that of the playing of other days. One cannot compare the art of the racing chauffeur to that of the art of driving a coach. They are two entirely separate and different things. Entirely too little importance is laid upon the composer's ideas in playing his works. I have retained and have my concerto played by others until the contrary. I have been given an opportunity to make his own ideals and artistic aims known to the public."

#### Self-Test Questions Upon Mr. Stravinsky's Concerto of the piano

1. What orchestral employment does Stravinsky make of the piano?
2. Is it desirable to try to imitate other instruments upon the piano?
3. Tell something of the teaching of Rimsky-Korsakoff.
4. What did J. S. Bach write for the guitar?
5. What is the real usefulness of piano playing machines?

#### Backing Up

By Corona Remington

Two things I have learned in my piano practice that have helped me very much. In mastering new daily exercises, such as Hanon and Czerny, I try to learn one new exercise a day, but formerly found that by the time I had played through all of the old ones and had come to the new one in its consecutive order, my mind and fingers were too fatigued to spend the required time and concentration in mastering it. Now I start with the new one and travel backwards through the book. In this way I am fresh and interested in the new exercise and often play it five or ten times before going on to the next one; whereas, before, I was tired and a little bored and only wanted to finish and get my "pieces," called. Beethoven himself tells us of a walk they took together, when they met at a Bohemian spa, Toplitz.

"It will" is the engine which supplies the power for the work, and whether your ambition be to play a "Mendelssohn 'Song without Words'" or to write a great symphony.

"Music is not an entertainment, an accomplishment, a side-show. It is as necessary for the people to have music as they march toward their civic and national goals as it is for the artist to have hands or to chant folk-hymns on its way to battle."

## Beethoven's Literary Education

By A. Eaglefield Hull

Was Beethoven possessed of good literary taste?

Romain Rolland ("Life of Beethoven," Kegan Paul, 1918) thinks it was so. Beethoven's taste in literature was so sound, in view of his neglected education. By education, I understand Rolland meant school attendance and private tuition. This was partly obtained by his interest in literature and later by his association with the Breunings family at Bonn and later in Berlin. He was a special interest in young Ludwig and watched his mental development as carefully as she did that of her own son and daughter. In the Breuning home, the principal reading was confined to Lessing, Burger, and Goethe. The last named (the German Milton) was Beethoven's constant companion in his country rambles. Later in life he loved chiefly Goethe, Homer, Plutarch and Shakespeare. Of Homer's works, he preferred the "Odyssey" and the "Iliad." He was continually reading Shakespeare (in a German translation), and we know with what tragic grandeur he has set "Coriolanus" to music. He read Plutarch's "Lives" frequently, as did all who favored the French Revolution. Brutus was his hero; he had a statuette of him in his bedroom. He loved Plato, and dreamt of establishing his Republic in the whole world. "Socrates and Jesus have been my models" he wrote in one of his notebooks (1819-20).

Still, on the whole, I think Beethoven can hardly be added to the small list of composers who may be regarded as good literary critics. The composer's mentality is not, as a rule, of the order which can appreciate the fine nuances of language and poetic meter. Beethoven's vantage point for the clue to the wayward D Minor Sonata (Op. 24) could be found in Shakespeare's "Tempest" as a comedy. One might well say that all Beethoven's thoughts on literature were musical and broad, loose and hazy. Certainly his random reading indicated a taste for music, but had only this use for it. Such a man could not possibly be a great writer of songs or even of vocal music. We cannot argue much from the fact that Goethe was his first favorite; no one living at that period could do so. Goethe was being caught in the floods of admiration which flowed round the great man of Weimar. Beethoven could no more ignore Goethe than an English composer could ignore Shakespeare.

How did the two great men get on together? Beethoven admired the genius of Goethe deeply. "Goethe's poems give me great happiness," he wrote to Bettina Brentano on February 9th, 1811, and also "Goethe and Schiller are my favorite poets, together with Ossian and Homer, whom, unfortunately, I can only read in translations." He used to read Goethe's poems exercised a great sway over their language urged him on to composition. But the composer's character was too free and uncouth for the personal liking of the poet, "though he too was often called, Beethoven himself tells us of a walk they took together, when they met at a Bohemian spa, Toplitz.

#### "I Will"

By Joseph L. Galton

How much can you put behind those words, "I WILL?" That is one of the most serious questions of the music student, at the beginning of the season.

Think what Beethoven, Wellington, Sir Christopher Wren, Benjamin Franklin, Wagner, Lincoln, Edison and Roosevelt put behind them.

"I Will" is the engine which supplies the power for the work, and whether your ambition be to play a "Mendelssohn 'Song without Words'" or to write a great symphony.

The will is called the executive faculty of the soul. It is not only "I Will" in your mind, but it is also "I Will" in your hands. It is the key to the keyboard. It is the key to the piano. It is the key to the orchestra. It is the key to the world.

Make a little sign, "I Will," and put it on your music rack. This sign has been the ticket which has carried thousands to success. The journey may be long and rough, but with that ticket in your hand you need not stop. You will have everything you want in this world through your talents and work entitle you to have.

The Series of Analytical Articles upon the Beethoven Sonatas, by Professor Frederick Corder of the Royal Academy of Music of London, will be resumed in September.

"Kings and princes can easily make professors and privy councillors; they can bestow titles and decorations; but they cannot make great men or minds which rise above the base turmoil of this world. . . . When two men like Goethe and myself are together, these fine gentlemen must be made to feel the difference between ourselves and them. Yesterday, as we were returning home on foot, we met the whole of the Imperial family. We saw them approaching from a distance. Goethe let go my arm to take his own without philosophy, biology, chemistry, physics, and so on; and again, within the realm of anatomy we cannot understand the function, for instance, of the muscles without considering their ligaments, joints, and tendons. In order to understand the meaning of the different formations of the body, we must dissect it; that is, as far as possible divide it into its component parts. The same procedure must be applied to a work of art, and the difficulty in both cases is just to know how far this separate contemplation of the elemental formations may proceed without regard to the effect of their inter-relations, that more or less affect and alter their original function and meaning. To give only one example: there is no melody without rhythm, and a different rhythmicity may change entirely the meaning of a tone-succession, as everyone may perceive at the following two phrases,

Nor did Goethe forget his all. Goethe said to Zeller: "Beethoven is, unfortunately, possessed of a wild, uncontrolled disposition. Doubtless, he is not wrong in finding the world detestable; but that is not the way to make it pleasant for himself or for others. We must exercise and try him, for he is dead."

After that Goethe did nothing about Beethoven—not as he did anything for him; he ignored him completely. At the bottom, however, he admired Beethoven's music and feared it also. He was afraid it would cause him to lose that mental calm which he had gained through so much reading.

A letter of young Felix Mendelssohn, who passed through Weimar in 1839, gives us a very interesting glimpse into the depths of Goethe's storm-tossed passion, and, indeed, his love, for music. He was a man of intellect. Mendelssohn writes—

" . . . And first he did not want to hear Beethoven's name mentioned; but after a time he was persuaded to listen to the first movement of the symphony in C minor, which moved him deeply. He would not show anything outwardly, but merely remarked to me, 'That does not touch me; it only surprises me.' After a time he said, 'It is really grand; it is maddening; you would think the house was crumbling to pieces.' Afterwards, at dinner, Goethe sat beside me, absorbed, until he began to question me about Beethoven's music. I saw quite clearly that a deep impression had been made on him."

Even the whole-hearted admirer of Goethe, Bettina von Arnim, who visited Beethoven in 1812, writes to Goethe about the matter—

"When I saw Goethe for the first time, the whole exterior world vanished from me. Beethoven made me forget the world, and even you, O Goethe. . . . I do not think I am wrong in saying this man is very far ahead of modern civilization."—Musical Opinion (London).

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# Musical Fundamentals Which Every Student Should Know

By J. ARKO MENDELSSOHN

BEFORE proceeding with the consideration of the meaning of elemental musical formations, I beg to leave for a short but necessary explanation.

As in life all forms, however complicated, are units, and all these innumerable units again are united with each other and finally form the universe, so it is in science and art. For instance, we cannot understand anatomy without physiology, biology, chemistry, physics, and so on; and again, within the realm of anatomy we cannot understand the function, for instance, of the muscles without considering their ligaments, joints, and tendons. In order to understand the meaning of the different formations of the body, we must dissect it; that is, as far as possible divide it into its component parts. The same procedure must be applied to a work of art, and the difficulty in both cases is just to know how far this separate contemplation of the elemental formations may proceed without regard to the effect of their inter-relations, that more or less affect and alter their original function and meaning. To give only one example: there is no melody without rhythm, and a different rhythmicity may change entirely the meaning of a tone-succession, as everyone may perceive at the following two phrases,



the first of which suggests a plaintive longing, the second a good-natured rally; and if we change not only the rhythm, but the tempo, the latter formation, again innumerable varieties of meaning may result.

That is why it was mentioned in the first article that the different musical structures were selected rather at random; and, indeed, the complexity of harmonic formations were treated there that should have been preceded by more elementary ones of intervals, tone succession and rhythm.

#### Rhythm

RHYTHM by no means belongs exclusively to music. It is a property of every art that needs itself in the form of tone, melody, harmony, as well as of music; although in the latter it finds its richest development. Already, in nature the beating of the pulse, rising and sinking of the wave of the sea in high and low tide, is followed by the sequence of equally or almost equally divided moments of time, the contrast of pressing and relaxing force, expansion, mass. Accordingly in the human work, rhythm announces itself in both its elementary succession of time (or motion) and in the stress. Both furnish the measure that is apporportioned to each single moment. I tarry as long as the present moment arrests my attention, or no other attracts it away from it; I move on more promptly to the other if my interest strives more lively or cursory after the next moment; I apply the greater measure of force (stress, accentuation) to that moment which is more important to me. In each case the rhythm is the expression of the will and judgment of him who forms it; it is we perceive either the will power of the artist or his judicious pleasure in a well-ordered and gracefully or significantly changing succession. In both directions rhythm is a necessity for music. Already in the regular vibrations of the tone it is, as it were, secretly foreshadowed and intimated.

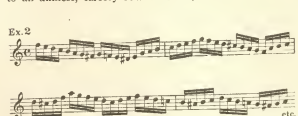
Rhythm in music, therefore, comprises the motion of a whole composition as well as of its single tones and rests, ordered in measures, and the accentuation of tones.

#### Motion

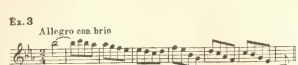
EVERY one knows the meaning of motion and is acquainted with its different qualities: Fleetsness, slowness, intermittence or stagnation, uniformity, inequality, and so on, not only from music, but also from language, action, gesture and other human attributes. So the different "Tempi" in music correspond to the livelier or gentler emotion which the composition presupposes or intends to arouse. Since the emotions themselves, according to their nature, have no entirely definite measure and depend not only on their object but also on the character and mood of the person seized by them, and on various external innumerable circumstances. One sees here how natural it is that our designations of tones also do not at all indicate an absolute measure of time,

and that even the designations of the metronome can pass not as an absolute law, but only as a more exact indication for the execution.

However, if we want to render clear to ourselves the meaning of motion in detail, we must distinguish (a) Motion by itself—the more fleeting or more moderate passing of a row of tones. Listening, for instance, to an aimless, cursory row of tones,

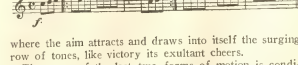


we understand that here no single tone is essential, but that the hurried passing through all of them is the sense of the movement, or at least of its rhythmic formation. (b) Motion from Out a Fixed Point, as in the following example (from the first movement of Beethoven's Fifth Symphony),



in which, as it were, the fluttering escaping tones hold on to the fixed one like fluttering clouds to the flagstaff when the standard-bearers lead the men into battle.

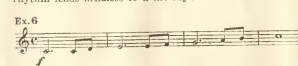
(c) Motion on a Fixed Point, as in the following passage (from the finale of Beethoven's Fifth Symphony),



where the aim attracts and draws into itself the surging row of tones, like a victor's exultant cheers.

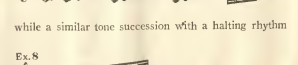
The sense of the last two forms of motion is conditioned by the force, with which one point holds or attracts them, by the force which we express at or in the motion or by the steadiness of will with which we strive for the goal, either in an uninterrupted or in a hesitating and halting manner.

So we see at this swift motion towards a fixed goal, the force of the object tone which draws toward itself so many tones in so swift, uninterrupted succession. Again, a persistently equal and at the same time forceful rhythm lends firmness to a melody:



or in a still different manner.

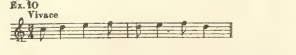
From hence we conceive also the difference of the measures. The less accentuated is a measure, the more mobile and fluent it is. Therefore, tripartite measures are lighter and smoother than bipartite, compound higher than simple. Hence, it is not at all the same, if (for instance) a measure is written as 3/8 or 6/8 or 12/8 measure. In the first case (at A)



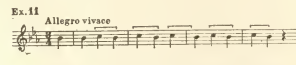
corresponds again to the sense that lies already in the denomination (halting, hesitating). A like effect is produced in a slow tempo by syncopation, which effaces the impression of measure,



although in a livelier tempo syncopation appears to express stubbornness or pertness.



since it willfully opposes the order of measure. A similar sense of sadness is the result of the conflict between rhythmic and melodic motive in the following passage of Beethoven's Eroica



where motives of two tones are included in rhythms of three beats (the home-coming soldiers vent their carefree spirits in frivolous songs); while the motives of four tones in rhythms of six beats in the following example (taken from Beethoven's Sonata, Op. 27, No. 1)



seem to suggest agitation, induced by joyful expectation or remembrance.

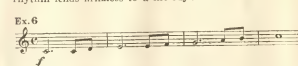
Legato and staccato also are rhythmic forms, the first being a more fluent, gentler way to represent connected tones, the second a looser and hence often more piquant manner to execute rows of tones.

#### Accentuation

ALTHOUGH accentuation can be achieved in two ways, it has only one aim. What we accentuate we designate as the more important. We do this either by dwelling longer at it, or by imparting to it a greater mass of sound, stress, a stronger tone. Through longer duration and stops the tones E, G, C, in Example No. 8, are set off already before the others, even without any emphasis. Through emphasis, not only the accent of the stopping can be strengthened (as indicated by the 'f'), but the entire different sense is given to one and the same tone succession. So, if we wished to accentuate in No. 2 after the above—or below designated way—

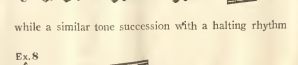


the force of the object tone which draws toward itself so many tones in so swift, uninterrupted succession. Again, a persistently equal and at the same time forceful rhythm lends firmness to a melody:



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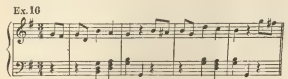


we have four accented notes, where in the second (at B) there are only two, and in the third (at C) only one. The last way will thus be the most fluent, the first the most articulate and emphatic.

Single measures of a composition combine to larger rhythmic masses which may follow each other symmetrically or unsymmetrically. In these formations the same sense is manifest as in the measures, only in a freer and richer application. Each sentence is a whole for itself and, as such, a moment in the whole tone piece. The shorter these moments, the lighter is the pace of the whole, the more easily and fleetly we hasten from one to the other. Thus here,

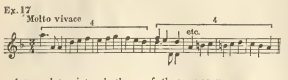


in a little sentence, which consists of sections of one measure only. The more expanded and comprehensive these moments are, the more steady and satisfying becomes the whole. This sentence of rhythms of two measures, formed after the last,



makes it perceptible at once.

In these larger rhythmic formations a considerably different effect of the numbers two and three is noticeable. Rhythms of two measures, like their number (2) among the divisors, are the simplest and easiest. Those of four measures appear broader and more dignified; but they, too, are comprehensible and calmly flowing, because the number two is felt in them. Rhythms of three measures, on the contrary, seem at once more agitated or violent; their character is so decidedly different that Beethoven, for instance, in one of his greatest works, finds it worth while expressly to call attention to it. In the scherzo of his Ninth Symphony rhythms of four measures prevail—



and turn later into rhythms of three measures,



which Beethoven indicates with "Ritmo a tre battute" (rhythm of three beats—namely, measures).

Rhythms of five measures, finally, become broad, pressing, if not dragging, and so forth.

Again, equal or symmetrical sections give the whole a more uniform, comprehensible, calm tone; changing or even irregular ones bring unrest or inconstancy and finally discompose into the whole—which may be a mistake, since striking expression of a passionate, unsteady frame of mind.

The student should habitually practice to recognize the rhetorical order in actual compositions and to feel and perceive its sense, its effect on the whole. The composer should produce all classes of rhythmic patterns to imprint into his feeling and consciousness their manifold expression and to accustom himself to characteristic representation. Both—hand and sharply delineated delivery of the tone rows—must be familiar to him and serve him at the right time. One-sided education affords only the one or the other, the thoroughly educated artist—before all others Gluck and Beethoven—is master of both.

"However little any individual may realize it, music, nevertheless, is the common heritage of all humanity, and, as such, it is one of the most potent possible forces for bringing human thought and feeling to a common plane."

—OSBOURNE G. MCCONATHY.

## The Bugaboo of Memorizing

By Patricia Rayburn

MEMORIZING, that great bugaboo of the music student! Reams have been written on the subject—but here are a few suggestions that will prove helpful.

1. Memorize thoroughly every piece you study. The more you memorize, the easier it becomes.

2. When you are ready to begin, go through the selection and note its divisions into natural sections. Every piece is made up of repetitions and variations of rarely more than three themes. If you will take careful note of this, your actual work may be cut down from three pages to less than one.

3. Memorize a whole section at a time. Do not waste your energy in learning one small passage after another. Thus you will think of every movement in complete terms and will not be encumbered by a conglomerate patch-work of individual measures and phrases.

4. If memorizing happens to be easy for you, do not fall into that dangerous habit of memorizing through one sense only. Three senses should cooperate—sound, touch and vision. That is, know you are playing correctly by sound, by the positions of your fingers on the keys, and by the mental vision of the forms your fingers take on the keyboard.

5. Once you have memorized a selection, never let it depart to the limbo of lost things. Dig it out, even if it has retreated to the remotest recesses of your mind, and polish it. Before many months you will find that you have gained a very worth while and complete selection of numbers.

## The Enthusiastic and Popular Teacher

By Dorothy Bussell

A PUPIL should be treated as though he were the only member, for the time being, in the teacher's circle. He should be welcomed with a cheery remark or comment on some local, current topic. Every moment of the lesson time should be spent in full concentration on his work. Praise should be given where praise is due in preference to discouraging censure for things undone. Allowances should be made for nervousness and for the difference in touch between the teacher's piano and that on which the pupil has been practicing. By eliminating "nerves" and indifference the music lesson can be made one of the best and pleasantest hours in the pupil's week.

A vital interest in the pupil's practice and progress can be maintained by having him keep a note-book. As he plays his lesson for the week or repeats what theory he has learned, comment can be made in a note-book and the next steps briefly outlined, as, "Study No. 3 needs more care in the last phrase. Practice slowly, separate hands," and so forth. Underneath these instructions lines can be drawn for date, time and minutes of daily practice. The pupil will clearly realize that the book is for daily use, and will seldom fail to bring his book showing the directions carried out. Also, by referring to weeks gone by and comparing notes with later entries, he is made able to gauge his own advancement and will try to make his note-book a visible record of steady progress.

## To Keep Up a Repertoire

By Datoika Heller Nickelsen

PUPILS have come for lessons, giving as their reason for making a change, "My teacher never played for me." Often examination has proven that their instruction has been excellent, but lack of confidence in the teacher's ability to play has caused them to make a change.

The following points are of great service in aiding the instructor to keep up her repertoire:

1. Assigning only compositions that she herself can perform in a creditable manner.

2. Playing for the pupil occasionally at the end of a lesson. This likewise is an incentive to further effort in the pupil.

3. Studying "two piano" numbers with more advanced students.

4. Playing alternately arpeggios, scales, and five finger exercises with different pupils.

5. Joining a music club and being willing and prepared to contribute to any musical programs given throughout the year.

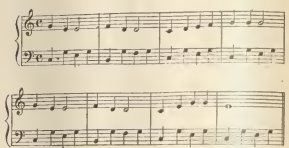
## Teach by Comparisons

By Robert M. Crooks

A CHILD usually looks upon everything as being difficult, as there is so much for his untrained eyes to observe. There are the notes, more than thirty in both clefs; the time unit which must have its accent, and the figures for the placing of the fingers. Perhaps, if we could read the youngster's mind we should find it almost utter despair.

Cheer the child with the thought that the work to be done is really not so very difficult. In all beginners' books we find measures and phrases that repeat themselves many times.

Take, for instance, this little old melody which is used merely by way of illustration:



Show the pupil that the bass has only two changes of harmony. Then have him compare similar measures in the treble. Take the first measure of the exercise and show him that it is made up of the simple triad of C. He may not be able to grasp this information at first, but before long he will begin to understand. Compare the phrases. Have him to point out the similarities and differences. Insist upon the study of a piece away from the instrument, as a part of the pupil's daily study.

## Competent Chopin Commentaries

"He is something which you have never seen, and someone you will never forget."—BIZET, to LISZT.

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"In order to appreciate him rightly one must love gentle impressions and have the feeling for poetry."—A. PARIAN CRITIC.

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"I have heard all the best and most celebrated strains of the musical firmament, but never one has left such an impression on my mind."

\*\*\*

GEORGE RUSSELL ALEXANDER.  
"There is something so thoroughly original and masterly about his pianoforte playing that he may be called a truly perfect virtuoso."—MENDLSOHN.

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"It is so perfectly beautiful that I could go on forever playing it over and over, all the more because by no possibility could I have written it."

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MENDLSOHN. (of one of the Preludes).  
"He was never known, even in moments of the greatest familiarity, to make use of an inelegant word; and improper merit or coarse jesting would have been repulsive to him."—LISZT.

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"Chopin made great demands on the talent and diligence of the pupil. A holy artistic zeal burned in him; every word was an incentive and inspiration. . . . Single lessons often lasted literally for hours."—MILIC.

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"After the hammer and tongs work on the pianoforte, to which we have of late years been accustomed, the delicacy of M. Chopin's tone, and the elasticity of his passages are delicious to the ear."

\*\*\*

HENRY CHOLEVY.  
"He has neither the ponderosity nor the digital power of a Mendelssohn, a Thalberg, or a Liszt; consequently his execution would be less effective in a large room; but as a chamber pianist he stands unrivalled."—Edinburgh Courant.

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"Nothing equals the lightness and sweetness with which the artist preludes on the piano; nowhere again can be played by the side of his work full of originality, distinction and grace. Chopin is an exceptional pianist who ought not to be compared with anyone."

La France Musicale.

## Music and Morocco

A Fascinating Article on Oriental Music Life by the Eminent Russian Piano Virtuoso

MARK HAMBURG

I HAVE TRAVELED all over the world in many lands, and I love going far afield; for it stimulates the imagination so much to see other countries, other forms of art, other religions, and other points of view. Till this winter I have never been in Morocco, but the unexpected and welcome offer of a short holiday stay from a friend living in Tangier drew me thither.

Our stout steamer sailed out bravely from the great port of London in a tremendous storm of wind and rain, and toiled for what seemed endless hours in heavy seas. At last the ship came into port, and I looked out eagerly, expecting to see the interesting faces of Abdel Krim and his Rifli. Imagine my astonishment when all that greeted my gaze were the well-known friendly features of the inhabitants of pleasant Southampton!

"Only as far as Hampshire after such a voyage!" I murmured; "Truly England has a vast coast line!" However, after much more toiling amongst mountainous waves, through which our gallant steamer battled with the greatest courage, we approached our destination.

I must make a note to the credit of that ship; not only did she ride the ocean with as firm a step as possible under the circumstances, but she also carried no band! Our sea-sick passengers were undisturbed for once by the ubiquitous jazz, and I myself practiced solemnly on a dumb piano which accompanies me on all my travels. The booming of the mighty seas, therefore, was all the music with which we were regaled on that voyage.

Eventually we disembarked at a place somewhat further off, after all, than the south coast of England! On leaving the ship I was taken charge of by two amiable cicerones or "Banditti," as I called them, who piloted me through the dangers of the customs house with the utmost skill and urbanity. As a matter of fact I find it the best policy never to travel with anything of a dutiable nature, and it made me laugh when on this occasion the customs officer threatened to open one particular piece of my baggage and my "Banditti" expostu-

lated with him indignantly, saying: "You cannot do such a thing without first asking the Señor which of his bags he desires to have opened." This I thought was absolutely the acme of politeness.

Where Atlantic and Mediterranean Meet

PROCEEDING on our journey we got into a very small steamer which tossed us across the warring tides of the straits where the Atlantic and Mediterranean meet. This little ship brought us into the bay in front of Tangier where we were met by a motorboat full of dignified Moors dressed in their long white djellabas, which appeared all the more strange to me on that turbulent water. It seems almost incredible to realize that they were sailors, and some of them even soldiers, dressed as they were in garments which looked more like white bath dressing gowns than anything else. "Very unsuitable apparel," thought I, "for such professions." But these Moors proved themselves most efficient, and, in spite of the heaving billows which threw the boat about like a mere matchbox, we reached the pier in safety.

On stepping ashore I felt immediately that I was in a world transformed—the world of unchanging Islam, of Allah, of Kismet, of the Arabian Nights! Everywhere the white-robed, stately Moors; the mysterious high-walled houses, with their flat roofs and absence of any windows; the crowds of mules, camels and donkeys, their paniers filled with every kind of merchandise; the water carriers bearing their goat-skins full of water. But the ultimate centre of attraction was the market place which seemed with every manifestation of this strange vivid life.

Music of the Market Place  
HERE WAS always music; weird Arab tunes, alternating harsh and plaintive. The beat of a kind of primitive drum; the discordant twang of an instrument that looked like a violin and the continual piping of the native flute. In the wonderful Moorish city of Marrakech, where I went

later, the music I heard in the great market square of "El Fna" was quite extraordinary. Opposite bands of flutists, violinists, and drummers played next door to each other regardless of their local performances; singers sang in loud, harsh but gripping voices; teachers recited passages from the Koran in passionate tones; snake charmers charmed snakes with raucous incantations and strange notes from primitive clarinets; the whole creating a symphony of cacophonous sound which even the most modern of our composers could scarcely equal.

I think the Moors are really fond of music—their own native variety. I mean, The great Pasha of the Atlas Mountains, Sid Gloui, who is a patron of all the Arab artists, sent to Egypt, where he believed the finest exponents of Arab music are to be found, and imported the most expert performers to teach his wild mountaineers. The Arab singers, too, are greatly esteemed and I was told some go from one great Kaid's house to another, much in the manner of the old troubadours, and are greatly sought after for their talent as singers. Their singing is rather throaty and declamatory to European ears, but it has a certain wild and melancholy beauty that renders it arresting.

## Playing for the Pasha

ONE OF THE distinguished Pashas I met was very anxious to hear me play, and when I told him that I could not play Arab music, he said that he did not care what I played so long as he might watch the agility of my hands. "Runs, trills, rapid passages delighted him, and when I had finished he said he must make me a present of a carpet made by his own weavers in the mountains, as he had so much enjoyed my hearing me. He kept his promise, and a large, vivid colored carpet arrived for me the same afternoon.

Travelling in Morocco is not a bed of roses when one is in a hurry. It is all right if you have plenty of leisure and can go your own pace. But I had frequently to start at four in the morning by motor in order to reach my destination in time for my concert in the evening, and I had often to travel ten or twelve hours, and then play the same night. (All passenger transport is done by motor in Morocco.)

Of course, I did not intend to do concert work. I thought only of a holiday. But I was urged to play in various places, and so succumbed. One of the halls I played in had the high sounding name of "La Haute Ecole des Etudes Berberes," and here I gave my audience Beethoven, Chopin, Debussy and Ravel, in fact, just the same kind of program as in Europe, and found the public both understanding and enthusiastic.

This, I must say, is due in a great measure to the French, who have done wonders in Morocco in the short time they have been there. Marvelous roads have been made by them all over the country; majestic colonies of villas, hotels and schools generally high standard of living and education is maintained. All these merits are to be admired in the French Zone, and also their friendly relations with the Arab population. The French run excellent automobile services all over Morocco for the convenience of tourists and passengers generally, and these are comfortable, provided one takes the proper amount of pay for one more seat than one actually requires.



MUEZZIN, SINGING AT SUNRISE

I was unaware of the advisability of doing this on my first Foreign music trip, and found myself in consequence tightly wedged in between my wife and an enormously fat French woman. I am not of the slimmest myself, and I really do not know which of us suffered most; but the French lady was most volatile and complained bitterly after the first hour. She kept on protesting that though she had paid for her seat, she was outrageously squashed. At last she glared across at my wife, who is distinctly slight, and exclaimed viciously: "Non, mais comme une dame d'ecole!" I smiled and said as best I could by the Atlantic Coast. This her that she had secured for herself an inch more room than we had got, and as it is truly said that the French are a logical nation, this obvious fact silenced her.

## Moorish Courtesy

I WAS GREATLY impressed by the stateliness of the Moors, by their exquisite manners, and princely bearing; by their regard for everything pertaining to the arts and for those who practice them. As an instance of their perfect courtesy I would like to tell of a man whom I met at Rabat, a most lovely and interesting town on the Atlantic Coast. This gentleman, exquisitely dressed in a long black cloak and spotless white embroidered vest, heard me asking our charming French hotel managers where the best place to be seen in the city. He noticed her directing me to the famous Moorish gardens overlooking the port, and he at once approached me with a graceful bow and asked me in halting French if he might place himself at my disposal to show me round the gardens and museum.

He proved a most charming guide and after having shown me all the beauties of the place he made me another bow like a prince and said: "I regret that I must now leave you as I have to go to the Hammam and take a Turkish bath." I must say, no looker-on needs of a bath than he; I never saw anyone more



MUSICIANS IN A STREET CAFE







After ten years of Frau von Schack's chaperonage in Baron von Bleichröder's palace, Fraulein von Bleichröder married an Austrian officer and the pretentious daughter of an aristocrat in Silesia. The officer took his mistress on the wedding journey and placed her in a little house near the gate of the estate. Shortly after their marriage, they were divorced and finally separated. Frau von Schack returned to her simple life with her two daughters. I stayed with them for several days, passing the days together pleasantly, in 1888. My unprofessional friend, a few years my senior, took me to the theatre on his travels. Frau von Schack had died and the two daughters lived together very quietly in a remote quarter of Berlin. Since then, I have heard nothing of them. My intimacy with the family of von Schack made marked impressions on my life.

By S. A. Walsall

**Ex. 1**

**Your Teacher Enjoys**

By Sarah A. Hanson

CLEAN hands with nails attended to.  
Your being neat and clean otherwise.  
Promptness at lessons.  
Your doing your best to learn.  
Your trying to be pleasant.  
Your treating her as you would like to  
be treated.

## By Sarah A. Hanson

CLEAN hands with nails attended to.  
Your being neat and clean otherwise.  
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## By Charles Knetzger

As a preliminary exercise they might play the C scale one octave ascending, then go over the scale again inserting the natural sign on the right hand of each note, calling it the right of that key. They would have them play the same scale one octave descending, then insert the nearest key to the left of each one played, calling it the flat of that key. Put special emphasis on the fact that a sharp or flat is not necessary to change the key. They would have them realize that F is the sharp of E, and E is the flat of F; also, that C is the sharp of B and B is the flat of C.

The natural sign is used to cancel or take away a sharp or flat. The note thus marked is always played on a white key. Sharps and flats are always marked by the musician what note to play. He must obey them just as the traveler on the highway does the "Stop" and "Go"

## By Lucille Nancy Wagenfeld

Then the child may attempt to play both hands together. During all this time he is counting aloud, as this makes him concentrate.

It will not be long before the pupil will be able to play in correct time without much help from the teacher.

By Elizabeth McConkey

Many activities require concerted action. Rowers pull together; soldiers step together. These movements recur at certain unvarying intervals.

A melody is heard one sound after another. It is spread over time as a painting is spread over canvas. Being a time art it takes minutes or even hours to be comprehended.

But, being an art, it forms a whole from many parts. The parts of the desk ruler are *inches*, but that is something we see, a space unit. In music the units are *notes*, not of space, but of time—measured

musical time-lengths tell not only when to step or pull or dance, but also how. This is done through the use of different arrangements among these units. There are three main types depending on the relation between the strong and weak pulses:

$\frac{4}{4}$  \_\_\_\_\_  
(strong)

$\frac{3}{4}$	<u>          </u>	(weak)	(weak)	(weak)
	(strong)			
$\frac{2}{4}$	<u>          </u>	(weak)	(weak)	
	(strong)			
	<u>          </u>	(weak)		

The numbers above the fraction lines indicate the number of beats in a measure. The numbers below the lines show the unit of measurement, which in this case is a 4th or quarter note ( $\frac{1}{4}$ )—just as one might call 3 inches  $\frac{3}{12}$  (of a foot). Soldiers march to  $\frac{1}{4}$ , dancers dance to  $\frac{3}{4}$ , and sailors row to  $\frac{1}{4}$  times.

By Dora T. Nye

The plots are pages of white drawing paper nine by ten inches. On the scale page is painted or pasted any flower or object the pupil chooses to represent this section. The top of this page the teacher writes the number of major and minor scales the student has learned. Near the bottom of the page the staff is made by the pupil.

The number of pieces studied is put on the next page. On the Memory Page written the number of pieces memorized. The flower used in this plot may very aptly be the Forget-me-not.

No two books need be alike and originality may be shown in the arrangements of the colored flowers. Roses, tulipiums, pansies and asters make most attractive books. At recital these gardens may be put on exhibition for the parents and friends to see.

These gardens are really a record of progress made during the half year. Though they mean a little extra trouble for the teacher, this is well repaid in incentive they give the pupils to further work and the insight they give the parents into the work already accomplished.

By Caroline V. Wood

1. How are we going to count this piece?
2. Tell me what kind of notes you have in this piece and show some of each kind to me.
3. Are there any rests? What kind of rests?
4. How many phrases are there in this piece?
5. Name the notes of the left hand, the

6. Now play the left hand part;  
right hand part; then both together  
*always counting.*

CONCERNING the value of musical arrangements in general, there has been no small amount of controversy. To this latter we have no intention of contributing just now, our object in the present paper being to define our terms and distinguish between them, also to support our definitions and distinctions by typical instances or examples. Perhaps the best definition of an arrangement, pure and simple, is that given in Stainer and Barrett's *Dictionary of Musical Terms*, in which the expression is defined as one denoting "a selection and adaptation of the parts of a composition to fit them for performance by other voices or instruments than those originally designed."

tion in order to translate effectively the identity of one instrument into the corresponding peculiarities of another. In fact, it is just at this point that the skill of the arranger comes into play. It is at this point that the arranger and the transcriber part company. The latter, as Mr. J. A. Fuller-Maitland says, "rarely, if ever, fails to add something of his own to the work he has to do for transcription." But, as Hubert Parry complains, many of the modern transcriptions destroy "the balance of the original works by undue enlargement of particular parts." On the other hand much useful work has been done by the use of the term "compression and condensation," rendered long and elaborate orchestral or choral works available for performance upon, let us say, the "king of instruments," the piano. Upon this score, more analysis and domestication relative, the modern pianoforte.

A curious fact in the history of early musical arrangements is that the process of arranging was not then as widely used as it is today. Prior to the end of the eighteenth century such changes as were made in the works of any composer of the period were made to fit them for performance under a different environment, or for expression upon a different medium, were described as "brothered" or "figured," and were not called "arrangements," "made proper," or "newly set forth." Probably the first work to employ the term "arranged" was The Beante's Hymns and Psalms, by Handel, arranged by Joseph Corfe, (1790-1820), sometimes called Salisbury Cathedral, and first published in 1795. The first of these to be so described were those of Handel's choruses for piano-forte duos which appeared in 1795 as the Organ Choruses (Op. 10) in London at the Essex organist, who claimed descent from Cardinal Wolsey. These arrangements earned a well-deserved popularity and were the standard for the next twenty years, being frequently pub-

*An Authoritative Historical Article by the Well-Known  
English Music Savant*

"Symphonies" on account of their sup-  
posed difficulty. Whereupon, he arranged  
six of these same symphonies as sextets  
for strings and flute, the excellence of  
this work thus voluntarily undertaken not  
only achieving the desired effect, but  
also earning Cimarosa permanent employ-  
ment, by London publishers, "on purpo-  
se to make arrangements of large works for  
the piano-forte or small bands." Just about  
this time he was also engaged to write  
for a virtuoso, who had prevailed upon  
Haydn to visit London, and produce there  
his "Twelve London Symphonies," had  
also decided, as a result of the perfor-  
mance of the same, to engage Cimarosa  
for piano-forte solos. This decision was  
admirably carried out by J. M. S. Possing,  
(1755-1822), another German musician,  
a man of very singular habits, who set-  
tled in London, and who, in the course  
of his career, was so great that he refused to allow his  
name to appear either on his arrange-  
ments of the Viennese master's works, or

**Hymn Tune Arrangements**

The mention of nameless and anonymous arrangements recalls to mind the hymn tune arrangements, or rather derivative arrangements, which were made from classical sources at the beginning of the last century. Whether or not the modesty of the arrangers prevented the appearance of their names in connection with their own

handwork we cannot say, though the reason must have been a distrust of their own powers. At any rate, the workman-ship in most cases was so bad, that it is hard to believe that the manuscript would have been handed to posterity. This would have been to their lasting discredit.

In a paper of the limited dimensions the present essay it will be possible to mention only a few important arrangements which the great masterwork has made of their own and other works. But mention should be made of Bach's transcriptions, for clavichord, for lute, for string quartet, and of the violin concerto arranged in 1717 for the first violinist of the celebrated Italian violinist, Vivaldi, who died at Venice in 1743. Bach also arranged his own *Piano* in 1717 for the violinist, and in 1720 for the violinist, and adapted for almost two of his violinists and concertos for performance upon the clavichord. In fact, a pamphlet could easily be written on the subject of management of his own works only.

Hands, as we know, not only freely borrowed from other composers, or credited with having done so, but also arranged many string concertos as organ concertos, and transcribed some of his Italian chamber duets as material for the Messiah choruses; as *For Unto Us, His Yoke is Easy, and All We Like Sheep*. Beethoven, in addition to approving of arrangements of his works made by other hands, especially those of the English musician, Mr. John Watts (1780-1854), made numerous arrangements of his own.

so on. On the other hand we have innumerable examples where arrangements and transcriptions made by hands other than those of the composer or those of his personally instructed or supervised contemporaries or friends. Thus, for pianoforte, we have had some of the best transcriptions of Schubert's songs; Busoni and others have arranged for pianoforte solo some of the principal organ compositions of J. S. Bach; and many of our finest piano concertos are pianoforte arrangements of the whole of Beethoven's nine symphonies, and is also the perpetrator of a clever transcription of Brahms' *Sinfonia Concertante*. In fact, among the books, both new and old, there are, here, as there, too many good things for almost any number of selections items from amongst the enormous number of arrangements for pianoforte solo with many of which our readers are probably quite familiar. We will therefore say no more further mention of any of these works.

When we pass on to arrangements for

even a tenth of the works arranged, or of the musicians responsible for the arrangements. But it is only just to the arrangers,

many of them, making up for his own inability, to say that most of them have performed their respective tasks with taste and skill. In this class may be mentioned the arrangements for pianoforte duet of Beethoven's *Pianoforte Sonatas*, and of his *Sonatas for Pianoforte and Violin*.

On the opposite side of the picture, namely, piano-forte music arranged for the orchestra, we find amongst other things transcriptions of the piano-forte music of such composers as Beethoven, Chopin, Liszt, Schumann, and Wagner by Berlioz and by Wagner himself. Of Weber's well-known piano-forte solo, *L'invitation à la Valse*, also innumerable smaller works, including Gounod's hackneyed transcription of the first Prelude from Bach's immortal "Forty-eight," and many others. In this field, first, the organist of St. George's Hall, Liverpool, and the greatest organ virtuoso of the last century. Best was, practically, the first to arrange effectively and artistically, though not in such a judicious manner, the movements for performance upon "the king of instruments," thereby opening up a path in which the best modern organists and organ writers have been only too

A closing allusion to some transcriptions whose only claim to recognition is their utter inadequacy and impropriety would necessitate the mention of a derangement of the *Hallelujah Chorus* for two German flutes, published by Walker of London, about 1800; another for two concertinas; and a final distortion for harp and pianoforte with *ad libitum* accom-



paniments for flute and violoncello. But, when all is said, these are in no sense so buffoon, not to say blasphemous, as the operatic melodies torn from their connections and used in many supposedly religious places and connections in the Western hemisphere and formerly, but happily no longer, in the Eastern hemisphere. The names of the perpetrators of these musical outrages, improprieties, impertinences, or irrelevances, are not generally displayed, and for this we are thankful! For thus we are spared the necessity of advertising any such individual. We would rather say with Thomas Moore,

"Oh, breathe not his name! let it sleep in the shade,  
Where cold and unhonoured his relics are laid."

## "Give Me Little Classics"

By Nellie B. Smart

For thorough musical teaching the use of little classics is a necessity, though some contend that they do not appeal to the child mind. Without them he has no perception of the simple beauty of good music, and his taste, whether natural or imparted to him, remains untrained.

In teaching it is not right to neglect those musical pictures of pure beauty which have been put into the child's world by Gurlietti, Clementi, Heller, Haydn and others. These are a guide to the greater works which, in later life, are likely to bring so much pleasure.

Classics, some say, are too heavy for the child mind. There seems no sense in the word heavy, as applied to little classics; and I feel as though I am the child pleading with his teacher to do him justice and to know that he is capable of loving those little beauties which were left to him by the great masters.

With some children it is hard to make them advance in good taste; but sometimes the home is a little to blame. In taste a teacher cannot do much if the home is against him. Praise a child persistently for playing trash and he will like trash; but if he is praised persistently for playing a child's classic, his face will beam with a keener liking. Great care should be taken not to give pieces in the classical style that are too difficult. Nothing turns the pupil so much against a piece as to find parts in it he cannot master.

A pupil at the beginning can form no opinion how far he will go before he ends. Suppose he should take counterpoint, harmony, composition and musical form. How gratefully he will remember that teacher who gave him the little classics which he knows so well; where the melody is answered in treble or bass; where the harmonies are so simple; where the sections and sentences are so well defined and the form so easily understood.

It is perfectly clear to all who give thought to the subject that little classics are a positive necessity to good teaching. Do we ever go to the great teachers of the present day, who pride themselves on their thoroughness, and find these classics neglected? Never. They may give those which appeal to the emotions, Chopin, for instance, rather than those which appeal to the mind such as Bach, but they are classics all the same. How great would be the advance if all children were honorably taught to know at least what good music is. We should not have the best thrown on one side, while our ears are worried by the din of sounds that are worse than any of nature's music.

"Give me little classics," pleads the child of mind.

Anything that is tiresome is neither artistic nor theatrical.—GIULIO GATTI-CASAZZA.

## Unique Report Cards

By Helen Oliphant Bates

"I CAN hardly wait to get my report card because I expect good grades and I want to read the story on the back."

"How do you know that you will find a story on the back? Miss Grey never sends out two report cards alike. This month, instead of white or colored cards, they may send out pretty folders decorated with musical symbols, pictures of composers or musical instruments, or perhaps verses about music and practicing. We may get biographies or descriptions of the different instruments, and then it is time to be prepared for a speech at the next class meeting."

"One month she put three measures of music on each card and offered a prize to all those who found the name and com-

poser of the piece. This was easy, provided you had no bad grades that made you ashamed to show your card; because, as Miss Grey had taken three measures from one piece of each student, it was from one piece of each student, it was simply a matter of finding out the one who knew your three measures. Then she had a class meeting at which each one announced the name and author of the music on her card, and whoever was studying the piece had to play it. Those who had not been practicing faithfully found real resolutions not to be caught again with poorly prepared pieces."

"This all sounds very interesting. I am going to work carefully to be able for anything I may be asked to do."

## The (So-Called) Portamento Staccato

By Ben Venuto

This term, though in somewhat common use, is very unfortunately chosen, as *portamento* properly means a gliding from one tone to another in such a manner as to run through all the intermediate degrees of pitch—a thing possible only with the human voice, the slide trombone, and instruments of the violin family—perhaps we ought also to add, the "stet guitar." However it is not our present object to discuss musical terms, but, taking them as we find them, to explain just how this touch should be performed on the piano.

What is the difference between



a pupil asks. And the answer is naturally and correctly, that the dots are so modified by the slur that a lesser degree of separation is indicated.

In order to judge just how much or little the touch should be separated, the following method is helpful. "Play all the notes with one and the same finger, but as smoothly as possible, and you will have an excellent example of 'portamento staccato.' Now use your right index finger again, and try to imitate the effect just produced with one finger alone. Do not use any special staccato touch, but merely play the notes plainly, yet not quite connected."

Incidentally, it will not be out of place to mention the fact that in *rubato* music, the slur (in this combination of dots and slur) is merely a sign that the notes are sliding into one flowing, and the staccato effect remains as decided as ever, except in song-like passages. Each instrument has its own uses and traditions.

## Reaching by Rotation

By Ada Pilker

The inability to reach difficult intervals with ease often proves to be a serious inhibition to the fluent production of rich, full tones.

Ease in reaching large intervals may be quickly gained by the use of rotation during practice periods. By rotation the hand approaches the key from above, thus eliminating the cause of the difficulty, which is tension in the palm of the hand.

To insure the result, the pupils play the hand from above, rotate the right arm toward the body in an ascending passage and away from the body in a descending passage. Reverse the process for the left hand.

Difficult reaches will readily to this treatment. After a few repetitions of rotary motion the interval may easily be taken in the normal manner.

Rotation may be practiced both forward and backward, as in the following example:



Rotate from 3D to 5B and back from 5B to 3D.

Practiced in this manner, rotation produces a marked improvement in the touch and will do much toward freeing the arm as it automatically produces weight.

"I believe that concerts will become more intimate, smaller affairs; that the evening of the future will be a recital of music and interpretation, and that only much great talent will survive"—Leopold Godowsky.

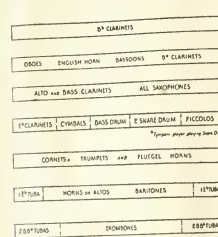
## DEPARTMENT OF ORCHESTRAS AND BANDS

### How to Develop a School Band

By J. E. MADDY

Part II.

Literally thousands of letters have been received at the office of THE ETUDE MUSIC MAGAZINE, commenting upon the policy of expansion adopted by THE ETUDE. Our readers who are interested in the orchestra and the band will be pleased to note the inauguration of a new department which will contain articles relating to the band and orchestra instruction.



#### Marching Diagrams for Modern Bands

Marching diagram shows approximate arrangement, which varies with instrumentation. The plan followed always has the trombones in front (so they won't bump their slides into those in front of them) followed by the larger brass, then the cornets. The drums are usually placed in the center with brass in front and reeds behind them, so the drums can be heard by all the players. Oboe and bassoon players should be taught to play the snare drum, as it is difficult to march and play these instruments and move snare drums are an advantage to a marching band.

#### Where to Have Rehearsals

This is often a difficult question. The answer is, make the best use of what you have. No other teacher wants to teach a class where the band can be heard rehearsing. The acoustics of the rehearsal room are often poor. The stage of an auditorium is an ideal place for band rehearsals. The space takes up the echoes and makes the music clearer to the players and the leader. When the pupils play there in public they are used to the place, a most important consideration. Small rooms for band rehearsals are usually poor, for there are usually many distracting echoes and when these are present it is almost impossible to play in tune.

#### Seating the Band

The chairs and music stands should be set in place before the band convenes. The janitor or some student appointed for this purpose should see that the chairs are set in place before the band convenes. The janitor or some student appointed for this purpose should see that the chairs are set in place before the band convenes.

Practiced in this manner, rotation produces a marked improvement in the touch and will do much toward freeing the arm as it automatically produces weight.

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and percussion in another. These should meet from time to time in a section rehearsal. The work at these rehearsals should be largely individual.

#### Tryout Routine

A selection is assigned by the director a week in advance and the players are given an opportunity to take the music home for practice, the players at each desk arranging for the use of the music on alternate days. When the rehearsal starts the conductor selects a phrase or passage of the assigned piece and the players play the passage in unison and then, individually, beginning with the best or head player. This, strictly, a contest and the members present are the judges. As soon as one player plays the passage he is the one preceding all hands go up and the players change seats immediately. In case of doubt the conductor decides. The conductor reserves the right of veto in case of prejudice, which often occurs among students. The same routine is followed throughout the other sections, after which the entire selection is played by the entire group. At the end of the period, if any is taken up in rehearsing the music as at a regular rehearsal.

The spirit of competition is the strongest incentive to which we can appeal and will instill more ambition than any other device. The loss of a seat becomes a very serious matter and pupils will do an amazing amount of hard work to regain it.

#### Officers

Every band should have some organization, with regularly elected officers, and these should be responsible for the functioning of their various departments. Each part should have its leader, to be determined by the "tryouts." In addition, there should be a president or manager, a vice-president, or assistant manager, and one or two assistants. There should also be an assistant leader or two and a drum major. This plan of organization serves many purposes. First, it relieves the leader of

teacher, who has his hands full with the teaching. Secondly, pupils need training in responsibility and here is an excellent chance for it.

#### Suggested List of Band Rules to be Emphasized

1. Order is Heaven's first law. It applies especially to band practice.  
2. (a) Every member must be in his place when the five-minute bell rings. (b) Take places quietly. Warm up in perfect silence.  
3. (a) When the bell rings, the concertmaster (solo clarinet) rises; takes B flat from the oboe. This is the signal for principals of each reed section to arise, Brass and percussion players arrange their music according to program on blackboard while reeds are tuning. All reeds tune at the same time and stop as soon as they are in tune and give the brasses a chance. (b) When reeds have tuned, concertmaster signals, and the brasses tune. Reed players arrange their music while the brasses are being tuned. When concertmaster sits, all tuning stops. The conductor rises and the rehearsal begins without a word.  
4. (a) Watch position of instruments while playing. (b) Sit with both feet on the floor, posing forward for correct breathing. (c) All players must have uniform posing position for instruments. It is the duty of the efficiency manager to report all cases of poor position and disorderly conduct.  
5. (a) Do not notice mistakes of others in rehearsal or concert. (b) No visiting or practicing during rehearsal or concert. Reason: An ear that is not delicate enough to dislike other sounds during music will never make a first-class musician.  
6. Anyone wishing to speak during rehearsal must rise and address the presiding officer or conductor.  
7. (a) All eyes on the conductor. (b) Stop playing instantly when you hear three taps, or when the bison stops. (c) Insure that pupils in position ready to play when you

hear two taps, or when the conductor raises his baton, or when he speaks.

8. Between pieces: (a) Get next piece ready. (b) Time quickly if necessary. (c) Be ready to start on signal.

9. Failure to comply with the above rules will be punished by suspension from the band. Re-admission will be granted only by written order from the principal.

10. (a) Auditorium shall be closed to everyone except members of the band during sectional rehearsals. (b) Parents and teachers may visit sectional rehearsals by permission only. Listeners are admitted to all other rehearsals, provided they are perfectly quiet.

11. All members must take at least one lesson a week and practice approximately six hours weekly outside of class.

12. Phrasing must be marked by the third day after the first reading. Members of sections must be responsible for their sections in marking and conduct. (May be omitted.)

13. Tryouts are held every week, at which time promotions are made in accordance with ability shown. Players are admitted by examination only.

14. All smaller instrument cases must be under the chairs of players.

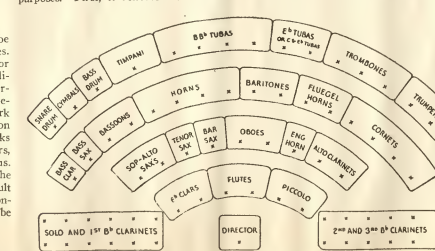
Note. The band is organized with a president, secretary, librarian and assistant librarian, student leader, drum major, and efficiency manager. Assistant librarian places books and music before rehearsals. Efficiency officer is appointed by the conductor. Attendance is taken by Secretary during rehearsal. Secretary collects excuses and grants passes.

#### Discipline

The best way to discipline a music ensemble of any sort is to give them so much to do that there is no time to do anything else. The lesson or rehearsal should be so organized, routine and programmed that no time is left for foolishness. The material used should be so profuse and interesting that there is a time to do anything but that no interference of any sort is tolerated. The public opinion of the class on this point should be so strong in the right direction that none dare go against it. All notices not absolutely necessary should be banished from the rehearsal room.

Leaders are very apt to be careless in selecting what they are to rehearse, so, by meaningless repetition and aimless practicing, dissipate their energies and discourage their pupils. Of course, pupils like to play over the music they know and like, but there is a time to do so for this. They instinctively know whether they are going ahead or are simply marking time. So, even in the playing of an old piece, the leader should be sure to bring out some new perfection in the playing or beauty in the music so plainly that every pupil in the ensemble will see that that particular playing was time well spent.

(Continued on page 613)



SEATING PLAN FOR SYMPHONIC BAND



## A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

### What the Music Supervisor Can Do During Vacation Time

IT MUST BE remembered that long vacations are not granted to business men and women. It is only in certain professions that the practice of taking long vacations obtains. The precedent has long been established in the schools by the fact that the labor of the boy and girl was needed during the late spring and summer months on the farm. When the big cities sprang up the policy was adopted and while there is a two-hundred-day school year required in most places, the rural communities have been very loath to fall in line in accepting an adequate school year for the boy and girl. There is an exodus of school children of foreign parentage in the cities every spring. Whole families move to the country and work on truck farms and in the fields; naturally the teacher is relieved from duty when the schools close.

Many communities have adopted a three-term school year and others have established summer schools. The three-term school year affords an opportunity for an increased income, and the school teacher is hereby eluded of the chance to continue at his post. The summer school of six weeks or more has been established for pupils who have failed in certain subjects and who wish to make up the work. The study of music does not function in the summer schools to any extent and the music teacher finds that the summer vacation enforces a period of idleness on him unless he takes advantage of the opportunity to seek employment as a professional musician either by playing or teaching. There are many ways of utilizing one's spare time which will give great satisfaction. I propose to outline some of the opportunities which present themselves to the music supervisors for study and advancement in the vacation time.

#### Outside Work

THE AVERAGE school music supervisor maintains a class of music pupils throughout the season in voice, piano, violin, or other instruments, and the class can often be carried on throughout the summer, as parents are anxious for their children to be kept busy doing something while during the summer. The supervisor who has a high standing can secure work in school music methods' teaching at some summer school. Of course contracts must be made by the supervisors interested by first attending conferences and gaining recognition as prominent leaders in their field.

No one is better equipped than the school music teacher to give normal courses in piano, violin and voice class teaching. This presupposes technical skill on the part of the supervisor and a tie-up with some of the societies or corporations which are developing class instruction in music. Classes of children can be carried on in piano, violin and other instruments during the summer.

#### Summer Camps and Vacation Schools

THE SERVICES of the school music teacher are eagerly sought by the leaders of summer camps. Summer camp life calls for recreational activities in which music has an established place. Outdoor life and music go hand-in-hand. Small orchestras, consisting of any and every

instrument available are in great favor. The community-jazz is a part of the daily program. Glee clubs are very popular and talk on music appreciation, with the use of the phonograph, are indispensable for education and entertainment on long summer evenings. The kinder symphony offers everyone a chance to play. Harmonica clubs have the call for recreational activity in music. The boy and girl scouts are eager to learn the bugle calls; drum majors are also popular. What would the summer camp be without music? The possibilities of music work in conjunction with the summer camp are many.

The vacation Bible school offers an opportunity for the school music teacher to carry on all kinds of musical activities and the music teacher has a broad field here. Operettas and pageants can be prepared and performed. The vacation Bible school depends very largely on the ethical value of teaching right principles of living through the medium of song. These schools are carried on by school teachers and the services of the school music teacher are welcomed.

#### Summer Engagements

THERE ARE many young supervisors who furnish groups of advanced public school pupils to play at summer places for entertainment and dancing. Many high school music teachers accept engagements for the orchestras and bands. This enables the supervisor to conduct a company of pupils who have been playing together for several seasons, and the young people are extremely eager to accept opportunities of this kind.

In one of our large cities a high school band furnishes music for the summer at a refined amusement park. The supervisor who takes advantage of opportunities of this kind finds that his orchestra or band class which is carried on during the school year is greatly strengthened and the pupils have an actual demonstration of the possibilities of music work as a vocation.

#### Other Opportunities

THERE IS an opportunity for the supervisor who plays the piano to accompany vocal and violin teachers and also to carry on ensemble classes. Two-piano work with four or eight hands is always popular. Nothing can take the place of four-hand playing for the development of piano sight-reading. Classes in vocal sight-reading can be organized. If the average choir or concert singer could be shown the value of a working knowledge of the fundamental principles of vocal sight-reading, many persons with fine voices

would double their usefulness as choir and concert singers. The average grade teacher needs training in vocal sight-reading, and this group might form a nucleus for a class. The music supervisor has teaching, as teachers of the voice often disregard this important side of vocal technique in favor of tone placement and song interpretation. Many of the churches need deuty organists, pianists and singers for the summer months and an opportunity exists for substitute service of this kind.

#### How Business Helps

I HAVE dwelt upon the possibilities of securing professional work during the summer months. I have not dwelt upon the fact that many school teachers go into business enterprises in various lines in order to make money and get a change in type of work. Newton said that "a change of work is play."

An amazing number of supervisors go to summer schools of music and take various courses in school music method. One summer school in the East had over seven hundred public school music pupils registered last summer and another had three hundred; and a school in the Middle West had over five hundred enrollments.

Practically every summer school of standing has courses in public school music. Music supervisors have been known to go back to certain summer schools to repeat courses year after year. They enjoy keeping up with the trend of school music education. Acquaintanceships are made and retained, fresh inspiration is found, and enthusiasm is engendered for the coming season's activities. The field of public school music has developed so broadly that an inspection of a summer school catalog of courses offered in school music is a revelation. Courses in sight reading from the elementary to the advanced grades, courses in ear training, courses in earlier and later elementary grade methods, Junior High School and Senior High School methods, Band and Orchestra methods, Choral and Orchestra methods and conducting courses in elementary theory, harmony, counterpoint, fugue and composition, orchestration, courses in history of music, literature of music, general appreciation, courses in folk dancing and many too numerous to mention. One university is offering sixty-nine separate courses in music for the summer session of 1926.

#### The Teacher's Degree

A DEGREE in public school music is well worth having as the recipient has had a fine training in the many and

varied phases of the theory and practice of school music teaching and also has had to fulfill the requirements in academic and pedagogical subjects.

Every school music teacher who wishes to advance in his chosen field should secure a degree. Many supervisors can pass examinations in certain elementary courses and enter the advanced courses. Credit can be obtained for proficiency in piano and vocal work. Some institutions offer twenty-five semester hours of credit for these two subjects alone.

The large cities insist that all candidates for music positions must have high qualifications before they can be appointed as teachers and supervisors. A comparatively small number of music supervisors can meet these requirements and consequently they are in a minority in the field of these positions. The ambitious supervisor can easily secure a better position by taking stock of his professional equipment. If this is found to be inadequate he should make up this deficiency by going to summer school. The scientific budget for every school man contains an item calling for expenditures for higher training. While it is a hardship for the small salaried supervisor to spend his time and money for this necessary training, yet it often opens the way to future advancement and recognition.

#### School and Summering

MANY summer music schools are situated in summering places and a combination of recreation and pleasurable study is thus afforded. The rates for boarding and tuition are not high and the conditions are ideal for enthusiastic work. Many persons who may feel that the season's work has tired them out react to the surroundings and turn in and work with fresh enthusiasm throughout the summer session. I know of a woman supervisor who traveled over a hundred miles a day to attend classes at a summer school where she was a post-graduate student. She enjoyed the contact with the college and the school. The illness of her aged mother made it necessary for her to return home every night.

Another peculiar reaction to summer school life is the desire to practice and study more intensively than the courses demand. Many supervisors who have no desire to practice piano at home, clamor after the privilege to use the practice pianos at summer school, and pay for the privilege. Certain students invariably awaken the slumbers of the rest of the student body by practicing on the school piano organ early in the morning. These same students neglect opportunities to use good pipe organs for practice in their home towns.

#### New Inspiration

WHAT IS this renewed inspiration and enthusiasm that is engendered by the summer session for school music teachers? It is not easy to explain the (Continued on page 607)

## Making Your Playing Mean Something

By JEAN CORRODI MOOS

A Practical Working Plan by an Experienced Teacher

THAT INTERPRETATION is to music what the soul is to the human body may be accepted as a self-evident fact. No more is it to be questioned than that the teaching of interpretation should be one of the main concerns of the teacher who sees in his calling more than a mere way of gaining a livelihood, who views his work as a means of development and enriching the lives of those who come under his instruction. To what extent, however, does the average teacher strive to attain this perfection? Does he really in any systematic, logical way help his pupils in this all-important phase of his work, as he trains them in the details of technical performance for instance? Credit can be obtained for proficiency in piano and vocal work. Some institutions offer twenty-five semester hours of credit for these two subjects alone.

Is it not true that most of our teachers

scattered of interpretation in a scrapy piecemeal way? We direct the pupil, for instance, to stress this note, to *crescendo* this passage, to retard that one, and so forth; confining ourselves to just the passage in hand. We rarely, perhaps never, give him a reason for the desired modification of time or force; nor do we acquaint him with those broader principles of interpretation which he on his own initiative might employ in future cases. If his artistic instinct is strong enough, of course, he might be able to catch such mental wrangling, to co-ordinating the scattered facts of interpretation, and to attain, despite his teacher, a consistent artistic style of playing. The large majority of less endowed pupils, however, are contented to flounder along painfully, consulting themselves in the end that the more imitative aspects of their art are incommunicable, mysterious, wholly inaccessible to intelligence, thus waving the inconvenient halo around the teacher's head. But we might as well awake to the fact that halos, in our rationalistic world, are rapidly going out of style.

#### Rhythm and Dynamics

THE double aspect of musical interpretation involving on the one hand rhythm (modifications of time) and on the

other dynamics (modifications of force) is governed by two principles which indicate clearly the close relationship between these phases. The first might be called the principle of the Duality of Variations: *when a change in time is demanded in a piece, there is also a tendency towards a change of force.* This is a rule that works both ways. An *accelerando*, for instance, usually invites a *crescendo* and an *adagio*, a *decrescendo*, needs must be well understood, however, that this principle covers only such broad, sweeping, well-sustained passages as show a pronounced development of music, while more minute, merely decorative details it might easily lead to caricature instead of sane artistic expression.

Of even greater practical import, because more frequently sinned against, is the principle of the Relativity of Variation: *Every change, both of time and force, is conditioned in amount and duration by the prevailing level of expression.* This is especially true of dynamic changes. If the dynamic level is low, that is, if a composition is prevailingly subdued, all changes are correspondingly attenuated; a *crescendo* calls for only a slight expression of tone, an accent requires but a gentle emphasis, a *forte* fortifies merely a moderate tone-level.

Conversely, in a spirited composition where the tone-level is higher, the dynamic changes are correspondingly more pronounced. This principle holds good, in a slightly different way, in time changes. The more marked the rhythm, especially in a fast tempo, the fewer and the slighter are the permissible time deviations. The less pronounced the rhythm, particularly in slow tempo, the more required are the time variations. In co-ordination of the means of expression is perhaps

more often disregarded than any other artistic demand, though this disregard is the common cause of so much false sentimentality, distortion and coarseness.

With these two broad principles in mind we may now pass on to some of the more detailed rules of interpretation. First let us address ourselves to the element of time. Considerations of time enter into an interpretation under two aspects, as to tempo or permanent rate of speed on one hand and as to temporary speed variations on the other. Little need be said regarding the former, since the metronome markings, now almost universal in use, make the composer's intentions evident. Where no tempo indications are given, as in Bach, a warning against the prevailing mania for increasing the tempo to the point where the average hearer is swamped by a welter of sounds may not come amiss. Whether the performer is carried away by his desire to turn a polyphonic work into a mere means of exhibiting his executive power or whether familiarity with its contents has rendered its comprehension easy to him, the result is the same to the average listener whose mind is unable to keep up with the rapidity of the sound. Of Bach's and other classic writers' unpopularity would disappear if performers were to make it a rule to play their works somewhat slower than the tempo which would seem most natural.

#### Diversity in Tempo

AS TO the ebb and flow of time within a composition, it is well to remember that uniformity of tempo progression is the fundamental fact in music. Yet in artistic music, when the emotional content is preponderating, where the moods expressed are widely varying, the tempo is necessarily diversified, uniformity of time is absolutely unbearable. A sensitive, deeply musical player, in fact, scarcely ever plays even a single measure in mathematically correct time. On the other hand, one can scarcely be too emphatic in denouncing the tempo distortions of, say, a Chopin performance, especially since it is well known that Chopin himself was a most unrelentingly exacting player. Let us bear then in mind that liberty must be within the law, that the time rule, while it may be bent, may never be broken, and that the true artist is known by the refinement of his coloring and not by his emotional outbursts. We may now enumerate some of the more important conditions which demand tempo modification. Since abstract rules without exemplification bear but little weight, we shall use for the purpose of illustration two compositions, of widely varying styles, so well known as to have become almost hackneyed in the composer's own combine with the advantage of accessibility the advantage of being only moderately difficult. They are the first movement of the first Beethoven Sonata, Op. 2 No. 1, and the Chopin *Nocturne in E flat*, Op. 9, No. 2. The numbers in the following specify the measures in which the illustrations may be found. B stands for Beethoven's and C for Chopin's *Nocturne*. Similar passages, as a rule, are mentioned but once. The tempo is accelerated:

In ascending passages of melodic import: B 26; C 2, 6, 30-31.

In running passages forming mere connecting links: B 26-41; C 9-12.

Where passage work follows quiet melodic parts: B 26.

At the end of passionate compositions: B 150.







BUT HE HAD EATEN THE CHOCOLATE

MASSENET begins the forward to his "Recollections" with this charming anecdote—here somewhat abbreviated:

"I have often asked whether I put together the recollections of my life from notes jotted down from day to day. To tell the truth I did, and this is how I began the habit of doing so regularly.

"My mother—a model wife and mother, who taught me the difference between right and wrong—said to me on my tenth birthday:

"Here is a diary. And every night before you go to bed, you must write down what you have seen, said or done during the day. If you have said or done anything wrong, you must confess it in writing in these pages. Perhaps it will make you hesitate to do wrong during the day."

"Once when I was alone, in search of some distraction I amused myself by foraging in the cupboards where I found some squares of chocolate. I broke off a square and munched it. I have said somewhere that I am greedy. I don't deny it. Here's another proof.

"When evening came and I had to write the account of the day, I admit that I hesitated a moment about mentioning the delicious square of chocolate. But my conscience, put to the test in this way, conquered, and I bravely recorded my delinquency in the diary.

The thought that my mother would read about my misdeed made me rather ashamed. She came in at that very moment and saw my confusion; but directly she knew the cause she clasped me in her arms and said:

"You have acted like an honest man, and I forgive you. All the same, that is no reason why you should ever again eat chocolate on the sly!"

"Later on, when I munched other and better chocolate, I always obtained permission."

There is no public for serious music performed indifferently or badly; and yet it is precisely for this non-existent section of the public that nine concerts out of ten are designed.—ALFRED MATTHEWS.

FAINT, LADY, FAINT!

"OSCAR COMETTANT in *Le Piano et les Pianistes*, tells a story which seems improbable but which he declares to be absolutely authentic," says Mme. Lanowska in a chapter on "Virtuosos" in her "Music of the Past."

"A certain great pianist, as admirable a performer as he was a skilful self-advertiser, conceived the idea of paying women twenty francs a concert to pretend to faint from pleasure in the midst of a *fantaisie* played so fast that it would have been humanly impossible to bring it to a conclusion. Once, at Paris, one of the women paid to faint, missed her cue and fell into a deep sleep while the pianist played Weber's *Concerto*. Counting upon this woman's fainting-spell to interrupt the finale of that composition, he had taken it at an impossible tempo. What to do in this interesting case? Madlle U, like a vulgar pianist, or pretend to forget? No, he simply played the rôle which should have been filled by the fainter and fainted himself.

"The crowd pressed about the pianist, doubly phenomenal because of his lightning execution and of his sensitive organization. He was carried into the foyer the men applauding madly, the women waving their handkerchiefs; and the 'fainter' waking up fainted—perhaps really this time—in despair at not having pretended to faint."

# The Musical Scrap Book

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

Conducted by A. S. GARBETT

## THE GENEROSITY OF THEODORE THOMAS

GEORGE P. UPTON, who knew Theodore Thomas very well, speaks highly of the great conductor's character, in his *Musical Memories*. Thomas was conspicuously loyal to his friends.

"An instance of loyalty to an old friend was shown in the last days of Carl Bergmann," says Upton. "He and Bergmann had been intimately associated in the Mason-Thomas chamber concerts. Each recognized the musical ability of the other. They were, in fact, the pioneers who prepared the way for others. They did the hard unprofitable work of breaking the ground from which others have reaped rich harvests. In time, however, Bergmann grew jealous of Thomas. He was a splendid musician, but personally a weak man. He put many obstacles in Thomas's way and greatly annoyed him; but when

Thomas had an orchestra of his own their roads diverged.

"Bergmann, meanwhile, was the victim of his own weakness. He alienated his friends and sank lower and lower. One evening Thomas went to a restaurant much frequented by musicians, and, upon entering, found Bergmann in a wretched plight, with the cruel making sport of him. His temper flared up at once as he thought of what Bergmann had been in his better days. He advanced and rebuked the crowd in an outburst of wrath, of which he was in an outburst of wrath, and threatened to thrash the lot of them if they did not let their victim alone. 'Respect the Bergmann that was, if you have have no respect for Bergmann that is,' he thundered. The crowd slunk away, and Thomas then took Bergmann home, though he had long before forfeited all claim upon his friendship. The incident shows the man."

## CHOPIN'S BREAK WITH GEORGE SAND

Chopin's romantic relationship with George Sand came to an end in 1844, when the composer's weak health had been further enfeebled by the death of his father. Alice M. Diehl in her *Musical Memories*, quoting Karasowski and Count Tarnowski, gives the following reason for the break:

"George Sand wrote a novel, 'Lucrèce Floriani,' in which she was supposed to depict herself as the heroine, and Chopin as the selfish, sickly, and jealous Prince Karol, who repays the devotion and self-sacrifice of the artist 'la Floriani' by so tormenting her that she dies.

"Whether Chopin suspected the truth of the portraiture is not known. But it was

stated by several of those who were likely to know and he truthful, that he was asked to assist in the correction of the proofs; and that the young Dudevans, her children, said on one occasion: 'Surely you know, Monsieur Chopin, that Prince Karol is you!'

"Madame Sand and her friends denied that this was so, and cited traits in Prince which no one could have attributed to Chopin.

"So little is Karol the portrait of a great artist," she said, 'that Chopin, reading the manuscript day by day on my desk, never for one moment dreamt of such a thing—he, the most suspicious of beings!'

## MUSIC FOR THE MOVIES

Most first-class moving-picture theatres nowadays employ first-class musical directors who, in addition to conducting the orchestra, frequently arrange and adapt the orchestral music incidental to the feature picture.

It calls for intensive work, especially when the screen drama happens to be based on an opera, such as "La Bohème." Recently the writer sat beside Andreu Scetro, a fine musician formerly of Philadelphia and now musical director of the St. Francis Theatre in San Francisco, and watched him at work over Puccini's masterpiece.

It was only a few days before the performance. We sat in a small projection room under the stage while the screen before us enroled a "Bohème" that had little or nothing to do with either Marguerite's novel or Puccini's opera. Setaro was in despair. "No Café Momus," he groaned. "No chance to play *Musette's Waltz*! The public will be furious if we leave it out!"

Criticism sears itself out to discover something always new in the classics (luckily the dead cannot speak) and some

indispensable defects in the moderns (unfortunately, the living talk too much).—MUSICAL NEWS AND HERALD.

## THE ETUDE

HADY is remembered as the composer of "La Juive" and as the teacher at the Paris Conservatoire of Bizet, Gounod and Saint-Saëns, among others. Also as the father-in-law of Bizet. He might have shone as a writer but for his love of music. The French critic, Saint-Beuve, has written of him:

"Halévy had a natural talent for writing, which he cultivated and perfected by study, by a taste for reading which he always gratified in the intervals of labor, in his study, in public places—everywhere, in fine, when he had a minute to spare. He could isolate himself completely in the midst of the various noises of his family, or the conversation of the drawing-room if he had no part in it. He wrote music, poetry and prose, and he read with imperturbable attention while people around him talked."

"He possessed the instinct of languages, was familiar with German, Italian, English and Latin, knew something of Hebrew and Greek. He was conversant with etymology, and had a perfect passion for dictionaries. It was often difficult for him to find a word; for on opening the dictionary some word near the word for which he was looking, if his eye chanced to fall on some other, no matter what, he stopped to read that, then another and another, until he sometimes forgot the word he sought altogether."

"The most important thing in keeping your self-possession is to forget your audience and play for yourself. When you walk out on the stage, look at the piano and walk straight over to it. Don't try to find your friends in the hall. It is fatal!" —Mischa Leventzki.

## RUBINSTEIN, THE MASTER

In a book of "Musical Memories," crowded with good things, George P. Upton tells us that, of the great pianists who came to Chicago during his lifetime, "Rubinstein was master of them all. He came back to me most vividly in his concerts at Aiken's Theatre in 1872 with Wieniawski, and with Louis Ormoy and Louise Liebhart, two mediocre vocalists. He was the Jupiter Tonans of the keyboard.

"His personal appearance was impressive. He was athletic in mould; his head was large, and his hair luxuriously abundant and carelessly worn. His features were rugged, reminding one of some of the portraits of Beethoven whom he also resembled in some of his traits of character. He was outwardly a cold, stern man, with a face as rigid as stone. He almost utterly ignored audiences, and the more frantic the applause the less likely he was to recognize it. It was only when he was disturbed by the idle chatter of people that he recognized anyone, and those recognized under such conditions were not likely to forget the manner of it."

"He was a man of strong passions, but in performance they were tempered by his dominant artistic nature. He could play with tremendous power, sometimes with such vehemence as threatened disaster to the wires; and, on the other hand, his melody-playing was characterized by a delicious singing quality. For, with all his energy, which, sometimes appeared ferocious, he still had great beauty of tone. When it is considered that he played everything from memory, and that his repertory embraced hundreds of compositions for piano alone, as well as concertos, and that he never practiced, only now and then going to the piano to run over a few measures of a piece he had not played for a long time, his great talent will be best appreciated."

## THE ETUDE

In flowing style, with good singing quality. Grade 4.

MIRTHFUL MOMENTS  
VIENNESE VALSE

Tempo di Valse M.M. 4 = 72

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WILLIAM M. FELTON



*Più vivo e espressivo*

*Tempo I.*

*cresc.* *rit.* *mf* *poco accel.* *rit.* *a tempo* *D.C.*

# LONG LONG AGO

In the style of a dainty old-fashioned minuet, Grade 3.

ALBERT LOCKE NORRIS, Op. 2

Con moto M.M. = 103

*mf* *poco accel.* *rit.* *a tempo* *D.C.*

*pp* *p* *mf* *cresc.* *rit.* *For Fine only* *morendo* *ppp* *Fine* *D.C.*

# FUNERAL MARCH OF THE DWARF KING

In characteristic style. Play slowly and with exaggerated expression. Grade 2 1/2.

VERNON EVILLE

Largo M.M. = 72

*pp* *p* *mf* *cresc.* *rit.* *For Fine only* *morendo* *ppp* *Fine* *D.C.*



GRANDE POLKA DE CONCERT

HOMER N. BARTLETT

One of the most popular of all American drawing-room or exhibition pieces. Grade 6.  
l.h. 8--

One of the most popular of all American drawing-room or exhibition pieces. Grade 6.

**GRANDE POLKA**

**F. LISZT**

**Moderato**

*delicata*

*rall.*

*scintillante*

*cresc.*

*veloce*

**Tempo di Polka**

*rit.*

*dol.*

*p*

*cresc.*

*f*

*l.h.*

*precipitato*

*dol.*

*brill.*

*ff*

*tr. stacc.*

*grazioso*

*f*

*brill.*

*riten.*

*va tempo*

a) Execution: etc.

a) Execution:  etc.

THE ETUDE

8

rapide

rit.

TRIO

con espressione

animato

grandioso

brill. rapide

marcato il canto sempre dol.

elegante

dim.

8

\* From here go back to §, and play to A; then play *Trio*.



8  
dol.  
Ped. simile  
p  
cresc.  
f precipitato  
8  
dol.  
ff brill.  
cresc.  
8  
dim.  
legg.  
8  
cresc.  
8  
accel.  
8  
Presto  
ff

8  
legg. et sinc.  
con espressione  
Ped. simile  
8  
Presto  
rall.  
8  
a tempo  
Ped. simile  
8  
precipitato  
8  
brill.  
8  
marcellato  
ff pesante  
rall.  
ff  
f

## SAILOR'S DANCE

ERNEST NEWTON

In genuine hornpipe style, Grade 24.

Allegretto M.M. ♩ = 144

mf  
cresc.  
Fine  
p  
mf  
D.C.  
cresc.



## GRANDE VALSE CAPRICE

A successful drawing-room number, arranged for four hands in response to numerous demands.

H. ENGELMANN

Tempo di Valse brillante M.M.  $\text{♩} = 60$  SECONDO

*p*

*rit.*

*Animato M.M.  $\text{♩} = 66$*

*ff* *mf ben marcato il melodia*

*mf grazioso*

*f*

*Andante quieto M.M.  $\text{♩} = 56$*

*f* *p*

1

## GRANDE VALSE CAPRICE

H. ENGELMANN

Tempo di Valse brillante M.M.  $\text{♩} = 60$ 

PRIMO

*p*

*rit.*

*Animato M.M.  $\text{♩} = 66$*

*f* *mf*

*mf grazioso*

*M.M.  $\text{♩} = 56$*

*Andante quieto*

*p*



## SECONDO

Tempo I.

First system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat (B-flat). The tempo is 'Tempo I.' and the dynamics include 'p grazioso'. The system ends with a 'Fine' marking.

Tempo di Valse lente M.M.  $\text{♩} = 50$ 

Second system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Tempo di Valse lente M.M.  $\text{♩} = 50$ '. The dynamics include 'p dolce cantabile' and 'mf'.

Third system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Tempo di Valse lente M.M.  $\text{♩} = 50$ '. The dynamics include 'p', 'mf', and 'sostenuto'. The system ends with a 'Fine of Trio' marking.

Allegro M.M.  $\text{♩} = 66$ 

Fourth system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Allegro M.M.  $\text{♩} = 66$ '. The dynamics include 'f brillante'.

Fifth system of the 'SECONDO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Allegro M.M.  $\text{♩} = 66$ '. The dynamics include 'f brillante'. The system ends with a 'D.C. Trio \*' marking.

\* From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

THE ETUDE  
Tempo I.

## PRIMO

First system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Tempo I.'. The dynamics include 'p grazioso'. The system ends with a 'rit.' marking.

Second system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Tempo I.'. The dynamics include 'f' and 'p grazioso'. The system ends with a 'Fine' marking.

TRIO-Tempo di Valse lente M.M.  $\text{♩} = 50$ 

Third system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'TRIO-Tempo di Valse lente M.M.  $\text{♩} = 50$ '. The dynamics include 'p' and 'simile'. The system ends with a 'Fine of Trio (D.C.)' marking.

Fourth system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Allegro M.M.  $\text{♩} = 66$ '. The dynamics include 'mf', 'sostenuto', and 'p'. The system ends with a 'Fine of Trio (D.C.)' marking.

Fifth system of the 'PRIMO' section. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The tempo is 'Allegro M.M.  $\text{♩} = 66$ '. The dynamics include 'f brillante' and 'scherz.'. The system ends with a 'D.C. Trio \*' marking.

\* From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.



## THE FADING ROSE

THE ETUDE

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FREDERICK KEATS

Andante M. M. ♩ = 72

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AFTER



EVERY



MEAL



Prepared by EDGAR ALDEN BARRELL

[For many years "THE ETUDE" presented monthly valuable educational notes on the music contained in each issue. These notes, which were greatly appreciated, were prepared in person by Mr. Preston Ware Orem, Music Critic of "THE ETUDE." With the expansion of Mr. Orem's work in many directions it was found impossible for him to continue these notes. They will be prepared in the future by Mr. Barrell, who has recently joined the editorial staff of our publication. Mr. Barrell is an experienced teacher of piano and voice, and an organist as well as a composer. He is a graduate of Harvard University; a pupil of Dr. Arthur de Guichard and John Hermann Loud. Our readers may look forward to profitable study suggestions and informative biographical and musical comments in this department.]

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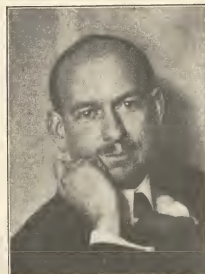
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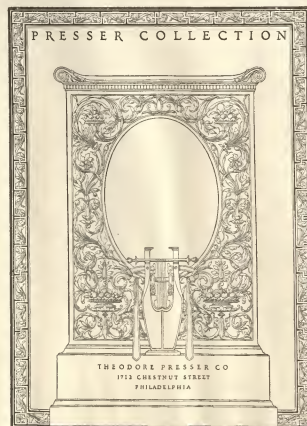
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*p cantando e con grazia*

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*a tempo p*

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*sentito*

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*p* *mf* *f* *pp* *rit.* *cresc.* *a tempo* *Last time to Coda* *a tempo* *cresc.* *rit.* *a tempo*

THE ETUDE

*cresc.* *f* *dim.* *p* *D. C.* *un poco più lento* *Coda* *cresc.* *f* *rit.* *dim.* *pp a tempo*

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*f* *mf* *f* *pp* *rit.* *cresc.* *a tempo*



5  
3 4 2 3 4 1 2 1  
3  
5  
f  
mf  
Fine  
f  
mf  
mp  
mp  
D.C.

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MANUALS  
PEDALS  
M M. ♩ = 66  
Swell  
p dolce  
Choir  
add soft 4ft. Flute  
Fino  
mp  
Choir Clarinet  
Swell soft 8ft.  
D.S. ♩



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Allegro giocando

New life and love re-vive in me, and  
 Ri-na-sce a mo-va al la amor, e

jeal-ous an-guish chan-ges to joy and  
 Ta-di-gli-osa Col-let-to di gio-ia il

bright-ness. Ah nol no more  
 se no. Ah nol non pui i mar-



weep, The fu - ture smiles up - on me  
fir a me sor ri de tan ne

now, a hymn of glad - ness, a burst of  
vir na di glo ja so no can -

song, and to my heart sweet love doth re -  
far a sul ta ti cor ri tor na a -

turn. Sweet love once more, Sweet love re -  
mor a - mor, ri for na a - mor, ri

turns, and to my fond heart Sweet love re  
tor - na a sul ta ti cor a - mor ri

turns a gain, Re - turns a - gain!  
tor na a me. ri - tor na a - mor!

*lento*  
 *cresc.*

# IF LOVE WERE WHAT THE ROSE IS

HARRY DAY

Con molto espressione M.M. ♩ = 42

If love were what the rose is, And I were like the leaf Our lives would grow to- geth - er In

sad or sing - ing weath - er, Blown fields or flower - ful clos - es, Green pleas - ures or grey grief; If

love were what the rose is, And I were like the leaf.

*faster*

If I were what the words are, And love were like the tune, With doub - le round and sin - gle De -

*a tempo*

light our lips would min - gle With kis - ses glad as birds are That get sweet rain at noon; If

*rit.*

I were what the words are And love were like the tune, If love were like the tune, If love were like the tune.

*p* *rit.* *pp*



## SINGING IN THE RAIN

THE ETUDE

COREY FORD

HENRY SHEPHERD STEWART

*Andante con moto* *mp*

*l.h.* Rain-drops are fall-ing, rain-birds are call-ing, O-ver the Stormclouds are lift-ing, shad-ows are drift-ing, Bring-ing the

*mf*

hill-side, o-ver the plain; Some-where a lone-ly re-frain Ech-oes in sun-shine, af-ter the rain; Some-where in hap-py re-frain Some-one is

*mp* *poco rit.* *mf*

sor-row a-gain, Some-one is sing-ing in the rain. Sing-ing a-gain, Sing-ing of rain-bows in the rain. Sing-ing o-ver the

high-ways, Sing-ing o-ver the by-ways, Some-where ech-oes are bring-ing

Lone-ly mel-o-dies ring-ing, Some-one lad-en with sor-row Look-ing to-ward to-

*mf* *poco rit.* *D.C.*

mor-row, Ev-er wait-ing the rain-bow, Sing-ing in the rain.

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THE ETUDE



# A Music Students' Loan Fund of \$12,500

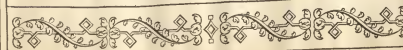
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## Public School Music Department

(Continued from page 570)

peculiarities of human nature but the fact remains that the life at the summer school is a study in itself.

Let us analyze a possible day at a summer music school. After breakfast, and a short period of recreation, a short chapel service is held in which the whole student body participates in singing devotional and school songs. The first period may be devoted to theory and harmony classes, or classes in choral conducting. The next period may be taken up with school music methods classes of all kinds.

After this intensive work a period may be held wherein the whole school comes together for lectures in music appreciation, their favorite topics. This period is followed by various classes where practice teaching with the use of small groups of children is carried on. The morning session may close with the school chorus period, when the entire student body meets some noted conductor for an inspirational study of the choral works of the masters. During the time that all of the methods classes have been carried on certain students have been studying voice and instrumental playing individually and in classes with special teachers. These students may be post-graduates or those particularly interested in obtaining a technical knowledge of the instruments of the orchestra. These are the so-called special students.

The afternoon is a period of general methods is presented to the entire student body. Noted music educators may discuss important developments in school music; and the members of the faculty may present the results of their subjects. In this way the of the students get an insight or a cross-section of the work carried on in all of the methods classes. The next period may be devoted to sight singing in graded classes. The third afternoon period may be given over to educational psychology and special methods. Then comes a period for orchestration, orchestra methods and piano methods in presenting violin and piano methods. The day's work may end with the school orchestra rehearsal.

This makes a full day, but we must remember that no student takes all of these courses. Many students find time to rest and others enjoy the outdoor life afforded. The social life of the session is emphasized by the fact that the entire student body meets often during the day. As the day's work is in large community dining halls there is an opportunity for informal "stunt" and community singing. The evenings are given over to study, so-called diversion and concerts.

It is interesting to observe the reaction of certain timid souls who "find themselves" in these surroundings. Experienced supervisors and young students meet on a common social level and much good comes from the discussions which arise and the educational contacts which are made. Many school superintendents visit these summer schools in order to secure teachers to fill teaching vacancies which have occurred in their teaching forces. The student who is willing and capable receives ready recognition, and the teachers and officers of the school have many inquiries for the services of the outstanding pupils in their classes. School boards recognize the peculiar value of attendance at these summer schools and often defer the entire expenses of their teachers who elect to go to summer school. Further, certain communities raise the salaries of teachers who attend

the summer schools. There are many incentives beside these to attend.

Beside the possibility of attending summer school regularly, there is the need of considering the advancement of the avocational interests of the supervisor. Every one should have a "hobby." For the music supervisor it should be some outdoor pursuit. Getting back to nature is getting close to the source of inspiration in art. I know of a number of music supervisors who are successful gardeners. Many are fond of "hikes" and camp life. The great out-of-doors should have a call for all of us.

Travel enriches our background, and it is possible to so arrange an itinerary of summer travel as to cover the visiting of musical points of interest. The summer music schools and music centers may be visited by traveling in the summer, an opportunity is afforded to hear opera and symphony orchestra concerts. Some of the large cities carry on a full summer season of out-door opera. Practically all of the larger cities have symphony orchestras which present fine programs daily.

The supervisor naturally counts on the summer time as the time in which he can read articles on school music. A liberal education can be obtained by this method of self-help. Many issues of music magazines have accumulated during the regular school year, and it is imperative that these valuable contributions be read and analyzed for future stock-in-trade. The educational magazines should not be overlooked if one is to maintain contact with the place of school music in the trend of modern education. And then there are many works on music and general education which cannot be overlooked. To offset this (heavier reading) the supervisor should endeavor to keep pace with the best of fiction.

### Keep up Technic

BESIDES the reading of literature concerning his field, the supervisor turns with enthusiasm to technical practice of his chosen instrument. This often proves to be a real diversion. The busy teacher does not have time to practice during the regular season, the sum total of actual playing is often small, and so there is real recreation in piano, organ, violin and vocal practice. Much material should be examined and read in order to make a suitable selection of the music programs for the coming season. Orchestra music should be selected and studied. Certain instrumental parts may need revision or rearrangement. Operettas should be read and selected. Time should be given to the examination of chorus and glee club material.

The local phonograph shop will gladly turn over a library of records for the supervisor's inspection. The piano store will welcome an inspection and hearing of the educational piano recordings. The need for a detailed planning of the courses in music appreciation is obvious; and this preparation should fill many enjoyable hours of the enthusiastic supervisor's time.

I do not want to give the impression that the supervisor's summer should be filled with a "back-work" of various kinds. Much of the reading and planning can be done while one is away on a vacation. One of the greatest problems that faces the educational and social world today is the question of the proper use of leisure. A consistent of looking back on a summer filled with quiet study, travel and recreation is well worth the time spent in its planning.



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AMELIA GALLI-CURCI.

My DEAR PROSCHOWSKY—  
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TITO SCHIAPI.

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The advance of publication offers are withdrawn on the following works:  
How to Play the Piano—Hambourg.  
How to Sing—Tetrazzini.  
Technic for Beginners—Risher.  
Two and Twenty Little Studies for the Pianoforte—Crann.

This withdrawal notice cancels the old advance of publication prices at which these works have been offered, and after August 1st, they are offered at prices that are reasonable to the buyer and fairly profitable to the publishers.

The advance of publication prices are made low for the advertising value in introducing works in this manner and as thousands of our patrons know, all advance of publication subscribers receive excellent value for their money.

**Technic for Beginners**, by Anna Prissella Risher, which is being withdrawn this month is now priced at 75 cents a copy.

This is the first book of regular daily finger exercises and is a preparatory work to *Hanon or Pischner*.

**Two and Twenty Little Studies for the Pianoforte**, by Helen L. Crann is published at 75 cents a copy.

This new work enhances quite a few essential points in the development of the playing ability of young pianists. Teachers will find this a most helpful work in elementary instruction.

**How to Play the Piano**, by Mark Hambourg is a volume well possessing of all interested in being an accomplished performer on the pianoforte. It would take many lessons to gain all of the advice given in this book which in this book which sells for \$1.50 a copy.

**How to Sing**, by Luisa Tetrazzini, Madam Tetrazzini gives in this book much of value to the teacher and student of singing. It not only makes interesting and instructive reading, but it is valuable to have at hand for frequent reference. The price of this book is \$2.00 a copy.

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If you have had your Etudes follow you to your summer home, be sure to advise us promptly when you return to the city in the fall. It is necessary for us to have both addresses to insure accurate attention.

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### Club Corner

DEAR JUNIOR ETUDE: Several of my friends have formed a club and in it we have organized a "Toy Symphony Orchestra." We have arranged to play pieces out of *The Etude* for it. I take lessons from a very fine teacher and intend to become a musician.  
From your friend,  
DOLGER ARNABE,  
New Jersey.

DEAR JUNIOR ETUDE: I read in the JUNIOR ETUDE about some girls who had a music club, so I thought I would tell you about ours. We meet every month and have dues of five cents. We have a short program of piano solos and duets. After the program we have refreshments.  
From your friend,  
VIVIAN ANDERSON (Age 11),  
Michigan.

DEAR JUNIOR ETUDE: We have a little music club which meets every Friday afternoon. We have some small music printers and from them we learn many musical terms. Sometimes we have contests in writing and then we are awarded cards having a picture of some composer and his birthplace.  
From your friend,  
BILLIE HENNER (Age 11),  
Michigan.

### "How I Shall Play"

By Rena Idella Carver

I SHALL play my chords so big, Folks in China 'most can hear. Broad and deep like chestnut trees; Proof of relaxation, dear.

I shall play arpeggios, too, Sweeping furiously along, Just like crimson flying leaves, Tossing with the wind's wild song.

I shall play my scales so swift, Clear and neat with no mistake; Even the scintillating with envy turn, As their flying trips they make.

I shall play my finger-work— Each tone round and full and free— Exercise and trill shall be, Just like apples from the tree.

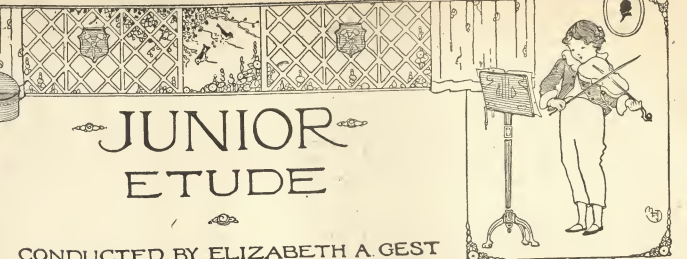
I shall play some octaves rare, Balanced sweetly, clean and true, Imitating branches, leaves, Founding when the wind blows through.

I shall play all the studies, too, With such speed and cleverness, Such endurance; rival be Of the birds in gracefulness.

I shall play my pieces new, Rhythm like the swaying grain, So the spirit all may catch, And the joy cannot restrain.

I shall play all my review, Delicate as Autumn haze; Mellow, luscious, ripe and rich; Glowing as the Autumn days.

This is how I'll surely play, If I really do good my work, Just as teacher tells me to, And ne'er a day my practice shirk.



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### A Trip Through Musicland

By Constance McGlinchey

Auto trips are, of course, enjoyed most in the summer time. Even then they mean real pleasure only if the car is in perfect condition, the roads good, and the weather fine.

But there is one trip that can be enjoyed at any season of the year and in any kind of weather. Everybody does not know about it, but it is very popular with those who do!

There is one thing necessary before starting, and that is that anybody who wants to come with us must love music with his whole heart, and soul and mind—more than anything else in the whole wide world!

The necessary equipment for the trip is: ten good, strong, healthy fingers; two good feet—obedient to the ears (right foot not too heavy); one quick, intelligent mind; two keen, critical, and very discriminating ears; a good sense of color; a fine sense of proportion; not forgetting a lot in the sense known as "common"—which is, in reality, anything else!—and oh! we must be sure we have plenty of Ambition Gas.

Now let's start! We go first to Application Square. It is quite famous, so that if we should get lost, any policeman (and there are extra ones on this street) would gladly direct us. There is no danger, though, if we just follow Will Power Street straight. It is in the center of the City of Talent, and very easily reached from any of the nearby suburbs—Much, Very Much, Quite-a-Lot, Unusual, Little Talent, and Great Talent.

From Application Square we take Staff Road, a very popular thoroughfare. It has a new kind of roadbed, to which we must become accustomed. Also, this road



Map of Talent City.

is markedly different from some; that is, by lines and spaces. This is confusing at first, but very easy, once mastered. If, in addition, we notice the clef guide-posts all along, and always make sure just where we are, we cannot get lost.

What is that street on the left? Oh, "Notes and Rests Road." We'll go in there! What a beautiful road! And what lovely sounds are those that come to our ears? They must be the birds in the trees! We shall see lots of them on our journey.

Suddenly, as we drive along, we see a small parking space off to the side, and a big white sign over it reads—"Rest." There is an officer here who makes us stop, with some other cars. While we stop, cars coming from the other direction pass. Of course, they have to "rest" sometimes, too. There is a beautiful view from here, and how still everything is! It IS "rest"-ful, isn't it? The officer is motioning us to go on, now; you see, we cannot stop too long, or we should not be "in time." As we continue, we discover that there are a number of these "rest" places on this road.

The speed laws must be very carefully watched in this section. All through "The Waltzes," it is 3/4; in Marchville, 4/4; some towns allow 6/8, others only 2/4. We must pay very strict attention to these, or we shall get a summons from the patrolling officer, Mr. Time.

All this country that we have just been through, was the Beginning Hill Section. Now we must drive up the hill itself, which is very steep and quite rough. But we can make it all right if we just have on plenty of power. There have been serious accidents here—many caused by carelessness. We cannot go too carefully up this hill. If we take the necessary precautions here, all the rest of the trip will be easier.

So far, we have been going through Natural country; but presently, we shall be in the section known as "The Keys"—famous for its beauty the year round; rich in color, with infinite variety in the shades of its shrubbery and flowers. We must stop here for some more Ambition, too.

### Question Box

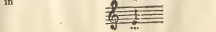
DEAR JUNIOR ETUDE: Will you please tell me the meaning of this sign?

Ans. The sign is called a "turn" in music. It is played as follows:



Some editions of Paderewski's *Minuet* & *Etude* often use of this sign, while others write out the notes in detail.

DEAR JUNIOR ETUDE: Will you please tell me the meaning of the following sign:



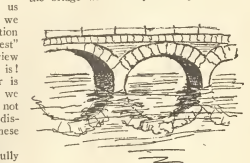
Ans. The sign is an abbreviation, meaning to divide the time allotted to the quarter note into three parts, indicated by the three dots. It would be played as a triplet.

### Finishing Touches

By Marion Benson Matthews

Long finished with a magnificent flourish, the piece she had been playing for the family's enjoyment, and hepped up from the piano bench.

Mother glanced at her keenly. "I used to play that piece, years ago," she remarked, "and it seems to me you have left out a good many bar notes." "Oh, I may have left out a few, but it really doesn't make much difference," said Lou, with a little pout. "It sounds just as pretty, and most people wouldn't know anything had been left out at all!" "No, ho!" laughed Harry. "That's like a civil engineer saying, 'Never mind if I don't make my calculations quite exact; the bridge will look just as pretty, and



most people won't know it hasn't a firm foundation!" And so some of them would—only those poor souls who went down with it when it finally collapsed.

"It's not the same thing," declared Lou. "Making a bridge sound and safe is much more important. It's a matter of life and death. Leaving out a few notes isn't going to endanger anyone's life!"

"Let's use this comparison, then," suggested Ruth. "Suppose Mother made you a dress instead of finishing it off carefully, said, 'I can't be bothered with the finishing touches. I will use pins instead of buttons, and pin up the hem instead of stitching it.' When you wore the dress on the street, wouldn't you look ridiculous? Especially if all the pins dropped out!"

Mother and Harry laughed, and even Lou was forced to smile at this picture of herself. Then Mother said, soberly, "Perhaps it isn't a matter of life and death, as you put it. But it is more serious than you think, for this reason: If you allow yourself to become careless and slipshod in your playing, you certainly will become so in everything else you undertake. If you get into the habit of doing little tasks well, you will just as surely do the important ones well. Don't you see?"

"I see, Mother," said Lou, thoughtfully. SHARP ON F AND SCALE OF D.



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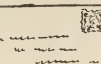
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## JUNIOR ETUDE—Continued

The Junior Etude contests will be discontinued during August and September. This month's answers will appear in October.



DEAR JUNIOR ETUDE:

I have been one of your faithful readers for several years and have enjoyed much enjoyment and help from your columns.

My sister and I go to Minneapolis every summer to study music. I take violin and dramatic art and my sister takes piano and voice.

During the winter my sister takes music in our home town and I go to high school and take piano lessons from her.

I also give piano lessons to several small boys and girls.

From your friend,  
IDA THOLLEBORG (Age 16),  
Wisconsin.

DEAR JUNIOR ETUDE:

I like to read the letters from boys and girls on THE JUNIOR ETUDE page, so I am writing, too.

I am very much interested in music. My father is director of a boys' band, and teaches orchestra and band instruments. My mother is a piano teacher and gives about forty lessons a week at our home; so I do not get much chance to practice, but am getting along fine. My mother organized a club and we named it the "P. National Club." I think it is a cute name.

From your friend,  
ANNETTE BASTIEN (Age 13),  
Minnesota.

DEAR JUNIOR ETUDE:

I am one of the many music students that delight in reading your monthly department. This year I am staying at home and practicing at vacation. I like to practice very much in the early morning, when everything is cool and bright. I am studying Liszt's "Liebes Treue," and a song by "Hugues-Liszt." A few weeks ago a man from New York came to the conservatory where I take my lessons and heard a few of us play, so he wanted to give the one who played the best a prize. I played Beethoven's "Mourning Song" and a Liszt concerto with my teacher. I wasn't old enough to receive the prize, but three of our students won. I sure was glad. I have studied piano three years, and I hope some day to be on the concert stage. I have wonderful opportunities, as my music teacher is one of the best pedagogue's in the world. My letter is very long, but I thought perhaps you would like to see what young students are doing with music. I have gotten several of my friends to subscribe to your splendid magazine.

With best wishes,  
From your friend,  
EVELYN R. FRANKER (Age 13),  
Iowa.

DEAR JUNIOR ETUDE:

I never knew of you until five days ago. Our Librarian, Mrs. Kinship, was kind enough to hunt up some back numbers for me. I take a great deal of interest in music, and I intend to teach music when I am older. I am thirteen years of age and am in the eighth grade.

There have been three music memory contests in my school. Miss Hunt picked out three from our school to send to the district contest.

When I was in the fifth grade I went to Rockville, Indiana, with Kathryn Bishop and Percy Peters. We had one "solo." Josephine Bryan.

Then in the seventh grade I, my sister, Kathryn and Percy Peters, went to Rushville with Miss Popper, Ruth grade teacher and Miss Hunt. In 1924, Brookville came to second while Greenwood won. We three represented Franklin County.

We have no piano now, but will have soon. I play mostly without music. Since I have been going to school I never have received anything except "A's" on my report.

I have started a music notebook and it is very interesting and hope some readers will try it.

From your friend,  
MARGARET MAAT CORVELLUS,  
Indiana.

### Evolution of a Prima Donna

MatzeNauer  
Ponselle  
Jettza  
Garden  
Galli-Curci  
Sembrich  
Patti

DEAR JUNIOR ETUDE:

My Father, home of THE ETUDE arrived this week and I cannot tell you how much I have enjoyed this music. The article on Chopin were very interesting. While I was studying the anatomy my father obtained some of the pieces I was practicing on some gramophone records, which helped me quite a bit.

I graduated to you, perhaps you remember, about a year ago, when I was at school. I have been learning piano about 7 years, and have always loved it.

I have been entering for examinations lately. The one for which I am studying now is Higher Local Grade, Trinity College, London.

Lately I have been practicing some Beethoven, Schumann and Schubert's Impromptus and Nocturne, Mazurka.

When I am older, I will have passed more of my exams, I wish to be a piano teacher.

From your friend,  
DORIS BUCKLEY (17),  
Dunelm St., Penzance,  
Auckland, New Zealand.

DEAR JUNIOR ETUDE:

I am writing to THE ETUDE for the first time. I have taken music lessons for five years and am trying for the first time to graduate at the conservatory this year.

I have to go to North Bay, a city about thirty miles from here, for my lessons. I have to stay there the whole day every Sunday, but I have music so much that I would do anything to have good lessons.

I live in Northern Ontario and would be glad to tell some of the great friends about Canada some time.

From your friend,  
MARGARET MAAT (Age 17),  
Sturgeon Falls, Ont., Canada.

N. B. THE JUNIOR ETUDE is always glad to hear about students who really go to some trouble and expense in order to take music lessons. How many other JUNIOR readers would be willing to give up their entire Saturday every week on music lessons? Ask yourself this question, and see if you can answer yes.

DEAR JUNIOR ETUDE:

I am very much encouraged to see my name in the little mention list for June. I shall keep on trying until I see my every ambition.

I don't know what I would ever do without music. My ambition is to go to a music conservatory some time. I love music. I hope some day to be a great artist. I suppose there are a great many girls and boys with the same ambition, but where there's a will, there's a way." I truly believe in that.

My mother plays the piano and we always try our best. We have played a great many of them before an audience, and always get clapped back.

If everybody loved music as much as I do, I think it would be a very merry old world.

From your friend,  
GISELETTA READING,  
Ohio.

Mary had a little lamb

It's fleece was white as snow,  
And everywhere that Mary went,  
The lamb was sure to go.

She took it to her lesson once,  
And taught it how to sing,  
And now, instead of bleating, "Ba!"  
Well—you should hear the thing.



Thurlow Lincroft

Thurlow Lincroft is well known in the arrangements of Indian melodies, of which "The Waters of Minnie" is an example. He spent the last few months among the Indians for the purpose of collecting these melodies.

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