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James Francis Cooke

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The **ETUDE** **MUSIC** **MAGAZINE**

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JANUARY 1927

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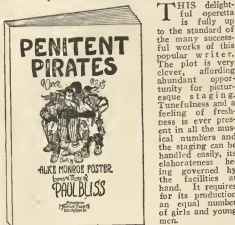
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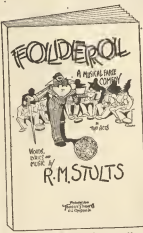
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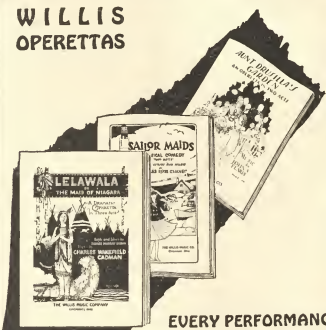
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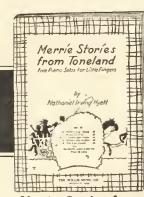
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JANUARY, 1927

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VOL. XLV, No. 1

The Best Interest

THE very striking cover of THE ETUDE MUSIC MAGAZINE for this month was painted by the well-known American artist, Allan Foster, and was first exhibited as part of the ETUDE MUSIC MAGAZINE exhibit at the Sesqui-Centennial, where it was greatly admired.

Considered from every angle, there are countless Americans who look upon Benjamin Franklin as the finest intellect which America has given to the world. His versatility was amazing. Had he not been more interested in electricity, for instance, than he was in music, he, instead of Francis Hopkinson, might readily have become known as the first of American composers of renown. He was extremely fond of music and was said to have played some instruments "after a fashion."

What Franklin did do was to invent the "Harmonicon," or musical glasses, which he is pictured as playing, upon the cover of this issue. The bowls of glass, revolved in a trough by a foot treadle, were sounded by fingers moistened with water. Franklin colored these bowls with the colors of the prism from red to violet. Perhaps he intuitively sensed the queer analogy in vibrations between the octave of tone and the octave of color.

Beethoven and Mozart wrote compositions for this instrument, according to report; but we have never been able to locate these compositions. The effect of the instrument upon the players is said to have been such a strain upon the nervous system that they were compelled to abandon it. The instruments, preserved at the Metropolitan Museum of Art in New York, and at Princeton University, are certainly among the most interesting relics of the early culture of the New World.

Franklin, starting life in poverty, acquired a considerable fortune; but, more than that, he contributed through his genius and his philosophy a kind of wealth to the world which is far greater than that of any subsequent philanthropists. The bequests of Stephen Girard, the wealthiest man in America after the revolution, are really small in comparison with the great intellectual, scientific and sociological bequests of Franklin to mankind.

Among Franklin's wisest maxims is that one which read:

"If a man empties his purse into his head, no man can take it away from him; an investment in knowledge *always* pays the best interest."

All of which says in a few words what we are continually trying to make clear in these editorials—which is, that money spent in music study often becomes one of the most profitable of all investments.

A "New Piano" Campaign

THE ETUDE, after an extensive survey, has been somewhat surprised at the number of aged and decrepit pianos that people with ample means to buy new and superior instruments keep in their homes.

We are strongly convinced that these ancient instruments are a detriment to musical art in America and a kind of four-wheel brake on musical education. The family that would be ashamed to motor through the streets in a car five years old often has a piano twenty-five years old.

To get the best musical results it is absolutely necessary to procure new musical equipment when required. Even the better-made pianos wear out, and it is an injustice to the instrument to expect immortality in such a finite thing.

THE ETUDE is continually in receipt of letters from its readers asking advice about the purchase of new pianos. Therefore, we have been accumulating information and records for

years, about all manner of manufacturers. Our sole object is to tell what authorities believe to be the truth about the instruments. Now we have gone one step further and have added a Piano Expert to our Educational Service Department. That is, we have a man who has studied the different makes of pianos for years. We do not sell pianos. We are not interested in any one make of instruments.

We merely answer directly questions as they are put to us. Our object is to protect readers from buying instruments that are not established or recognized as giving good service for the money. In writing, please do not fail to tell us the style, size, type and asking price of the instrument you contemplate buying. Address your letters to Piano Expert, Educational Service Department, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

"Books Rule the World"

VOLTAIRE, "the greatest mind of his age," to whom Empereurs, even Frederick the Great, paid actual homage, said, "Books rule the world."

A book is the nearest we can come to the preservation of the soul of a great man.

Consider, for a moment, our world without books, without the Bible, without Homer, without Dante, without Shakespeare, Hugo, Goethe, Emerson.

How many generations would it take to recreate the glory that is preserved in the great books of the past?

If all the worth-while books were to go up in flames, as did the priceless classical library at Alexandria, could their riches ever be returned to the world?

The man who buys a significant book buys a life. All that some rich and productive mind has discovered from a life of work, study and experience becomes the slave of the book-owner, if he but knows how to employ books.

Thanks to the great discovery of Gutenberg, books became the cheapest and the best investment in the world.

Thousands of musicians owe their continuous success to their habit of keeping their minds incessantly refreshed through the outstanding new books and the worth-while magazines.

One musician told us recently, "I bought a book on interpretation that put this subject before me so clearly that I actually built my whole musical life anew and found long-sought prosperity where I had previously found failure."

Buying a stimulating musical book or a helpful musical magazine is like making a deposit in the bank of success.

"Books rule the world."

Grace in Piano Playing

VERY often we hear piano playing that, barring the lack of grace, might be effective. Why do not pianists take a lesson from artistic dancers? Pianists surely are not deliberately clumsy. Moreover, we have an idea that awkwardness of bearing and movement is communicated to the keyboard.

Audiences in these days have such an immense wealth of excellent performers that they can hardly be blamed for patronizing those who, in addition to delivering the composer's message, combine it with beauty of personal bearing.

"It would sound excellent if she were playing behind a screen," remarked an auditor with the appearance of a truck driver, at a recent concert. Gawkily and brusque he might be, but there was something in him that demanded grace.

Grace may be innate and it may be cultivated. Some people seem to be born with the easy and lithe movement of the silver

trout in the mountain stream. Every time they raise their arms they follow natural lines of beauty. Others are apparently afflicted with congenital lumbering, unswayed members: they are "all arms," "all hands." For these the only hope is to form an ideal and strive to study the wonderful lines of movement that make for grace. Observe minutely, for instance, the wonderful comeliness, the delicacy, the refinement of Japanese prints with their indescribable race of motion. Or if you seek a more homely analogy, watch the joyous unrestrained motion of kittens at play. See how their little bodies follow the most natural lines.

Grace that is studied, or that gives the appearance of being studied, when applied to piano playing results in affectation. Grace must be natural, or it is not grace. The success of the Delsarte system and the Dalcroze system came from the fact that grace was cultivated as a natural outcome of natural movement.

Try playing a few of the little pieces of your repertoire so that you can observe yourself in a mirror. See if you appear to be playing at the piano, or whether you are part of the instrument, eliciting sound with the least possible waste of motion.

We saw one recital last winter in which the pianist did what can be compared only with a twelve round bout with the instrument, resulting in a knockout—not of the pianist or the piano but of the audience. That "artist," despite a huge technique and a very laudable musical knowledge, can never expect permanent success in America.

We have been collecting data upon this subject, which are somewhat surprising. We have rarely ever known a very successful instrumentalist who was not at the same time a graceful performer.

Harnessing Vast Musical Power

Now have we come to a time when the Niagaras of musical interpretative genius have been harnessed for the good of mankind in a manner that our grandfathers in their highest flights of imagination would have thought impossible save in the fairy lore of Anderson or Grimm.

Music, fifty years ago, consisted of thoughts of composers written or printed upon paper, thoughts petrified in ink until some master interpreter waved the magic wand over them and brought them to life.

Then came the phonograph, the player-piano, the radio, and finally the astonishing vitaphone.

Most musicians and music lovers rejoiced upon the discovery of these marvelous means of preserving musical genius and disseminating master interpretations. Where one might, by a lifetime of travel and great industry, succeed in carrying one's interpretative ability to a few thousand, here in the twinkling of an eye came scientific marvels which enable the artist to reach millions and millions.

A few reactionary musicians and teachers took the opposite view. In these marvelous inventions they saw an enemy. Here was an ogre which was to eat them alive, to make it unnecessary for anyone to study music and unprofitable for anyone to teach.

It is fifty years since the phonograph came into existence; and during this time the interest in music in America and throughout the world has pyramided and pyramided until at this date we have reached a point where teachers of music and musical artists are more in demand and receive immensely higher fees for their important services to their fellow-men, than ever before.

We confidently predict that the radio will do even more to create a demand for musical instruction in the future than have the phonograph and the marvelous player-piano in multiplying musical interest.

The music workers and the music teachers, who take advantage of this inexpressibly wonderful harnessing of musical interpretative power, are the ones who will benefit most. The

teacher should welcome these powerful allies. Nothing can be of greater service to him. It behooves the teacher to take a practical interest in all of the latest records of both the talking-machine and the player-piano and employ them for practical illustrative purposes. More than this the teacher ought to know just what radio equipment the pupil possesses in his home, and should be able to talk intelligently upon that equipment and should keep regular bulletins in the studio of important radio concerts that are coming.

The college that tried to conduct an astronomical laboratory without a telescope, a chemical laboratory without reagents, a physical laboratory without scales, a medical laboratory without chemicals, would be like the music teacher who fails to utilize the radio, the talking-machine and the player-piano. This is the stand THE ETUDE has taken from the very beginning of this wonderful musical development.

We know of teachers all over the country who are taking advantage of these great inventions. They are the progressive teachers in each community. They realize that the companies that are merchandising these inventions spend one million dollars in advertising for every dollar spent by the teacher. This colossal advertising expenditure is one of the greatest factors in developing musical interest. It is really like wealth being poured into the teacher's pockets. It is for this reason that THE ETUDE especially urges at this time that teachers and music-lovers everywhere should consider it a duty to cooperate in the use of the great harnessing of musical interpretative power. The old rut-bound teachers who preached against these instruments, declaring that they were "mechanical," are on a par with the middle-age monastics who preached against the printing press because they thought it merely mechanical.

Musical education, through the medium of learning to play an instrument and the unparalleled advantage in mind training that comes therewith, are matters quite apart from the great benefit and entertainment to the multitude that are derived from hearing music. The point is that in learning to play an instrument the player-piano, the phonograph and the radio are now a regular part of modern equipment—the greatest auxiliary aids the wide-awake teacher can have, and must be considered a part of the work of all worth-while pupils. Only through the understanding of music and the marvelous physiological and psychological drill that comes from the ability to perform upon an instrument can one get the highest from the art. All educators realize this; but by using the talking machine, the player-piano and the radio, the end to be attained can be accomplished at this time with a pleasure and rate of progress which would have been unthinkable before these astonishing modern means were invented.

Scores of the greatest inventive brains of the era have been at work harnessing the vast powers of music for you. No one should be more grateful for this than the music lover, the music worker and the music teacher.

Practical Example

EXAMPLE is the greatest teacher. The teacher who does not produce examples of fine playing may as well go out of business. For this reason the teacher's best advertisement is always the successfully conducted pupils' recital.

Dr. W. H. Thompson, in his remarkable book, "Brain and Personality," says, "One of the best promises of the future of our race is the fact that men are always touched, and the longest affected, by the spectacle among their fellows of an individual life of consistent goodness."

Try as you will with printer's ink, fine studios, social prestige, extravagant claims, nothing will take the place of really unusual playing. We note this all the time. We have even seen insignificant little teachers, who have produced exceptional pupils, rise up from the slums and literally take the business away from so-called "leading teachers."

MUSIC AND THE STATE

An Editorial



GEN. CHARLES G. DAWES
Vice President of the U. S. A.

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HON. NICHOLAS LONGWORTH
Speaker, House of Representatives

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CALVIN COOLIDGE
President of the United States of America

© Harris and Ewing.

"It is through art that people find the expression of their better, truer selves. Sometimes it is expressed in literature, sometimes in sculpture and architecture, sometimes in painting, but of all the fine arts there is none that makes such a universal and compelling appeal as music."

"No other expression of beauty finds such readily and naturally ennobling response in the heart of mankind. It is the art especially representative of democracy of the hope of the world."

"When at the dawn of creation, as it was revealed to the universe, that good was to triumph over evil, the thanksgiving and praise found expression in music, the stars sang together for joy."—President Coolidge.

IT is a far call from the Athens of 427 B. C. to the United States of 1926. Athens then had a population of about 400,000 over half of whom were slaves. Our country now has over one hundred and ten million free citizens. Yet, if Plato should pay a visit to our National Capitol at Washington, he would have the singular gratification of finding the demonstration of his twenty-four-century-old philosophy in the heads of both branches of the governing legislative body in the new world. Our eminently able Vice President, General Charles G. Dawes, presiding officer of the Senate, and the distinguished Speaker of the House, the Honorable Nicholas Longworth, both had the benefit of musical training in their youth.

IT would be absurd to imagine their present exalted positions as due

Franklin, and Mussolini, are just a few of scores of musically minded personalities whose names are well known to ETUDE subscribers.

KNOWING that American friends of THE ETUDE MUSIC MAGAZINE would be interested in learning more about the musical experiences of the remarkable men who are now at the head of Congress, we were fortunate in receiving personal audiences with our Vice President



EARL BALFOUR
Former Premier Great Britain

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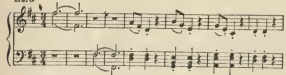
BENITO MUSSOLINI
Premier of Italy

Courtesy of the Philadelphia Public Ledger



IGNACE JAN PADEREWSKI
Former Premier of Poland

stances the composer settles the point at once. Let us take eight measures from the familiar *Scherzo* of Beethoven's Sonata, Op. 28, beginning thus:



As this is in rapid tempo the measure beats stand prominently disclosed, unaccented with any secondary accents in a measure. Each half-line stands as a spoke in a revolving wheel, or as a mile-post along a highway keeping the distance regular. Looking at this example we must decide at once whether the first measure is an accent or an unaccent; for upon this decision depends whether the *Scherzo* will be one grand piece of synopsized rhythm or result in a piece of motley rhythm.

We are so accustomed to placing the accent as the desideratum in rhythm, especially on the beginning note of a phrase, that at a mere glance we are inclined to co-voice this first measure as an accented one. Yet, this phrase is a short one consisting of only two notes within two measures, two notes (one an accent or one followed by an accent) form the motive; therefore, this first phrase, consisting of only two notes, notwithstanding they are a measure apart, is evidently a motive in character, and the first note or measure is unaccented, while the second note or measure is the accented one. However, many performers, erroneously, emphasize the first measure; but notice how undisturbedly Beethoven remains around the first measure, the skill of an experienced genius, showed the correct route at once by prolonging the first note through the second measure by the tie, and at the crucial point (the first beat of the second measure) reinforcing it with the entrance of the same note an octave lower; thus doubling the accentuation of the second measure. If one did not accent one of these two measures more than the other in playing this phrase, the exhilaration and excitement of balancing contrasting energy would be lost and the rendition would be unimpaired.

The next two measures hold a phrase similar to the first phrase an active lower, and following this a phrase which extends over four measures (notwithstanding the numerous rests) usually denotes finality in phrasing. However, in this case they are given to produce a certain effect in rendition.

We notice that the resolution of the perfect cadence ending this phrase occupies two measures with the end falling in the eighth measure of the excerpt. This measure is an accented one, according to the usual rule; and, counting backwards in alternation of accent and unaccent, we find the sixth measure is accented. Observe that Beethoven has placed the notes of this measure at a higher pitch than the previous measures, notwithstanding it is only an imitation, thus exhibiting its accented character clearly. From this analysis one knows that the second, fourth, sixth and eighth measures of this illustration receive the accents of metre or measure progression, and this metrical accentuation in turn has become the phrasal accent. Hence we cannot but see the great importance of understanding the relationship of all accents, whether phrasal or metrical.

Accented and Unaccented Phrases

FINALLY, we know that in the ordinary eighth measure music-form the harmonic progression usually leads to and ends in the fourth measure on the dominant degree. Why is this? We will endeavor to elucidate. Closely examining the eighth measure movement we find that the usual ending in the eighth measure is on the tonic degree. From these two endings—the fourth measure on the dominant and the eighth measure on the tonic—we develop a large and grand articulation of the fore-phrase (the first four measures) with the after-phrase (last four measures), resulting in a perfect cadence (V-I). This is the most natural and powerful progression of the motive unaccented followed by its accent and the fore-phrase is entirely unaccented in character and the after-phrase is accented. So from this apparent although distant articulation we understand why the natural modulation to the fourth measure is towards the dominant and that towards the eighth measures is tonical.

Thus we find the ingredients of the motive extending its capabilities from its diminutive self into broader forms of measures, phrases and other metrical groups, with articulations interweaving and binding themselves into one grand whole to make a complete composition, just as the human body requires complete articulation with all its accessory parts, each aiding and enhancing the other to produce a perfect man.

A Musical Biographical Catechism Tiny Life Stories of Great Masters

By Mary M. Schmitt

Peter Ilyich Tchaikovsky (1840-1893)

(Editor's Note.—We are presenting here a monthly series of biographies designed to be used by themselves, or as a supplement to works in classes and clubs, with much text and a number of illustrations. The series is now being listed in book form. The Standard History of Music. For the convenience of readers.)

1. Q. Where and when was Peter Ilyich Tchaikovsky born?

A. In Votkinsk in the province of Viatka, Russia, in 1840.

2. Q. Tell something about Tchaikovsky's ancestry.

A. Tchaikovsky's grandfather was a nobleman and his great-grandfather was an officer of Cossacks. His father was a Russian mining engineer, had charge of an important mine, and lived in magnificent style in Votkinsk. His mother was the daughter of a Frenchman, Andre Assiere, who, when young, had settled in Russia.

3. Q. Were his parents musical?

A. No; his mother sang a little and played her own accompaniments but was not especially musical. His father was not at all musical.

4. Q. When did the Tchaikovsky family move to St. Petersburg, and what great misfortune befell Tchaikovsky there?

A. In 1848 the family went to St. Petersburg to live. When the boy was fourteen years old his mother, whom he devotedly loved, died of cholera.

5. Q. What profession did his father wish Peter to enter?

A. His father wished him to make law his life work and allowed him to go on with his music only upon his consenting to do so.

6. Q. Did Tchaikovsky finish a course in law?

A. Yes; in 1859, when he was nineteen years old, he graduated from the law school and was able to secure a position as an officer in the ministry of justice. His income was only fifty rubles a month, about twenty-five dollars.

7. Q. Where Tchaikovsky's early music teachers very proficient in their profession?

A. No; musical opportunities were very limited in Russia at that time.

8. Q. Why when did Tchaikovsky take up the study of harmony in the conservatory founded by Rubinstein in 1862?

A. With Nicholas I. Zarembo, who became the director of the conservatory in 1865. Later Tchaikovsky studied orchestration under Rubinstein.

9. Q. For what post did Anton Rubinstein recommend Tchaikovsky?

A. For the post of teacher of theory in the conservatory at Moscow, which was founded by Anton's brother, Nicholas Rubinstein.

10. Q. Did the Rubinstein brothers see what great possibilities for a great composer Tchaikovsky possessed?

A. No; when, in 1866, Tchaikovsky produced his first symphony, Anton Rubinstein presented him from obtaining adequate performance of the work. And when he wrote his great "Concerto No. 1, in B-flat Minor" and took it to Nicholas Rubinstein for his opinion the work was treated with great disdain.

11. Q. What interesting works were written in 1868, while Tchaikovsky was working hard at teaching in the Moscow Conservatory?

A. The "Second Symphony," which is based partly on the folk-songs of Little Russia; the descriptive overture, "Romance and Juliette"; "The Tempest"; and another overture upon the Danish National Hymn.

12. Q. What episode in Tchaikovsky's life inspired the writing of the great "Romance and Juliette"?

A. In 1868 Tchaikovsky met Desirée Arlot, a French opera singer. She was several years his senior, but he loved her to be his wife and she accepted. Early in the next year the feckle prima donna suddenly married a

baritone of the Warata opera. Tchaikovsky was prostrated by the blow and soon afterwards wrote the "Romance and Juliette" overture which is supposed to have been inspired by his own tragedy.

13. Q. Tell something about the "Andante" from the String Quartet.

A. Tchaikovsky, in order to fill a very fat pocket-book, decided to give a concert. He wrote a string quartet for the occasion. While working on it he found under his window a plasterer singing while he worked. It was a sad and beautiful song deeply loved by the Russian peasants. The song, tender and mournful, became the substance of the "Andante" of the quartet he was composing.

14. Q. Who was the author of "Anna Karenina," a novel in which Tchaikovsky was sitting, nervous and uncertain about the value of the work. When this also movement was being played Tchaikovsky was profoundly and deeply excited. "I have heard the soul of my suffering people."

15. Q. To whom did Tchaikovsky marry and was it a happy marriage?

A. Antonina Milyukova fell in love with Tchaikovsky and in order to make her happy he married her. But the marriage proved so unhappy that it had to be dissolved. Tchaikovsky never blamed his wife but always spoke of her as a noble woman.

16. Q. For what occasion was the overture "1812" written?

A. For the consecration of the Cathedral of Christ in Moscow, built to commemorate the burning of Moscow in 1812. The overture was to be played in the grand square in front of the church by an enormous orchestra. At the Russian church bells were to ring and the play of the drums was to be taken by cannon.

17. Q. Did Tchaikovsky write any operas? Name some of them.

A. Tchaikovsky wrote ten operas; and among them, "Eugene Onegin," "Pique Dame," and "Ivan of Tcherny."

18. Q. Did Tchaikovsky ever visit America?

A. Yes; in 1891, at the opening of Carnegie Hall in New York. He conducted four concerts in New York, one in Philadelphia, and one in Baltimore.

19. Q. When did Tchaikovsky write the "Nut Cracker Suite"?

A. After his return from America he spent a filled with new vigor and it was then he gave the world this gay and most delightful work.

20. Q. Who was the lady who was Tchaikovsky's friend for many years?

A. Madam von Meck, a wealthy widow, who greatly admired Tchaikovsky's music and who gave him a pension for some years, that he might give his whole attention to his compositions.

21. Q. Which is the greatest of Tchaikovsky's six symphonies?

A. The sixth; the "Symphonie Pathetique," is the grand climax of Tchaikovsky's art. He admitted the risk had a program; but he never told what it was.

22. Q. Did Tchaikovsky write music for the piano? Name some.

A. Yes; besides his great concertos he wrote such fine music for the piano, "Chant Sans Paroles," "Secret Reveries," "The Melody in E, op. 42."

23. Q. When and how did Tchaikovsky die?

A. In St. Petersburg, October 25, 1893. Tchaikovsky, the greatest of Russian composers, and one of the great masters of music of the world, died of cholera.

Why Count?

By Austin Roy Keefe

It is a difficult task to make piano pupils count if they have not learned this correctly at the foundation of their musical studies. If they seem to play without it they see no use in counting aloud or mentally. They leave it all to chance.

Why not think of note values as being a sort of total wealth? We have more numerous and more fantastic

note denominations than we have in our decimal system of bank notes and coins.

Why cheat ourselves of rich tone or give too much counting more practical or money, do we not? Make the great classic masters count. Be accurate in counting and play to your counting rather than count to your playing.

THE ETUDE

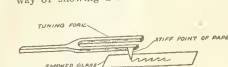
THE ETUDE

Practical Acoustics for Musicians

By LESLIE FAIRCHILD

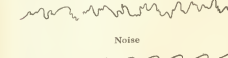
LIKE TRUE philosophers, let us search for the wisdom that will give us a rational estimation of sound, especially musical sound.

Open the piano so that you can see the strings and hammers. Strike one of the lower keys and you will immediately see the hammer hit the string and hear the sound which it makes. If you will closely observe the string you will notice that it looks broader than when at rest. It is oscillating or vibrating to and fro with great rapidity. This is the motion which causes the sensation of sound. In fact, no sound, whether musical or just plain noise, can occur unless something has been set in motion. Touch the string with the finger tip and you will feel the vibratory motion. If you will attach a stiff piece of paper to a tuning fork, set the fork vibrating and then draw it over a piece of smoked glass, you will readily see the curve that it makes. This is a graphic way of showing a sound wave.



What Carries Sound?

SOUND is transmitted from its source through the air by a series of sound waves.



ALL TONES have equal velocity. It must be understood, however, that the lower tones travel faster than higher ones and therefore can be heard longer.

You can make these two experiments yourself. Strike two "Cs" several intervals apart and hold them down until the entire tone is gone. On leaving church some Sunday morning notice that, as you walk, you can still hear the low pedal notes of the organ at a distance when the higher tones have been entirely lost.

It is remarkable the distance that sound can travel. Georges-Marie Haardt writes in the "National Geographic Magazine" of a wonderful demonstration he had of this while traveling through the deserts and jungles of Africa by motor. "It was a weird telegraph system in the jungle. The native Africans of the Equatorial Forest native had no other means of communication but he has a sort of 'radio' system of his own that serves his purposes admirably. It is effected through the use of a long block of wood about six and a half feet long and three feet thick. It is excavated through a large slot drilled in its upper part and a string cut in one side.

The player strikes the instrument with two wooden hammers, the ends of which are covered with natural rubber, and various sounds are obtained, according to the place and strength of the strokes.

"The instrument is placed in the middle of the village, just in front of the chief's hut. When a message is to be sent the good-looking player strikes it off. The sound can easily be heard six miles away, and when produced on the bank of a river, will carry for nearly ten miles. News is forwarded in this way over incredible distances.

"We rather doubted the efficiency of this strange telegraph until we were forced to believe by personal experience. When passing through a certain village we asked the chief for four chickens to be brought to us."

*Sound increases about two feet a second for each degree centigrade rise in temperature.

Waves showing how beats are produced

You can get a splendid idea of this sort of wave if you will throw a stone in a quiet pool and then watch the ever widening concentric ripples travel towards the shore. Sound is transmitted through the air to the ear in much the same way.

Sound waves travel through a vacuum. Scientists have proven this by placing an electric bell in a vacuum pump. When the bell has been set ringing and the air exhausted from the glass dome, the sound of the bell becomes fainter and fainter. Solids and liquids are carriers of sound as well as gases.

WIRE GLASS DOME BELL PLATE VACUUM PUMP

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Musicians who are looking for a subject of secondary interest can find none more interesting than that of ACOUSTICS—the science of sound. There is great danger of the music student confining his attention within too small limits. If one is to enrich the mind, the outlook must be enlarged by working in the various branches that are directly related to one's art.

In a small room it is almost impossible for one to appreciate that it takes a certain length of time for sound to travel from its source to the ear, but out of doors or in large halls this is readily apparent. An echo shows that it takes sound some time to travel to a reflecting surface and back again to the ear. If you have ever roamed with the four chickens we had asked for. We were convinced."

Open Air Acoustics

DR. VERN O. KNUDSEN, physicist in the University of California, Southern branch, has been making several tests which have proven that the open air has better acoustics than the finest auditoriums. It is the general opinion that a properly built auditorium reinforces and improves audition. The source of such a simple experiment at the piano. Press down the G above "middle C" silently. Now strike middle C vigorously and immediately lift the finger. G will be heard of the fundamental note. C now press down F, D, and C-sharp one at a time and strike C with each one. You will find that no tone will be heard when C is struck and octave higher is pressed down it will be heard singing very distinctly showing that it formed a part of the lower C.

Let us consider as another example the compound sound of a large bell which gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental note. The lower note which is heard after the fundamental note has lost some of its intensity is called the hum note, and an octave above this, the nominal note. The first octave is also heard a minor third and a perfect fifth. It is said, however, that very few bells conform to these conditions. However, those which swing are more likely to do so than those that are struck.

By PITCH is meant the highest or lowest of a tone. The pitch of a note is determined by the number of vibrations a second. In the piano forte the pitch is produced by the number of vibrations of the strings a second in the voice by the number of vibrations of the vocal chords a second, and in other instruments, by the number of vibrations of the tube or reed.

Our very lowest note that the human ear can hear is one with about 16 vibrations a second. The higher pitches vary with different people. This variation is from

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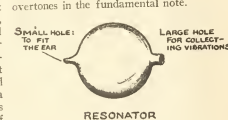
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Just as Isaac Newton* had brought the various spectral colors together, by means of converging lenses, and produced white light, so did Hermann von Helmholtz* succeed in combining constituent overtones and producing the original note.

Unfortunately there are very few students who would possess a set of these resonators, but we can make the following simple experiment at the piano. Press down the G above "middle C" silently. Now strike middle C vigorously and immediately lift the finger. G will be heard of the fundamental note. C now press down F, D, and C-sharp one at a time and strike C with each one. You will find that no tone will be heard when C is struck and octave higher is pressed down it will be heard singing very distinctly showing that it formed a part of the lower C.

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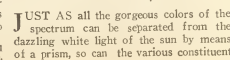
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*Isaac Newton, born in England 1642-172

20,000 to 40,000 vibrations a second. Young people can hear sounds of higher pitch than can older people.

Intermittent pitch which is used almost exclusively is based upon having A (second space above middle C) vibrate 435 times a second and making middle C vibrate 258 1/2 times a second.

All instruments which have to tune to A take their pitch from the oboe which was at one time the leading instrument in the orchestra.

You have no doubt often had the annoyance, while playing or singing, of hearing some object, such as a picture or a vase in some part of the room vibrate in sympathy to a certain note that you had produced. Each object has a definite rate of vibration all its own and is at rest vibrating when that note is sounded. Such a phenomenon is called *Sympathetic Vibration*. Another striking example of this may be had by pressing down the damper pedal and singing any tone directly into the piano. After the voice has ceased the sound will be returned by the strings in a most uncanny manner. Two tuning forks of the same pitch will give an interesting example of this phenomenon. If one fork is given a sharp blow and then stopped with the hand, the other fork will be heard. If we should grind off a little from the ends of one of the forks, just enough to change its pitch slightly, we should find that the other would not sound or vibrate in sympathy with it.

Such composers as Percy Grainger and Homer Grunin have made use of the laws of sympathetic vibration in their novel pedal effects.



In a (*A Mysterious Story*, Homer Grunin, Op. 27, No. 3, from "Zuni Impressions," an Indian Suite for Piano-forte), the melody is played lightly and dreamily, with a somewhat wistful far-away lilt, M. M. about 63.

In b (*One More Day, My John*, Scharney by Percy Grainger) before beginning to play, press down the three keys of the first chord silently, catching their dampers with the sustaining pedal. Hold the sustaining pedal down till the middle of measure 8. The top notes are very bright and glassy.

War Declared!

THE vibrations of musical tones are not always on the friendly terms. Sometimes they are at war and try to destroy each other. It is said that under certain conditions the union of two sounds can produce silence. This phenomenon is called beats.

We have learned in a preceding paragraph that two sounds may unite so as to produce a new sound, such a condition was shown in the case of the sounding board of the piano being set in sympathetic vibration by the strings. Here we have two

waves that are exactly in step which unite and reinforce each other, thereby greatly amplifying the tone. Should these two waves be "out of step" they would cause beats; and experiments have proven that discords are simply a matter of beats. Science tells us that if there are six or less beats a second the result is unpleasant, but if there are thirty, there are the worst possible discords. When the vibration numbers differ by as much as seventy, as do the notes C and E, the effect is harmonious.

*Henry Cowell found by experiment that some of the finest voices trained to sing the works of Bach and the old masters become thinner and lose a large part of their resonance when singing ultra-modern works.

When, while listening closely to a singer for changes of quality, he noticed an astounding fact; whenever she sang against a dissonance in the accompaniment her voice wobbled and lost fullness, but regained a fine tone the moment a concord was played with the voice. When there were discords on the piano, they did not seem to affect the voice, unless it was singing one of the notes forming the discord. You might try some of Mr. Cowell's experiments yourself. Have a violinist sing C, while you sing D. B. You will notice that the combination of the two tones produces an automatic vibration inside the throat, which you are unable to control but can feel distinctly. If the violin stops the vibration ceases, and the vibration ceases, as it is caused by the beats from the combination of the two tones. If the violin plays C and you sing D, the vibration will persist at least a moment. Finally it becomes entirely unnoticeable if the violin plays any concordant note with the voice.

Many consonant intervals produce beats, but these beats are not rapid enough to be audible, except for a trace in the minor third. Now the vibration in the throat must be tone wobble, and sounds to the innocent listener like tremolo. Furthermore, it deflects the whole series of overtones produced by the voice, cutting off some and sending others off pitch, so that thickness results; for richness of tone is produced only by many overtones in exact tune.

This is not the only result of the dissonant interval. Besides the beats which produce the extra vibration there is a so-called combinational tone—in other words, a third pitch is produced by the meeting of the vibrations of the two tones in mid-air; and since the pitch is much lower than either of the others it gives a rather dull coloring to the whole sound.**

Musical Instruments

IN THE PIANO we have eighty-eight strings each producing a note of definite pitch. You will observe that a note of the pitch the longer and larger the wires, whereas the higher pitch, the shorter and thinner the wires. You will no doubt notice also that the tuner can raise or lower the pitch of any of the strings by simply tightening or loosening the wire with his wrench. If he pulls on one of these strings is four pounds and is vibrating, say, one hundred a second, it can be raised an octave by tightening the string, so that it gives a pull of sixteen pounds and vibrates two hundred times a second.

If you could put a removable bridge under the middle of any of the strings you would find that it would raise the pitch an octave.

*Henry Cowell, ultra modernist, born in California 1897. Studied composition at University of California. Invented the "Contra-Tenax," has produced over two hundred new instruments and has toured Europe and America giving concerts of his own compositions.

**This was taken from an article of Mr. Cowell's, "Experiments with Ultra-Modern Songs," which appeared in the magazine, *Harmony*.

The weight of a string also has considerable to do with its pitch. The bass strings are even wound with very fine wire to give them weight.

The violin, viola, mandolin and guitar have strings tuned to definite pitches and the strings are set vibrating either by bowing or picking. Each string is made to give out a great many different notes simply by changing its length. This is done by pressing on it at various points. The place and way in which a string is bowed or plucked determines the overtones and thus the quality of the tone.

Strings vibrating in fall in pitch when the temperature rises.

From the above we can deduce that there are four considerations which govern the pitch of a taut string, namely:—

(1) Length

(2) Diameter

(3) Tension

(4) Density

1. The number of vibrations varies inversely according to the length of the string.

Double the length of any string and it will give you half the number of vibrations, and the note it gives out will be an octave lower.

2. The number of vibrations varies inversely according to its diameter.

Of two strings of the same length, one being half the diameter of the other, the smaller vibrates more rapidly and the resulting note is an octave higher.

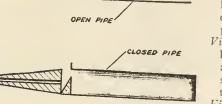
3. The number of vibrations varies directly according to the square root of the tension.

If you will tighten a string so that the tension is four times greater you will double the number of vibrations.

4. The number of vibrations varies inversely according to the square root of the density.

A string four times its usual density will vibrate just half that of the usual note.

An organ pipe has the same principle as a penny-whistle which stands in a vertical position. Sometimes the tube of an organ pipe is open at the upper end and closed at the lower end. When it is closed at the upper end it is called a closed pipe.



Let us consider the principle of an organ pipe. If you blow an open pipe a current of air will strike against a sharp edge and set it vibrating. The tube will act as a resonator just as does the body of a violin or the sounding board of a piano. The very lowest note an organ pipe can give out is the one whose wave length is just twice the length of the pipe. This note is called the fundamental note. If you tighten or loosen the pipe with your hand, making it a closed pipe, you will find that the lowest note is one octave lower or length of the pipe. This is the fundamental note of a closed pipe.

A general rule is that the length of an open pipe is one half the wave length of its fundamental, and the length of a closed pipe is one quarter of a wave length of its fundamental.

The sliding trombone, which has introduced so much modern jazz and has contributed so much to the orchestral effect in the symphony, plays the tenor part in the brass quartet. In the trombone the

length of the air column is varied by sliding a part of the tube in and out, and by blowing harder it is possible to vary the notes and produce overtones. With the flute and clarinet the column of air is broken up by a series of holes. When a hole is opened in the tube it is equivalent to cutting the tube off at the hole. In the correct mouth-piece is cup-shaped and the lips act as reeds and cause the vibration of air.

There are also instruments with vibrating membranes. The drum is an example of this sort of musical instrument. Then there is the most wonderful musical instrument of all, the human voice, which is produced by vibrating membranes on each side of the throat, called the vocal chords.

By the vibration of the lips and tongue. Simply changing the muscular tension of the vocal chords changes the pitch of the voice. By changing the shape of the mouth, the overtones and quality of the tone are affected.

(Definitions concerning some of the most important terms used in acoustics.)

Acoustics—That branch of physics which treats of the phenomena and laws of sound. (2) The sound-producing qualities of an auditorium.

Beats—A pulsation or throbbing, as perceived, especially in acoustics, regularly recurring pulsations.

Harmonies—Attendant upon or accessory to a primary tone. A secondary tone or overtone. A note produced in a stringed instrument by lightly stopping a string.

Musonic Flashes—Various tones taken by a flame that has been set vibrating by different types of sound. This is displayed by a special constructed apparatus and enables one to analyze sounds.

Overtones—A harmonic.

Phase—In an oscillatory motion; the special phase of a wave at any definite instant.

Pitch—To regulate or set the key of. Reverberate—To return, as sound, especially as prolonged and in considerable volume; re-echo.

Resonance—A prolongation or reinforcement of sound by means of sympathetic vibration or the capability of producing such a continued sound.

Resonator—That which resonates or receives apparatus.

Timbre—The special peculiarity of a continuous sound or musical tone, as of the human voice; the quality of a tone as distinguished from its intensity and pitch; sometimes called tone-color.

Vibration—(1) The act of vibrating or oscillation. (2) A complete rapid motion back and forth, as of the parts of an elastic solid or of a fluid that has been disturbed.

Vibrate—To put in vibration; move or swing back and forth, as a pendulum or a musical string.

Wave—A disturbance of the equilibrium of a body or medium being propagated from point to point with a continuous motion, for example, a sound wave, a light wave.

Self-Help Questions on Mr. Fairchild's Article

1. In what way does pitch determine the distance a sound travels?

2. What governs the intensity of a tone?

3. How may one discover the overtones of a note?

4. What causes "sympathetic vibration" and how do composers utilize it?

5. How is the voice affected by singing against a dissonance?

"I owe my success in life entirely to perseverance and hard work."

—FAUCONNET.

"It is difficult to make boots, therefore how much more difficult to make art!"

—CHALAPIN.

Eight Ways for Making One's Playing Musicianly

By E. R. KROEGER

Mr. Kroeger was born in St. Louis, August 10, 1862, was mostly educated there, and that city is still his home. From the time that his student days were over he has been in the profession. For many years he did much concert work and has a repertoire of more than one thousand memorized compositions. Among honors which have come to him are Officier d'Academie (France), Member of the National Institute of Arts and Sciences (U. S. A.), President of the Music Teachers' National Association, and Master of Programs of the St. Louis World's Fair. As an educator he has prepared great numbers of students for successful careers. Of his larger compositions for orchestra, the "Lalla Rookh" suite has been often on programs. He also has written many overtures, string quartets and compositions for the organ. Among Mr. Kroeger's most used piano solos are: "Valse de Ballet," Op. 72; "Triumphal March," Op. 88 (also for four hands); "Humoresque Americaine," "Humoresque Negre," "Indian War Dance" (also for four hands); "Orpheus and his Lyre," "Return of the Peasants," "The Japanese Doll," "Little Masqueraders," "Tin Soldier," "March of the Indian Phantoms" (also for four hands); "Egeria," and "Dance of the Elves."

THE TERM "MUSICIANLY" is often used, but is a thoroughly understood. In a general way it implies a musician's comprehension of the work in hand. A performance is musicianly only when it shows that the performer has a musician's knowledge and experience as the basis upon which he builds his rendition. The amateur or student does not possess these qualities. Therefore he cannot interpret in a musicianly manner unless he is guided by some authority. To the listener his performance is apt to contain flaws which are the result of ignorance. These flaws militate against the accuracy of his rendition, as well as the artistic enjoyment of his hearers.

Listening to an artist of acknowledged rank, one can readily discover the gulf which exists between his performance and that of the student. The technical mastery of the latter may be unusually good. In fact, it may approach that of the artist. But in character, and in mastery of the inner essence of the composition, much will be found wanting.

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Beats—A pulsation or throbbing, as perceived, especially in acoustics, regularly recurring pulsations.

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movements demands the closest inspection. In the so-called "Moonlight" Sonata of Beethoven, the first movement is full of sad longing. The second is somewhat gay. The final movement is passionate and wild. The rendition must be faithful to the composer's conception of each movement.

The Recital Program

IN PLANNING a recital program, each selection should contrast with its neighbor as much as possible. The pianist must do all he can to bring out the individuality of each number in his playing.

Third, the historical perspective of the different compositions must be kept in view. A limited *Pastorale* by Scarlatti, written in the eighteenth century, must not be treated like a languorous *Pavane* by Scriabin, written in the twentieth century.

The broad, dignified classicism necessary in playing the *Largo* of Beethoven's *Sonata*, Opus 7, must not be displayed in the rendition of Liszt's romantic third *Liebestraum*. Each generation has its marked characteristics, musically as well as otherwise.

Fourth, every composer has his peculiar individuality. Four great piano composers were born about the same time—Mendelssohn (1809), Chopin (1810), Schumann (1810), Liszt (1811). The music of each of these masters is altogether different from that of his colleagues. Mendelssohn's clear classically staid necessities a deep touch or a lilting rhythm, much will be found wanting.

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Chopin's music requires many nuances, tender expression, elegance, nobility. Breadth of style, vigor and manliness are the dominant qualities to be found in Schumann. Liszt unites brilliancy with mysticism. Nearly all his works are rhapsodic.

It is easy to perceive that such diversities make it imperative for the pianist to interpret the composers differently. Even virtuoso sometimes cause Chopin to tremble when it is entirely unnecessary. And *rubato* as detected in some performances of Schumann's compositions has an irritating effect on the listener.

The Reading Student

FIFTH, the student should read all he can about the great composers. He should procure reliable biographies and also essays of a critical and analytical nature. He thus gets definite ideas regarding the composer's personality, his musical growth and his ideals. This will have an influence upon his conception of the various opus numbers.

Sixth, it is wise to examine different editions in order to ascertain the opinions of authorities with reference to the compositions to be studied. Especially is this advisable with Beethoven's *Sonatas*. The editions of Schumann, Chopin, Grieg, and Casella, are worthy of close scrutiny. The student may favor one edition in a certain Sonata and another in a different Sonata. Sometimes we hear of artists who

are able to play the same piece in a new experience.

The performer is the means of communication between a composer and an audience. His mission is to convey the composer's musical conceptions to the audience with the utmost fidelity. He cannot help putting into his performance something of himself; otherwise he would be a mere automaton. But he must have background which comprises musicianship as well as a technical equipment. Constant study, self-criticism, close observation—these will eventually bring about the desired results.

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The More I Practice, the Worse I Get

By E. Douglas Taylor

Why? Well, there are several reasons; it is no dark mystery, and the cure is not far to seek. Just think; the more I eat, the worse my indigestion gets. I heap food into my stomach faster than it can be dealt with; so also perhaps I am heaping musical food into my mind faster than it can be absorbed. If I do less practice, I may be able to give better attention to it and the ideas will not get so jumbled and confused. That is one possible cause and cure.

Another illustration: The more work I do, the more tired I become. Yes, I must take proper times of rest between, in order to allow the tired tissues to be rebuilt. With proper rest my work will make me stronger and more efficient. So with practice; I am making demands upon brain and muscle and need fresh supplies can only come from energy stored up in them which I can at first call upon; afterwards there is a normal rate of growth or renewal of energy. But in practicing for long periods I am making demands above the normal. Rest and sleep are needed to recharge the accumulators. If I continue past a certain point, I have used up my capital and am borrowing funds; so to speak; so that sooner or later I shall find myself burdened with debt, when my enterprises are bound to suffer. Here, then, is another cause to try the cure.

Then perhaps your practice is unsound. You have allowed yourself to play wrong notes, to stiffen your muscles, to use half a dozen different fingerings. Perhaps you have played too fast, so that the musical patterns were not correctly observed. Your fingers have therefore been registered in your brain and memory. There is therefore a conflict going on between your wish to do the right thing and your acquired impressions of wrong things. Of course, when you fight the more you are confused and exhausted you become. You will have to reconstruct your piece by slow and correct practice, perhaps even learning only a few notes at a time, until by degrees the right ideas are built up and the wrong ones ignored and forgotten.

Another cause of deterioration in spite of—or because of—practice, is anxiety. Perhaps you have to prepare a piece for a concert, in a week, or until a week or a few days before the performance, and then a decay sets in. Passages develop new and unexpected difficulties, or memory suddenly begins to play you false. How shall you ever manage to conquer your anxiety? You begin feverishly to do extra practice, and things straighten up from bad to worse. Now in this case the trouble very likely commenced from one of the causes which we have already considered; but, in view of the nearness of your concert, the mistakes seemed much more serious than they would otherwise have done. Anxiety magnified the trouble; fear paralysed the mind; clear thinking became impossible; the imagination pictured the worst instead of the best; by a well-known law of psychology, the effort to do the right thing was guided by the imagination into the wrong channel, so that the greater the effort the worse was the result.

Prevention is better than cure, and it would be well to save-guard oneself against this disastrous condition by avoiding earlier the dangers enumerated. Give yourself a proper amount of rest, instead of doing extra practice, and see if it does not pay better. Your muscles will faithfully reflect your state of mind, and a muddled and worried mind means clumsy and inefficient fingers. Lastly, a piece may go badly when it is half memorized. In its early stages you give conscious attention to the reading of the notes. After a time, it is partly registered in the sub-conscious (the memory) and, without realizing that you are doing so, you begin to play from memory and to read less carefully. Memory however is not yet complete, and here and there the muscles are controlled by nobody; the conscious mind has lost its grip, the sub-conscious has not yet grasped the reins. Remedy: resume conscious attention to the reading until the memory is properly impressed with the right ideas.

All of which is delightfully simple to understand, and only needs perseverance to carry out.

"Until now (1839) they have looked upon this form (song-form) with a shroud of the shoulders, and yet there rests upon it one of the chief factors of music. As regards myself, I have never regretted for a single moment that I have devoted myself exclusively to this branch of music and, with my predecessors, have lifted it into its proper position of honor."—ROBERT FRANZ.

Russian Amateurs

By Felix Borowski

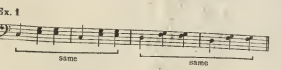
In some respects the most interesting musical amateurs have been those of Russia. The founder of the Russian school—Mikhail Ivanovich Glinka—belonged to the dilettant class without, indeed, achieving the technical mastery of his art that was possessed by his contemporary Mendelssohn. Yet there can be no doubt that the influence of Glinka upon nationalism in music has been profound. His opera, *A Life for the Tsar*, came as a revelation to the music-lovers of his country. Radical expression in music had been unknown before. Not only musicians in Russia asked themselves whether the ideas of Glinka could not be carried further. There were composers in other lands who felt that the folk-song could be made a basis for the building of great works. Meanwhile Glinka walked farther down the path which he had marked out for himself, but his achievements were less notable than they would have been had his musical training been more profound and his health been more robust. A second opera—"Russian and Lullabies"—followed the first after an interval of six years, but these works, together with one or two orchestral pieces and some songs, represented Glinka's output. The men who were destined to carry on the labor of nationalizing Russian music after Glinka had been buried in his grave in 1857 did not, apparently, realize that their predecessors' amateurish attitude to art had been at all detrimental to its success. Most of them began as, and some then remained, dilettants. Under the dictatorship of MHI Balakirev, five men undertook to carry on the message which Glinka first had given to the world. The five idealists were César Cui, Alexander Porfiryevich Borodin, Modeste Petrovich Mussorgsky, Nicolas Andreievich Rimsky-Korsakov, and, of course, Balakirev himself. At the time that this little coterie set out to build the Russian school only Balakirev possessed any technical skill in music. Cui had a military official who lectured on fortification in the staff college; Borodin had been trained in medicine and was one of the most famous chemists in Russia; Mussorgsky was a lieutenant in the Preobrazhensky regiment, and Balakirev held a commission in the Russian navy. The pontifical attitude of "The Five" evoked considerable resentment from other musicians who had put themselves through a rigorous course of technical training in the schools. Tchaikovsky expressed this irritation in a letter written in 1877 to Nadezda von Meck. "The young Petersburg Prince Ljub. There can be no doubt that Tchaikovsky was correct in his summing up of Mussorgsky. The latter was, indeed, the most original and bold, the gifted of the little band, but his writing, strong as an individual in substance as undoubtedly it was, was immature and halting in its technic, and before publication most of Mussorgsky's work had to be edited and directed by Rimsky-Korsakov.

Conservation of Energy in Music Reading

By Emil A. Berti

CONSERVATION of energy for a reserve fund of strength gives the great pianists their advantage over lesser brothers. The following plan is offered as an attempt to analyze the composer's study, with an added bit of advice as to how to overcome them:

Reading over a number of times the same notes in a succession of measures is a waste of energy. For example, in the following:



If the eyes are trained to assemble all similar measures at a glance, only the notes of the first need be read. Also, when only one voice of the chords changes from one to another, it is best merely to bear in mind that one remains, in order to focus attention on the part that changes, as, for example:

It may be better that two million people, many of whom would be otherwise shut out from music, should get a great work in an imperfect form than not get it at all.

Read only the first broken chord and invert each succeeding one.

Another form of collective reading, which is of value to the more advanced student, is the ability to see a set of notes as belonging to a certain key. This will greatly aid him in comprehending a succession of accidentals occurring suddenly in the course of a composition.

But nothing is to be gained by our denying the obvious imperfections of the present wireless transmissions of music on the large scale.—ERNEST NEWMAN.

THE ETUDE

THE ETUDE

Robert Schumann

Third in a Series of Distinctive Character Sketches by the Eminent Composer and Teacher

FELIX BOROWSKI

underwent a change. From that time Schumann became reserved and lived an inward life, his exuberance being replaced by silence and his ardent spirits by a tendency to passivity and reserve. But he never lost, even to the day on which he was taken to the asylum at Endlich, near Bonn, an inclination to a peculiar whimsical humor.

This article is concerned with the personal character and not with the life of Schumann; but it is necessary to state here that the composer was intended for a legal career and that until he was twenty years of age his study of music was desultory and that of a mere dilettante. It was in order to pursue his training in law that

he would like to become a piano virtuoso.

Schumann took lessons in piano-playing from Friedrich Wieck. Now Wieck was an admirable instructor, ultra-serious, methodical and painstaking in his labors with his students; but he was also narrow-minded, austere and hard, his sense of kindness and forbearance atrophied and inert. His principal pupil, and the one from whom he expected marvellous things, was his daughter Clara, a singularly gifted girl who later achieved all the triumphs that were expected of her. Schumann was nineteen and Clara was nine when the two met for the first time. Schumann became as an elder brother to the little girl, devising games and making up riddles to amuse her and making up ghost stories wherever to freeze her horror. "It is easy to realize," wrote Bernhard Litzmann in his book on Clara Schumann, "how much sunshine he must have brought into that rather frigid and formal household. He had already given indication of that vein of sentiment which ran so deeply through his character; but it was traversed by a loquacious and good humor and by a whimsical sense of fun which well may have been his natural counterpart."

It is a well-known story how Schumann eventually obtained his mother's consent to take up music as his life's work—consent that had been gained only after Wieck's advice, when obtained—how, following some foolish experiments with a view to loosening his fingers by mechanical means, he ruined two fingers in his left hand, and at the same time, his chances of becoming a virtuoso. This catastrophe was the means by which Schumann became a composer. He was twenty-two when, after he began to lose his hearing, the failure of health, momentary unconsciousness—these overtake me in quick succession, though I am better than I was."

CLARA SCHUMANN

which Schumann reflected it in his letters. It was a Byronic age and Schumann's friend Rosen probably did not smile when the young composer assured him in a letter that life was "one vast cemetery, the dreamless sleep of death, Nature with no flowers, a deep shroud broken and without figures." There was more reason for concern in the neurotic symptoms which disclosed themselves in Leipzig. In 1831 he was assailed by fears that cholera would meet him head-on, later he wrote, "I am in such a desperate state of agitation," Schumann wrote to his brother, Julius, "that I almost feel like putting a bullet through my head." In 1835, when his condition became more serious; and it reached alarming proportions when, in 1833, the young man was notified of the death of his mother, Clara Schumann wrote to his mother ten days after he had learned the news, "I had not the courage to travel to Zwickau alone, for fear something might happen to me! Violent congestion, incessant tremor, failure of breath, momentary unconsciousness—these overtake me in quick succession, though I am better than I was."

Interperate Habits

IT IS PROBABLE that the gravity of Schumann's case was aggravated by intemperance. "You have yourself asked Rascher whether I really do drink so much," Schumann wrote to his mother in 1831, "I have defended me; I should not have done so, for there was truth in the story. But as the drinking of Bavarian beer was a prosaic habit rather than a poetic passion, it was not easy to give it up, for it is infinitely easier to give up a passion than an old habit. But if you ask if it is given up, I say with a firm voice, yes." Yet, Schumann did not altogether justify that last assertion. There were times in which his indulgence in strong waters gave anxiety to Clara, his wife, and to his friends; but, as Niecks reminds us, "it must not be supposed that he was at any time a sot." There was another habit, too, which Schumann never relinquished—the habit of smoking strong cigars.

Interesting as the gradual development of Schumann's mental instability might be to a neurologist, there is no necessity to enlarge upon it in this sketch. It will suffice to say that the greater the excitement with the passing years, although there were apparently periods of remission. Already in 1833 he was unable to live alone on the ground floor of his own house, a slight altitude caused dizziness, nausea and a desire to throw himself to the ground beneath. Early in the '40s his nervous system began to give out. He did not sleep a single night," Clara Schumann wrote in her diary in 1844. "His imagination painted the most terrible pictures; in the early morning I generally found him bathed in tears—he gave himself up com-



CLARA (WIECK) SCHUMANN in Childhood

Schumann—who hated the career which his father had chosen for him—went to study at the Leipzig University.

His character at that time was not such as could have given anything but uneasiness to his relatives and friends. The letter written from Leipzig in 1830, in which he disclosed no inclination to make a serious study of the subject by which his living was to be gained. He was drinking a great deal more than was good for him. "Schumann," it may be added, never lost his liking for champagne—and he was totally lacking in any sense of the value of money. His father died in 1826 and had left his youngest son a small annual income which was administered by a guardian, Gottlieb Rudel. To him and to his mother the young man was constantly pleading for funds. "My indifference to money and my spendthrift ways are disgraceful," he confessed to his mother in a letter written from Leipzig in 1830. "You have no idea how recklessly I am," Schumann continued, "and how often I practically throw money out of the window. I am spending my time in making resolutions, but the next minute I forget and give the money to my spendthrift ways."

Two Momentous Events

MEANWHILE the gods were setting a stage for the two momentous happenings of Schumann's life—his courtship of and marriage to Clara Wieck, and his slow but inexorable progress toward mental eclipse. The young law-student had carried to Leipzig a great love for music as well as a cordial detestation of his law studies. His attitude to the former was that of an amateur, but his mind vaguely tossed with the notion that if he could persuade his mother to let him give up the law and pursue his training in law that



ROBERT SCHUMANN in Childhood

Dorn. The outlook was not very promising and the relentless opposition which came later from Friedrich Wieck when Schumann asked him for Clara's hand, might make it seem expected and certainly was not without justification.

Cause for Uneasiness

WHILE ALL this was happening in Leipzig, Schumann's character was gradually taking a form which must have been a source of great concern to his well. The romantic side of it had been fostered for a number of years by his passion for the poetry of Jean Paul Richter and that was not, perhaps, any great harm in the strained and exaggerated style in

ROBERT SCHUMANN

ROBERT SCHUMANN was at once one of the most valuable and one of the most tragic figures among the great masters of his art. Fate laid a heavy hand upon the little Bach and Handel, upon the deaf Beethoven, and she made grimly sport with many another illustrious composer who, like Schubert, was condemned to live unloved and to die unangry. Yet but few of the Immortals were to walk, as Schumann walked, to the greater part of his life, in the Valley of Fear. For the path which he trod led inexorably to the madhouse and this fact, though in itself, was made the more horrible because his victim always saw, as in a glass, darkly, the living tomb in which his life would end.

The detail of Schumann's mental condition to his personal character was necessarily a close one; and it will be necessary to inquire into the former in order to deal adequately with the latter. Schumann's father—a bookseller and publisher at Zwickau, in Saxony—had become, through overwork, a chronic invalid even before his son was born. The young man's mother was physically sound but mentally not entirely normal. Friedrich Niecks, who made exhaustive researches into the history of the Schumanns, described her as giving "an inclination to a visionary sentimental exaltation combined with sudden passionate outbursts and a propensity to singularity." That Schumann's maternal inheritance was a sufferer from melancholia was evident from her son's numerous letters to her, in which he implored her to throw off the gloom which enveloped her soul. "Oh, mother," he wrote in December, 1829, "again you can't tear yourself away from the grandfather's chair; you have been sitting there for two everlasting hours, saying not a word, singing a dead old song, stroking up and down the window with your hand..."

Unpropitious Propensities

THIS PARENTAGE did not promise much that would be propitious to the children. The elder Schumanns had five children, but none was long-lived and one—Emilie, a beautiful and intelligent girl—became mentally unsound and drowned herself while suffering from typhus fever at the age of nineteen. The tendency of insanity to repeat itself in families was obvious to everyone, and the mental instability of his mother and his sister must have been a sinister reminder to Robert Schumann, read in the light of his own symptoms, that the madhouse might eventually claim him for its own.

It must not be imagined, however, that the composer was always a lunatic. He began life as a happy, carefree boy, full of mischief and fun and given to teasing his brothers and his playmates. Waisewitz, Schumann's friend and biographer, declared that at the age of fourteen he was the whole being and character of the youth

3. Why did Beethoven sometimes use single notes for the left hand, where we now would employ octaves?

4. Investigate the history of the Scherzo as a musical form.

5. Why is the opening theme of this sonata sometimes called "The Dream of St. Jerome?"

Mental Aids to Memorizing

By Grace Busenbank

ALL RULES and suggestions for memorizing may be classed under two main principles: Analysis and Synthesis.

Analysis, as applied to memorizing, is the consideration of the music from the standpoint of its construction; Synthesis from the standpoint of its expression.

Compare the methods of the interpreter of music's sister art—the drama. With the actor, analysis reaches a fine point. The greater the actor, the more indefatigable is he in his analysis. Every conceivable syllable is studied, not only for itself, but for its content, the meaning it is to convey. Each incident is carefully considered. What the literary sentence is to the actor, the musical sentence is, or should be, to the musician.

Suppose a musical sentence contains chords. If he has difficulty in memorizing, he must take them apart and analyze their construction. Only a little knowledge of harmony is necessary for this, but that little is indispensable. Suppose the musical sentence contains arpeggios. These are based either upon chords in their different positions or are a repeated sequence of notes. The following arpeggio, from Chopin's *Prelude, Op. 28, No. 18*, illustrates the second variety.



Here, of course, the pattern is composed of only four notes. If one learns these and the location of the starting and finishing notes of such a sequence, the arpeggio is simplified, however far up and down the keyboard it may extend. The same method is effective for scale and octave passages.

There are also little devices by which to remember unrelated notes. For example, in the "Aranjuez" from the guitar, a sequence of bass octaves for five measures spells B, E, A, D, G. The fact that these are the first five flats in succession fastens the notes in the memory.

Another means of dissection is that of observing, in the design of the music, the points of dissimilarity from the preceding measure or phrase. A certain figure may continue for perhaps four measures, and then be repeated for four measures with some changes in the theme or accompaniment. Notice carefully the principles underlying these variations—whether they be an incidental, accidental or one which effects a modulation; an inversion of the previous chord; a trill, or irregular or arpeggio form; or a variation of a run by partial changes in the original version.

Notice again in these new intervals whether the progressions be half or whole steps, fifths or octaves from the preceding tones. In other words, learn their "Cues." Like the botanist, who analyzes the flower minutely before he can speak authoritatively of it, when the musician has gained an intimate acquaintance with the piece by study of detail, he may combine these parts in an intelligent concept of the whole.

Thus in memorizing, think how the music looks, how it feels and how it

sounds, using the three senses of sight, hearing and touch as contributory forces. For example, with the sense of sight, visualize the printed notes and accompanying signs of expression, until they can be seen with the "mind's eye," away from the piano. Also, when at the piano, connect this image of the notes with their keyboard location. Visualize various key combinations, such as how a chord is divided between the treble and bass clefs or how inverted. This is eye-memory.

As a second reinforcement, regard the same phrase in terms of touch, thinking intensely of the sensations involved in playing the music, such as relaxation between chords or a quick turn of the wrist or staccato. Learn these sensations as definite, and connect them with the key combinations, until they can be recalled, always playing them the same way.

The third element is ear memory. Consider the passage in question from the standpoint of dynamics, associating the eye and touch perceptions now acquired with that of the accompanying sounds. The ear produces a satisfactory response, one after the other, until the tones-values, played by the hand, can be reproduced, until you can re-produce exactly the required shading of sound at will.

The corner-stone of true memorizing then, is purpose, as its keystone is system. A structure built upon such foundations, with accuracy and perseverance added, is possible to anyone.

The sensations received from every action, voluntary or involuntary, are carried by nerve messengers to the brain. These neural messengers, having a strong tendency to travel the second time the same road they went the first, since the trail has been blazed and the way easier, tend to become automatic. The kind of memorized product one acquires, therefore, is largely dependent upon the first sensations, so that memorizing really begins with the initial movements in the practice of a piece of music. This is the law of habit, which is a prime factor either for or against you.

Five six times fruitlessly playing a phrase in one of the three ways above mentioned, will form a good habit, and good habits are as the rock of Gibraltar for protection against the adverse tides of nervousness, stage fright and self-consciousness.

If, however, you have carelessly practiced mistakes and created memories of fumbles and resulting feeling of uncertainty, drop the piece until you have forgotten such memories.

In studying a piece, you will make either good or bad habits of playing. If your method has been that of conscious analysis, with a background of clear purpose, then to you you will have a piece full of good habits, which means that your memorizing is two thirds done.

Put on the Brakes

Eutoka Heller Nickelsen

The successful teacher will not permit pupils to:

1. Neglect the position of the hand,
2. Look at the keyboard while playing.
3. Stumble.
4. Skip notes.
5. Disregard fingering.
6. Neglect rests and phrasing.
7. Hesitate between measures (this applies especially to beginners).
8. Sing the counts.
9. Hit the pedalling.
10. Neglect theoretical studies.

"The taste of audiences, of course, is something to be led by conscientious artists, as well as to be followed. It is that they largely that a love of good music is created."—ELIZABETH REITZBERG.

Thus in memorizing, think how the music looks, how it feels and how it

The High Calling of the Teacher

By Clyde Norwood

"I THINK the word 'teacher' is the noblest in our language. I think it is the greatest thing in the world to teach." So spoke Eugene Heffley, my friend since our student days at Beethoven and if ever a man lived up to his ideal of the nobility of his calling, surely this man did.

If only more teachers were like him! "In what way?" the young teacher may ask.

For one thing he carefully estimated the mentality of his pupil; he did not indiscriminately measure out, for the pupil's study, so many notes expressed in so many pages. He took into account mental characteristics. When he saw the student had no aptitude or love for Bach he did not force the study of his works. He said, "Some pupils I cannot see to interest in Bach; others will take any amount." In this way did he enter into the inner thought of the pupil.

Some teachers think they must give everybody a *Full and Free* of Bach. So they dole out the *Two and Three Part Inventions*, one after the other, until some pupils get the tang of it, they are glad to begin positively to hate them. If students have never had a, more sensible course is to try them first with a few dances—the *Minuetts*, *Bourrées* and *Giggles*. After they get the tang of it, they are glad to begin positively to hate them. If students have never had a, more sensible course is to try them first with a few dances—the *Minuetts*, *Bourrées* and *Giggles*. After they get the tang of it, they are glad to begin positively to hate them.

For another thing, Heffley took thought for the intellect of each pupil. He sought to broaden it in many ways, suggesting certain books, not only on music but also on literature, especially poetry, your door."

Playing Accompaniments

By Patricia Rayburn

CONTRARY to general opinion, playing accompaniments is really more difficult for the majority of us than is solo playing. This is particularly true of the person who is accustomed to following himself alone, and who has had no experience in subordinating his performance to that of another.

It is advisable that everyone have some knowledge of what accompaniment playing requires. This refers especially to the pianist, who is so often called upon to the moment's notice to accompany a performance.

A word about transposing—unless one is thoroughly grounded in the fundamental principles of transposition and has plenty of confidence in his ability, to try accompanying is dangerous. Nothing is so dispiriting as to break down; better not risk it.

Play the introduction to the number, and, if possible, the main theme or chorus alone, before you formally start. It is to be expected that for a few curly. The accompanist must sight-read all easy to do.

The first point to be observed is—play softly. There are several reasons for this. So often we are unable to hear the singer's voice, the violin or other instrument, because the accompanist, whose work is to enhance the beauty of the other, is entirely drowning out the other sound. Another reason for this lies in the fact

A Useful Test

By Lucile Collins

"The Piece I Like Best and Why I Like It" was the subject I gave my pupils for a short composition. The result was quite an enlightenment and proved a use-

ful little test in learning my pupils' likes and dislikes, as well as a valuable aid in the selection of pieces and studies for their future lessons.

He had a wide knowledge of it. He would recommend one course of reading to one pupil and quite a different one to another. Why not study the needs of the pupil as he did? But the teacher must be far ahead of the student. He must himself be a books, love poetry, and be familiar with the best in literature, or he cannot arouse enthusiasm in his pupil.

It was this sympathy with all beauty that inspired Eugene MacDowell choose Eugene Heffley to be his successor for his students. It was this love of art in all forms that resulted in the founding of the MacDowell Club, of New York, with MacDowell as president. His familiarity with painting and sculpture was ahead of the times; it filled his musical studio with replicas and originals of beautiful things, thereby cultivating and broadening the mind of the pupil.

Cannot the reader emulate such an artistic spirit? Begin to read one of the best books, to learn a lot of inspired things, to see some beautiful pictures! Soon there will be a delight in this invigorating beverage of great thoughts, there will be something besides "hot notes," to give to pupils; he will be taught, not merely taught, he will be inspired, and a capacity for sympathetic pupils, and for finding many ways of uplifting their minds and hearts.

Finally, as Heffley once quoted to me, "The teacher who accomplishes something, and the world will make a pathway to your door."

any mistakes made are not so noticeable if done softly and unobtrusively. Closely allied with this is the second point, which will help in the case of voice accompanying. The accompanist must keep his mind running through the music, bring this out sufficiently to assist the other performer. The level of artists "slip up" at times and are careless of something at which to cling.

Third, endeavor to keep with the other performer, even if he carelessly disregards rests, holds notes or provides of course, that such negligence is not glaringly obvious. You may be in the right; but to be dragging behind, to be a far or two ahead, is to produce an effect that is far from artistic; and since the other is really the star performer, the blame falls rather on you.

Fourth, if you are not an experienced sight reader, and if the composition has a number of runs, trills and cadenzas, and so forth; omit them rather than try to include them and fail. If the omission threatens to become too obvious, repeat the last harmonizing chord or harmonizations combinations. This will have a much better effect than would a lame effort to execute the number exactly as it is written.

And last of all, do not become flustered nor permit an emotional below-performer to upset you. If these few suggestions are followed, you are likely to come through creditably and the one whom you have accompanied will be glad to have your assistance again.

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How Music Theory Helps Music Lovers

By GEORGE A. WEDGE

WE HAVE IN our schools hundreds of young people who desire to play or sing and to be able to interpret the compositions of the great composers. Yet it is not enough for the pupil to write harmony exercises which he can not hear and in a style of music altogether foreign to that which he studies. Real understanding must come through a definite knowledge of the grammar and rhetoric of musical composition.

The ideal method of instruction would be to have the theoretic work given by the instrumental instructor who, understanding the pupil's needs, could make the answer that Beethoven did it, or that it "just is that way." It would be enlightening to the pupil to know why Beethoven did it. A little knowledge in physics, such as is given in our public schools, would explain most of the fundamental principles and can easily be understood by the pupil. Most pupils feel that there are more exceptions and possibilities than rules in music. If the pupil is told definitely what to do, the exceptions will take care of themselves as he writes and analyzes.

This procedure should tend to produce more composers. Many talented pupils do not have the courage to proceed in the study of four part harmony or understand how it is used in composition. Others complete a one or two year course and are told that they have learned the material used in composition and should now use it. How much more interesting and practical it is to be shown how to use this material as it is studied!

Problems of Pitch and Rhythm

IN DICATION and sight singing there are two problems; those of pitch and of rhythm. These studies should be based upon and developed from the instinctive

Of the many methods of teaching harmony, all have commendable aspects. The old school uses figured bass with its many or melody harmonization or original work. Other courses stress melody harmonization, considering figured bass a mathematical puzzle from which the pupil gropes his way out. Others, again, give compositions as models which are to be imitated, all instruction coming from the analysis of the compositions. Still others emphasize the all constructive side of composition, viewing its development through counterpoint. Harmony is here considered the result of four part counterpoint. A combination of all these courses, with the material arranged in a logical sequence and with definite instructions about what is to be done, is sure to be interesting and beneficial.

Musical Short-hand

FIGURED BASS should be retained, as it is an international musical shorthand from which spring many of the musical terms used daily in the studio, which well-equipped musicians must know if he is to have access to all works of the classical period. Melody harmonization is necessary, as it is only in this way that the pupil can be taught musical discrimination in the use of the material. Original exercises give an opportunity for the pupil to use this material for self-expression.

In order that the pupil may better understand and apply this work in his instrumental study, melody harmonization and original exercises should not be confined to four part harmony, but should also be given, combined with the study of form, in the style of accompaniment as well as in the style used in writing for

the piano. Melody writing and two voice elementary counterpoint, both in strict and free style, should be presented from the beginning with harmony. The study of embellishments, chromatic alterations and simple modulations should be given early, as the pupil needs all of these points for the analysis of the compositions he is playing.

There has always been a great deal of mystery connected with many points presented in theory caused by the lack of scientific knowledge on the part of the instructors. Much has been explained without the answer that Beethoven did it, or that it "just is that way." It would be enlightening to the pupil to know why Beethoven did it. A little knowledge in physics, such as is given in our public schools, would explain most of the fundamental principles and can easily be understood by the pupil. Most pupils feel that there are more exceptions and possibilities than rules in music. If the pupil is told definitely what to do, the exceptions will take care of themselves as he writes and analyzes.

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equipment of the human; in pitch from the 1, 3, 5, 8, or the first overtones, not the major scale; in rhythm from the physical feeling of pulse.

With few exceptions the human is able to distinguish without effort the difference in pitch between a tone, its octave, third and fifth. This is because in every musical sound these elements are present in the first overtones which go to make up the Chord of Nature. Musicians who have tried to compose know how much easier it is to write a chord succession than to invent a beautiful melody. A real melody is rare. Music was developed from melody to a combination of melodies, then to harmony, but, as Kliton says in his "Counterpoint," "there is no note but that the early contrapuntalists felt a harmonic basis for their melodies as is proven by their choice of intervals and the requirements of the authentic modal cadences."

A pupil first learns to distinguish between a tone and its octave, next a tone and fifth, later the third. These are not taught as intervals but as sounds related to and differing in pitch from 1. The 1, 3, 5, 8 forms a center or the known quantity in pitch upon which to base all subsequent work. With this basis it is an easy matter to learn the major scale as passing tones between 1, 3, 5, 8 and then the individual quality of the other pitches, 2, 4, 6 and 7, as active tones in relation to one note to two pulses. These notes

As soon as triads are taught, the pupil continues the use of the known quantity, 1, 3, 5, 8, in its major and minor form. All fundamental chords are 1, 3, 5, 8 in relation to the chord root. All diatonic seventh chords have as a basis the known quantity 1, 3, 5. The pupil learns to hear and sing his harmony, thinking of the 1, 3, 5, 8, as applied to the root of the chords, triads.

Meter is the result of a stressed pulse followed by one or more relaxed pulses. There are three fundamental meter—duple, triple and quadruple. A quarter, half or eighth note may be designated as a rhythmic unit, the quarter note being the most common. The rhythms are made by dividing the pulse by two or a multiple of two or by adding the pulses. There are exceptional sub-divisions into three and five. The same rhythms are used in all three meters, as if a constant rhythmic rhythm is desired the compound meters are used—a six-pulse for duple, nine-pulse for triple and twelve-pulse for quadruple. These triplets are added and divided by two to form other rhythms. The same rhythms are used in six, nine and twelve-pulse meters.

The pupil first learns to keep a steady metric pulse, singing with his arm extended, and singing a tone for each pulse, then one tone for two pulses, then dividing the pulse in two, and so forth. The rhythms are made, made, entirely mental, and are mastered as such. The meter is physical and expressed by bodily movement. Rhythms are never expressed physically.

Melodic Dictation

THE ELEMENTS of pitch, rhythm, harmony and form are combined in melodic dictation, the melody based upon the harmonic study and employing the rhythmic problems of the lesson. In melodic dictation an entire phrase with piano accompaniment is dictated so that the pupil may get the complete thought. This is memorized, analyzed and then the accompaniment is written with chord symbols.

Again in sight-singing, all systems should be employed. The pupils should sing pitches with letter names (which

The analysis of skips in melodic dictation and sight-singing, is made clear upon the basis that most single and all consecutive skips in a melody are a part of a chord. The result is a definite musical basis for thinking, a reduction of mental labor and sureness of intonation.

The instrument it teaches the pupil to reduce an arpeggio or broken chord passage to a unit and causes the hand to take correct position for the passage.

Rhythm Based on Pulse Sensation

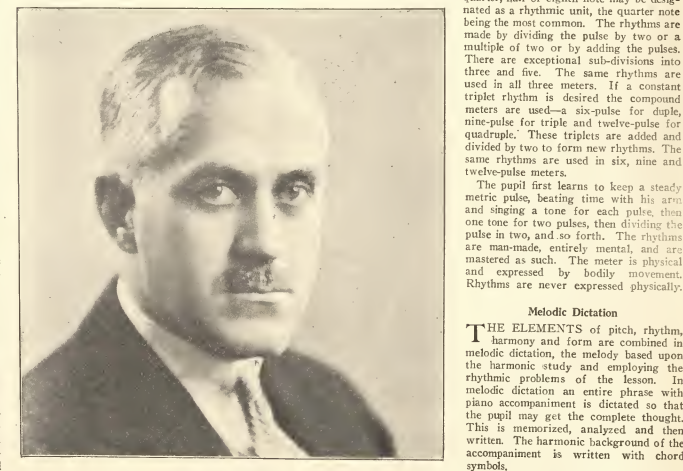
THE STUDY OF rhythm is approached from the point of the physical sensation of pulse, upon which the mental development in turn is based.

There are few individuals who cannot keep time to regular pulsations. All will respond physically to a well-defined pulse in music. This pulse is the bond between performer and audience which holds the attention and is the framework upon which the thought is hung. In this respect, music and poetry are the same. Both are made to be listened to, not scanned, and both have pulsation as a frame.

This pulse, the meter in both poetry and music, does not vary fundamentally throughout the composition, though it is often disguised. When marching to the tune of *Dirge*, one does not march for each note but for each pulse. The number of notes vary—sometimes one to the pulse, sometimes two or three, and again one note to two pulses. These notes of different values, arranged upon the metric pulse, form rhythms by dividing or doubling the rhythmic unit—a definite mathematical value ascribed to the metric pulse.

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GEORGE A. WEDGE

Mr. Wedge is a notable authority upon Musical Theory. Last year he was a member of the faculty of the Curtis Institute, Philadelphia. He is now on the faculty of the Institute of Musical Art in New York. Our readers will find this a most practical article.

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly
By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

The Standard Course of Study in Music for the Elementary Grades

THE MUSIC Supervisors' National Conference adopted a course of study in school music at St. Joseph, Missouri, in April, 1921. The course was recommended by a committee of supervisors who were appointed to work out a plan. Many interests had to be served, and many factors considered necessary for an all-round presentation of the subject had to be included in the course. While it was designated "a course in music," yet it proved to be a quite general and flexible plan, and the mooted question of exact methodology was not discussed. The necessity for the adoption of a standard plan was obvious.

When music supervisors came to a realization of the fact that sight-reading was not the end and aim of teaching music in the schools they began to stress other phases of music, and a period of experimentation set in. Much valuable laboratory work was undertaken and a great deal of research began. Many supervisors stressed the cultural factors of music study and omitted the technical while others sought by ingenious mechanical processes to obviate the tedious of the sight-reading drill.

What was true of music study in the school also of every other subject on the course program, as experimentation was the rule rather than the exception. The period of experimentation was followed by one of standardization. Nothing was left to chance, and standards were fixed which were the results of scientific measurements. While the standard course in music stresses certain basic principles of procedure, yet the inclusion of many factors which had previously been neglected was considered an all-round general plan adopted by the majority of the conference. Today practically every course in music is built on the standard course.

The "Song" Method

BECAUSE of the adoption of the "6-3-3 plan," or the division of public school grading into the six-year elementary school, the three-year junior high school and the three-year senior high school, the standard course in music definitely follows this classification. Further, six grades of elementary education are divided into two groups of three grades each. The first three grades comprise the sensory period and the second three the associative period of the psychological age of the child.

In the standard course certain aims, materials, procedure and attainments are stated for each grade. In the lower grades the value of rote-singing is emphasized and the introduction of the Latin syllables in the first grade is left to the discretion of the supervisor. Modern procedure calls for experience in rote singing or singing by imitation first. After a sufficient background of musical experience and vocal practice has been gained by the use of the do-re-mi syllables it is prepared to use the do-re-mi syllables by singing familiar songs with the Latin syllables as an extra verse.

Introduction of Staff Notation

FOLLOWING the usual practice of introducing staff notation in the second year, the standard course uses certain songs that have been learned previously by word and syllable through imitation. It is modern practice to picture, on the blackboard, a paper chart, and to develop the visual experience of the pupils by singing the Latin syllables learned by rote while concentrating on the staff-notation of the familiar song. After sufficient practice the class should sing without leading. An excellent procedure is the practice on the part of the pupils of leading or tapping quietly. Not only will this stimulate a feeling for rhythm, but will also bring about a conscious realization of note values as represented in the song notation. At this point the common signs of notation may be taught. More or less drill may be given in visualizing note groups in order to stress phrase reading rather than to emphasize single notes and omitted the technical while others sought by ingenious mechanical processes to obviate the tedious of the sight-reading drill.

Sight Reading

I AM PURPOSELY digressing in an effort to point out the general trend of modern public school music and the song method which gradually evolves into the practice of sight-reading. The standard course calls for the ability of the individual pupils by the end of the second year, or by the middle of the third year, according to procedure, to sing at sight, with syllables, easy melodies in the usual nine major keys. These should consist of notes and rests, one, two, three and four notes in length, and employ diatonic lines in stepwise progressions and with simple skips. This means that material of hymn tune difficulty would not be attempted.

Sight-reading is a misleading term, as psychologists have pointed out. Experience must be given in practicing material similar to the new song before an attempt can be made to read or sing an unfamiliar selection. To talk about this ability it is necessary for the supervisor to carefully grade the list of songs to be used.

Part Singing

THE STANDARD course calls for the introduction of two-part singing in the fourth year. One of the methods of developing this is the practice of "choralizing" in two parts on sustained tones. Many supervisors make liberal use of this in two and three parts. "Choralizing" develops the harmonic sense, while the use of rounds gives a contrapuntal experience. One of the special aims of the standard course for the fifth year is to establish two-part singing by using Latin syllables. Another is the practice of reading music directly with words. In the sixth year the standard course calls for the use of three-part songs. It is understood that, throughout the course, graded development, "tone, time and theory," the three "T's" of school music, keep pace.

Individual Singing

ONE OF the outstanding factors stressed in the standard course is that of individual singing. There was a period when singing by individual pupils was considered a waste of time. The rule was that of class response. Now pupils have an opportunity, in the first and later years, to develop poise and conscious power in singing by singing individually. The pupil's natural vocal ability can be discovered in this way, and what is quite as important, he will discover himself musically, but a close contact should be maintained. The pupils who are listening are gauged by the discrimination, are kindled with a spirit of emulation and are ever eager to correct any mistakes. This is really a type of ear-training which is invaluable.

The practice of individual singing enables the teacher to discover the musical strength or weakness of her pupils. Many factors must be taken into account. The teacher must receive special attention. The defective singers or so-called "monotones" must learn to match tones, high as well as low. The correction must be done with busy teacher to find time to do this work, but it is absolutely necessary, or the child will continue to be unmusical through life. The parents' cooperation should be sought and every effort made to give the child the experience of singing voice. All of the children must learn to appreciate the beauty of tone by singing with a light head quality. The standard course calls for an attainment of the ability of ninety per cent of the pupils to sing songs individually, freely, correctly and without harmful vocal habits by the end of the second year.

Ear Training

THE STANDARD course emphasizes the practice of ear-training from the first year when the supervisor is asked to direct the aural attention of the pupils to beauty of tone in singing and to simple aspects of music as observed in tone and heard in music. In the second and third years ear-training, for the development of tonal and rhythmic thinking, is emphasized, and in the fourth, fifth and sixth years the same statement is reiterated. The term "ear-training" is rather misleading in its broadest sense to cover the many interpretations that may be given. There is no doubt that what may be given truly musical unless he can hear music. The printed score or, as Luther Whiting Mason stated, "hear with the eyes and under the hearing 'Material.' There is a statement calling for the use of 'blank with a wide staff' and music writing books ruled pupils." This suggests to many that the pupils should learn to write in, draw in, and notate in music notation as part of their training. Many materials used for ear-books in the hands of the pupils do not place second year, as suggested in the standard course, nor do they use music paper and writing books until the fourth year. Writing down music notation has the close

relationship to reading music that ordinary writing has to reading, and is therefore a valuable practice.

The standard course has as one of its major aims the appreciation of music. Mention is made of this important subject throughout the course, and the use of a phonograph with records of good music is required in the outline of each year. Lessons in music appreciation should not be presented as something apart from the regular work in school music, but a close contact should be made with the regular course. Appreciation should be developed by participation and as an extension of the child's musical experience. This should be the guide for the choice of material. The planning of the course in music appreciation should go hand-in-hand with the course in school music. Practically every item in the standard course can be constructed to mean or suggest some element of music appreciation.

One of the aims of music appreciation is the hearing of music appreciation. The frequent mention is made of "singing" and, further, that an effort should be made "to provide the pupils, through assignments to some of their songs and the hearing of music, good music, with an experience richer than that afforded by their own singing."

Song Repertoire

THROUGHOUT the standard course reference is made, under the headings "Aims" and also "Attainments," to the necessity of maintaining a repertoire of songs. In the earlier grades many songs should be memorized and in later grades, many selections kept in repertoire. The specific number of songs mentioned from year to year is to be the goal of attainment for the pupils as classes and individuals.

An interesting addition to the repertoire of songs is the memorizing of all verses of "America" and "The Star Spangled Banner" in the service version. There has been too much neglect in teaching school children to memorize the national song and anthem. The music supervisor does not always control the assembly program of the various schools under his supervision and, if these patriotic numbers are not presented in the assembly, they may be scantily learned by the occasional student in the assembly. "America" may be learned in the first three grades and "The Star Spangled Banner" in the second three grades of the six-year course. The adoption of a service version of the national anthem came as a result of the varied renditions given by bands, orchestras and community singing groups at the time of the World War. A group of music supervisors was called together and a paper was adopted known as the "service version." The standard course calls for the use of this, and it should be the patriotic duty of all supervisors to adhere strictly to its use.

(Continued on page 77)

The Teachers' Round Table

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

Professor of Piano for Young People at Wellesley College

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

The Stuttering Habit

One of my pupils, a boy of nine, who has studied piano about two years, has a "stuttering" habit. After he has learned a piece and plays it well from memory, all of a sudden he will begin to stammer a note in it over and over before he plays the next one. He tries hard to do this, and he never seems to be able to pass over it.

He never does this until he knows a piece well; and I am at a loss to know why he does it and how to correct the habit.—Mrs. B. S.

The fault which you describe raises the important question of how to treat a composition after it has been memorized. Often a pupil learns a piece accurately, but in the ensuing weeks plays it with increasing rapidity and carelessness until it becomes scarcely recognizable.

Show your pupil that he cannot finish a piece as an artist completes a picture, but that, after it has apparently been well learned, it must still be studied with infinite care as to details. I recommend the following plan of study, after a given piece has been memorized:

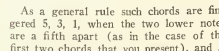
Divide the entire composition into sections of not more than a page in length and let the pupil study one, or more, of these sections per day. He should play the section twice slowly with the notes, then once from memory, sounding the notes written for the right hand while the left hand plays its notes on top of the key. Then the process should be reversed, the left hand playing its notes out loud, while the right merely goes through the motions. When he is able to perform the section in both of these ways, he may play out loud, with both hands, as usual.

The object is, of course, to dissociate the muscular motions from their resultant sounds, and to force the pupil to make every movement that he makes. As a result, he should acquire that confidence and stability which he now evidently lacks.

Chord Fingering and Hand Expansion

Would you play the following chords as I have indicated, and is there any certain rule for the choice of notes? Also, I would like to know how to increase the reach of my left hand.

B. K.



As a general rule such chords are fingered 5, 3, 1, when the two lower notes are a fifth apart (as in the case of the first two chords that you present), and 5, 2, 1, when the two lower notes are a sixth apart (as in the last three chords). Hence all your fingerings are correct, except that for the first chord in which the third finger rather than the second finger is to be preferred.

A good expansion exercise for the left hand (which can also be applied to the right hand) is as follows:



Repeat this figure in all keys proceeding upward in chromatic order. Allow the hand to move flexibly from side to side, as the notes suggest. The exercise may be made more valuable by playing it in various rhythms.

Programs for Pupils' Recitals

I am planning to give a pupils' recital, and wish some advice. My class is small (only six pupils) and of various grades—one pupil in the first grade, three in the third and two in the fourth.

Would it be out of place for me to play some of the pieces? I have some that have not enough places learned. I have just piano solos.—J. G. C.

Certainly, the program could be made much more attractive by the insertion of duets, or even trios. You might also gain variety by adding a couple of vocal or violin solos; although I should not introduce so many of these that they will overshadow the work of your own pupils.

For Grade I duets, try some of Wohlfahrt's *Musical Children's Friend*, Op. 87. *Tone Pictures* by J. Low are also attractive simple pieces for teacher and pupil.

Of third grade are *André Chénier* by Engelhardt and *Maria Dore*, by F. F. Atherton. Of Grade IV are *Joyous Return* by L. Ringuet and *Military March* by Flagler.

The above may also answer the queries of M. C. K., who asks also what would be the approximate cost of a hall, programs and renting of a grand piano for a pupils' recital.

Half rent would probably vary from ten to fifty dollars according to size and location.

Simple programs cost from four dollars upward. If you are in touch with a piano firm, perhaps they would lend you a piano for the cost of moving—in which case they would expect you to mention the make on the program. Otherwise at least ten dollars would be added to moving costs.

Absolute Pitch

At the age of six, I was informed that I had a gift from God—that of "absolute pitch." I have never been able to read an article in *THE ETUDE*, which asked a question something like this: "Can you discriminate between absolute pitch and some other kind of pitch?" Please advise me what it means to have absolute pitch and how to develop it. I am sure that I am full for this great gift, but would like to understand its meaning better.—B. S.

Occasionally a person has, like yourself, the instinctive ability to name the exact pitch of any tone heard. Such an one is said to have absolute pitch—that is, pitch which is absolutely correct. The preference for the term "absolute" is known of is incorrect or inaccurate pitch.

While this "gift from God" is often convenient and interesting, it does not necessarily betoken unusual musical ability in other respects; indeed, many prominent musicians are without it. For instance, application, close study, and the power of

wide musical vision must all be added before the gift can bring important fruit.

Music in the Kindergarten

I would appreciate your giving a list of compositions suitable for a pupil of nine to play in a kindergarten. The music should be by recognized composers and somewhat descriptive, designed to teach children to listen to good music. Pieces such as Tchaikovsky's *Lullaby* and MacDowell's *To a Wild Rose* are examples.—H. H.

The following list should appeal to the children's imagination:
Comperin: *The Little Windmill*.
Daquin: *The Cuckoo*.
Beethoven: *Allumet*, *Für Elise*.
Mendelssohn: *Children's Pieces*, No. 72.
Schumann: *Bird as Prophet*, from Op. 82.
Debussy: *The Little Shepherd*, from *The Children's Corner*.
Falmagne: *May Night*.
Nevin: *Barchetta*.
MacDowell: *Scotch Poem*.

A Teaching Course

I have taught piano for ten years and have studied up and gathered together a good number of good methods for teaching the tots of four, five and six years of age.

Because of success I have had with these little folks, I have been asked by several schools to show them my method. This would take me some time to do, as I have a "what shall I charge for the course?"

My fee for private lessons is two dollars a week.

The course would show how to teach the notes in an easy way and would bring the pupils up to first grade pieces. It would include a little theory and ear-training, hand position and the different kinds of touch. It would take them through the scales, and teach them relaxation. They would also be taught to play without a piano.

Should I give such a course, and would it be worth it? I am sure it is.

It looks as though, with your background of experience, such a course would be valuable. Incidentally, it would not only help others, but would clarify your own ideas. I am glad that you are to include theory, and especially ear-training which is too often neglected.

I suggest ten dollars as the fee for the ten lessons. Also that you send to friends and candidates for the course a printed circular on which the details of the course, the fee and times of meeting are plainly stated.

A Fifth Grade Student

Having finished *Standard Compositions* of the fifth grade by W. S. B. I would like to know what really worthwhile pieces you would suggest.

I have finished Books 1 and 2 of Czerny's *Scale of Yefetich*, Op. 296. Would you advise me to continue with the third book? Should I not be practicing the scales in the second grade?

Could you furnish material for technical drill, also Philipp's *Complete School of Technique*.

I suggest ten dollars as the fee for the ten lessons. Also that you send to friends and candidates for the course a printed circular on which the details of the course, the fee and times of meeting are plainly stated.

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PEOPLE LIKE GOOD MUSIC

"What pleases people most is sentimental music," says Camille Saint-Saëns, in his "Musical Memories," "but it need not be a silly sentimentality." He is speaking of the music of the past, and is ignorant of the fact that such establishments employ talented people. But along with the good, what frightful things one hears! And no one would listen to their instrumental repertoire anywhere else!

"Every time anyone has tried to raise the standards and employ real singers and real virtuosi, the attendance has increased. But, very often, even at the theatres, the managers satisfy their own tastes under the pretence of satisfying that of the public. That is of course, intensely human. We judge others by ourselves.

"A famous manager once said to me, as he pointed to an empty house, 'The public is amusing. Give them what they like, and they don't come!'

"One day I was walking in a garden. There was a bandstand and musicians were playing some sort of music. The crowd was indifferent and passed by talking without paying the slightest attention. Suddenly there sounded the first notes of the delightful *quintet* of Beethoven's 'Symphony in D'—a flower of art with a delicate perfume. At the first notes all walking and talking stopped. And the crowd stood motionless and in an almost religious silence as it listened to the melody. When the piece was over, I went out of the garden, and near the entrance I heard one of the managers say:

"There, you see, they don't like that kind of music."

"And that kind of music was never played there again."

"Fireworks may be postponed indefinitely; music cannot wait."

—ARNOLD DOLMETSCH.

FINGERS BEFORE SCALES

"Beyond the faculty of imitation man possesses that of measuring; he measures and apportions in his buildings and his bakings; inches and acres bear relation to each other," remarks Hermann Smith in "The World's Earliest Music," as a preliminary to the following conception of the origin of our musical scales.

"In the primitive making of the flute, the holes were cut to suit the spread of the fingers, and the scales which followed as the result of the placing of holes were accepted by primitive man; the ear got to like the sequence of sounds, and it so worked into the brain of the race, that ages after, it became an intellectually accepted musical scale, or relation of notes, and was varied by evolution.

The lengths of the strings, and the distances of the holes spaced for the convenience of the fingers ordained the musical scales."

There is no doubt considerable truth in the above ingenious theory, though probably the discovery of the natural relationship of tonic and dominant and the sequence of overtones had something to do with scale-formation. The convenience of fingers, arms and so forth, however, has modified greatly the actual shapes and sizes of our instruments. To be acoustically correct, the viola, for instance, should be in size between the violin and cello; but such an instrument would be inconvenient to hold, and so it is made only a little larger than the violin, but with thicker strings tuned a fifth lower—which gives the viola a nasal tone peculiar to itself. Similarly, the upright piano succeeded the square piano to save space; and now the "parlor grand" is succeeding the upright because it will go in the corner of a small apartment. The French horn is curled up in circles because it would be sixteen feet long if it were straight.

The Musical Scrap Book

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

Conducted by A. S. GARBETT

ORIGIN OF MOUSSORGSKY'S "BORIS"

This life of Moussorgsky by Calvocoressi tells us that "the idea of seeking a subject for a musical drama in Pushkin's *Boris Godunoff* was suggested to Moussorgsky by a friend, Professor Nicolsky, who had met him at the house of Glinka's sister, Madame Shostakoff.

"The composer was so enamored with the plan that he immediately dropped the continuation of *The Marriage Broker*, of which the outlines of the second act were well advanced; and about September, 1868, he set to work on his new task. He composed, Moussorgsky performed them on the piano before his circle of friends. He himself sang nearly all the vocal parts. Miss Alexandra Purgold having charge of the small feminine roles. The enthusiasm aroused by this highly original and powerful work was very great; everyone immediately recognized its grandeur and novelty."

not give anything new this year; however, it is possible I may be called upon about the middle of August, or, rather, about the middle of September, to terrorize these gentlemen with *Boris*."

"This first version was much shorter than the final; for the later one Moussorgsky used some of the principal scenes in Pushkin's work just as they stood; he modified others, and finally wrote the greater part of the libretto himself. Each of these different parts were composed, Moussorgsky performed them on the piano before his circle of friends. He himself sang nearly all the vocal parts. Miss Alexandra Purgold having charge of the small feminine roles. The enthusiasm aroused by this highly original and powerful work was very great; everyone immediately recognized its grandeur and novelty."

COLLEGE KNIGHTS

UNIVERSITY students are often accused of a lack of interest in the higher education, but in "My Musical Life," Walter Damrosch tells us that music can claim the attention of even the 'athletes' upon occasion.

"Whenever my opera company came to Boston," he says, "the supers, when an extra group or crowd of knights or peasants and so forth were necessary, were always taken from Harvard University. This became a source of enormous revenue to the doorkeeper at the stage entrance. Our stage manager paid him twenty-five cents for each super, but he not only pocketed this money himself but charged the students anywhere from fifty cents upward, according to the popularity of the opera, for the privilege of hearing it from the stage. In consequence we often had the most wonderful athletic specimens close to his eyes."

WILD MUSIC

JOHN D. HAYWARD, M.D., an English amateur musician, gives amusing expression to his conservative tendencies in a bright little book, "Chamber Music for Amateurs," in which the following passage is taken:

"My friends who enthrone over some recent cubic composition seem ready to praise it than to avail themselves of opportunities to listen to it, and appear not to be so impressed by the beauty of the performance as by admiration that it should be done at all. They score the music, I love, and term it sugary, antiquated, conventional, superficial and similar adjectives. I label me a 'Philistine'—what ever that may mean—because I plead guilty to an affection for simplicity, melody and harmony."

"Gilbert might have been to a concert of very modern examples when he wrote in the 'Bab Ballads':

"Music is also a strong moral force in the lives of our boys and girls. The slogan, 'teach a boy to blow a horn and he will not blow a sage,' contains a sound principle in education."

—DR. THOMAS W. NABAL.

THE ETUDE

BEETHOVEN'S GIFT OF IMPROVISATION

BEETHOVEN not only improvised well, but, according to Paul Bekker's recently translated biography of him, preferred it to any other form of playing. "When a concert tour was planned out he would undertake conducting and improvisation only, leaving the 'clavier-playing' to his pupils," Bekker says. And again: "In all his public concerts, with the exception of a few 'composition evenings' during his last years, improvisation was the chief item on the program."

"The rush of Beethoven's ideas at a given moment and their apparently inexhaustible capacity for metamorphosis are alike amazing," continues this authority, "inspiration, once kindled, seemed unquenchable. Image succeeds image, spirit ascending in ever-widening circles, forsaking actuality, clinging towards eternity, like an eagle soaring into the sun. Beethoven forgot concert-room and audience, the world of time and space fell away. At times he would touch the keyboard in passing, and his imagination suddenly taking fire, he would remain beside the piano entranced, without change of his awkward position, playing, playing ceaselessly at the spirit's impetive leeches. Thus he first played the *Eroica* variations; then for a few friends he improvised, not in the concise form in which they are now scored, and for two hours he maintained the same theme."

"Kies tells a similar story of the crisis of the last movement of the *F Minor Sonata*, Op. 57. The two pianists had taken a long walk, during which Beethoven hummed to himself, at times roared to himself, high and low, without actually singing a note, the while working away. (Kies) asked him what he had in mind, he said, 'I have just thought of a theme for the last allegro of my *Sonata*.' The moment we entered his room, he rushed to the clavier without so much as removing his hat. I sat down in a corner and he forgot me immediately. For an hour or more he raged through the glorious new finale."

"But they were not all athletes, and I remember, one real student among the knights, and to my amazement, as I looked up from the conductor's stand, I saw one of these college boys, dressed in armor and cloak of one of King Henry's throne, large spectacles on his nose, busily following the action of the opera from a libretto which he held in his hand and close to his eyes."

THE PICTURESQUE CHAIR

EMMANUEL CHABRIER, best known to the world by his "Spanish Rhapsody," once said of himself: "I am virtually self-taught; I belong to no school. I had more temperament than talent. There are many things one must learn in youth which I shall never reach; but I live and breathe in music. I write as I feel with more temperament than technique, but what is the difference? I think I am an honest and sincere artist."

He was certainly a picturesque one. Edward Burlingame Hill in "Modern French Music" quotes Alfred Bruneau's description of Chabrier as a pianist as follows: "He played the piano as no one had before him, and as it never will be played again. To see Chabrier advancing toward a frail instrument from the back of a salon ornamented with women of elegance, and performing *España* in a firework of broken strings, hammers in pieces and broken keys, was a sight unspeakably droll, which also attained epic grandeur."

And Harold Bauer is quoted as saying: "He was not the correct pianist, the agile virtuoso equal to all difficulties; oh, no! but a temperament possessed of a devil who incarnated himself in an instrument."

This E. B. Hill adds: "Chabrier was the personification of almost boisterous vitality, of fantastic humor, alternating with poetic sensibility, verging at times on frank sentimentality, which as had scarcely been witnessed in French art since the days of Rabelais."

THE ETUDE

GLOW-WORMS

A typical good teaching piece of the early 3rd Grade.

Allegretto M. M. ♩ = 108

PAUL DU VAL

GENTILESSA CONCERT POLKA

THE ETUDE

A.W. LANSING

Showy, but not difficult, Grade 3 1/2.

Tempo di Polka M.M. = 108

mp

mf

f

Fine

mf

mf

D.C.*

crec.

TRIO

dolce

poco rit.

THE ETUDE

p

f

D.C.

ROLICKING TARANTELLA

GEORGE F. HAMER

Vivo M.M. = 126

mf

mf

mp

rubato

marcato

D.C.

poco rall.

CODA

ff

A very clever little *burlesque*, from a new set: *From A Toy Box*.

Tempo di Marcia M.M. ♩ = 108

THE BOX OF SOLDIERS

IMITATION OF A MILITARY BAND

THE ETUDE
MONTAGUE EWING

Musical score for 'The Box of Soldiers' by Montague Ewing. The score is written for piano in 2/4 time, marked 'Tempo di Marcia M.M. ♩ = 108'. It features a variety of musical notations including dynamics (ff, mf, p, f, ben marcato, più legato), articulation (accents), and fingerings. The piece is a burlesque imitation of a military band.

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A dainty descriptive number.
Grade 3.

THE FRENCH CLOCK

"The porcelain maid and the red cavalier
Have their quaint little romance throughout the glad year"

FRANZ C. BORNSCHEIN

Gayly M.M. ♩ = 126

Musical score for 'The French Clock' by Franz C. Bornschein. The score is written for piano in 2/4 time, marked 'Gayly M.M. ♩ = 126'. It includes various musical notations such as dynamics (ppp, mf), articulation (accents), and fingerings. The piece is a dainty descriptive number with a romantic theme.

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OUR INVINCIBLE NATION

GRAND TRIUMPHAL MARCH

SECONDO

WALTER ROLFE

Rousing as a solo, but still more sonorous in four-hand arrangement.

Con fuoco M.M. ♩ = 108

ff *rall*

mf

ff *Fine* *fff*

mp *fff* *rall* *D.S. al Fine*

Meno mosso

TRIO *p cantabile*

mf

OUR INVINCIBLE NATION

GRAND TRIUMPHAL MARCH

PRIMO

WALTER ROLFE

Con fuoco M.M. ♩ = 108

ff *rall*

a tempo *mf*

ff *Fine* *fff*

mp scherzando *fff* *rall* *D.S. al Fine*

Meno mosso

TRIO *pp*

mf *f* *ff*

SECONDO

THE ETUDE

Musical score for the SECONDO part of 'Little Indian Chief'. It features a piano accompaniment with various dynamics including *mf*, *rall.*, *cantabile*, and *ff*. The score includes a *D.S. al Fine* marking. The tempo is marked 'Presto, non troppo'.

A characteristic easy duet;
very popular as a solo, Grade 2.

Con spirito M.M. $\text{♩} = 96$

LITTLE INDIAN CHIEF

SECONDO

L. STRICKLAND

Musical score for the SECONDO part of 'Little Indian Chief'. It features a piano accompaniment with various dynamics including *mf*, *cresc.*, *accel.*, *rall.*, and *ff*. The score includes a *D.S. al Fine* marking. The tempo is marked 'Presto, non troppo'.

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THE ETUDE

Presto, non troppo

PRIMO

Musical score for the PRIMO part of 'Little Indian Chief'. It features a piano accompaniment with various dynamics including *ff*, *mf*, *rall.*, *mf*, and *f*. The score includes a *D.S. al Fine* marking. The tempo is marked 'Presto, non troppo'.

Con spirito M.M. $\text{♩} = 96$

LITTLE INDIAN CHIEF

PRIMO

L. STRICKLAND

Musical score for the PRIMO part of 'Little Indian Chief'. It features a piano accompaniment with various dynamics including *f*, *cresc.*, *marcato*, *accel.*, *rall.*, *ff*, and *ff*. The score includes a *D.S. al Fine* marking. The tempo is marked 'Presto, non troppo'.

Modern, but without extravagance; semi-classic in form. Grade 4.

MEMORIES

Allegretto M.M. $\text{♩} = 80$

JOHN MOKREJS

f *rit.* *p* Soft and dreamy *una corda*

pp *rit.* *pp*

TRIO *nf* *rhythmically*

CODA *nf* *p* *f* *vivo* *f*

p lightly *f* *mf*

r.h. *l.h.*

f *legato* *mf*

rit. D.S.

FROM OLD MADRID

A Little Spanish Dance

CHARLES HUERTER

Very characteristic. Grade 2½.

Allegretto M.M. $\text{♩} = 63$

pp *p* *f* *mf*

Fine *dim.*

DC

THE CAMEL TRAIN
DESCRIPTIVE

WILLIAM BAINES

Very characteristic; a good color study. Grade 2 $\frac{1}{2}$.

Tempo di Marcia M.M. ♩ = 108
Camel-Train in distance

Increase in tone gradually

Quin Chant

Дружба

Cymbals

TRIO Camel-Train nearing

Find

Fine of Trio D. S. § Bedouin Pipes

Trio D.

* From here go back to *Trio*, and play to *Fine* of *Trio*; go back to *S* and play to *Fine*.
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Sigrid Onegin Elisabeth Rethberg
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Station WLS, SEARS, ROEBUCK FOUNDATION, Chicago
D. A. Clippinger, Director of Chicago Etude Radio Hour

The ETUDE Radio Hour for this year has already included a host of instructive features. Including the artists who have already appeared and those scheduled for December, we have an imposing list which we are presenting alphabetically with the name of each artist, and the Stations and dates.

MAE GRAVES ATKINS
Eminent Soprano and Teacher of
Singing
WLS—December

EDGAR A. BARRELL
Composer, Pianist, Organist
WIP—WGBS—October
November, December

LUIGI BOCELLI
Famous Italian Tenor
"The Blind Caruso"
WIP—WGBS—November

FREDERIC CARDIN
Most famous of native American
Indian Violinists and Composers
WIP—WGBS—October

D. A. CLIPPINGER
Eminent Teacher of Singing and
Choral Conductor
WLS—October, November,
December

JAMES FRANCIS COOKE
Editor, THE ETUDE
WIP—WGBS—October
November, December

RICHARD CZERWONKY
Violinist-Conductor
WLS—December

WILLIAM M. FELTON
Pianist, Teacher, Composer
WIP—WGBS—October,
November, December

ERNEST GAMBLE
Basso
WIP—WGBS—December

FREDERIC L. HATCH
Composer, Pianist
WIP—WGBS—October,
November, December

EDWARD ELLSWORTH HIPSHIER
Assistant Editor, THE ETUDE
WIP—WGBS—October
November, December

JULIAN JORDAN
Teacher of Singing, Composer of
"The Song That Reached my Heart"
WIP—WGBS—November

MURIEL LA FRANCE
Protege of Mme. Galli-Curci
WIP—WGBS—December

DOROTHEA NEEBE-LANGE
Concert Pianist
WIP—WGBS—October

EDGAR NELSON
Conductor, Composer, Teacher
Director, Bank Conservatory
WLS—December

VERNA PAGE
Concert Violinist
WIP—WGBS—December

FRANTZ PROCHOWSKY
Eminent Vocal Advisor of
Galli-Curci and Tito Schipa
WIP—WGBS—October

SILVO SCIONTI
Celebrated Virtuoso Pianist
WLS—November

PRESTON WARE BREM
Music Critic of THE ETUDE
WIP—WGBS—December

OSCAR SHUMSKY
Nine-year-old Wonder Violinist
WIP—WGBS—November

JULIAN SKINNELL
Concert Pianist
WIP—WGBS—October

REBECCA SMITH
Phenomenal Child Soprano
WIP—WGBS—November

ELLA SPRACKA
Concert Singer and Teacher
WLS—December

WALTER SPRY
Eminent Pianist, Teacher and
Composer
WLS—October

ELEANOR STARKEY
Coloratura Soprano
WIP—WGBS—October

R. M. STULTS
Composer of
"The Sweetest Story Ever Told"
WIP—WGBS—December

EVELYN WEINER
Soprano and Teacher of Singing
WLS—October

LOUISE HATTSTEDT WINTER
Soprano and Teacher
WLS—November

Members of the large professional staff of "The Etude Music Magazine" as well as numerous contributors frequently address "The Etude" audience in this manner.

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PHILADELPHIA, PA.

PETITE VALSE

RICH. KRENTZLIN, Op. 106

To be played with delicate expression; very steadily. Grade 3.

Vivace M.M. $\text{♩} = 72$

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FAREWELL TO THE PIANO

The theme seems to be an authentic composition by Beethoven. Mr. Sartorio has clothed it in modern guise. Grade 5.

Moderato con molto espressione

THE ETUDE
L.van BEETHOVEN
Arr. by Arnoldo Sartorio

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THE ETUDE

a) Raise the hands at once, allowing the tones to be sustained by use of the Pedal.

ORIENTALE

THE ETUDE

One of the truest and most characteristic of all oriental numbers. Heard frequently in the "movies."
Grade 5.

NICOLAS AMANI, Op. 7, No. 2

Andantino mosso M.M. $\text{♩} = 84$

mf *molto cantabile* *simile*

bon ton

ff *pp* *sempre ff*

dim. *p* *f* *ff* *p*

a piacere *pp*

THE ETUDE

A very attractive soft voluntary.

A SONG IN THE NIGHT
REVERIE

ERNEST H. SHEPPARD

Andante espressivo M.M. $\text{♩} = 72$
Ch. *p legato*

MANUAL Sw. Soft Reed

PEDAL

Allegretto M.M. $\text{♩} = 96$
Sw. Soft 8' and 4' Strings

rall. *Fine*

Gt. Gamba 8' and Flute 4'

Ped. Bourdon and Bass Flute 8'

rall.

8' Strings only *D. C.*

rall.

Bourdon only

Arr. by OTTO MUELLER

AN OLD PORTRAIT
ROMANCE

A fine melody, very popular as a Piano Solo. Effective for either stringed instrument.

Slow - with expression M. M. ♩ = 52

JAMES FRANCIS COOKE

THE ETUDE

THE ETUDE

JANUARY 1927

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Solo Violin

Solo Cello

mp

poco rit. *mf a tempo*

poco rit. *mf a tempo*

pizz. *mf brighter*

mf brighter

arco *mf* *f* *mf* *f* *rit.* *p a tempo*

mf *f* *mf* *f* *rit.* *p a tempo*

mf *f* *mf* *f* *rit.* *p a tempo*

pp quassi cadenza

pp quassi cadenza

poco rit. *sul 6* *mp a tempo*

poco rit. *mp a tempo*

poco rit. *a tempo* *mp*

sul D *sul A*

ff largamente *rit.* *mf* *a tempo* *p* *mf* *pp*

f *ff largamente* *rit.* *mf* *a tempo* *p* *mf* *pp*

mf *f largamente* *rit.* *mf* *a tempo* *p* *mf* *pp*

THE ESKIMO

Encore Song or Musical Recitation

MILDRED MERRYMAN

Moderato

HELEN WING

1. Up, on Arc-tic Av-e-nue with-
2. The Es-ki-mo he lov'd her so

in his hut of snow, he couldn't e-ven think. There lived a lone-ly lit-tle Es-ki-mo. He couldn't eat his din-ner, he couldn't sleep a wink. Now So he

just a-cross the av-e-nue, and rath-er close to this With-in a half a mile or so, There call'd up-on the Es-ki Miss and took her for a stroll, And as the day was rath-er nice, They

lived an Es-ki Miss. She looked at him- He looked at her, And un-der-neath their furs, They walk'd a-round the Pole! Now the Es-ki-mo he didn't know the ver-y nic-est way To

felt their hearts go pit-ty, pit-ty pat- Both his and hers, And the Es-ki-mo he loved her so He tell the lit-tle Es-ki Miss the things he wish'd to say, But when she wink'd an Es-ki wink To

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THE ETUDE

THE ETUDE

took his lit-tle sled And he tucked her in in front of him And this is what he said; "Oh, show she un-der-stood, This is what he whis-per'd in the Es-ki la-dy's hood; "Oh,

Es-ki-hon-ey, Es-ki-hon-ey, Es-ki-hon-ey sweet, Please to leave your Es-ki pop, and Es-ki-hon-ey, Es-ki-hon-ey, Es-ki-hon-ey sweet, Please to leave your Es-ki pop, and

move a-cross the street. Well be ver-y hap-py in our lit-tle hut of snow And well move a-cross the street. You shall have a fan-cy coat of ver-y fin-est seal And

nev-er give an Es-ki hoot for winds that blow; And I'll go out each Es-ki morn And you can tell your la-dy friends you're sure it's real. And I will build and keep the fires And

catch an Es-ki whale And you shall have the rest of him, But I shall take the tail; And whis-tle Es-ki tunes While you are sew-ing but-tons on my Sun-day Es-ki loons. And

when the day is o-ver and our work is done, We'll rub our Es-ki nos-es 'neath the Mid-night Sun! when the day is o-ver and our work is done, We'll rub our Es-ki nos-es 'neath the Mid-night Sun!

BLESSED IS THE MAN

SACRED DUET FOR TENOR AND BARITONE
(OR SOPRANO AND ALTO)

THE ETUDE

E. S. HOSMER

Moderato

Tenor (or Soprano) *mf*

Baritone (or Alto) *mf*

Bless-ed is the man that walk-eth

not in the coun-sel of the un-god-ly, nor stand-eth in the way of sin-ners, nor

But his de-light is in the law of

sit-teth in the seat of the scorn-ful. But his de-light the law of the Lord; and in His

law doth he med-i-tate day and night. Bless-ed is the man who walk-eth

not in the coun-sel of the un-god-ly. *poco rit.*

Andante grazioso

Tenor (or Soprano) *mf*

Baritone (or Alto) *mf*

And he shall be like a tree plant-ed by the rivers of wa-ter, And he shall

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THE ETUDE

be like a tree that bring-eth forth his fruit in his sea-son; his leaf al-so shall not

with-er, his leaf al-so shall not with-er; and what-so-ev-er he do-eth shall pros-

Meno mosso

Baritone (or Alto) *mp*

per. The un-god-ly are not so, The un-god-ly are not so; but are like the chaff, but are

Tempo I.

like the chaff which the wind driv-eth a-way. There-fore the un-

god-ly shall not stand in judgment, nor sinners in the con-gre-ga-tion of the right-eous: For the

Lord know-eth the way of the right-eous; but the way of the un-god-ly shall per-ish.

A-men.

AFTER SHELLEY

NOTHING IN THE WORLD IS SINGLE

THE ETUDE

A. BUZZI-PECCIA

Andantino amoroso

1. The foun-tains min-gle with the riv-er, And the
see the moun-tain kiss high heav-en, And the

con dolcezza

rit

rall rit molto rall

riv-ers with the o-cen, The winds of heav-en mix for-ev-er, for-ev-er, With a sweet o-mo-tion.
waves clasp one an-oth-er; The charms of na-ture God has giv-en. To bring joy and hap-py dreams of lov-ers.

rit col canto

rit

a tempo

Not-thing in the world is sin-gle; All things un-der the heav-ens blue — In great love they meet — and —
See the sun-light kiss the earth, And the pale moon kiss the sea; But what is all that kiss-ing

con grazia

rit

p

min-gle; Why not with you? I — with you? —
worth; — If you kiss not me? Why not I with you? —

colla parte

rit

2d ending optional

2. Oh If you kiss not me?

rit

THE ETUDE

Educational Study Notes on Music
in this Etude

By EDGAR ALDEN BARRELL

Glowworms, by Paul du Val.

A very imaginative title! Mr. du Val's piece presents no real difficulties except in the matter of phrasing, and this is clearly indicated for all who have "eyes to see."

In measures one and five (and similar measures) make the left hand staccato.

In general, this number should be rendered with a good regard for vocal variation. *Allegretto* is, of course, slightly slower than *allegro*; hence do not hurry the tempo unnecessarily.

Gentlesse, by A. W. Lansing.

The polka is a very popular Bohemian dance in lively 2/4 time.

Gentillesse (pronounced sho-tee-ess) means "graciously." This, too, is an imaginative title—though the derivation is perhaps not patent there is the case with Mr. du Val's piece.

In measures 12-15, exercise right hand part separately. In measure 17, observe that the dotted eighth in the right hand and held while the next two right hands are played.

In the Trio, which is in the subdominant of the main tonality, the left hand figure with the sixteenth is excellent, and the rhythm of the piece is varied thereby. The right hand stands in next to the last measure of the Trio are as easy as "rolling off a log." Set the first and fifth fingers the correct distance apart and then simply maintain this position.

Rollicking (Taranella), by George F. Hammer.

Dance the tarantella, until the dancer dropped from fatigue, was supposed to be a cure for the bite of the tarantula spider. Hence the name.

Mr. Hammer's Rollicking, seen in this light, is therefore a wee bit mild, but very fine all the same. In the last measure for "Bicycle," it is again in our English words "vibrations" and "velocity."

In the E Minor section let the left hand stand out clear and strong. This section leads to a dominant cadence in G and thence back to Section A.

Mr. Hammer's name is well to the forefront in the list of American composers whose piano compositions have been educational and inspirational for students all over the world.

The Box of Soldiers, by Montague Ewing.

An intensely clever and witty imitation of a story in which Mr. Ewing is the author. In his own characterization by the following words: "Schumann's light and better than the left hand figure composed by the poetes of G. and from the trouble effect of the left hand melody at words 'then march'."

Play this march in very strict time. And in performing it, never lose sight of the humor of the situation. A perfunctory or nonchalant rendition of *The Box of Soldiers* would certainly fall very flat indeed.

The French Clock, by Franz C. Bornschein.

The writer of this column, having had the honor of securing this piece and several others from the talented Baltimore composer, feels a certain proprietary interest in the matter of *The French Clock*.

Franz C. Bornschein was born in 1899, and has many years now resided in Baltimore, Maryland. A pupil of this Barfield Boice, Philip Kahner, Jean C. van Holsen, and other noted

F. C. Bornschein teachers, Mr. Bornschein has latterly been associated with the Peabody Conservatory of Music. His compositions in all forms often awarded prizes are noteworthy for their freshness, originality and melodiousness. For several years Mr. Bornschein held the post of music critic on the famous "Sun," and frequently contributed to prominent musical publications.

Kindness personified is the best description of *The French Clock*. This bit of music is almost fragile in its loveliness—the simplicity from which its title was chosen. At the outset note that the right hand half notes are not legato, but that the left hand notes against them are. This consideration must be played with unerring rhythm—since every clock, if brought up and thoroughly posted on the Book of E-flat-etc., maintains a steady onward march. Of course, a true, but possibly temperamental, but you'd heat have to be a fixed pace and tempo the nationality, which has preceded. Where the left hand has a sixteenth-note figure, make this staccato.

Affect a sort of brittle, dry tone in performing this piece.

The ending of *The French Clock*, with the downward sequence of notes, is surely clever, and a working collection to make comparison. Do not make any ritual at the end of this piece! Last chord *accio* (short and crisp).

Our Invincible Nation, by Walter Rolfe.

Walter Rolfe was born in Rumford, Maine, December 18, 1880, and is thus just one year the junior of Mr. Bornschein. His studies were pursued (the forcefulness of that verb, however, is not especially apropos in the present instance) under such noted teachers as Hermann Kottmann and Lilienthal, and he has gained a great and merited renown through the excellence of his piano compositions and songs. The Theodore Presser Company bestowed on Mr. Rolfe deserved encouragement during the arduous days of his musical novitiate—in simpler terms, before he "arrived"—and the prominent place he now holds in our catalogue shows his confidence in him was justified in every particular.

In this composition the *Andantino* is the easier part. The *Primo* is more difficult and a trifle tricky. *Con Tanto* means "in a fiery manner." Passage work and the discolor element are the things in the *Primo* part which must receive momentary attention.

Little Indian Chief, by Lily Strickland.

Being these "Lily" chief's little chief!

A sketch of Miss Strickland—as observed last—but already being given in these columns. This is a fine easy duty, enjoyable to perform. Note the use of the fifth for atmosphere.

A few remarks have previously been made in the Educational Notes on the employment of fifth for Indian and for Oriental and other exotic stampers.

The theme of this piece is excellent, and the *Little Indian Chief* reaches a splendid climax. Observe always which notes are staccato and which legato.

Memories, by John Mókerejs.

Mr. Mókerejs' name is prominent in the list of composers, with the accent on the first syllable. All those who would have guessed this, please raise your right hand.

This is a fine number, rhythmically, tenderly attractive, thematically. The Trio, with its unusual pianistic effects, is especially strong. The shifted accents—the third instead of the first beat being occasionally emphasized—it is telling.

JOHN MOKEREJS and recalls Schumann's fondness for shifted accents in his *Pavane* and *Wien* and throughout his work. The third beat, the accent on the second (in 3/4 time) however. Make a great contrast, in tempo and color, between the B flat section and the Trio. In the latter, it seems as though the memories grew monotonously very dim—bounded away by the approach of present realities, perhaps.

Practice the last two lines before the D.S. sign.

Mr. Mókerejs' name is especially known for classical vocal music. In the last ten years, the composer of *Memories* lives in New York City at the present time.

From Old Madrid, by Charles Hueter.

Charles Hueter was born in Brooklyn, N. Y., January 10, 1891. He received his early musical training from his father. At the age of eighteen he entered Bryn Mawr University, where he studied harmony under Joseph A. Sater, piano under Alfred H. Bergwald, and composition under William H. Berwald. Finally, after his graduation, he went to Berlin, here he attended the Royal Academy, working mainly under the guidance of Max Fiedler.

It was Mr. Hueter's original intention to be a pianist, and until 1911 it is so, but until he was twenty-six years old he did not start writing. His first number was published in 1911 by the Theodore Presser Company, and since then he has written nearly two thousand numbers in various fields of composition: chorales, numbers, both sacred and secular; songs (sacred and secular); piano pieces and orchestral (orch. Today his works are internationally famous. His songs appear on the program of the world's greatest singers, and his piano pieces are in wide demand, both for recital and teaching purposes.

Mr. Hueter is at present residing in Syracuse, N. Y., where he devotes his time to his composition. The most recent of his compositions, the reasons for his great popularity as a composer are his freshness and freedom of his melodies, his harmonic facility and felicity and the ease with which he brings to the fore his effect. Some of his well-known compositions are: (songs) *When Stars Greet Night*; (piano) *Fireflies*, *Shepherd's Song*, *Spring Sonata*, *A Minute's Joy*, *Starlight*; (choral) *Now Thank We All Our God*, *O Love That Casts Out Fear*.

The Camel Train, by William Baines.

This will make you think you are at the "jazz." The monotony of the number is carefully planned, and calls to our mind the monotony and overness of desert atmosphere.

(Continued on Page 82)

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Conducted by

MARGARET WHEELER ROSS

Only questions of general interest will be answered in this department.
Address all inquiries to Educational Service Department (Parents' Department), The Etude Music Magazine.
Write questions on a separate sheet of paper bearing the full name and address of the sender, of which only the initials will be published.

A HAPPY NEW YEAR TO THE ETUDE parents, and the hope that this may be the best year of your life in the musical development of the children.

This is the season in which all of us are filled with those proverbial "good intentions" and in which most of us are making resolutions to do better in various directions. Unfortunately, too often we make too many resolutions and, therefore, fail to carry out any of them.

I wish that I might inspire you to cultivate a deep and abiding affection for your piano which you, in turn, might pass on to the children. I wish that you would look upon the possession of a piano as a sort of sacred trust, a real responsibility, and that you might feel that your guardianship of it involves the obligation of protecting it from unavoidable injury and of keeping it in the best possible condition.

More than Ornamental

THIS IS what I want you to resolve to do during the year that is opening up for us. A piano should be more than an ornament, a piece of mechanism, an article of furniture or a plaything. It should be a lovely companion for which the family should hold an affectionate regard; and this attitude and spirit can be cultivated if the mother sets the example, and lives up to it.

The tuning and placing of a piano are the two most important features of its life and care; and of these two, for pure musicianship, the matter of tuning is the more vital. Since we have not the space to develop both of these points in one issue we will consider the question of tuning, and a few other minor details in its general care, and leave the matter of its placement until next month.

Why a Tuner?

FOR TWO REASONS the piano should be always as nearly perfectly in tune as it is possible to keep it, for its own material welfare and for the correct re-training of the children who use it. Therefore, you should give as much thought and consideration towards selecting the proper person to tune and regulate your piano as you do to the employment of a teacher. The certain that you have a properly qualified and registered tuner; and when you have this, do not change. Tramp piano tuners are numerous and are generally incompetent and unreliable. Put your instrument under the care of a first class resident tuner and let him go over it thoroughly at least once a year, with an occasional visit between times to see that it is in tune.

Varying conditions will determine how often a piano should be tuned, and no hard and fast rules can be laid down for any one instrument. Climatic changes,

the temperature of the room in which it is kept, its age, and the number of hours used, and the degree of power employed by those who use it, all have an influence on the length of time that it will remain in tune. For these reasons you should employ a reliable tuner and contract with him for the care of your instrument, that he may see it often and keep it in condition.

Training the Ear

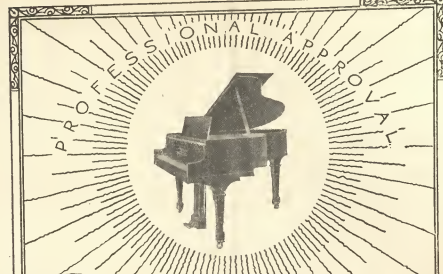
NEVER forget the importance of perfect tone relationship for the untrained ear of a child. It is unpardonable negligence to allow a young child to practice daily upon an instrument that is out of tune. It is unconsciously accustoming itself to false intonations and imperfect harmonic combinations. The ear of the child is sensitive and delicate and anything possible must be done to protect it in the habit-forming years. A correct tonal sense will be very necessary should the child wish to sing, or play a stringed instrument, later in life. Most of us are afflicted by the person who sings or plays strings off-key unwittingly, and only too often it is the unfortunate result of imperfect early tone-training.

Aside from the foregoing reasons the mechanical life of your instrument will be greatly lengthened if it is constantly under the care of a qualified tuner.

Care of Instrument

KEEP a special, soft, sanitary dustcloth for use and do not use this on anything else. See that the keys are kept scrupulously clean, and let the children understand that they must co-operate with you in the care of the piano and not smear dirty hands and fingers over the polished surfaces, nor wipe it with soiled handkerchiefs, or other unclean rags. Train the children to wash their hands before practicing as faithfully as they do before eating. These may seem trivial and insignificant things, but they are of great importance in the habit-forming years of childhood. Really I think the mother can, without undue sentimentality, inspire in the children a love, a reverence, and an almost holy regard for a piano or other musical instrument; and she can make period an almost sacred institution. Sometimes I think we should train the "kiddies" to ask a blessing before practicing just as they do before the meal. Never forget to close the cover at night when the house is opened for airing, and this, too, can be made almost an act of reverence.

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FOR GETTING new business and holding the old pupils there is nothing like the pupils' recital. The recital is the teacher's show window. If you have good pupils, put them in the show window and they will bring in new business. Every merchant will tell you that he could not do business without attractive show windows.

After you get through with one recital plan immediately for the next. Do not let the interest die down. Have recitals at regular intervals, weekly if you have enough pupils to warrant it; if not weekly, every two weeks. The "fortnightly recital" sounds well to music patrons and the general public. If your class is not large or advanced enough to admit of giving weekly or fortnightly recitals, a recital every one or three months will bring good results. Some teachers consider an annual recital sufficient, which they make as elaborate as possible. Yearly recitals are rather infrequent, however, to do much good, although they are much better than none at all.

Recitals

SOME VIOLIN teachers never give recitals, and then wonder why they get so few new applications for lessons, and why so many of their pupils give up study altogether, or go to other teachers. If they would investigate, they would find that most of the pupils they lose go to teachers who give regular recitals. Every business has its rules and customs—and music teaching is a business as well as an art. One of the best established customs of the wide-awake and progressive music teacher is to give regular recitals, and the private teacher is the giving of pupils at regular intervals. The pupils expect it; the public expects it; and the school or teacher who neglects following this custom is bound to suffer in the long run. One of the reasons why regularly established music schools and conservatories which employ a good sized staff of teachers enjoy a steady and increasing patronage is because they are able to give frequent and interesting recitals. No school or conservatory neglects this branch of the business. Why then should the private teacher imagine he can get along without giving recitals? It simply cannot be done.

The Social Side

THE RECITAL has its social as well as its business and artistic side. When recitals are given, the pupils taking part get to know one another and many pleasant acquaintances are formed. A spirit of rivalry is also created, for each tries to outdo the others. The result is that there is better attendance at lessons and rehearsals. Pupils practice better, give more time to memorizing their pieces, and continue their studies longer. Thus thousands of music pupils who would not take lessons at all were it not for the chance of playing in public recitals.

One of the first questions many parents ask when looking for a teacher for their children is, "Do you give recitals?" If the answer is in the negative, they are very likely to look for a teacher before engaging a teacher. The desire to be attractive is very strong, especially in the case of young ladies, and musical ability is one of the most important means of achieving this result.

At the third store you will find that it is the canary that is the sweetest singer, and the parrot that can talk the most volubly, which commands the highest prices and are most in demand. The mite canary and parrot are not wanted in the same way the young man or woman who can play or sing skillfully is very popular in society. Violin playing, if the performer is really skillful, is one of the most pleasing of social ac-

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Getting New Business

complaints, and the violinist is a universal demand at musicals and social functions.

Social Prestige

ESPECIALLY is the young woman violinist a social favorite. An instance illustrating this point comes to my mind.

At a theatrical performance in New York City, a young actress, who was really a practical performer on the violin was one of the characters in a play. She had no great amount of technique, but she had a good tone, excellent intonation, and an exceptionally good command of the vibrato. She played nothing more difficult than popular songs of the day, with piano accompaniment, but so well did she play them that she was the center of attraction. She had twenty or thirty encores, and could have had twenty more if the stage manager were willing to let her acknowledge all which the audience would have given her. There was a very good professional orchestra, which played between the acts, but it failed to give the violinist. All the applause went to the girl violinist.

At social affairs the girl violinist seems in greater demand than her sister pianist, and not nearly so much is expected of her in the way of difficult selections. In these days of advanced play something the pianist is expected to play something difficult before she can make much impression, while in the case of the violinist, a simple solo, song, or melody, if well played and in tune, commands great respect and much applause.

The Pupils' Recital

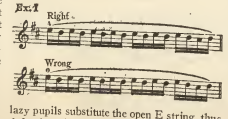
THE PUPILS' recital furnishes admirable training for the violinist who wishes to play in public, in concert or at social affairs. The pupil who is experienced in recital work is ready for all kinds of public appearances. He knows how to walk on the stage, how to stand, how to bow when applauded by the audience, and all the other things which go to make up a graceful and pleasing performance. He soon learns also that he must play from memory if he would achieve the greatest success of which he

Training the Violinist's Fourth Finger

By Charles Kneitzer

Some pupils have a tendency to avoid the use of the fourth finger in scales and running passages because they find it easier to substitute the open string, unless the key happens to call for the use of the fourth finger. This should by no means become a habit, for, since the fourth finger is weaker than the others, it should have more, not less practice to produce equality of tone. The fourth finger is, moreover, very important in octave work, and if, through neglect, it remains weak and wobbly, no satisfactory portance of five-finger exercises is possible. We all know the importance of a pianist. A violinist, too, must have exercises for the training of his four fingers, and must practice them assiduously.

The art of violin playing involves many lazy pupils substitute the open E string, thus defeating the purpose of the exercise.



THE ETUDE

Mastering the Positions

By William Kupper

ONE OF THE most practical assets for any violinist is the complete control of all positions—a difficult task which only a player of some experience can do. With this knowledge, sight reading loses its difficulty, and the player can confidently apply for a paying position. Just as it is one thing to play a piece leading to a position is easiest, so there is a way which, so far as is known, is the best in accomplishing a desired object.

Of course, the first is the first position. Because the first and second fingers are always on lines, and the second and fourth fingers are on spaces, the same relationship exists between all notes in positions designated by odd numbers. For example, B and D played in the first position on the A string, can be played with the first and third fingers on the D string, in the fifth position.

Many teachers try to avoid them by advertising or by appearing frequently in public themselves. Of course these things help to a certain extent, but they do not by any means fill the place of the pupils' recital as business-givers. Human nature is selfish. The pupil is interested in himself; he wishes to shine as a public performer, and is interested only in a language which is his teacher's performance.

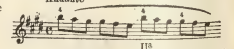
It is also becoming known to music patrons that it is not always the violinist who is a brilliant public performer who is the best teacher. People who are looked upon by a teacher as more convinced of his ability by hearing a fine lot of pupils he has taught than they would be by hearing the teacher play himself.

Publicity

ADVERTISING is good only to the extent that it makes a teacher known. It is better in the larger cities where people are often forced to depend on advertisements in the music journals to find a teacher. In the smaller cities and towns, a teacher must rely on his own choice of a teacher goes by "word of mouth." You ask your friends to recommend someone or you choose the teacher whose pupils you have heard in a recital. The violinist who is always sure of a large and ever-growing business is the one who makes use of all three aids in getting business. That is, he advertises, appears in public himself with reasonable frequency, and also gives regular pupils' recitals.

The only teacher who can dispense with advertising is the great violinist who has a national or international reputation and who cares only to teach a chosen few selected on account of their talent. Such a violinist is not dependent on teaching. He cares not if he has one pupil, a dozen, or none at all.

Andante



It is not enough to play the notes as written. If the G sharp is slid up to the third position with the hand as it moves upwards to play the notes, the G sharp, moving in sliding can be practiced, and the entire hand becomes familiar with the position. When the six notes are played again, in the remaining half of the measure, with the first three fingers in the first position on the A string, the player can be positive that he is intoning correctly if the notes are exactly repeated, granted, of course, that the first six have been played perfectly. With all notes flawlessly learned, the tempo can be increased, and the sliding position for clear notes can be practiced for clear notes that may eliminate

drudgery to some extent, is this: When there is not impeded, and when difficult, it is not augmented, use the odd-numbered positions, for they are the more familiar.

THE ETUDE

Load Speaker Material for Violins

(The following facts concerning this absolutely new discovery have not heretofore been published. They should prove of interest to every violinist.)

EVER SINCE the superiority of the violins of Cremona began to be recognized, and their prices began to mount, violin makers and investors have been seeking ways of improving, or at least equaling, these matchless instruments by making endless changes in shape, in the thickness of the plates, in the number, size and position of sound-posts and bass bars, and in the methods of "seasoning" the wood, and in the ways of preparing varnish. More often still have different materials for making the plates of the violin been sought. Some of these have been honest efforts to find better and more sonorous woods than the pine and maple of Stradivari and other attempts to substitute various and other materials in the construction of "break" violins for novelty of tone or for advertising purposes.

"Break" violins are made of all sorts of materials, such as iron, copper, tin, pottery-ware, porcelain, paper mache, and other ware. One enterprising glue manufacturer, by way of advertising his products, even had the workmen in his factory construct a violin entirely of glue. It is needless to say that glue violins have not become popular, especially for a hard midsummer afternoon's playing with the security of ninety-eight. Many of these violins made of "break" material have a wierd and jerular tone, and the few which are ever used in a practical way are employed in vaudeville or by medicine men to draw a crowd. One vaudeville performer rigged up a human skull, with a fingerboard, bridge, tail-piece and strings, which he played for the vast interest and amusement of his audiences.

The Best Wood

UP TO THE present time, after experimenting with all the woods, none have been found so successful as pine and maple—pine for the belly and maple for the back. No other woods seem to possess the quality of rigidity and elasticity in such excellent proportions. Where other woods have been used with any degree of success, they are those which most closely resemble pine and maple in these properties.

The latest and most interesting substitute for wood for making violins is that used in the Morse violin, made of car-

bonate of lime and oats, the same substance which Mr. Morse uses in making his successful loud speakers for the radio.

Radio Loud Speakers for Violin

Mr. Morse is a descendant of Samuel F. B. Morse, the famous inventor of the electric telegraph and the Morse alphabet. Mr. Morse reasoned that a material producing an extreme degree of resonance and evenness of tone would be equally successful as the "loud speaker" in radio construction and in violin making.

The Loud Speaker

THE INVENTOR recently made a violin of "loud speaker" material. It was played for the first time by Miss Pauline Watson, a concert violinist of New York City, creating great interest and much wonderment among the auditors. Of this trial a well-known scientific journal said, "History in music was made the night Pauline Watson played the new Morse violin, the first revolutionary change in violins since the days of Stradivari."

The tone of the new violin is described as warm and even with a seasoned, clear quality, as a rule, only in old violins. The tone of this first experimental violin is not big or brilliant, but it is possible that further experimenting may add these qualities. While it is too early to say that the new violin is better than superior violins at a comparatively small cost can be made of this new material or some similar to it.

Possible Substitutes

THE TREMENDOUS growth of the radio, now running into hundreds of millions of dollars annually—has interested hundreds of inventors in improving it and the loud speaker. It might easily happen that in developing the loud speaker an inventor will hit on some substance or combination of substances that will prove as good or better than wood for making string instruments.

At present the matter is in the experimental stages, but it is not impossible that some substance can be produced of so even and fine a texture and with such resonant qualities that violins of a uniformly fine quality can be produced therefrom.

The discovery of a method for making violins which could be sold at a reasonable price and which would produce sweet, melodious tones, instead of the harsh, shrieking noises produced by the average cheap violin of today, would give a tremendous impetus to the art of violin playing.

Music Artists Film Making

By Robert Braine

A STRIKING example of the profound psychological effect of the violin and other orchestral instruments on the human emotions is exemplified by the large part which music holds in film making. In producing the "silent" drama music is one of the large items of expense, but it is found well worth while, since it helps the performer to give the proper emotional expression in acting their parts.

As an instance, it is stated that, in filming "Volcano" at the Paramount Studio, the orchestras were used, each at a certain time, to furnish the proper emotional background.

William K. Howard, who in this picture directed Bebe Daniels, Ricardo Cortez, Walter Berry and other well-known film stars, says of his theories of the assistance of music in filming a picture:

"In the older violin music the listener is so used to the simple charm of melody that he does not miss the absence of color. But in modern music the music connotes

"Just as one bottle of medicine will not cure all ills, one kind of music is not sufficient for all occasions. We used a jazz orchestra for all occasions, and the combination of harp, violin and 'cello during emotional ones."

"For the action in our West Indian picture, the music of the people responded best to the music of seven Hawaiians playing steel guitars. For variety in making the lighter scenes, a piano accompaniment was employed."

"At the suggestion of Gordon Cooper, we adopted, a bass drum and huckle gongs played during the filming of scenes showing the destruction of people and buildings by an earthquake. Nothing could have more satisfactorily stirred up the expressions of grim, hopeless terror."

and their development give the violin a more greater variety of tone coloring, indispensable in such compositions."—PAUL KOCHANSEK.

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Music by Frank H. Grey

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Violin Questions Answered

By MR. BRAINE

First Pitch.
G. D. R.—*Braine's Practical History of the Violin* is out of print at present. If you are troubled with your strings not registering correctly may come from several different causes. The strings themselves may not be true; the fingerboard may have become and below, in other words, not be perfectly level throughout its entire length; the nut may be too low, either as a whole or in part, causing some of the strings to be raised above the ledge, or may not be the proper height either as a whole or on one side, causing the strings to be too high above the fingerboard. While you wait for a professional repairman to mend your violin, you can easily remedy the trouble by putting on a new nut, bridge or fingerboard, if necessary.

Heavier Cello.
A. H. A.—The label in your old cello is in German and states that the instrument was made by John Heiber, maker of violins and other string instruments. In 1750 Heiber worked at Augsburg, Germany, from 1740 to 1750, and while largely classed as a famous maker, left some fair instruments. Extended trials of his life and work are lacking, but might possibly be found in some old German music library. Heiber's strings are lacking, it might be to your advantage to send your cello to a dealer in old instruments, if it is genuine and in good preservation. It might be of considerable value, as genuine old cellos are rather scarce.

Teacher-Book Adviser.
E. W.—I cannot give you an opinion as to your progress without hearing you play. The whole question hinges on how well you play the studies and pieces you are studying. If you play these compositions really well, you have made considerable progress. Your teacher, who you say is one of the leading teachers of your state, will be first able to advise you as to your future than a stranger who has never heard you play. If you intend to make violin playing your profession you ought to practice from three to six hours daily.

Genuine Guarnerius?
L. O.—The dates for the Cremona violins are 1684-1740. The Guarnerius family began in 1684-1740. There is an enormous number of imitations of all Guarnerius violins, so there is only one chance in a million that yours is genuine.

Another Imitation?
G. S.—Your hints are absolutely impossible in this world, and so it is not absolutely impossible that your violin should turn out to be a Guarnerius. However, there is not more than chance in a million that it is. You will have to take or send it to an expert, who he would have to see it to come to a decision. Written descriptions, sent by mail, are of absolutely no use.

Removing Rosin; Large Peg Holes.
S. G. P.—Where the rosin has become solid under your bridge, it can be removed by rubbing lightly with flannel oil in a small amount of powdered pumice stone has been added. The violin should be wiped with a silk handkerchief every day when you are through playing so the rosin will not accumulate. The cork pegs in your violin are too large they will have to be "lashed," that is, lashed up with wood and new holes of the right size bored. When through playing, always unscrew the cork and bow the hair. If the bow is left placed up at all times, it will take the curve out of the bow stick.

Factory "Strad."
C.—Translated, your label would read: "Fried. Aug. Strad made this violin after the design of Antonio Stradivari made in Cremona in 1720." In other words the violin is an imitation of a Stradivari. While I cannot tell the value of the violin without seeing it, I should judge it was a German factory of no great value.

Book of Information.
R. Q. C.—I would advise you to get the little book, *Violin Teaching and Violin Study*, by Eugene Greenberg, where you will find all your questions answered at great length, with pictures and diagrams.

Violin Self-Instruction.
E. T.—It is very difficult to make much progress on the violin without a good teacher. This reason the majority of instruction books and books of studies are very poor. These instructions. This is all left to the teacher. However, you might get *Self Instruction, a Clear Method for the Violin*, by Albert C. Mitchell. Many teachers use this book. It is published by The Boston Co. Also, the *Concise Violin Method for Violin*, by Dr. H. H. H. The works have more than the average amount of illustrations accompanying the text, and are very easy to read. The *Violinist* magazine is published at 300 North Wabash Avenue, Chicago, Illinois.

Guarnerius Label.
R. P. T.—It is impossible to tell whether your violin is a genuine Guarnerius without seeing it. Label like the one you send are found in millions of violins. Anyone can buy any kind of a label and paste it in the key ring of a violin. The only way to tell definitely would be to send the violin to an

expert, who makes a specialty of examining old violins. This would no doubt involve trouble and expense as your violin is almost certain to be an imitation.

No "Greater" Violinist.
C. T.—There is no such thing as the "greatest violinist in the world." There is such a wide range in talent that the violinist one critic might prefer to all others would be the undisputed champion. The two positions of one style and another violinist, who can play a grand concerto, and the violinist might play Bach in a profound, masterly way, and not succeed in the style of Stradivari, while an artist in a Spanish piece by Sarasate, while an artist at his best in compositions in the style of Strauss might not succeed so well in interpreting Bach.

Guarnerius Copy.
J. M. P.—The back of the violin is usually made in two pieces, but occasionally in one. If made by a first class violin maker, one method is to order the old instrument, and send your violin. I should judge that, such is the copy of a Guarnerius made by Carl Becher in Berlin. At least that is the way I would interpret the copy of the label which you send me.

Get Expert's Certificate.
H. K.—Probably there is not more than one chance in a million that your Guarnerius is genuine. Before you try to sell it you should get an expert's opinion. Some good violin experts state that it is genuine, it is the copy of a Guarnerius made by Carl Becher in Berlin. At least that is the way I would interpret the copy of the label which you send me.

Valuable Violin?
J. M. P.—The back of the violin is usually made in two pieces, but occasionally in one. If made by a first class violin maker, one method is to order the old instrument, and send your violin. I should judge that, such is the copy of a Guarnerius made by Carl Becher in Berlin. At least that is the way I would interpret the copy of the label which you send me.

Good Copies?
F. J. H.—The first of your violins is evidently a French copy of an Amati and is of no great value. The second is a copy of a Guarnerius, but is of no great value. The third is a copy of a Guarnerius, but is of no great value. The fourth is a copy of a Guarnerius, but is of no great value. The fifth is a copy of a Guarnerius, but is of no great value. The sixth is a copy of a Guarnerius, but is of no great value. The seventh is a copy of a Guarnerius, but is of no great value. The eighth is a copy of a Guarnerius, but is of no great value. The ninth is a copy of a Guarnerius, but is of no great value. The tenth is a copy of a Guarnerius, but is of no great value. The eleventh is a copy of a Guarnerius, but is of no great value. The twelfth is a copy of a Guarnerius, but is of no great value. The thirteenth is a copy of a Guarnerius, but is of no great value. The fourteenth is a copy of a Guarnerius, but is of no great value. 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Alice In Orchestralia

(Continued from page 25)

"Isn't it very hard to know just where to place your fingers?" Alice inquired. "There doesn't seem to be anything to guide you."

"It is difficult," the Strad admitted. "It takes a lot of practice; but it can be learned, just as a blind man can learn to find his way about his house—and then, of course, it seems quite easy."

"Now," he went on, "I want to explain to you about harmonics. They are very important, because they will help you to understand the wind instruments when you meet them."

"Suppose you place your finger here on my E-string, exactly half way between the bridge and the nut—so, and instead of pressing down hard, merely touch the string lightly."

Alice did so, and the Strad passed his bow across the string, producing a high flute-like tone, very soft and clear.

"That," he said, "is a 'harmonic.' It is caused by dividing the string into two equal parts with a light touch of your finger which leaves both parts free to vibrate. The tone produced is an octave higher than the open string. Now, if you touch the string at the proper place, it will also vibrate in three, four, or even five, equal sections, producing still higher 'harmonics' and as these 'harmonics' are very clear and penetrating they are very often used. But I have explained them to you chiefly because, as I said before, they will help you to understand how the wind instruments produce their tones. Now I will tell you something about the bow, which is very important, for a fiddle without a bow would be almost entirely useless. As you have seen, my strings can be plucked with the finger, like those of a guitar or banjo; indeed, they are sometimes played that way in the orchestra—*pizzicato*, we call it—but that is only for special effects. Most of the time my strings are set in vibration by rubbing them with the hair of a bow, the hair being covered with powdered rosin to increase the friction.

There are many ways of using the bow. It can be drawn slowly and evenly, so that it produces a long, sustained tone, or it can be moved very rapidly back and forth, in what is called *tremolo*. It can strike the strings with abrupt hammer-strokes, called *martellati*; it can dance upon them gracefully in *spiccato*; it can caress them in smooth, flowing *legato* passages—and do many other things, too numerous to mention." The Strad illustrated each method of bowing as he described it, greatly to Alice's admiration.

"Why, it looks quite easy," she said; "I believe I could do that."

"Try," said the Strad, smiling indulgently as he handed her the bow.

Alice took it and endeavored to imitate the manner in which the Strad had held it, but found, to her dismay, that the light and slender stick of wood seemed to grow suddenly heavy and clumsy in her hand; and when she attempted to draw it across the strings of the fiddle it trembled ludicrously and brought forth only a succession of miserable squeaks. The Strad laughed good-naturedly.

"It's not so easy as it looks, you see. Now you can appreciate how difficult it is for the fiddler in an orchestra—fifty or sixty of them—to bow together in perfect unison, as if they were parts of a machine, as they do in all good orchestras."

"It's wonderful!" Alice exclaimed. "I don't see how they ever do it. But tell me—why are there so many fiddles in an orchestra?"

"In order to obtain the proper balance of tone," replied the Strad. "Our tone is softer and less penetrating than that of the wind instruments; so if there were not a great many of us we would be overpowered by the wood-wind and brass in a well-balanced orchestra. The 'strings' as we are generally called, outnumber all the other instruments by about two to one—that is, there are about sixty 'strings' to about thirty wood-wind, brass and percussion instruments. So it's easy to see that we are by far the most important branch of the family." The Strad drew himself up, a trifle pompously, and Alice said to herself: "There, he is convinced." And she asked innocently: "Is that what makes you the most important—that there are so many of you?"

"Certainly not!" said the Strad indignantly. "We are the most important because our tone is the most 'reliable' to listen to, and because we have a greater compass than any other group of instruments and can play more complicated passages. Also we can play longer—without getting tired, and we have the greatest range, from very soft to very loud. But perhaps the chief reason is our enormous emotional range—if you understand what that means."

"I'm afraid I don't," said Alice. "It means," the Violin explained, "that we can express more different emotions than any other group of instruments. We can be gay; we can be sad; we can laugh; we can weep; we can threaten; we can plead. We can make you think of fairies dancing in the moonlight, or of desolate mountains swayed by wild winds of shepherds guarding their flocks, or of demons riding madly through the night. Of course, no one of us alone can do all this. My duty is usually to play the brilliant or romantic or tender passages. If the composer wants to express sadness, he generally gives the principal parts to the violas; and if his theme is bold and vigorous, it is most often the 'cellos who play it, while fear and anger are best expressed by the ominous low tones of the basses. The basses, though, can be quite comic at times. They are so big and clumsy that when they attempt rapid, graceful passages the effect is often quite funny. You should hear them imitate elephants dancing the minuet, as they do in 'The Carnival of the Animals,' by Saint-Saëns."

"Oh, I should love to!" said Alice, laughing. "Now that I come to think of it, you may hear them—this very evening," said the Strad. "There will be a concert by the full orchestra, and 'The Carnival of the Animals' is on the program. We shall expect you."

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"I shall come, with pleasure," said Alice. "But," she added, turning to the Second Violin, who up to this time had remained modestly in the background, "you haven't told me what you do in the orchestra."

The Second Violin appeared embarrassed. "Why, m-my task," he stammered, "is rather a humble one. Generally all I have to do is to fill in the harmony, or to help my friend here, the First Violin, to carry the melody. Occasionally I have a solo passage, but not very often. As a rule my duties are comparatively unimportant."

He seemed so modest and unassuming that Alice could not help feeling a little sorry for him.

"I'm sure," she said, wishing to cheer him up, "that you are just as important as any of the others, even if your part isn't so—so showy."

"You're quite right," interposed the 'Cello; "this chap's humility is simply preposterous. He's as necessary to the orchestra as any of us, but just because he's called 'Second Violin' he thinks he doesn't amount to a hill of beans. He ought to cultivate a little decent vanity."

"It wouldn't be of any use," said the Viola gloomily. "If he did he'd only be a first violin, and then where should we be?"

The Strad looked as if he were somewhat nettled by the Viola's remark, but he apparently decided to ignore it for presently he smiled, rather haughtily, and said, with the evident intention of changing the subject:

"There is one more point to which we should call the young lady's attention; I refer to the *sordino*, or mute."

He held up, so that Alice could see it, a queer little black object which looked somewhat like a very short comb with only three teeth.

"This," he explained, "when placed on the bridge of a fiddle, makes its tone sound softer and duller, and rather sad." As he spoke he fixed the mute upon his own bridge, and instantly his voice sounded more gentle and subdued.

"I don't like that," Alice exclaimed. "Why don't you use it all the time?"

"Because you would soon grow tired of it, as you do of too much sugar. Besides, it weakens my voice too much; I shouldn't be able to hold my own against the other instruments." He removed the mute, and his voice again became strong and clear. "Well, I'll pose so," Alice conceded. "But your voice sounded so soft and sweet with the mute."

"It's strange," observed the 'Cello, "how many people like their music soft and sweet. I can't understand it. Lots of them admire noisy, rich low tones and don't care at all for my brilliant upper register, which is really the best part of my voice. Their ears are too delicate—they ought to wear ear muffs when they go to a concert."

"They should, indeed—if there are any 'cellos on the programme," said the Viola, plaintively. "You really are a noisy lot—always trying to play louder than the rest of the orchestra combined."

"Oh, shut up!" snapped the 'Cello. "What do you know about it? You haven't the spirit of an asthmatic mouth organ. If I couldn't play louder than a whole section of violas, I'd—"

"Gentlemen! Gentlemen!" interposed the Second Violin, "you're out of tone. Tony, will you give the A?"

The First Violin plucked his second string, and the 'Cello snickered out one of the pegs that projected from the sides of his head until his own A-string was in tune with that of the First Violin.

"As usual, he's much too sharp," grumbled the Viola. "Well, well," said the Strad, merrily, "he's not the only one at fault; you must admit you're a trifle flat. Now, tune up, and

let's have no more of this discord, or our guest will have a poor opinion of us."

The Viola did as he was told, and harmony was restored, much to the relief of Alice, who had feared for a moment that the antagonists might come to blows. As they now appeared to be once more on friendly terms, she decided to take her departure, for she was anxious to visit the other instruments while there was still time.

"Thank you very much for all you have told me," she said to the quartet. "I shall try not to forget it. And now, if you will tell me how to find the place where the wind instruments live, I think I had better go."

"We are sorry that you can't stay longer," said the First Violin, "but we shall hope to see you in the audience this evening. Meanwhile, if you'll allow me, I shall be happy to see you as far as the next village, where you will find the flutes and clarinets and all their relatives of the wood-wind family. It isn't far—we can walk there in a few minutes."

It's very good of you to take so much trouble," said Alice; and saying good-bye to the other fiddlers she accompanied the Strad out of the auditorium and down the road that led to the home of the wood-wind instruments.

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Educational Study Notes

(Continued from page 17)

William Baines is an English-American composer (at present residing in Roskilde, Mass.) who is well known for his songs and cantatas. He has a great melodic fertility, but has a feeling for form. His parodies have not been published.

Pette Valse, by Richard Krentzsch. This is in a sort of modified minuet form which may be indicated in letters as follows: A-B-A-C-B-A.

The key relationships are as follows:

(In measure introduction)

SECTION A: Key of F

SECTION B: Key of C

SECTION C: Key of G

SECTION D: Key of D

SECTION E: Key of A

SECTION F: Key of E

SECTION G: Key of B

SECTION H: Key of F#

SECTION I: Key of C#

SECTION J: Key of G#

SECTION K: Key of D#

SECTION L: Key of A#

SECTION M: Key of E#

SECTION N: Key of B#

SECTION O: Key of C#

SECTION P: Key of G#

SECTION Q: Key of D#

SECTION R: Key of A#

SECTION S: Key of E#

SECTION T: Key of B#

SECTION U: Key of C#

SECTION V: Key of G#

SECTION W: Key of D#

SECTION X: Key of A#

SECTION Y: Key of E#

SECTION Z: Key of B#

SECTION AA: Key of C#

SECTION AB: Key of G#

SECTION AC: Key of D#

SECTION AD: Key of A#

SECTION AE: Key of E#

SECTION AF: Key of B#

SECTION AG: Key of C#

SECTION AH: Key of G#

SECTION AI: Key of D#

SECTION AJ: Key of A#

SECTION AK: Key of E#

SECTION AL: Key of B#

SECTION AM: Key of C#

SECTION AN: Key of G#

SECTION AO: Key of D#

SECTION AP: Key of A#

SECTION AQ: Key of E#

SECTION AR: Key of B#

SECTION AS: Key of C#

SECTION AT: Key of G#

SECTION AU: Key of D#

SECTION AV: Key of A#

SECTION AW: Key of E#

SECTION AX: Key of B#

SECTION AY: Key of C#

SECTION AZ: Key of G#

SECTION BA: Key of D#

SECTION BB: Key of A#

SECTION BC: Key of E#

SECTION BD: Key of B#

SECTION BE: Key of C#

SECTION BF: Key of G#

SECTION BG: Key of D#

SECTION BH: Key of A#

SECTION BI: Key of E#

SECTION BJ: Key of B#

SECTION BK: Key of C#

SECTION BL: Key of G#

SECTION BM: Key of D#

SECTION BN: Key of A#

SECTION BO: Key of E#

SECTION BP: Key of B#

SECTION BQ: Key of C#

SECTION BR: Key of G#

SECTION BS: Key of D#

SECTION BT: Key of A#

SECTION BU: Key of E#

SECTION BV: Key of B#

SECTION BW: Key of C#

SECTION BX: Key of G#

SECTION BY: Key of D#

SECTION BZ: Key of A#

SECTION CA: Key of E#

SECTION CB: Key of B#

SECTION CC: Key of C#

SECTION CD: Key of G#

SECTION CE: Key of D#

SECTION CF: Key of A#

SECTION CG: Key of E#

SECTION CH: Key of B#

SECTION CI: Key of C#

SECTION CJ: Key of G#

SECTION CK: Key of D#

SECTION CL: Key of A#

SECTION CM: Key of E#

SECTION CN: Key of B#

SECTION CO: Key of C#

SECTION CP: Key of G#

SECTION CQ: Key of D#

SECTION CR: Key of A#

SECTION CS: Key of E#

SECTION CT: Key of B#

SECTION CU: Key of C#

SECTION CV: Key of G#

SECTION CW: Key of D#

SECTION CX: Key of A#

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SECTION DR: Key of B#

SECTION DS: Key of C#

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SECTION DZ: Key of G#

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SECTION EP: Key of B#

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SECTION IO: Key of C#

SECTION IP: Key of G#

SECTION IQ: Key of D#

SECTION IR: Key of A#

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SECTION IT: Key of B#

SECTION IU: Key of C#

SECTION IV: Key of G#

SECTION IW: Key of D#

SECTION IX: Key of A#

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SECTION IZ: Key of B#

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