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James Francis Cooke

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BORN in Ravenna, Ohio, in 1887 and educated in this country and at the Royal Conservatory at Naples, Italy. Cavaliere FRANCESCO B. DE LEONE located permanently in Akron, Ohio, in the year 1910. He has been, since 1920, director and professor of music at the University of Akron, and the newest "father in his cap" is the great success of his opera "Alfala".

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PRESSER'S MUSICAL MAGAZINE

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

Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HISSPES
Vol. XLV, No. 6 JUNE, 1927

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The World of Music

Beethoven's 51st Symphony—The musical performance by the Royal Philharmonic Society of London, on March 26, the one hundredth anniversary of the master's death. The work was written as a commemoration for this Society in 1827. The remuneration was to have been two hundred and fifty dollars, which the organization refused to give.

Andre Caplet, French composer and conductor, who died April 2, 1927, in Paris, is remembered as the author of the opera "Les Femmes de France" and the ballet "Les Femmes de France". He was also the author of the opera "Les Femmes de France" and the ballet "Les Femmes de France".

Handwritten Cemetery, of Vienna, in which lies the body of Haydn, has been transformed into a park named for the great composer. The graves of all the famous persons buried there remain, that of Haydn being surrounded by gorgeous trees and flowers.

The Seventh Annual National Harp Festival, held at Louisville, Kentucky, March 27 and 28. There was a cascade of harpists from all parts of the country.

Leopold Stokowski, whose genius for leadership has placed the Philadelphia Orchestra in its eminent position, has, on the advice of his physician, been granted a year's leave of absence from duty. Overwork and injury to his right shoulder by an automobile accident have delayed his return, which has greatly hindered his activities in late months.

Musical was chosen to represent Italian music and musicians at the Beethoven centennial services at Vienna.

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Edward Lloyd, England's "piano-vocal" composer and conductor, passed away at his home in London on March 25, at the age of eighty-three years. His active career was a most successful one, and he achieved fame as a vocal soloist, pianist, and conductor.

Two American Compositions, "Dance in Blue" by Harry F. Gilbert and "The Song of the Sea" by Aaron Copland, have been selected for the program of the International Society for Contemporary Music to be given at the Frankfurt Festival (Germany) this summer.

Andrew Thomas, "Mignon", after a number of thirteen years, was visited at the New York Metropolitan Opera House on March 10, when his personal character was revealed to the audience.

Matthias Bottelstein, the eminent Italian baritone, who in his seventeenth year, recently gave a concert in Rome in which he sang the ancient and modern, the serious and the comic, and the heroic and the pathetic, died on March 25, at the age of eighty-three years.

The Musical America Contest, in which three thousand dollars was offered for the best American symphonic work, closed on April 1st, with thirty-seven entries. Leopold Stokowski and Alfred Hertz are the judges.

William E. Ashmole, widely known as organist and as composer for that instrument, and for many years the publisher of the now discontinued "Organist's Journal", died at his home in New Jersey on March 2, 1927, aged sixty-seven years.

"The Epic of Solomon", composed especially for the occasion by Charles Wakefield Cadogan, is to be presented at the Music Week Festival of London.

Medvedev's "Elizaveta", adapted to stage production by William Field, formerly given four times in the Grand Theatre, Arsenal of Springfield, Illinois, early in March.

The Ohio State Music Teachers' Association, held its annual convention at Cleveland on March 22nd, with thirty-five participants.

A Mammoth International Choral Festival is being planned to be held in Vienna in 1928. Invitations to one hundred and thirty singers of all the world are to be issued.

It is the constant ambition of the editors and publishers of "The Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

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Fritz Busch, conductor of the Dresden Opera, and of the Dresden Municipal Orchestra, who was born in 1850, died on March 25, at the age of seventy-seven years.

Matthias Bottelstein, the eminent Italian baritone, who in his seventeenth year, recently gave a concert in Rome in which he sang the ancient and modern, the serious and the comic, and the heroic and the pathetic, died on March 25, at the age of eighty-three years.

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THE ETUDE

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A Real Musical Doctor

A FAMOUS singer who was actually employed to rid a king of mental forebodings and melancholia is one of the most picturesque figures in all of the history of music. Ranking only with the great Caruso in world prestige is the name of Carlo Broschi, known as Farinelli, born at Naples, Italy, in 1705.

Farinelli was a male soprano. His father is reported to have been a miller, and from that source he took his stage name (*Farina*, flour). He was however, the nephew of a noted contemporary composer, Cristiano Farinelli, and it is reasonable to suppose that he took this family name.

Farinelli was the pupil and protégé of the great teacher, Porpora, the maestro of most of the celebrated singers of his time, including Caffarelli, Senesino and Tosi. He also taught Haydn composition. Porpora was a most accomplished musician and a hard taskmaster. At his death he left evidences of enormous industry but slight genius. There were fifty-three operas and six oratorios—now all extinct. Unquestionably his training of his favorite pupil, Farinelli, had much to do with the latter's success.

The remarkable thing about Farinelli however, is not his sensational successes on the stage, from Rome to London and from Vienna to Madrid, but rather his altogether remarkable association with Philip V of Spain.

Farinelli went to Madrid in 1735 to make the customary appearances of the touring artist. He remained nearly a quarter of a century. It was the wish of a woman which made the change in the affairs of the king singer. Philip was suffering from such melancholy that the Spanish government was in danger. The King refused to preside at the Council and avoided all state matters. His Queen in desperation decided to try music as a remedy. Farinelli was brought to the Royal Palace and sequestered in a room adjoining that of the King. Farinelli sang a few simple, sympathetic songs and the King was instantly moved to such an extent that he summoned the singer and asked him to name his reward. Farinelli tactfully replied:

"Naught but your Majesty's return to health, Sire"

Philip immediately awarded him the huge salary of 50,000 francs a year. Life had a new interest for him. His Royal Highness, in his regal pout, had not shaved for weeks. He instantly had his whiskers removed and got down to the affairs of State. What were the remedies in Farinelli's *pharmacopoeia*? Simply four songs which the King fancied—the songs that had brought him back to sanity—to reason. Two of these songs were "Palido il sole" and "Per questo dolce amplesso." Evidently Philip looked upon these as specifics, because, if we are to believe the existing reports, Farinelli sang these same songs to the King every day for ten years. Imagine three thousand five hundred doses of music! Philip must have been a hard case indeed.

This was not the end of Farinelli's remarkable career. Philip produced a son and successor who was afflicted by the same mental trouble as his father. Doctor Farinelli applied identical musical treatment and the son was cured. This gave Farinelli great distinction and for years thereafter he was the power behind the throne in Spanish affairs.

In 1759, on the ascent of Charles III, Farinelli went back to Italy where he died in 1782. He became one of the famous names in history, not merely because he was the greatest vocal artist of his time but because of unusual tact and understanding

of men and affairs. In Spain he was the Mussolini of his day. Whether by policy or by conviction, he practiced the Golden Rule in his affairs in a remarkable manner. His enemies were invariably avenged with kindness and royal favors and not with punishment or extinction.

The Tin Can

"THE TROUBLE with music in America is that it is the tin can tied to the tail of society."

The speaker was a violinist of mediocre achievements and Russian birth. He had recently returned to America from his native land where he had spent four years in the home of his Semitic forbears in an attempt to work into the variegated Bolshevik life which he had extolled to the skies before he left "impossible America." Admitting that the policies of the great Marx were wonderful in theory but that in practice they demanded a Utopia which was not to be found in present-day Russia, he was nevertheless so infected with communism that he could not see the absurdity of condemning anything and everything about the hospitable land he was seeking for the second time as a refugee.

It is true that in many communities music is "the tin can tied to the tail of society." In fact music is only now being widely emancipated from what is known as society. "Music for Everybody" is a Twentieth Century slogan. The great composers and the great orchestras and the great opera houses have on bended knee sought directly or indirectly the prestige and the glens of royalty and aristocracy. Without Esterhazys and Bourbons and their ilk it would have been impossible for music to have been developed on a grand scale.

Even now the diamond horseshoe is necessary to give opera as it is given at the Metropolitan Opera House in New York with the huge expenditures that accompany it. Let us think that, for the moment at least, this is necessary to maintain a lofty standard. At the same time Mr. Fortune Gallo has made a fortune with "opera for everybody." Orchestra concerts may be had for a season at the price of a radio set. What do we care if the social nonentities, the pathetic snobs of our great cities, make art the tin can on the tail of society, as long as everybody can get the best at a fraction of the former cost.

The Old Piano Tuner Speaks

The old tuner came into our home and sat patiently down at the instrument he had tuned many times. A cup of coffee served by the lady of the house inspired a flood of reminiscences which may in turn be of real practical interest to ETUDE readers.

"Yes, yes," he went on, "I have tuned some thirty thousand pianos in my time, and I swan, every one of them was different. Every piano has its own individuality. Pianos look alike and sound something alike; but when the tuner gets at fusing with them they show their differences. It beats all how some pianos act up. They are just like human beings. One piano I know is like a bad boy. I tune the bass and by the time the treble is tuned the bass is out of tune and I have to go over the whole thing again."

"Let's see, now; it's years since I tuned for Adeline Patti. She was mighty particular about having her piano in tune. All good singers are. They know that if the piano isn't right they can sing their heads off and the result will be awful."

"Every piano ought to be tuned at least three or four times a year. More than this, each time a piano is tuned the action should be gone over. The screws should be tightened, the lost-motion taken up, the pedals adjusted and the tone regulated."

"The trouble with piano owners is that they let the piano go until they 'have company.' Then they want it tuned at once, and they expect the tuner to undo damages that have been the result of a year or two of neglect. They have the foolish idea that because the piano is not used it is not necessary to tune it. They seem amazed when they are told that the tension of the strings keeps a piano under a strain of about 40,000 pounds, or twenty tons, when it is in good shape."

"Another thing that piano owners don't know is that the finer the instrument, the more need there is for protecting it from atmospheric changes. This is because the sound-board in a fine piano is graduated in thickness according to acoustical science. The cheap piano has a sound-board of uniform thickness that has not special attention. For this reason it sounds thumpy. The graduated sound-board is more readily affected by extremes of heat and cold, wetness and dryness, and so on."

"If you are going to buy a piano, make inquiries about the wrest-plank, if you expect your piano to stay in tune for any length of time. The wrest-plank in a good piano is made of three or four crossed veneers of very tough wood, such as rock maple. The pins for holding the wires are driven into this wood. Remember these pins bear a weight or strain equal to that of twenty tons of coal. Think of it!"

"In any ordinary piece of solid wood they would twist under any weight and the piano could not be kept in tune. I have known folks to spend many dollars upon a piano with a cheap wrest-plank, even though I advised them to get rid of the instrument. Folks don't want to take the tuner's advice until they find the costs of repeated repairs mounting out of sight."

"Don't buy a piano with a cheap action. The action of a piano is like the engine in an automobile. A cheap engine is always a source of trouble and disaster."

"It is hard to be conscientious with some folks. They expect miracles. Time and again I tell them that it is worthless to spend money in repairing a worn-out instrument; but they go right ahead and order it done. The tuner is helpless. There comes a time when the only way to tune a piano is to move it out on the rubbish pile and get a new instrument. People hang on to old good-for-nothing pianos long after they should have been discarded. A tuner spends a lifetime in learning his work, and is then condemned because he cannot bring to life any kind of musical corpse that ought to have been buried long ago. Few pianos will last a lifetime, even with moderate use. The piece of furniture is there, to be sure; but remember, a piano is something more than a piece of furniture. It is a musical instrument. If you want real joy from your music, you must not expect it from an 1890 instrument, any more than from an 1890 automobile. Sometimes even a ten-year-old piano has given all that it has and should be retired for a new instrument."

Money Power and Music

It is extraordinary what importance some people persist in putting upon mere money power. Money is a symbol of accumulated energy. If it is acquired honestly by the brains, brawn, activity and thrift of its possessor, money power deservedly commands respect.

However, because a man is rich does not mean that he is necessarily a fine trumpet performer, an expert geologist or a good musician. The moneyed man may merely be a clever speculator, an ordinary gambler, a shrewd miser, an illiterate stevedore, a festive bootlegger, or, worse yet, the possessor of money inherited from some "money magnet."

Yet, in many communities the rich man or the rich woman, with an inclination toward art and a fair liberality, is consulted, "looked up to" and revered as an authority. This wealth is often an obstacle to artistic progress in the community as a whole.

On the other hand, the contributions of a Croesus may be wise, humanistic appropriations of his means. In no way could he part with a portion of his holdings to the better advantage of his fellowmen who in many instances make it possible for him to retain his riches. The intelligent assistance of the very rich is valuable and should be gratefully received.

However, unless they have earned their positions as competent musical authorities, through precisely the same long-continued hard study as the musician himself, it is absurd to permit their money power to entitle them to pose as advisors in art. The editor remembers, all too well, an aggressive Danish contractor who was a member of a church music committee. This individual, without any practical knowledge of music whatsoever, attempted to regulate the church music matters with such ignorant intrusions of his authority that the writer was hard put to it to keep from resigning his position as organist.

The American musical public must learn that money power is only one of the reservoirs of energy in America. Music is, in itself, a tremendous power. Take, for instance, the situation in Cleveland. Citizens of that great Ohio metropolis are deservedly proud of the wonderful Union Trust Company, one of the financial giants of America. But the Union Trust Company, great monetary bulwark as it is, is no greater asset to the city than is the splendid Cleveland Orchestra brought into existence by the initiative and energy of Mrs. Adela Prentice Hughes and ably conducted for years by Nikolai Sokoloff. This fine orchestra, touring to distant cities as far as Havana, lets the world know that Cleveland stands for the higher, the noble things in life and in this way is an asset of the greatest importance.

If you have never realized that mere money power is only one of an infinite number of symbols of power, think for a moment of the Carpenter of Galilee who lived a pauper and died a pauper. What greater power has the world ever known?

Earning One's Way

WE HAVE a kind of fraternal interest in the music student who elects to earn his own way while studying. Our interest is multiplied by the fact that during our own student days we earned practically every cent we expended upon our own musical instruction, asking favors from no one. Not every student is situated as was the Editor of THE ERROR in a large metropolitan center such as New York City.

However, there is usually the way when there is the will. How can you do it? Easily! You are surrounded with opportunities which only remain to be uncovered. Your progress depends largely upon your three P's, **INGENUITY, INITIATIVE AND INDUSTRY**. Coupled with this is the little matter of pocketing one's false pride.

We know of one exceptional student in a large city who is an extraordinary pianist. She is "making a go of it" by serving as a waitress in a fashionable boarding house. The patrons know of her aim and respect her for it. It is strange how ways and means open to those who are willing to sacrifice a few little things which will be forgotten when the glorious hour of triumph arrives.

We have an idea that the students who work out their own salvation have a respect for study that does not seem to be the possession of those who have everything provided for them. Almost invariably the best scholarships go to the work-principle of dumb luck, but with any imagination. It is the principle of work and sacrifice combined with real ambition.

Thousands of students who have determined to let nothing honorable occupation which has presented itself. Nothing is too menial or too disagreeable, as long as it leads to the desired of the conservatory sang the prayers for the dead while the older students actually buried the dead.

THE ETUDE

AFTER HAVING taught the piano for many years, I have, much against my will, come to the conclusion that many of the fundamental principles on which we depend in our teaching are radically wrong. In my youth I was told, and later I myself taught that the foundation of good piano playing is a good *legato*. As I acquired more experience I became convinced that this is not true and that the *staccato touch* is the true basis of piano technique. Very slowly, carefully and with many misgivings, for no conscientious piano teacher wishes to try experiments on his pupils, I began to put to proof this new principle. My pupils in turn tried it with their pupils. In almost every case the results were very satisfactory and were often surprisingly good. My young teachers often came back to me with very enthusiastic reports of their success with this *staccato* principle after they had failed in using the *legato* principle.

The piano is essentially and by nature a *staccato* instrument. Not that tones are necessarily detached, but the beginning of the tone is so emphasized by the stroke of the hammer that the continuity of the tone is broken. All tones on the piano are made by percussion and the impact of the hammer on the wire. No matter how hard we may try to disguise it this is always perceptible.

The teaching of the piano, however, has systematically disregarded this fact since all piano methods are based on the supposition that the piano is naturally a *legato* instrument, such as the voice, the flute or such wind instruments as the flute or clarinet. People sang and played stringed and wind instruments long before the piano existed, so, naturally, the methods of piano teaching were greatly influenced by the methods already in vogue—in this in spite of the fact that real *legato*, such as is heard on the organ, other instruments, or possible on the piano, *For*, though the tones may actually touch, it is impossible for one tone to merge into the next without an outburst of intensity and without the shock produced by the hammer making the tone begin suddenly. With other instruments a tone may begin so softly as scarcely to be heard and may be increased or diminished at will. (On the flute, for example, it is the same column of air that vibrates at all the different pitches of which the instrument is capable.) But on the piano we have a separate action, almost a complete instrument, for each tone. No tone can make a *crescendo* into the next tone or even keep its intensity unimpaired until it reaches the next tone. A series of tones on the piano would be represented to the eye thus:

Percussion the Keyboard's Peculiarity

THIS BEING the case, the best and most skillful writers for the piano wrote music that was adapted to it, not in the style of voice or violin music, not long sustained tones merging into each other, not *cantabile* passages in which a tone may swell or diminish during its length or as it approaches another tone, but music suitable for an instrument of percussion. So, if the student will examine any book of piano music, he will find that a very large proportion of the tones give the best effect if they are not *legato*. Paderewski's beautiful scales, runs and passages are never *legato* but, especially in the early ones, are *staccato* as possible. This gives the much admired "pearly touch." The tones of the so-called *Albetti* (broken chord) accompaniment, so frequent in Mozart, Beethoven and Mendelssohn, have in most cases, by far the best effect when played *staccato*. Of course it does not follow that all piano music should be played *staccato*, but it is true that a very large proportion of it should be so played.



Staccato, the Spice of Music

By FRANCIS L. YORK

Francis L. York has an eminent place in the musical world of America, as pianist, organist, director, composer and educator. After study with the best teachers of Boston and New York, he made several visits to Europe, during two of which he was under the tutelage of Alexander Guilmant, the famous French master of the Detroit Conservatory of Music, and at the same time has held prominent positions in the National Music Teachers' Association. His article is unusual in practical interest.

From the standpoint of the piano teacher it is much easier and more satisfactory if the student learn first to play each tone separately (*staccato*). In this way he thinks more clearly and the action of each finger is much more definite. It is strange that piano teachers have been so slow to adopt the methods used in teaching other subjects. The fundamental principle of modern pedagogy—first the idea and then the expression of the idea—is almost completely disregarded in teaching the piano. Students are continually taught to translate the black and white of the printed page into the black and white of the keyboard without having the slightest idea of the meaning of the music or of the grouping or combinations of the tones they produce. Many piano players who play in a "mussy" style would have a clear, clean technique if from the first they had thought each tone separately as to its production and then in a group as to its relation to other tones.

Some one has said that a beautifully played scale or passage should be like a string of evenly matched pearls, each tone a clear, distinct, clean individual, "but" he goes on to say, "how often do we hear scales played that are more like a string of over-cooked peas." The brilliancy and beauty of the pearls come largely from the fact that they do not fit together closely; if they were cut in the form of cubes so that the surfaces fitted together, much of the beauty would be lost. It is the separateness, the articulation, that gives them brilliancy. Just so with tones in piano playing.

From the physical standpoint, the *staccato* study is the true one. One of the most important uses is in freeing the fourth finger from the fifth. The tendon or cord, running from the fourth finger, is joined to the tendon run-

ning from the fifth finger. What both fingers are connected by the extensor muscle. The extensors are the muscles in the upper part of the forearm which raise the fingers. We know the difficulty of playing clearly three contiguous notes in succession, particularly if the fourth finger is on a black key followed by the fifth or third on a white key, as C, C#, D played with the third, fourth and fifth fingers. Now observe what happens in playing these notes. The fourth finger plays C# when that key is down it is nearly on a level with the white keys. We now attempt to put down the D with the fifth finger and at the same time take up the C with the fourth finger in order to make the tones *legato*. The fourth must be, relatively to the fifth, twice as high in order to release the key, the black key being on a higher level than the white. The same muscle that is raising the fourth finger is connected with the fifth (the one we are trying to press down) and is attempting to pull it up. Thus there is a conflict between these two fingers.

In *legato* playing this action is necessary as the dampers must pass each other on the way, one going up, the other coming down. Play a series of tones requiring all five fingers as C, C#, D, D#, E, with the fingers 1, 2, 3, 4, 5, *legato*. Then play the same tones *staccato*, allowing each key to come back to its level, its finger being completely relaxed before pressing the next key. You will at once see how much easier and freer the fingers feel and how much clearer is the mental impression of the tones.

Training the Fourth Finger

THIS FORM of *staccato* (separate) playing aids wonderfully in training the fourth finger. The reason for the

freedom thus obtained lies in the fact that each muscular motion is complete before the next one begins; so none of the interference spoken of above is possible. This kind of muscular action influences the mind in such a way that it functions much more accurately, has a much more distinct idea of the tones to be played and directs more clearly.

In the study of other subjects we make use of this same principle; that is, we try to think clearly of each separate detail of a problem. Not until we can accomplish this can we think of the whole clearly, accurately and fluently. For instance, if we see a long and unfamiliar word that we wish to learn to pronounce, what do we do? We use this same method of articulation; we take the word to pieces separately (*staccato*) until we are thoroughly familiar with them. Then we can think them rapidly, put them closely together as we wish, and pronounce them fluently. In learning music should we not use this same method and learn to play each note by itself, *staccato*, clearly, well-rounded? Then, when the series (which, as I have said, does not occur so frequently as we have thought), we may play them *legato*.

Besides clearness of thinking and freedom of muscular action, *staccato* practice gives, as its most important advantage, clearness of tone. From the standpoint of listening, *legato* means that each tone is heard upon the next one takes its place. From the mechanical standpoint of piano playing, *legato* means that the damper of one wire must stop its tone exactly as the damper of the next rises. Thus, if the action of the damper were such as to stop its tone instantly, the dampers would pass each other, one up, one down, exactly halfway. But the dampers do not stop instantly; they take an appreciable time for the damper completely to stop its wire from sounding. Thus, there is a little "hang-over" of tone for an instant as the damper rests on its wire. Suppose that it takes one-tenth of a second for the damper to stop its tone and we are playing ten notes a second (twice this velocity is possible) it will not cease sounding until the next tone has had its full time—surely an effort to play *staccato* will not come amiss here.

In slow melody playing this action of the damper is no disadvantage—it may even be a help in covering up the percussion with which each tone begins and make the *legato* more nearly perfect. But in brilliant stop it is wanted if we are to play rapidly, the result is just the opposite. For brilliancy results from the clear, clean articulation of each tone, what Busoni calls *granulato*, granulated.

Freeing the Thumb

NOW IF it is once admitted that scales, runs and passage work are to be played *staccato*, our method of scale practice will have to be revised. We have hitherto wasted weary hours training the hand to play its tone under the hand in an almost impossible position. Thus in the scale of C how much time we have spent passing the thumb under the first finger and under the fourth finger to C in order to connect these tones closely. But, if these tones need not be connected, the thumb is free and is not required to play in cramped and uncomfortable positions. If the hand is turned slightly toward the thumb, the wrist held rather high, the arm moved steadily along the key-board, the tones played *staccato*, then each tone falls on its key just in time. There will be no temptation to twist the wrist every time the thumb is used (that waste of young players), for the thumb can then be used in its easy natural position, producing the same quality

On Lake Chiem.....Heins	Song of the Brook.....Lack
Rose Fay.....Heins	Poplin.....Lavalie
The Whispering Zephyr.....Heins	Summer.....Eichner
The Water Sprites.....Heller	Wood Nymphs.....Martin
The Butterfly Chase.....Hirsch	A Rural Wedding.....Mason
From a Wandering Iceberg.....MacDowell	Golden Meadow.....Morrison
Barcarole.....MacDowell	Nourishing Zephyrs.....Reinecke
The New England Idylls.....MacDowell	Rustic Dance.....Reinecke
Woodland Sketches.....MacDowell	The Sea.....Ad. M. Foerster
The Mill.....Jensen	Sylvan Sprites.....Ad. M. Foerster
Ballad of a Summer Day.....A. Kelloeg	After the Rain.....G. Spaulding
In an Old Garden.....Kern	Rose de Boheme.....Kowalski
Echoes from the Lagoon.....Kern	Echoes of Palermo.....R. R. Bennett
Swing Song.....Kroeger	Summer Frolic.....Loeb-Evans

The Phonograph Master Class

By J. G. Hinderer

LIZST AT WEINAR, originated the so-called "Master Class," really a misnomer; for few of the students who participate in them, at least in the modern ones, are as yet masters; though no doubt some of the talented students whom Abbe Lizst invited to play for him of an evening, and who to-day are numbered among our master pianists, often did splendid work.

The writer for a time was associated, as secretary, with Leopold Godowsky who first instituted the modern conception of the Lizst idea at the Meterschule in Vienna; and, from the ideas absorbed from that Master during his Master Classes, he has since formulated a plan for class instruction, modified of necessity a good deal from the original, that has, notwithstanding, worked very well with those students whom he invited to participate.

Briefly it is this: Every fortnight or so, all those students doing acceptable work in the advanced grades meet in the writer's studio or at the home of some student who has a good grand piano and a phonograph with, say, half a dozen works in as many different grades as possible, with which they are familiar enough to play them at least decently. We then proceed, each in turn, to interpret them, noting the important changes in the different editions, and profiting by the instruction and illustrations given.

After this we rest on our oars and let Mr. Paderewski, for instance, play Chopin *Nocturne* for us on a phonograph, showing just how he does it (the tempo at first being reduced to the minimum so that every note, if present, can be dis-

tinctly heard). Each student follows his interpretation with a printed copy (edited, where possible, by the player himself) of the same composition, pencil in hand and marking in whatever comment the writer may make regarding the mechanics, dynamics,agogics,phrasing,or pedaling.

This is followed by another record of the same composition played perhaps this time by de Padmann, Hofmann, Godowsky or any other great artist who happens to have made a disc interpretation of the work under study. The same procedure is again carried out with the previous record. Sometimes two or three records of the same composition, played by as many different artists, are used at one meeting; and great is the astonishment of the students when they discover discrepancies, cuts (for often a disc is not large enough to hold an entire composition) and faults of various kinds in the work of really fine players, for verily a perfect record is a *rara avis* when discs are studied in this microscopic fashion.

Few realize how extremely difficult it is to make a really fine record. Sometimes many attempts have to be made before a disc that is at all satisfactory to the player is obtained; for every little slip is a flaw which, noting the important changes in the different editions, and profiting by the instruction and illustrations given.

After this we rest on our oars and let Mr. Paderewski, for instance, play Chopin *Nocturne* for us on a phonograph, showing just how he does it (the tempo at first being reduced to the minimum so that every note, if present, can be dis-

tinged in the actual performance by a master teacher, can find more authentic interpretations as far as musicianship is concerned than in, say, the compositions of a Rachmaninoff as recorded by himself, or may make regarding the mechanics, dynamics,agogics,phrasing,or pedaling.

To be sure, everyone likes fresh fruit best; but, when this is unattainable, the canned variety must suffice. "Canned" music, as it is often called, in the absence of an artist's actual playing, is second best; but it is most appetizing, nevertheless, if served and digested in music appreciation classes where the music of different artists can be conveniently turned on or off at will like vari-color electric lights, and analyzed and dissected at leisure as a botanist would a beautiful flower. Is there anything musical more enjoyable than listening to the recorded playing of fine masters, recalling as it does many valuable musical experiences when perhaps those artists played for classes much as these records now bring them photo-like to us?

With the right attitude, students can get a great deal out of these ghostly master performances where the musical shades of artists stalk before us spiritlike and elusive. It certainly makes more eager, discriminating, and discerning, the student listeners of them, both as to their own playing and that of others.

There is much to be desired, of course, from the standpoint of tonal analysis, in the scheme just described, with all recorded music (though certain new radio tube-phonograph inventions and the Hammond pedal and Cloracelo will no doubt soon remedy this); but where, pray, ex-

cept in the actual performance by a master teacher, can find more authentic interpretations as far as musicianship is concerned than in, say, the compositions of a Rachmaninoff as recorded by himself, or may make regarding the mechanics, dynamics,agogics,phrasing,or pedaling.

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The Romance of the Scales

By Eleanor Brigham

PERHAPS it has become such an inborn conviction that scales are stupid that the word Romance seems entirely incongruous. Yet, there is no endeavor in the whole history of music that is half so full of consecrated effort to realize the ideal as the scale for which lovers of music searched for nearly two thousand years. Even now there is the certain fact that perfection has not really been achieved.

The Greeks approaching scale discovery formed a series of three notes, filled in a leap with another note, added another chord of three and made a scale of seven notes. There were no sharps nor flats. This scale could be begun on any note and this starting point was thought to give it special characteristics. The Spartan boys were taught the scale beginning on E (E, F, G, A, B, C, D, E) because it was believed to give the player dignity and

manliness. The scale beginning on C (C, D, E, F, G, A, B, C) was used for passionate love songs only. Then came the Persians with the desire for new notes of a little higher or little lower pitch: sharps and flats were added and later little quarter notes were put in between the ordinary half steps. These were played between every two tones of our ordinary chromatic scale, making, perhaps, the most theoretically perfect scale ever made. But it did not prove practical.

The people of the East were far more imaginative about their scales and finally achieved seventy-two different forms. Our major scale was among them and was named *Dehrason-Karaharna*; or our harmonic minor, *Kyromani*. They also were made into the final scale of approval that they gave the scales divine person-

alities with histories of brave adventure and ardent love affairs. The Chinese, who founded their scale on the principle of complete harmony existing between Heaven and Earth. The symbolic number of Heaven was three and of Earth, two; therefore, anything that was in the relation of three to two and of Earth, they cut two pipes one of which was twice the length of the other, and when they were struck, the tones made out in the antique furniture, the chintz curtains, the pretty ornaments, while a few of the solid structures, the heavy beams, were foundations firmly builded on a rock. The artist loves the beauty while the builder thrills in the fundamental strength. The average music teacher will so delight in the fact when he realizes the history of scale formation and uses his imagination to discern Romance.

So on through the ages countless efforts were made until the final scale of approval was put on our modern (F) scale by Bach.

What of the dreary music students who groan as they practice the scales? Are they so blind that they cannot see that only with scales can music exist; that melodies are full of fragments of these supposedly detestable studies? In their soft tones is the rustling of the winds, the murmur of waves, the ecstasy of the freed bird!

Many people looking at a house see only the antique furniture, the chintz curtains, the pretty ornaments, while a few of the solid structures, the heavy beams, were foundations firmly builded on a rock. The artist loves the beauty while the builder thrills in the fundamental strength. The average music teacher will so delight in the fact when he realizes the history of scale formation and uses his imagination to discern Romance.

THE ETUDE

June Morning.....Forman	Water Nymphs.....Spaulding
Dance of the Dewdrops.....Ritter	Forest Murmurs.....Last
Impromptu in A-Flat.....Chopin	Butterfly.....Loeb-Evans
Black Key Study.....Chopin	Pastorale Sonata.....Grieg
Butterfly.....Loeb-Evans	Two Flowers.....Kaelin
Flower Song.....Langs	On the Lake.....Williams

THE ETUDE

THE HANDS of the lattered clock crawled slowly around its face as a slip of a boy, for the third consecutive time, crashed into the opening strains of a Sousa march. Slower and slower the minutes dragged as the march was ended—and begun again—with not even the loss of a beat.

The lad's back began to ache and his fingers to become so tender that the keys of the piano seemed to have concealed points. Even a half-hour's steady performance of such a strenuous march, Howard with all one's might, is not easy. When the time has lengthened into an hour, and one must still keep on, the task seems to become Herculean.

But it was a task that must be finished, for "Charlie Wakefield" (as his friends called him) had promised to play at the Carnival of the Ladies' Aid Society of the Methodist Church of Duquesne, Pennsylvania. Since he was the sole musician and knew no other "piece," he must keep that little old square piano in Turner Hall going, though he drooped with fatigue and his limbs lost all sense of feeling. Because he had finished, the clock's hands had traveled almost twice around, the player's fingers were bleeding, and Sousa's march was to leave a poignantly painful memory for one loyal American.

His First Fee

THUS Charles Wakefield Cadman— "All-American" composer—made his first professional appearance and collected his first remuneration as a musician—three shining quarters! Seventy-five cents for another music lesson; and each of those lessons for him his father laid out. But which he had peeped a few months before when he had heard an offer for the first time.

If this were fiction, no doubt at this point some foreign impresario would take the boy under his wing and make it possible for the latter to devote his life solely to music. But Charles's life, like that of most successful Americans, is made up of facts—some of them pretty stiff ones. Before he could become a musician, he must earn the means of his knowledge, as well as his living. So as office messenger at the big steel mills of his home town, he continued to work until he was able to support himself in his chosen profession.

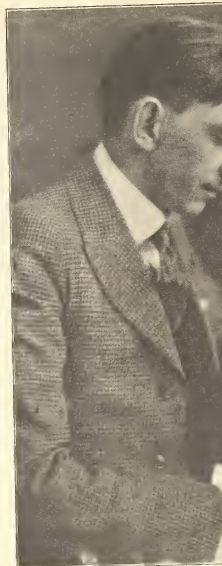
"I was born to a background of music," said Mr. Cadman. "My great-grandfather, Samuel Wakefield, was a musician of note as was my uncle. My mother was a choir singer, and our evenings at home were largely musical. Back of whatever I may have accomplished stands the inspiration, encouragement and help of this mother."

And to whom I have dedicated my *Sonata in A Major*.

Hears His First Opera

"I WAS an unconscious love of music," the Chinese scholar said. "I was fourteen. I had been taking a few lessons and something about the adventures of the performers appealed to me. The admittance cost seemed prohibitive, but bit by bit, I saved up the sum for a good seat. I didn't want to miss anything."

"I'll never forget how carefully I dressed on the eventful evening, nor how early I arrived, nor how high up in 'peanut heaven' was my seat. I left my price I had paid. But more than all else I remember the joy that came to me as the musical story unfolded itself to my eyes and ears. From the time that theater I never was in it, but I determined to write operas of my own, to make music that my own countrymen would love and understand."



CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman

The "All-American" Composer

By MARGUERITE NORRIS DAVIS

As Mr. Cadman talked, his face lit with enthusiasm. He likes to talk about his music—not because it is *his*, but because he feels that it has a part in America's life and musical awakening. People who meet this man, he expects from others the same friendliness and sincerity that he so unreservedly gives. His outlook on life is as fresh and wholesome as the very fact that his

"This man was Joseph Schwab, brother of Charles Schwab, of the Steel Mills. I was with him for three years, and I began going to Duquesne at the same time where I took lessons from a little country teacher. On Saturday afternoons Mr. Schwab used to 'let me off' for my half-hour lesson."

Pays His Own Way

EVERY one of those lessons meant that Charles Wakefield Cadman must give up something dear to the hearts of most boys—they meant small lunches and threadbare clothing. And even then there were pitifully few of them, compared with those given most musicians and composers.

In all, there were only forty piano lessons, later fifteen organ lessons and six months' study in harmony and composition under a teacher. And in spite of this, Cadman is considered generally to be America's foremost composer living today.

"I determined to have enough of the studies to enable me to go on alone—since there seemed no possibility of my having any financial assistance. And I meant to have the best teachers. So, in time, I studied the organ under W. K. Steiner, harmony with Leo Oehmler and orchestration with Luigi von Kunik. At best, but a short period. But I have spent twenty-five years in the most rigid course of self-imposed study."

Not one of Cadman's lessons was paid for by anyone but himself, with money earned in office work, teaching school, giving piano lessons, house-to-house canvassing of his own compositions, writing musical criticisms and playing the organ. "How old was I when I wrote my first 'piece'?"

Cadman chuckled reminiscently.

His First Composition

"FOURTEEN—and fortunately it was 'not published.' Its name was the 'Kemedy School Schottische.' But at sixteen, I managed to get together enough money to pay for publishing 'The Carnegie Library March,' and not content with that, I published 'Country Dance'—also paid for out of my own pocket. Then came the question of disposing of them!"

"I became a music peddler. Armed with a couple of hundred copies of my compositions, each morning I set forth to call upon the housewives of Allegheny County, Pennsylvania. The prospects were not particularly promising; most of the male population of that section were employed by the steel mills and apparently those families were poor prospective music purchasers. So I cannot say that my reception was always kind. Dogs in particular seemed to be opposed to my coming! Perhaps I owe my slight build and agility to the practices acquired when I was learning to out-distance the fastest canines in the country!"

"Actually, though, in the year and a half that I sold from door to door, all manner of people bought my compositions. My method was to ask the person who opened the door if I might play a nice new march on their parlor organ or piano. If admitted, I would then sit down, for I played in my best manner, and mothers wanted their children to 'play such a piece.' At times, I fear, housewives bought just to get rid of me. I did sell my copies—1000 of them—in my peddling."

"After taking up the study of the organ, Cadman was able to obtain a church position in Pittsburgh, and he has really how affluent he felt when he began earning \$5.00 the Sunday. About the same time he began giving music lessons to children in Homestead for forty-cent lessons, which was later raised to seventy-five. At odd moments he was busy with his composing, and before he had had a single lesson in harmony, had composed two comic operas."

His First Big Success

A NATIVE Indian song, "From the Land of the Sky Blue Water," was Cadman's first big success in composition.

It was written in 1909, when he was a music critic on the *Pittsburgh Dispatch*, and was one of a group of four that he had written following a visit to the Omaha Reservation in 1909, when he made a study of Indian songs and folk lore. At this time he had collected a number of authentic native themes, which he later harmonized. He also made phonographic records of Indian songs and flute pieces.

He found it impossible to interest a publisher in any of these four songs until an incident brought him to the attention of Mme. Lillian Nordica—the famous Italian opera singer. She had given a concert in Pittsburgh and Cadman had secured an interview with her following which he wrote a story about "The Woman of Iron." She was so impressed by the music that she asked the conductor of the Pittsburgh Orchestra if he knew the author.

Finding that he did, she sent for Cadman, asked the young composer to play his music for her, and became so enthusiastic over "From the Land of the Sky Blue Water" that she put it on her program. When she first sang it (in Cleveland) the audience deluged her with flowers. But after its having been refused by seven publishers, began the career of one of the most successful songs of a

decade, and it was always a favorite with Mme. Nordica. It was one of her encores the last time she sang.

A Best Seller

ALTHOUGH the composer's Indian songs were now welcomed by the publishers, there were stormy days ahead for some of his other compositions. "At Dawning," when first issued by a publisher, at the customary moderate fee given to young composers, was anything but successful, until John McCormack discovered it, added it to his repertoire and made phonographic records of it. Overnight it reached popularity.

At the present time this song has sold over 1,000,000 copies and has come so close to the hearts of the American people that it shares the popularity of "Oh, Promise Me" and "I Love You Truly" as an integral part of the wedding ceremony. Although not in any way bound to do so, the publishers later allowed Mr. Cadman royalty on this composition.

Mr. Cadman feels that it was a peculiar fortunate circumstance that put him in touch with Nelle Richmond Elberhart, who writes his accompanying lyrics.

"We were neighbors in Homestead," he explained, "where I met her in 1901. Our mutual interest in Indian lore and the possibility of collaboration between musician and verse-writer drew us into a friendship which has lasted throughout the years. Our first work together was in 'The Trypt' (an Indian song, for which we received the huge sum of ten dollars). She has since written all of my lyrics and most of my librettos."

"All-American"

JUST AS Cadman's life and education have been "All-American," so are his compositions. While Indian themes have formed a background for much of his successful work, he has not by any means depended upon them for all the inspiration of his music. Perhaps his best-known work is "Shanewis," written around the story of a modern Indian maiden, Tsahina, who interprets many of his songs on the concert stage. This was presented at the Metropolitan Opera House in 1920-21, and is the first American opera to live beyond the first season at this New York temple of music.

An opera from his pen, peculiarly American, was given a premiere at Carnegie Hall, New York, in March, 1924. This has one act, and was written about the theme of Nathaniel Hawthorne's "Kappasch's Daughter." It is entitled "The Garden of Mystery" and the libretto is by Nelle Richmond Elberhart. Besides the triple authorship being American, the cast and every member of the orchestra were native-born.

There is no place here to mention the many songs that have made Cadman beloved to music-loving America. It is significant that he was chosen to write the music for "Rosaria," the great pageant of the roses, given yearly at Portland, Oregon, during that city's festival season. Besides the score for that, he has to his credit "A Witch of Salem," which was recently produced with great success, by the Chicago Civic Opera Company. Also, he still continues to compose in the smaller forms and to give concerts in the leading cities of the United States.

Cadman's Philosophy of Work

CADMAN is an indefatigable worker—and he never loses his belief in the ability of American composers to create, American musicians to interpret and American audiences to accept and encourage a national music which is expressive of its history, achievements and ideals.

"Operas can be written around native American themes, aside from the Indian,"

declares Cadman. "What Puccini has done for Japan in 'Madame Butterfly' and Wagner for Germany in 'Lohengrin' can be done for the New World by writing opera around historical and legendary themes, such as the discovery of gold in California, the revolutionary period and the Spanish Conquest."

"The people are turning to American music to a degree they have not shown since the Civil War. An American composer today is assured not only of a hearing, but also, of the utmost consideration of the production of his musical work. Our country has sources for music as American as the *Sonata Strada*, as true as the Declaration of Independence, and as enduring as the Constitution—sources as profound and thrilling as those of any other land, and we have composers capable of translating our history and our national development into music."

Notable Compositions of Charles Wakefield Cadman

For Piano

ACROSS the Table: Blaudiments, Caprice: Dance of the Midgits, Op. 39, No. 1 (Air de Ballet); In the Pavilion, Intermezzo (also for four hands); Independence Day, Op. 36, No. 3 (Military March); Indian Love Song; On an Indian melody (also for four hands); On the Plaza, Op. 23, No. 2, Spanish Intermezzo: Revelers, Intermezzo: Song at Dusk: Stately Lady, Menuet a l'Antique: Where the Lotus Blooms: Whiteman's Youth and Old Age, Caprice; In the Forest of Arden.

For Voice

Celtic Love Song: In the Garden of Sahara: Reeds: I Have a Secret (Mxs.); Absent: In the Moon of Falling Leaves: Lilacs: A Little While: My Heart: The Rose of Cherokee, Op. 24, No. 3: The Sailor's Life: The Shrine: Tomorrow: To What May Love Be Likened? When Loris Smiles on Me: Where You Are.

For Chorus

Egyptian Bridal Procession, Op. 48, No. 3 (Women's voices): Lilacs (Duet or Two-part Chorus, arranged by R. R. Forman): Venetian Boat Song (Men's voices): The World's Prayer (Mxs.).

For Violin

Just a Little Waltz.

A First Aid

By Hazel Hawkins-Davidson

IN EXPLAINING to young pupils the signs for sharps, flats, double sharps, double flats and naturals, I sometimes find it almost too much for little heads. Sometimes the sharps and naturals signs are confused. Still, with a little ingenuity in explaining, the task is not so great.

The sharp is like the natural except that it has legs sticking out in all directions. It may be likened to a crow's nest. The natural is a chair turned upside down on another chair. (Of course the legs are off the chairs, else we would not be allowed to play with them.)

If such explanations fail I tell them natural means white key. For instance, *b* is white key *b*. To make anything flat we press it down or lower it. So the flat always lowers the note by which it is placed. The sharp which raises the note is easily understood as doing just the opposite thing from the flat. Practice on the blackboard drawing these signs. Then a little game at finding various accidental signs called out by the teacher will soon solve this one of the first problems.

Doc's think I'm doing this for Snore, Mrs. Welty. I could have my hair Marcelled twice a day and he'd never notice—ain't it the truth? The public don't know Thomas Gladstone Snore like I do. I ain't sayin' nothin' to him, because Ma said, 'warned me. Up to the day of her death she'd say right up in his face, 'This is what my daughter gets for marryin' into the Snores'—but it was like castin' pearls before swine, because he'd come back, 'The Snores is as good as the Fippies any day.'

My—how Ma suffered until the angel came and took her. He seemed to realize he'd treated her because he sorter settled down and things was a whole lot peaceful for years. He didn't start up again—Ouch—don't make that one so tight—there's a dear—as I was remarkin' Snore didn't start up again until our Lucy took up the anaesthetic dancin'.

Since then there ain't been no more comfort livin' with Thomas Gladstone Snore than with a wild Hippopotamus. He ain't gone to church for years but he stands for the Church and the Bible and all that, 'specially when we get company and there ain't nothin' left but religion to talk about. He says his mother was a Handsell Baptist and his father was one of them there, down, Beightful Presbyterians. He's so religious that he won't even listen to no other religion but his own over the radio.

One night, after Lucy had been workin' hard on the anaesthetic dancin' for weeks, she calls downstairs, childlike—Lucy's only twenty-one—'Pa, I gotta surprise for you.'

"Spring it!" says he in his surly manner. I turns on record number four in the course—*Funeral March* by Chopin. Lucy comes downstairs, lookin' like an angel, with her eyes on the ceiling in that scrim dress I made her out of the parlor curtains.

Pa didn't do nothin' until he saw Lucy's bare legs. Then his mouth commenced to open wider and wider and his smelly old pipe dropped right on the seventeen-dollar rug. Lucy did her kiddin' somethin' beautiful and when she got done what do you suppose that coarse man said? This is what Thomas Gladstone Snore said:

"Great Guns! What's the good of sendin' missionaries to India?"

"Snore," I says, "That's all you know. They're dancin' dances like that right in the pulpit in New York City, now."

"Yeh," says he, with the sneery smile; "Yeh, and I suppose they're servin' high balls to the congregation."

Before I could get my breath to get

back at him, he'd stomped upstairs and Lucy sat right down on the floor and cried her eyes out.

Says I, "Lucy dear, you gotta be careful with your pores all open. Put this here rug around you, dear."

"Ma," says she, "I know I did it right. I danced just like the correspondence lessons said."

Then I went to the foot of the stairs and says out loud so as the whole neighborhood could hear me, just like Mother said, 'My dear the time: "What can you expect of a Snore?"'

Then he went on somethin' frightful—and he a religious man. Mrs. Welty I just couldn't use his words, I couldn't; but if you really want to know what Thomas Gladstone Snore said, it was—

"What in—is she goin' to do with it? If she dances like that in public, in a mosquito nettin' night gown, with them slinky legs, no fellow is going to be dumb fool enough to marry her."

There, now, that's just what he said, Mrs. Welty; and I wouldn't tell another livin' soul but you. Do you wonder I got grey hair. Imagine before he saw Beth an' blood. But that wasn't enough. He went on like this: "What's the good of that nonsense? She can't get a job with it, can she? What if the Boss was to come in the office in his union suit and start jumpin' over the desks?"

With that he commenced throwin' shoes. I can always tell when Snore is nervous when I hear the shoes. Thank you, Mrs. Welty, there ain't no one else my mother look so lady-like as you, Miss Welty. Lucy and me don't care what Pa says. He ain't seen the world. All he sees is his office. But we ain't goin' to do nothin' stand in the way of our art. No, indeed. That's what the circular said. Don't let nothin' stand in the way of your art. Keep on, and on, and on. What do Snore know about the Waltzes and the Two-Steps of the Greeks anyhow. Pa just hates the Greeks since he got Thoma's poisoning at the Greek restaurant. Just what I'll take Lucy Snore to New York on the *Pedlerian* excursion. They know real in New York. Just what I'll Mr. Florence Ziegfeld, and Mr. David Belasco, and Mr. Morris Gest, and Mr. Albert Johnson and other great actors like them see "The Great Snore" and they make her little five hundred a week, more'n Pa makes in two months. But what's the use—he'll always give credit to Snore side. Just see if he don't. And if he don't make good in New York, the circular says they pay wonderful prices in Chautauqua. My what a difference a good Marcel does make!

Too Big For Him

By Rena L. Carver

FRED came to his lesson with the question, "Miss Brown, may I take Schubert's *Military March* that mother talks about so much?"

The teacher blinked, started to say something and stopped. Then she brightened and asked Fred if he knew *Schubert*, the composer, in a nearby city.

"I have heard told tell about him," said Fred.

"Then," the teacher went on, "you probably know that he says, 'Creep before you walk.' It seems strange for that huge man to say that. Do you know, Fred, that he never refuses a job of work be-

cause it is small? He takes a day's work any time he can do it. He is proud of every job he has ever done, even the first paving of a sidewalk."

In his own mind he cannot see any difference between many small jobs and one big one. In fact, he'd rather have ten little ones, because they are simple and he can do many of them at a time."

Now, since you have had only about two days of music, do you not think many small tasks will be done without my believing it to be proud of?"

"Yes, I think it would," Fred nodded decisively.

Lucy Learns Art Dancing

A Humorous Recitation

By Jay Meila



How They Forged Ahead

Stories of Great Singers of the Past Who Broke Down All Obstacles to Success

By JAMES FRANCIS COOKE

Nurturing Talent

WHEN ENRICO CARUSO was a little boy, stumbling around the ruins of Pompeii and Herculaneum, picking up odd jobs here and there along the excavators, few people imagined he would become one of the very greatest of singers of history. Caruso once showed me in his suite in a New York Hotel a little bronze image that had long been buried under the ashes and lava of Vesuvius. He said, in Italian, "Look. It was things like this which gave me my first inspiration in art. I began to realize that when a person did a great thing in art, it lived, although the artist died; and I wanted to do something that lived. This fired me against all possible obstacles to become a great singer. One cannot expect success from the very start, but by reason of incessant labor, success almost always comes."

The gentle art of forging ahead is one in which Americans are supposed to be masters. Unfortunately, in our past, many of our singers were obliged to combat obstacles in their own homelands. The late David Bispham, whom I regard as the greatest of American singers, was a Quaker. He not only met with no sympathy in his family, when his relations found he had elected to become a singer, but he was also for a time obliged to carry on his musical work clandestinely. In his day at Haverford College music was taboo; and consequently David hid himself to the Haverford railroad station, with a guitar, and did his practicing there. It remained for Haverford College in later years to confer the degree of Doctor of Laws upon Mr. Bispham as one of its most distinguished alumni.

European parents, for a long time, have regarded a wonderful voice as a gift of the gods, and a child who can sing is tenderly cared for by everyone concerned. In America, even in our childhood, the gift of music was austere regarded as an incubus, which might lead the possessor to a precarious career.

Just last week I talked with the celebrated Irish tenor, Allan McQuibb, once a prodigy singer, as a boy soprano, but later a mining engineer in America. He determined to become a singer and went to New York City, where he was obliged for a long period to go through almost every imaginable privation, even to sleeping in the city parks, in order to reach his goal. He has since sung with practically all of the great American symphony orchestras.

Getting a Start

IN RECENT YEARS, in America, young singers have been fortunate at times in securing the interest of wealthy people to help them at the start. I recollect the aspiring Geraldine Farrar, when I saw her many years ago as a girl, at Greentree, Maine. She was then under the tutelage of Emma Thursby who had taken an interest in her as a prodigy. Later she secured "funds" which enabled her to study for long years in Europe and to achieve her great success. Had she not had such timely assistance a great career might have been wasted.

Madame Schumann-Heink, on the other hand, had a terrific experience in getting a start. For years she sang parts in small opera companies, at the same time finding

and musical comedy. He nevertheless continued his study and soon found himself again among the very great singers of the world.

The Child of Fortune
MANY of the great singers of the world have, in fact, been blessed by most fortunate surroundings. The parents of Patti, for instance, were opera singers of moderate means; but think what it meant to the child to have been born into this wonderful musical atmosphere! Patti was literally born to the stage. Patti's mother sang the rôle of *Norma* in Madrid on the night before the Diva's birth.

At Tetrazzini's home, her entire youth was surrounded by music. Melba's father, David Mitchell, was really a very rich man and he died worth half a million dollars.

Galli-Curiel started life as the daughter of a well-to-do Milanese family. Her grandmother was an opera singer of note, and in her autograph album collection, which she secured when a child and which has repeatedly shown me in her home, there appear congratulations from the distinguished poets and artists of the day, with little drawings and verses dedicated to Piccola "Lita."

Young Singers "Fairies"
THEREFORE, the romance of Marion Talley, the American girl whose parents in Kansas, coming of excellent stock but of moderate means, has thrilled all American while still in her teens, her beautiful voice attracted wide attention and, thanks to the wisdom of some of the citizens of her own state, she was enabled to

NOTE READING "QUAKERISH AND POPIH"

In 1700, when Boston was a town of about 7,000 population (says William Arms Fisher, in his "Notes on Music in Old Boston"), the need arose for printed music. "The first book issued to meet this new want," he says, "was entitled 'A Very Plain and Easy Introduction to the Art of Singing Psalm Tunes, with the Cantus or Trebles of Twenty-eight Psalm Tunes contrived in such a manner as that the learner may attain the Skill of Singing them with the greatest ease and Speed imaginable, by Rev. Mr. John Tufts, Price 6d. or 5s. the doz.'"

"This little book of a few pages, the first American book of sacred music published, was issued in Boston in 1714 or 1715, and was so successful, in spite of its substitution of letters for notes, as to reach its eleventh edition in 1744."

"The innovation of note singing raised a great tempest among the older people who regarded it as a plan to shut them out from one of the ordinances of worship. It was bitterly objected to as 'Quakerish and Popish,' and introductive of instrumental music, 'the names given to the notes are blasphemous; it is a needless waste, since the good fathers are gone to heaven without it; its admirers are a company of young upstarts; they spent too much time about learning, and tarry out a-nights disorderly,' with many other equally strenuous and weighty reasons."

"One of the vallant members of the 'new way' was the Rev. Thomas Walter, of Roxbury, who brought out in 1721 'The Grounds and Rules of Music Explained, or an Introduction to the Art of Singing by Note.' This, the first practical American instruction book, said to be the first music printed with bar-lines in America, was from the press of J. Franklin at a time when his younger brother, Benjamin, then a lad of fifteen, was learning the printer's trade as his apprentice."

ORGANISTS SHOULD IMPROVISE

SAINT-SAËNS who, besides being a great composer, was for twenty years organist at the Church of the Madeleine in Paris, says in his "Musical Memories":

"Under the pretext that an improvisation is not so good as one of Sebastian Bach's or Mendelssohn's masterpieces, young organists have stopped improvising."

"The point of view is harmful because it is absolutely false; it is simply the negation of eloquence. Consider what the legislative hall, the lecture room and the court would be like if nothing but set pieces were delivered. We are familiar with the fact that many an orator or lawyer who is brilliant when he talks becomes dry as dust when he tries to write. The same thing happens in music. Lefebvre-Wely was a wonderful improviser (I can say this emphatically, for I heard him) but he left only a few unimportant compositions for the organ."

"The organ is thought-provoking. As one touches the organ, the imagination is awakened, and the unforeseen rises from the depths of the unconscious. It is a world of its own, ever new, which comes out of the darkness as an enchanted island comes from the sea."

"I am fully aware of what may be said against improvisation. There are players who improvise badly and their playing is uninteresting. But many preachers speak badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer."

"In many instances the opera does sound ridiculous in English, but not because of the English, but because of stupid translations of foreign operas."—CHARLES HACKETT.

The Musical Scrap Book

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

Conducted by A. S. GARBETT

ANTHEMS FOR KING CHARLES

HENRY PURCELL, greatest of English seventeenth century composers and so far the greatest of any English composers, is believed by many to have written incidental music for the theater when he was eighteen, and to have composed "Dido and Aeneas" in his twenty-second year. But his biographer, John F. Runciman, is skeptical.

"The prosaic truth is that Purcell came before the world as a composer for the theater in the very year of his appointment to Westminster Abbey," says Runciman, "and during the last four years of his life he turned out huge quantities of music for the theater. It is easy to believe that his first experiments were a company for young upstarts; they spent too much time about learning, and tarry out a-nights disorderly," with many other equally strenuous and weighty reasons.

"One of the vallant members of the 'new way' was the Rev. Thomas Walter, of Roxbury, who brought out in 1721 'The Grounds and Rules of Music Explained, or an Introduction to the Art of Singing by Note.' This, the first practical American instruction book, said to be the first music printed with bar-lines in America, was from the press of J. Franklin at a time when his younger brother, Benjamin, then a lad of fifteen, was learning the printer's trade as his apprentice."

"ONWARD, CHRISTIAN SOLDIERS"

How Sullivan came to write his most famous hymn-tune, and how a royal thrall for a glass of beer provoked a festival drum are told in Henry Saxe Wyndham's life of the composer of "Pinare."

"It is scarcely too much to say," declares Wyndham, "that the most notable composition of the year 1872 was the famous hymn, 'Onward, Christian Soldiers.' According to Sir Arthur's own account of the origin of this, told to Mr. Fildon, it was written as the result of a quarrel. There was a dispute between the proprietors of 'Hymns Ancient and Modern' and the firm of Novello, printers of the work. This was ended by the proprietors transferring their publication to be printed by the firm of Messrs. Clowes, who still do it."

"The other party to the dispute, Messrs. Novello, then proceeded to issue a rival collection of hymns entitled the 'Hym-

nal,' and for this book Sullivan composed his glorious tune. "1872-73 is also memorable as the time in which the late King Edward, then Prince of Wales, was stricken with typhoid fever and was kept for many December days at Sandringham with the dark shadow hovering very near. The well-known story goes that the illustrious patient at the period of the crisis asked for a glass of Bass's beer which was allowed to have, and from that moment began to mend. There were celebrations all over the country in honor of his recovery, and for the Crystal Palace Sullivan composed a 'Te Deum' early in 1872 into which he introduced the well-known melody of St. Anne's. An enormous audience was present and, of course, other and more popular items appeared on the program; but for many years after the Festival 'Te Deum' held its own in the estimation of choral societies in the United Kingdom."

BLUES!

Titus from "Negro Workday Songs," by Odum and Johnson, both of the University of Carolina where they have made an exhaustive study of Negro songs. (The passage is slightly condensed):

"What are the characteristics of the native blues, in so far as they can be spoken of as a type of song apart from other Negro songs?"

"In the first place, blues are characterized by a tone of plainiveness. Both words and music give the impression of loneliness and melancholy. In fact, it was this quality, combined with the Negro's peculiar use of the word 'blues,' which gave the songs their name."

"In the second place, the theme of most blues is that of the love relation between man and woman. There are many blues built around homesickness and hard luck in general, but the love theme is the principal one. Sometimes it is a note of longing

At other times the dominant note is one of disappointment.

"A third characteristic of the blues is the expression of self-pity. Often this is the outstanding feature of the song. There seems to be a tendency for the despondent or blue singer to use the technique of the martyr to draw from others a reaction of sympathy."

"Psychologically speaking, the technique consists of rationalization, by which process the singer not only excuses his shortcomings, but also attracts the attention and sympathy of others in imagination at least—to his hard lot."

Referring to the popularization of blues by the phonograph records, these authors observe: "It is doubtful whether the history of song affords a parallel to the American situation with regard to blues. Here we have the phenomenon of a type of folksong becoming a great fad and being exploited in every conceivable form."

THE ETUDE

THE PHYSICS OF PIANO TONE

The following extract from "The Science of Musical Sound," by Dayton Clarence Miller, will interest students of the art of touch:

"The piano can produce wonderful varieties of tone color in chords and groups of notes," says Miller, "and its music is full, rich, and varied. The sounds from any one key are also susceptible of much variation through the nature of the stroke on the key. So skillful does the accomplished performer become in producing variety of tone quality in piano music, which expresses his musical mood, that it is often said that something of the personality of the player is transmitted by the notes to the tone produced, something which is quite independent of the loudness of the tone. It is also claimed that a variety of tone qualities may be obtained from one key, by a variation in the artistic or emotional touch of the finger upon the key, even when the different touches all produce sounds of the same loudness. This opinion is almost universal among artistic musicians, and doubtless honestly so."

"Having investigated this question with ample facilities, we are convinced by the definite results to say that, in tones of the same loudness are produced by striking a single key of a piano with a variety of touches, the tones are always and necessarily of identical quality, but, in other words, a variation of artistic touch cannot produce a variation in tone quality from one key, if the resulting tones are all of the same loudness."

"From this principle it follows that any tone quality which can be produced by hand playing can be identically reproduced by machine playing, it being necessary only that the various keys be struck automatically so as to produce the same loudness as was obtained by hand and be struck in the same relation to one another."

"Emotions of any kind are produced by melody and rhythm. . . . Music has thus the power to form character."—ARISTOTLE.

SCRIABIN'S MISTAKE

There is such a thing as too much piano practice if the experience of Scriabin, the Russian composer, goes for anything. Certainly in this case the fact is the case of the injudicious kind.

Alfred Swan's biography of this composer tells us that Scriabin, in his early student years, "used to appear at the conservatoire concerts playing Schumann's 'Papillons,' Chopin's 'Mazurkas' and Bach's 'Fugues.' Wishing to be the first not only in interpretation but also in 'dear' technique, Scriabin attacked such stupendously difficult pieces as Beethoven's 'Isidorus' and Liszt's 'Don Juan.' It was then that he nearly ruined, Schumann-like, his whole career."

"His right hand was paralyzed and the doctors had given up. But with stoic perseverance Scriabin brought it nearly to its former perfection. Exercising the fingers of his right hand on whatever object it happened to lie became a characteristic gesture with him all through his later life. But a certain crampedness of the right hand in rapid octave passages (*fortissimo*) never disappeared entirely and was the source of much trouble during his concert tours even to the last years of his life."

"His studies under Salomon taking an auspicious turn, Scriabin was, in the spring of 1891, awarded a pianist's diploma with the gold medal for piano-playing, an honor that was bestowed on his mother twenty years earlier."

"Rhythm and harmony find their way into the inward places of the soul."—PLATO.

THE ETUDE

VALSE MINIATURE

A worthy companion piece to Mr. Ewing's very popular *Sleeping Princess*, Grade 8.

Tempo di Valse Lento (Molto legato) M.M.♩=54

MONTAGUE EWING

From a new set of pieces, based upon
Indian Hill-tunes. Grade 5.

DEVIL DANCE TIBETAN

from HIMALAYAN SKETCHES, No. 4

THE ETUDE
LILY STRICKLAND

With rugged cheerfulness

mp *gradually increasing*

ff *marcato* *basso*

Presto

f *mf*

basso marcato *poco a poco*

crec. *rit.* *accel.* *ff*

8va basso *8va*

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A lively teaching piece, with
well contrasted themes. Grade 2½.

Allegretto con spirito M.M. ♩ = 108

MERRY CHATTER SCHERZINO

W. ALETTER

mf scherzando *mf* *p*

a tempo *mf* *p*

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THE ETUDE

p *mp* *p*

f marcato

mp

Tempo I

p *mp* *ritard.* *f*

mp *f*

Moderato
M.M. ♩ = 108

p *rit.* *pp* *Fine* *p*

OLD FOLK SONG

mf marcato

D. C. al Fine

ritard.

WATER LILIES

SECONDO

RUDOLF FRIML

To be played with a joyous lilt, rhythmically, and not too fast.

Allegretto M.M. ♩ = 72

mp

cresc.

mp

f

f

D.C.

WATER LILIES

PRIMO

RUDOLF FRIML

Allegretto M.M. ♩ = 72

mp

cresc.

mp

f

f

Fine

D.C.

HERE COMES THE PARADE

SECONDO

THE ETUDE

M.L. PRESTON

Of all military marches, those in $\frac{6}{8}$ time seem the most irresistible in rhythmic swing.Tempo di Marcia M.M. $\text{♩} = 108$

THE ETUDE

HERE COMES THE PARADE

PRIMO

M.L. PRESTON

Tempo di Marcia M.M. $\text{♩} = 108$

ABOVE THE STARS

ÜBER DEN STERNEN

WALTZ

RICHARD KRENTZLIN, Op. 122

Allegretto M.M. ♩ = 72

THE ETUDE

Musical score for "Above the Stars" (Über den Sternen) by Richard Krentzlin, Op. 122. The score is for piano and includes a Trio section. It features various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *f*, *cresc.*, *p dolce*, and *D.S.**.

TRIO

THE ETUDE

Continuation of the musical score for "Above the Stars" (Über den Sternen) by Richard Krentzlin, Op. 122. This page contains the latter part of the piece, including the Trio section and the final measures. It features various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *f*, *cresc.*, *p dolce*, and *D.S.**.

Grandioso

A DAINY GAVOTTE

A little rhythmic dance, Grade 14.

N. LOUISE WRIGHT

Tempo di Gavotte M.M. ♩ = 108

SERBIAN FÊTE DAY

The first theme is the same as that occurring in Tchaikowsky's *Marche Slave*, Grade 3.

Arranged by HELLER NICHOLLS

Adagio

Allegretto M.M. ♩ = 108

DUCKS IN THE POND

BARN DANCE

JAMES H. ROGERS

From Mr. Rogers' new set: *Idioms Old and New*. A splendid "stunt" piece in the American manner. Grade 5.Ducks in the Pond
Spirited, but not too fast

mf bien rythme! *poco marcato*

quasi glissando *h.*

p *sempre p* *dim.*

p *leggeramento* *ten.* *mf* *sonore e ben marcato* *ten.* *meno f*

"Tuning Up" "The Arkansas Traveler"

f *p* *mf* *p* *ff* *molto marcato* *p* *leggeramento*

ff *glissando* *f* *dim. subito senza rall.* *p* *ten.*

ff *stridente*

molto accel. *sempre ff* *quasi martellato* *glissando molto rapido*

BLACK-EYED SUSIES

A. LOUIS SCARMOLIN

A little flower piece, very seasonable. Grade 14.

Moderato M.M. ♩ = 72

p *mf* *sf* *rall.* *meno* *dim.*

THE PERFORMING BEAR

A very clever characteristic piece. Grade 2½

Allegretto M.M. ♩ = 108

JOSEF REITER, Op. 97a

SLEEPY TIME

A very expressive little "slumber song" Grade 1
Andante M.M. ♩ = 96

ORA HART WEDDLE

MENUET

No. 2

ERIK MEYER-HELMUND

By the famous song writer. In classic style, with a touch of the Scandinavian. Grade 4½.

Grazioso M.M. ♩=108

Copyright 1893 by H. Stevens & Co. * From here go back to the beginning and play to *Fine*; then go to A. (D.C. as before).

THE ETUDE

THE ETUDE

IN DREAMLAND

H.P. HOPKINS, Op. 114

Prepare: Sw. Soft 8'
Ch.or Gt. Dalciana 8'
Ped. Soft 16', coup. to Ch.or Gt.
A very pretty soft Voluntary, Suitable for weddings.
Languido M.M. ♩=54

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VYLDA'S LULLABY

E. V. L. CARY*

THE ETUDE

L. J. OSCAR FONTAINE, Op. 166, No. 3

Andante

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* The poem is used with kind permission of the author.

HOW THE ELEPHANT GOT HIS TRUNK

J.S. DRAPER

MUSICAL RECITATION

FRIEDA PEYCKE

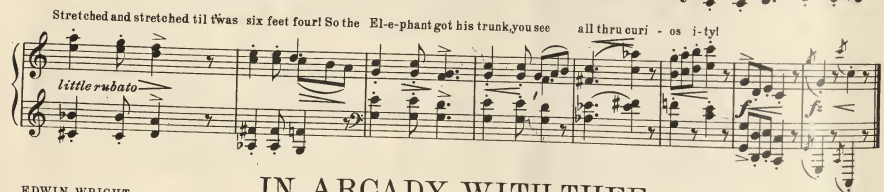
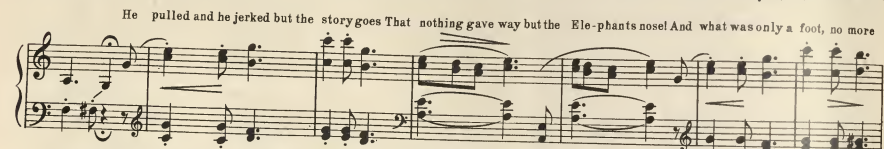
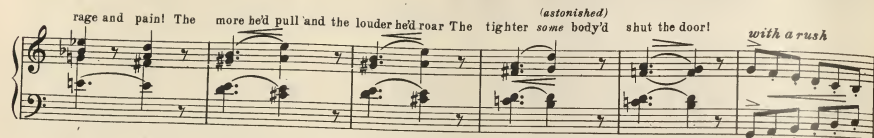
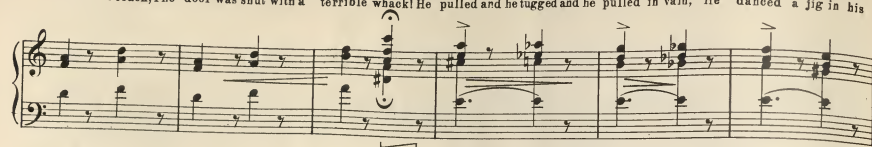
Jolly and playfully M.M. ♩. = 100

(proudly)
"I'm going to town" the Elephant said, With a wink of his eye and a

nod of his head, "I'm going to town this day to see The mon-keys dance at the Jam-bo-ree!" So he packed his bag and away he went, Gay and dapper and well content. At last he came to the jungle-town where the streets were crowded with monkeys brown. There were bears and camels and ti-gers too, and a great, big cap-er-ing Kan-ga-rool. At length when the day was al-most done, And he'd spent his money and had great fun. Just one thing only was left to see, The mon-keys dance at the Jam-bo-ree, so he went to the door but a mon-key black said "commanding you're too big so you go back!" So he (mysteriously) tip-toed round to the side of the house and stood by the door As still as a mouse, But the moment he put his

(cresc.)

nose in the crack, The door was shut with a terrible whack! He pulled and he tugged and he pulled in vain, He danced a jig in his

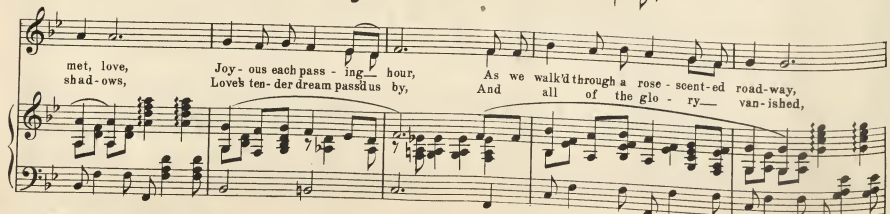
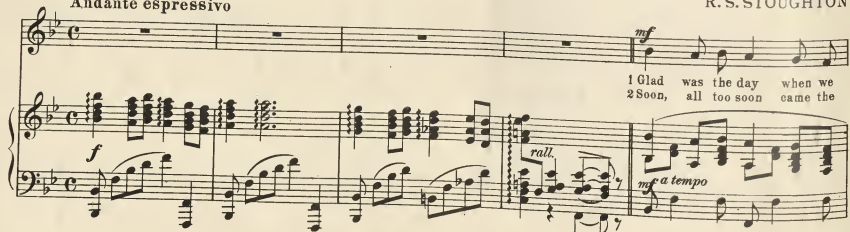


EDWIN WRIGHT

IN ARCADY WITH THEE

Andante espressivo

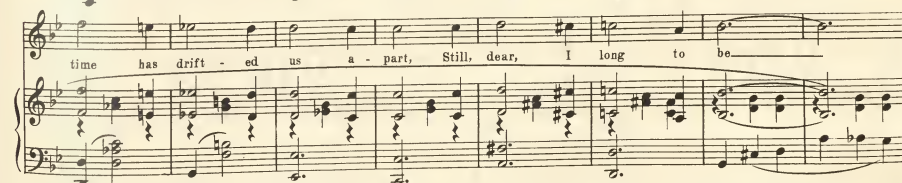
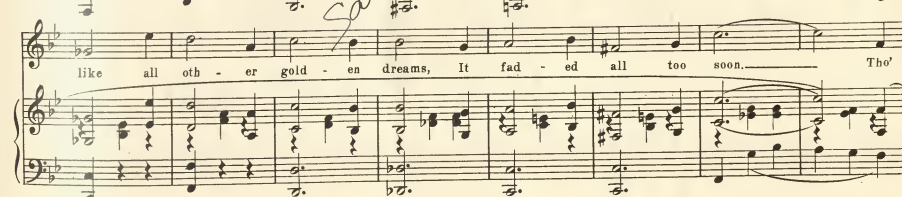
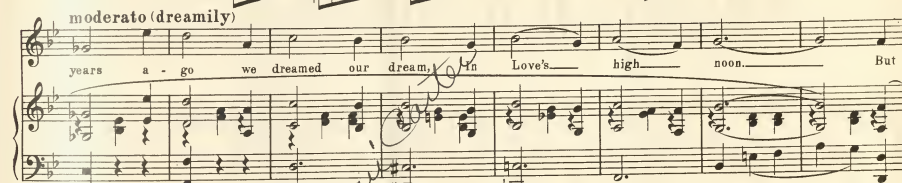
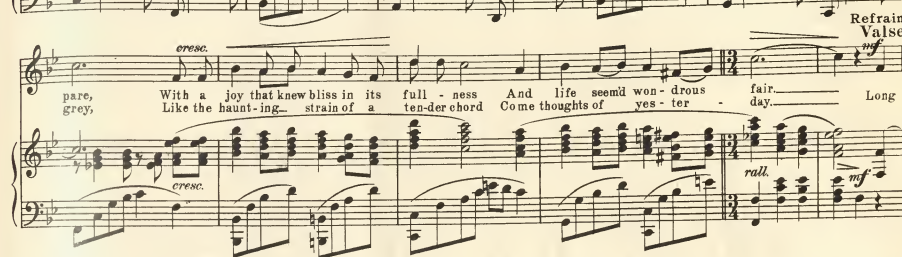
R. S. STOUGHTON



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THE ETUDE



Rev. I. S. YERKS

YE MUST BE BORN AGAIN

Mrs. R. R. FORMAN

Moderato

with much expression

1. We hear of a ruler who came by night,
 2. That thou art a teacher sent from heaven, Be.
 3. I say that whoever the truth be - lieves, Un.
 4. So, sin - ner, you can not be born of God.

Seek - ing the high - way of peace, truth and light, Light for his path - way, and peace for his
 lieve we, and wait the an - swer giv'n, How can a man a - gain be
 Thus through his faith the new life re - ceives. Not by the high - way of works, wealth or
 less you have faith in the dy - ing Lord. God's way, not your way, di - vine law re -

soul. The truth he would have the Mas - ter un - fold. But the Mas - ter's an - swer to him was
 born. A mir - a - cle this wouldst thou per - form. But the Mas - ter an - swerd him once a -
 worth. Can sin - ners find rest in sec - ond birth. From a - bove it comes, said the Master of
 quires. For there on the Cross your sin ex - pires. Then ac - cept the mes - sage to dy - ing

plain, But the Mas - ter's an - swer to him was plain, Ye must, ye
 gain, But the Mas - ter an - swerd him once a - gain, Ye must, ye
 men, From a - bove it comes, said the Mas - ter of men, Ye must, ye
 men, Then ac - cept the mes - sage to dy - ing men, Ye must, ye

must, ye must be born a - gain. Ye must be born a - gain.
 must, ye must be born a - gain. Ye must be born a - gain.
 must, ye must be born a - gain. Ye must be born a - gain.
 must, ye must be born a - gain. Ye must be born a - gain.

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Baldwin

THE BEGINNING is for the pupil to form a clear conception of the tone. Tone is the result of the impulse of the will; and the sound is produced by the functioning of a delicately adjusted physical mechanism. If your brain is so constituted that it is sensitive to musical purposes, if, as the saying is, "you have a good ear," then you have the basic equipment for a singer. Throat, lungs and the resonating chambers vary with all the inflections of the voice; but, if you have a brain sensitive to music, then you can do something.

The same urticant chain which enables you to move a muscle will function when you will to produce a tone. (Scientifically this statement would need many and complex qualifications; but for the practical purposes of living and singing it will do.) Like all functional activity, it has the simplicity and inevitableness of nature—when it works well—it is inconceivably complicated when you come to analyze it.

Tone Is Will

THE TONE IS MADE in response to the impulse of the will, and again whether you produce the speaking tone or the singing tone depends on the will; you can make either one you choose. Our speaking voices are simpler to manage, principally because in ordinary life we make fewer demands on them. We do not, therefore, concern ourselves much about the quality of our speaking voices nor as to whether we use them so that they will carry well in a large hall and last through evening after evening without fatigue. If you were using your speaking voice to deliver Shakespeare's lines adequately, you would not find it so simple, nor by any manner of means.

The singing voice must be beautiful in quality, produced with such ease as enables you to sing without fatigue, and managed with such skill as enables you to cope with the technical difficulties of the music. If you cannot do all these things, somebody in the audience will say, "Why do you suppose he sings? He has no voice." And it is difficult to find a satisfactory answer. If you cannot sing with such beauty of tone and interpretative force as gives pleasure to your listeners, why sing?

How is the young pupil to form a practical concept of tone? How shall he know when he is producing a beautiful tone, and one in which the natural timbre of his voice has favorable conditions for development?

This is the business of the studio since, if the pupil could find this out for himself, there would be little reason for his studying.

The Italian Ideal

THE ITALIAN principle of the old Italian school of singing was that that beauty of tone comes through freedom of the tone production. This is the basis of all successful teachings of the voice today as it was then. But the practical application involved in this freedom of the voice is not so simple.

The essential point is this; the full beauty of the tone is something which gradually unfolds as the student gains freedom in tone production, and it does not come to complete development until the student's voice has become poised. The voice is not a something which comes from nature, exactly as the apple and fully grown. Natural gifts, both of voice and musical temperament, the student must have. But these grow to full development only through long and careful correct work in the studio and in the practice hours.

The young singer thinks his voice as "a God given gift." He has heard such phrases times without number and taken them at their full face value. Also he knows well the sound of his own voice,

The Singer's Etude

Edited for June

by
KARLETON HACKETT

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

The Mental Perception in Vocal Art

just as he knows the shape of his nose; and he thinks of it as a thing fixed and unchangeable. The natural timbre of his voice may be pleasing; but there may be vocal habits already forming which will injure the tone and prevent it from ever growing into its full development unless they are changed. This he does not know and cannot understand. It is because of such conditions that the teacher exists.

The Teacher's Problem

BUT HE IS confronted at once with this difficult problem. The young singer likes his own voice and is quite satisfied or even more than satisfied with its quality. Consequently he does not realize that if these defects are to be remedied there must be a change; and this, of course, he will notice immediately in the quality of the tone. It will sound different, not what he is accustomed to, not "like his own voice." Unless he be carefully handled at this time he will become disappointed and discouraged; not at least for the time being the whole thing will go to smash.

A singer cannot be sure of himself until he has learned the true tone of his own voice. But this is not revealed in any illuminating flash but comes as the result of gradual growth under favorable conditions.

Yet the student must always have something practical to work for, a goal he can comprehend. Otherwise there can be no progress. He makes tone in response to the impulse of his will. But he can have no clear idea of the true tone until the production is free and the voice well poised. How then is he to get started? It seems as though we were facing a paradox.

The Single-Track Mind

THE HUMAN MIND is so constituted that it can concentrate upon but one thing at a time. Consequently the essential thing must be made clear to the student so that he can grasp the problem in concrete form and wrestle with it until he shall have conquered it. The pure, true tone can come only when the proper physical conditions have been established. These are freedom of the throat and diaphragm, freedom of the breathing mechanism in the action of the breathing muscles. This freedom of the physical mechanism of tone production can be brought about as the singer withdraws from his mind all the preconceived ideas of what his tone ought to sound like and concentrate his attention on relaxing all physical rigidity and tension.

This seems like starting north when the goal lies south. Again we have the seeming paradox that tone is made only as the result of the impulse of the will; yet it appears that the will cannot function properly until the correct physical conditions have been established. This is a fact, and after you have had enough experience to know that the seeming paradox is not an appearance, we have to face the fact that "the longest way round is the

shortest way home," also a seeming paradox. But, being interpreted, it means perhaps that the shortest way home is found by the man who takes the pains to find where he is going and to be sure he is on the right road before he starts. This is as true in the studio as in any other walk in life.

The Young Student's Hindrance

THE YOUNG STUDENT has a clear concept of his own tone. He knows in a way the sound of his voice; but this is confused with ideas of what his tone ought to be, and these ideas are usually a vague compound of the voices of Gatti-Curci, Schumann-Heink, McCormack and Raftis. He does not think so much of what his voice actually sounds like as of what he wishes—and hopes—it sounds like. Much of the time he does not live in the present but in some glorious future in which by some mysterious means, which he does not bother to analyze, his voice will have become as beautiful as that of one of his vocal heroes.

It is well that the young student should have these dreams and ambitions, since, lacking them, he would have no energizing principle. But such a work must be practical; and dreams are to be realized only by the intelligent work which gets "right down to brass tacks" and does work. He must learn to live, at least during his working hours, in this actual world. He must learn by experience and intelligent observation how a free tone is produced, what it feels like, and by the actual hearing of it, the muscles which. When he knows these three things, he has his own personal experience, then he has felt on something solid with the chance that he will develop his powers and become a singer.

The Free Tone

WHAT does a free tone mean? It is physical ease that is produced with such grace that there is no sense of strain, but the delightful sense of poise which is an open feel in walking at a unit pace on an open road in the air is brisk. Nature intended man to sing, since she constructed an exquisitely delicate mechanism in his throat for this express purpose. He must learn how she intended this and conform himself thereto; and his tone-producing mechanism is a part of his body and subject to absolute physical law. When he learns these laws and in peace and cheerfulness of spirit obeys them, his tone appears. You cannot force Nature to conform to your notions; but if you will let her do her work in her own way, and great may be your reward, for what will be humility, a quality which grows not spontaneously in the breasts of the young.

The Vital Impulse

THE ESSENTIAL is the will to sing, in an actual studio work the student must have the pitch and the vowel sound

absolutely clear in his mind, so that he knows exactly what he intends to do. He must have a deep breath, and a warm, wet throat open and the breathing muscles elastic, only to sing the determined tone. He must will to sustain it evenly and steadily through to the very end. Almost invariably the young student's mind wanders during the production of the tone. He has not learned to concentrate on the one thing to be attended to, but permits it to be disturbed by extraneous considerations. Singing is an active principle. The student must find exactly what he is to do and then train himself to keep his mind intent on his purpose until the very end. His purpose is to produce a certain tone on a definite pitch and to sustain it with the closest approach to physical elasticity that is possible.

The whole complicated mechanism responds to the impulse of the will. If the image in the brain is distinct and the will active, the muscles respond with vigor and elasticity, sing, such is the law. The elasticity of the muscular action is the primary consideration, since it is manifestly impossible for the ear to hear the tone until the muscles have produced it.

The young singer tends to listen for the tone as produced rather than to concentrate on producing it. This establishes a negative attitude of mind which renders it impossible for him to produce the tone. He is producing muscles to produce a tone which as it ought to be. This difference between the active attitude of mind, which is intent on the making of the tone, and the negative attitude, which is intent on the hearing of the tone, is a vital thing. The young student must learn this difference and adjust himself vigorously to the active principle.

The Singers' Bel-look

THE SUSTAINED TONE is the basis of the singer's art. After all has been properly prepared, and all pitch and tone is to be realized, the freedom of the muscular action assumed, the tone should be legible. A heavy attack almost inevitably means an explosive attack. If the attack is too heavy there will always be improper tension in the muscles, making it so tight that the tone should be elastic. Then there is not the proper physical poise, and consequently the tone will not flow freely. There will enter the sense of effort. Too heavy a pressure of the breath always brings the sense of congestion about the throat and the feeling that one must push to get the tone up into place in the resonating chambers. Such a tone has had a wrong start and will never be a good one. There is nothing to do save start over again and to be sure that the attack is quiet and all the muscles acting freely. Any student who will put other considerations to one side and concentrate his mind on it can be sure of doing this thing.

Now comes the logical feat, difficult until you catch the idea but necessary. After the young student is reasonably sure that he is making a free tone, he must learn to listen for it without easing up on an active principle which keeps the tone going. Many young singers have learned to prepare everything well and start the tone going properly; but when they listen for it they forget to keep it going. Consequently the tone begins to waver and to lose its true character. The fundamental principle is the active one—to attack the tone correctly and then to sustain it evenly and firmly to the end. This must be drilled into the student until it becomes a part of his instinctive action.

Then without upsetting this principle he must learn to hear the tone. The whole complicated mechanism responds to the impulse of the will. If the image in the brain is distinct and the will active, the muscles respond with vigor and elasticity, sing, such is the law. The elasticity of the muscular action is the primary consideration, since it is manifestly impossible for the ear to hear the tone until the muscles have produced it.

THE ETUDE

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Must "Feel" the Tone

NOTHING satisfactory can be established until he knows by his own experience how a free tone feels. Then he must learn how this sounds. It may not seem to him just the sort of tone he desired. That makes no difference; the only thing that counts is whether or not it is his teacher. If the student knew just how his tone ought to sound and when he was producing his best tone, he would know everything all that any teacher could show him about tone, and consequently would need no instruction.

One of the many things very difficult for the student to learn is that he cannot trust his own ear in this vital matter without guidance from his teacher. Every teacher has had the following experience times without number. The student produces a tone which is satisfactory to his own ear but does not suit that of his teacher. After working a while he finally produces a tone which the teacher knows absolutely is a better tone, more freely produced and with a more musical quality. But it does not sound so to the pupil's ear and of course he is disappointed. Who then shall decide? The teacher, of course. The reason the student takes less sense is primarily because he believes that the teacher knows a pure tone when he hears it. If he is not convinced of this in his own mind, he is foolish. The teacher does know the true tone when he hears it, the only safe thing for the student to do is to make his word for it. When must have but it requires the guidance of the teacher to enable you to recognize it.

Dare to Use Your Breath

THE VOICE is a wind instrument. The tone is produced by the breath as it is exhaled. Almost all young students fear to use their breath freely enough. This is inevitable from the very nature of things. We all feel timid and constrained in doing anything which we do not understand. Our nervous system is so constituted that under such conditions we hold our breath back. This is an instinctive and at first uncontrollable act. But singing is done by the outbreathing of the breath, and if you hold it back there will be no tone. The muscles you cannot possibly produce a free tone.

Nature intended you to sing; always keep this clearly in mind. The exhaling of the breath is one of the primary functions of nature; and it is while exhaling that you produce tone. When you wish to speak you do not hold back your breath

Good English

THERE IS NOW in this country a genuine demand, and a growing one, for the use of English in song. The singer "must tell the story," and in such fashion as makes it understandable to his audience, or he is seriously handicapped.

In this matter of good English we suffer from several handicaps. We are not a unified race with a cultural background founded on English. Many of our students come from homes in which English, or as some prefer and not without reason, American, is not the family tongue. Too many have not grown up in homes in which the beauty of the English language was deeply felt so that they came to have an instinctive reverence for it.

We often hear the phrase, "Sing the words clearly, just as you would speak them." Heaven help the young student who would follow this instruction literally. For our speech is, alas! not infrequently careless, slovenly, inaccurate and

ing, then there is a chance for intelligent work and progress.

Learning Early

THE YOUNG student who is in earnest finds out early that he cannot tell accurately about the quality of his own voice and that he must learn by intelligent observation whether or not he is under direction how the true tone should sound. Many will not take the pains to so much the worse for them.

Learning to recognize a true tone is not a gift of nature. It comes only as the result of training and good brain work. Until the young student has established an active sense of tone production—the elastic functioning of the breathing muscles and the freedom of the throat—has nothing to go on. When the complex physical mechanism has been properly adjusted, then, as they say, "the voice has been placed," then he must learn to recognize the tone and to work accurately the quality of the pure tone.

The art of singing is based on the singer's power to produce tones of beauty. Unless your tone is beautiful to the ear you have not succeeded in learning the art. Beauty of tone comes from freedom of tone production. You must master this basic law and then the other good things will be within your reach. In the studio it takes the trained ear to recognize the true tone. The student has to so take his word for it. If the teacher does not know the pure tone when he hears it, he is no teacher and you are foolish to study with him. The pure tone must have but it requires the guidance of the teacher to enable you to recognize it.

but let it flow into the tone as freely as it wishes. Yet under normal conditions you have little trouble in speaking; in fact, most people talk too much and once they get into song they are so sure they would never stop. But let somebody start to sing and you stiffen up all over, hold your breath as though each particle were as valuable as pure gold, and as though if, once this bit of breath were gone, you would never get another. No wonder your singing is labored and you feel short-winded, since you are making it at the wrong way around and going at it as hard as possible for yourself.

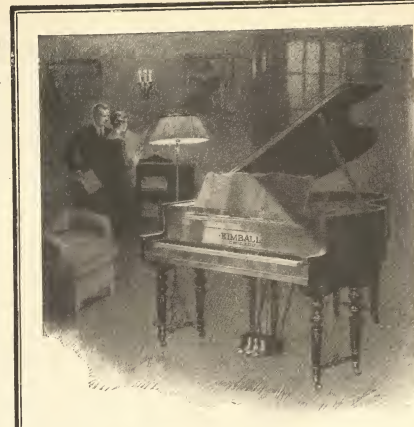
The tone is made by the outflowing breath, so let it flow; and remember that breath is the one commodity in the world which still is absolutely free. So dare you to use it.

indifferent. Fine English should be our natural speech, and it is, in those homes in which fine English is spoken. Then the child speaks clearly and correctly, because that is the only speech he knows. He is not told to sing in English, and in his models are not always above reproach. But, where there is the ardent desire to learn, the way, somehow, will be found.

We have no recognized standards for correct speech. There is a distinct difference between New England and New Orleans. There is no absolute authority in the matter of all can turn. This is natural in a republic which recognizes no overlord and in which each part has the privilege right to settle its local affairs to suit its own taste. But, alas! we have its native pride in our native tongue. If we had, the unwritten law of custom would decree that our leaders and teachers should speak

(Continued on page 477)

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PEOPLE like music. The workman at the bench will hum a tune as he polishes his trade; a boy carrying groceries in a basket puffs out his cheeks whistling his favorite tunes. In Italy, porters in the streets will sing opera arias as they push their carts. The concert in our parks is listened to attentively by multitudes of people. A song strikes the public fancy and everybody "does his bit" towards letting it be heard. Congregations in churches go to a well-known hymn with a vengeance. In short the world likes to sing that which it likes to sing; and this brings us to the topic.

Hymn singing, when successful in the singing congregations, must be done in a fashion agreeable to the singers. Notes and words are printed. Few may be able to read the notes of the music; but the notes must be there to show the trend of the composer's melody, though rarely does an audience give correct note valuation. No, they give a swing, an interpretation which is resultant from having heard time-honored tunes sung again and again from childhood. These hymns, then, may be called church folk songs, for they have been accepted and adopted by the people, after having been tried out for generations. No man ever knew that he had composed really a folk song; it was necessary for the succeeding generation to have accepted it before the term folk song might be surely applied to it.

The National Anthem
MANY HAVE PUBLISHED things with the title "The American National Anthem." All that remains of these is the title; and "America" still goes its sounding way. Congregations have a way of singing "Nearer My God to Thee" which differs from the notes, in that the first line is sung in 3/4 time, while the second is swung into a broad 2/4 meter, then again back to 3/4 for the third line, and then to the fourth line. An organist who tries to keep the meter of 3/4 throughout this hymn will not be playing folk song, or folk hymn hymns, as adopted and settled in the people's subconscious interpretation. That's the way they wish it done and that's the way they will do it, unless interfered with by organ sounds with which they entirely disagree.

To take away the ritard from the final line of *Star Spangled Banner* would be a presumption on the part of the organist. The folks want that ritard. An organist playing hymns for congregations will do well to get the swing, *tempo rubato*, of those singing, and save the finer interpretations for his choir, for the paid singers. There will be plenty of opportunity in the anthems for the choir loft to show its perfect work. And all this is putting no premium upon ignorance. The world has not the time for general speed music; it has time; "people like music," like to sing; they feel uplifted when they have the opportunity to sing about "the land of the free and the brave" (Don't interrupt them or try experiments with their inherited interpretation; it may prove costly).

Before this hymn singing has taken place, there is the chance for the organist to "give out" the tune, and of doing this there are many ways.

Accompanying the Hymn
THERE ARE four parts written for as many singers: high and low voices for both men and women. These notes must be so written; they tell the different voices exactly which note is expected. To play those four parts only in organ accompaniment would be to give but a meager support to singing.

"Sun of My Soul" (in F major) sounds rather weak and thin upon the organ, when only the four singing voice parts are played: whereas, taking the three upper notes F, C, A, in the right hand with F, C, F, in the left hand, a full sustaining

The Organist's Etude

Edited for June
By HARRY ROWE SHELLEY
Eminent Organist and Composer

It is the Ambition of THE ETUDE to make this Organ Department
"An Organist's Etude Complete in Itself"

Hymn Playing

effect is produced, strengthening the support of the voices singing their respective parts. This doubling of chord notes is particularly effective should the hymn be sung in unison. To add these extra notes, as suggested in the left hand, a little elemental knowledge of harmony would greatly assist the inexperienced hymn player. If the gaining of such knowledge is not practical, let the organist simply reproduce in the left hand the same notes in the lower octave, as may be found in the music of the right hand.

Foundation Notes

A QUESTION often asked is: "How shall I know what to play in the left hand?" Play the notes of the chord as they exist in the right hand. C, A, F, is the chord of F major. If it is played at the center of the keyboard, the same notes will be found exactly an octave above, and likewise the same notes another octave above. They are all the same notes of the same chord, only in different places or registers. Apply the chords in the lower octaves. There will be but three notes F, C, A, and C, up and down the keys, no more or less, always those three notes for the first chord "Sun of My Soul." The exact reproduction of these three notes, in the lower octave, would sound too muddy or thick (because of the importance of the middle note of the chord). Therefore, a safe general rule to be followed is, use the octave F with the C which is the fifth of the chord, thereby giving a full sonorous foundation for the upper parts in the right hand.

It is well to sustain in the left hand the notes added by the player, when the same chord is repeated, once or more times. Thus, in the case of the hymn in question, play the right hand three times in the first measure, doubling the left hand throughout the measure. Others, the striking of the left hand notes, everytime the right hand strikes the chord, would be simply a pianoforte technique transferred to the organ (for fuller illustrations of the latter, see "Movie House Organ Playing, Second of It"). The above is practical advice regarding what is known as "straight playing."

Solo Steps

WHEN a certain degree of surety has been reached regarding the right notes to be used in the left hand, played

lower than written, another feature of playing the hymn, before the general singing, is to employ some solo step for the time itself, upon one octave, with the accompaniment upon another. In the printed music of the hymn there is nothing to suggest just where the left hand accompaniment should be placed. We know that the chord to be played is C, A, F, but where?

It is a sure-fire test of the natural musical nature of a player to start way down low on the keyboard with the three-note chord, then move upward using the same notes each time, but now in a different position. C, A, F, in the next position, is F, C, A; in the next position, moving upward, would be A, F, C; and so on upward, until some place would be found where the chord would sound as a chord of accompaniment should sound—not too low nor too high. This place should be practically a link in the middle of the keyboard, the "middle C" being the place for the chord for accompaniment purposes. Apply the chords in the middle of the keyboard, and you will find a position too far up the keyboard would produce an opposite effect.

One two-manual organ would be found to have the proper place for the left hand chord, it be held until the chord of the hymn music changes, at which time move the notes of the first chord to the notes nearest those of the second chord.

The Quiet Hand

IN THIS PROCESS of chord support there is very little moving about; the hand remains in almost the same position, as the notes of the following chord are approached. Care must be exercised that the notes nearest those in this chord connection process, so that the hand does not jump to the ensuing chord in its first position. Thus C, A, F, being followed by the chord of G, could move to G, thereby avoiding a moving of the entire hand from C, A, F, to G, E, C. This close association of chord notes is based upon the supposition of a pedal-board upon which the bass note, as written in the hymn, is played.

When the use of no pedal notes, it would be necessary to move to the next chord as written in the hymn, but in a lower octave playing.

Organs for Kindling

By Henry E. Elliot

IN THOSE middle decades of the seventeenth century, when England was torn by religious upheavals, the organ came to its share of abuse.

Thus, we read that on May 9, 1644, a parliamentary ordinance was passed for "demolishing monuments of Idolatry and Superstition." Just as reforms usually run to excess, this prohibition decreed that "All Movie House Organ Playing, Street and King's at Cambridge. However, these were primitively guiltless of either pedals or pedal pipes.

tave. The melody, played in the right hand, may be played on the note written, upon an Octave or Clarinet, or one octave above upon a Flute, or one octave below upon a Diapason, the amount of sound in the accompaniment being adjusted in accordance with what the solo step might feel for tonal balance.

Get Variety

ANOTHER more difficult, but effective manner would be to play two parts with the right hand, pedal for bass, using a solo step for playing the tenor voice. Using these two methods together is practical, playing the first half one way and the latter half the second way. While the congregation is singing, the organist may play an octave higher than written for the voices, unless the same effect is to be obtained by an Octave or Super coupler.

There are beautiful soft-string tone effects, when hymns are played upon the swell organ in the very highest register or position—way up to the top of the organ. This produces the effect of a stop. This treatment is a good background for the playing of favorite hymns during the communion service, no pedal being used. Much change in stop registration is to be avoided while playing for the congregation. A good solid tonal support is recommended.

It is advised that the organist play the notes of the hymn during singing and not change harmonies or add flourishes of contrapuntal organ. It disturbs the congregation—who may write letters to that effect, which letters may be sent without signatures.

The Revival Hymn

THE EVANGELICAL hymn is in a class by itself, a product for use in certain functions among Anglo-American church worshippers.

From the standpoint of its usage it may be called Revival Hymn or even Patter Hymn, for it is being suggested because this style of hymn singing obtains at highly emotional religious gatherings, where the audience consists of people with a white skin, not never among colored worshippers at such meetings, for with them it is to be found a truly beautiful music style all their own. The term "Patter" symbolizes the continuous repetition of the notes, used in the hymn until it becomes wearisome to the musician. Please do not allow this repetitious feature to be confounded or connected with the Chant, which stands fundamentally quite different.

No, the Evangelical hymn depends upon the text of the words; many, many words, telling some story, using over and then again the same music, generally not long in actual measures by count.

The Organ Style

IT MAY BE SEEN that the repeated striking of the same notes of a chord would suggest the percussion of notes struck upon a piano: this is not organ playing.

Should the meeting be held with the piano as the leading instrument, it would be well to play the hymn as written, repeated notes and all, with the left hand lower as before suggested. In case of pipe organs, the notes in the right hand (with a held pedal note), playing in the right hand the repeated notes, just where they are written, and keeping in mind the words of one of the verses.

Phrases where a singer might breathe, introducing two notes in the right hand due fashion, should opportunity present itself. In this fashion the listener hears both the harmony, well sustained, and at

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the same time rhythm, pulsing interest of the hymn words. This treatment is effective upon one manual, without pedals. In the case of two manuals, use a contrasting tone for the right-hand-speaking of the words; all of which refers to "giving out" the hymn. Play loudly, with much accent, making slight, very slight, pauses between notes.

Our Friend Diapason

SOUNDS coming from organ pipes have always produced a particular kind of emotional effect upon the listener. Music, sung or played upon instruments other than the organ, also affects the vibratory functions of the human nervous system; but it rests with organ sounds to do that which no other instrument, or combination of instruments, or solo voice, or massed voices, loud or soft, has ever been able to do.

Theodore Thomas said that one set of solid, sonorous, heavy diapason pipes gives a background for chorus and orchestra which a large number of wind instruments might not produce. He has tried it at a Festival with four times the usual wind choir, used where there was no organ, outside of the usual number employed by the composer, without getting desired results. It seems to be the continuous unbroken flow of sound which holds the attention.

Diapason Tone Color

DIAPASONS have their own distinctive individuality in tone color. It is the joy of the modern organ builder to dilate upon imitative orchestra sounds, giving from the organ a variety of tone colors. The Diapason goes on, always the Diapason, never mistaken for anything else of like anything else. A deacon said that he would rather hear the Friday evening prayer meeting hymns played upon an old melodeon than upon a new Steinway Grand, the gift of a well-meaning parishioner. The gift of a new Steinway Grand, the gift of a well-meaning parishioner. The gift of a new Steinway Grand, the gift of a well-meaning parishioner.

Emotional Tells

INDIVIDUALS create ideals which may not be forsaken or changed, even by specific education. With music played upon a well-voiced Diapason during a quiet, restful Vesper service the bustle of every-day life disappears for a while and the senses are soothed and lulled in the restful surroundings.

A quick jump of the imagination from the Sanctuary to the Movie Picture house: here are the same kinds of pipes, this time set up to portray music reflective of the life screen photographs. There are many a player and organist who, when they see a picture set in motion within the peoples' imagination wiggles like those which they eyes see. There is little opportunity under these conditions for Diapason music. Vivid, strikings for Diapason music. Vivid, strikings for Diapason music. Vivid, strikings for Diapason music.

There is little opportunity under these conditions for Diapason music. Vivid, strikings for Diapason music. Vivid, strikings for Diapason music. Vivid, strikings for Diapason music.

Fingering

By Sylvia Weinstein
FINGERING has been planned with care and study will often simplify an otherwise difficult passage. A minimum of changes of the position of the hand, as well as of stretching positions, should be sought after.

when an audience is to sing; and never wait for a lot of congregational singers to influence your tempo. They may catch up with you sometimes, perhaps. Keep a steady, well-marked meter, remembering that there exists a marked difference between meter and rhythm. Finally, avoid playing Evangelical "Patter" hymns, unless positively necessary, which sometimes it is.

Modern Demands

THE DECADE new thrills in sound of the color keeps pace with the mad rush of the modern day. Compositions are issued calling for all sorts of strange contrasts in tone. Instruments in memorial halls, and volume, placed in memorial halls, sound their thunder. Wonderful exhibits of skill proclaim the years of study spent by the player. Each and all of these have their correct placement in the realms of the organ.

Diapason pictures our long-suffering people replying to stacks of inquiries. What about this Diapason business; what shall I play and when shall I play it? The Diapason is patient; it does not squeak, squawk, tremble or fight with a twin-brother tone a trifle above or below. It is just the color creation, waiting to say something, living in hope that it will not be asked to make a ludicrous show of itself, like an individual facing the awfulness of the unexpected after-dinner speech request.

Extemporizing

MEANDERING around upon the keys is at times called extemporization. Playing offhand, without any plan, is called extemporization. The gifted or the opposite to the less blessed person, if the player be naturally musical, how simple a matter to take a phrase, a bit of striking beauty in the anthem, and low later on, low later on, low later on, making, perhaps, a change in the harmonies now and then ("Close harmonies" always appealing strongly), going into closely related keys, now and then returning to the actual music as printed in the anthem. Such music would be in keeping with what is to follow, so that when the listener does actually hear the music, the music would certainly not be that of a patch work quilt.

How few introductions should be so called! Music is played before singing, to be sure, but that is all. It is not the prepared nor introduced that which is to follow. After a short prelude before the Dominie takes up the service, soft Diapason sounds have been heard, the music of the organ, the music of the organ, the music of the organ.

Do not forget that the first organ sound came from a Diapason pipe (of course, the leaving Mr. Pan his own undisputed realm of mysticism, for to take away the Fairies were to make human kind far the poorer).



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It is impossible to over-estimate the importance to the student of living in a constant atmosphere of good music. The mind must be educated as well as the fingers. The student who knows how a piece should sound—how "it ought to go"—can learn it in half the time.

Music is a language, and the best and quickest way to learn it is to listen to that language as much as possible. If anyone wishes to learn German or French in the best and quickest way, the thing to do is to go to Germany or France, where he will hear the languages constantly spoken and will be forced to pick it up in order to get along comfortably and enjoy the pleasure of social intercourse with the people. Studying a language in his own country will give him a powerful urge to read the language also, even if it is only in the daily paper. Then the signs on the buildings, as well as the directions and notices of all kinds will help his curiosity to learn what they mean.

The idiom of the language will be picked at the learner from every direction, and he will get a working knowledge of it in a very short time. It would be like him had he stayed in his own country and relied on text-books and class-room methods. In the same way it will take only a fraction of the time to learn any other foreign language in its native land.

Bayard Taylor, the famous American writer on foreign travel, said that if he were allowed three days in a foreign country (which he had not previously visited and whose language he had never studied) he could at the end of these three days, with the help of a pocket dictionary, get around very well, making known the simple wants of a traveler and asking simple directions.

The Musician's Pocket Dictionary

IT'S THE SAME way the learning of music is enormously hastened by constantly listening to music, even to the playing of an instrument other than the one which is being studied. (A violin student, for instance, can learn even of tempo, vigorous rhythm and forcible attack by listening to a bass drum.) The violinist, like the student of any other instrument, is a musical family to learn music when they have had the advantage of listening to their parents and older brothers and sisters practice instrumental music or singing. Since these young pupils have heard the musical language from their earliest infancy, their minds have become so trained to music that it is easy for them to learn when they start the study of an instrument or of singing. Happy the family where every member plays or sings, and where there is a radio, phonograph and piano player! Music is easy to a pupil who enjoys such an atmosphere.

In the same manner music pupils in the larger cities progress much faster because of the constant opportunity to hear good music. In the larger cities, in addition to the large number of pay concerts by the best artists, a vast amount of good

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"

Radio and Phonograph for the "Home-Study" Violinist

Music can be heard absolutely free of charge. The music schools and conservatories are constantly giving faculty and student recitals to which the public is invited. Many of these recitals are of a high order of merit. The music in the churches is excellent; there are many concerts, and the production of oratorios and operas are usually entirely free. Even the bands in the parks play a great deal of music of a high character, sandwiched between popular numbers. What the student conservatory he will often have an opportunity of hearing symphony concerts at reduced (students') rates.

Now as to the help afforded by these reproducing instruments, the piano student is naturally helped most by the player piano, because the piano is actually playing in his own house. The violin player, if best helped by the radio or phonograph, although he could get much indirect help from the player piano. Violin tone is reproduced, more or less successfully, by the radio or phonograph, although but, if he cannot afford it, he can listen in or near a large city, and often get fair results from a single tube or crystal set which may be bought for a few dollars. In the large cities the important stations can be got direct on these small crystal sets, and in cities of second importance, from chain stations which get relay from the big stations in New York, Chicago and the larger cities.

Ideal Tone as a Teacher

IDEAL VIOLIN TONE is not what the violin student gets from listening to the phonograph or radio. He should hear the living violinist for that. What he does get is ideas in interpretation, phrasing, style, nuance and tempo—the general character and effect of the composition, in short. Much of the violin music reproduced on the radio or in the phonograph sounds crude, to a certain extent, but is still of enormous benefit to the student who has little opportunity of listening to really good music.

The phonograph and radio both have their advantages. As a general thing a high class phonograph gives a better reproduction of a violin work than the radio, and there is the added advantage that the record can be played over and over again until the student becomes thoroughly familiar with it. Records of violin music of the principal violin and 'cello works are available—at least the shorter ones—are played by the greatest violinists and 'cellists of the day. The student can thus

hear the very work he is studying played over and over again, *ad libitum*, by a great artist, until he has caught its exact style and interpretation. He gets an idea of what it would be better, of course, to hear the living violinist make these constant repetitions, but this would be decidedly expensive or practically impossible, so the phonograph offers a convenient substitute. The phonograph has the advantage of being free from the annoyance of static and conflicting stations, but it has the disadvantage of having to be continually wound up, unless fitted with the somewhat expensive electrical winding-up device. Moreover records and needles wear out. The radio offers the advantage of cheapness, since there are no records to buy. At the present time a good radio may be purchased at a very reasonable price. If the student is ingenious he can buy the parts and make his own radio. If he is desirous of getting comparatively distant stations, a five or six-tube set should be purchased, but, if he cannot afford it, he can live in or near a large city, and often get fair results from a single tube or crystal set which may be bought for a few dollars. In the large cities the important stations can be got direct on these small crystal sets, and in cities of second importance, from chain stations which get relay from the big stations in New York, Chicago and the larger cities.

The Musical Newspaper

THE STUDENT owning a good radio can get symphony concerts, grand opera, string quartet, oratorio, solo playing by great violinists, 'cellists, pianists and other instrumentalists, listening to great vocalists and organists. In short, he has the musical world at his feet. The radio is like a great musical newspaper giving the musical news and pulse beat of the world.

Of course the music comes over the radio, at times, more or less blurred and distorted. It is like a newspaper half-tone reproduction of a great oil painting. Correggio. There is the inevitable "static" and the nuisance of conflicting stations when a jazz band, a violinist playing the *Sinfonia* from "Thais," and a soprano singing *The Jew's Song* from "Iris" are seemingly trying to drown out each other. Then there are times when the student may sweep the whole country with his

Golden Rules

By Arthur Troostky

In violin playing, as in everything else, thoroughness is necessary if one is to be successful.

One of the most important points to be observed is of good intonation (playing or singing in tune).

One of the first steps towards good intonation is to have the strings on the instrument properly tuned. For this purpose, in violin playing, should be *practiced* to play. To have good strings is half the battle!

Always be patient and willing to learn!

The bow arm should never be stiff! The thumb should always be held erect! All of the fingers should be used in holding the bow! Do not raise the fourth finger from the bow!

The bow which serves as the carborator in violin playing, should be *practiced* When practicing remember that ten hours of concentrated practicing is worth ten hours of casual practicing!

radio, and yet not get anything but musical trash—jazz, monkey songs, bang thumping, accordion artists, to say nothing of the work of rank amateurs, in all branches of the musical art, who are eager to inflict themselves on the public "over the radio." Still, by watching his opportunity, the violin student can get much which will be of value to him. He is enabled to get hints on interpretation, style, tempo and what a composition should "sound like" when played by a good violinist. He becomes familiar with many famous compositions and gets an idea of which violin compositions are in most demand and most popular at the moment. He gets an idea of what will be appropriate and effective to play at any given event.

The music student living on the lonely prairie, on the steep mountain side and in the small village, by the turning of a knob, finds himself in the concert halls of New York, Boston, Chicago or Philadelphia, listening to the interpretation of great compositions by great artists. This is certainly of the highest value.

In advising the violin student to listen to good concerts on the radio, I do not mean that it is a substitute for his going to concerts where he can hear and see great artists. Radio will not give him the true conception of violin tone although it gives him many of the things. He must actually see and hear the violinist in the flesh to get his conception of performance at its highest and tone at its best. The point is that it is difficult or impossible for many violin students to hear good violinists frequently. In this case they should make free use of the radio or phonograph.

Various Bowings

By Edith L. Wynn

The Crescendo and Diminuendo This Crescendo and Diminuendo bowing is very difficult to teach in early study. The child may even give a good staccato bow before he has a good idea of the gradation of tone in his bow. Long drawn bows seem monotonous to him. He must work many hours patiently. The G scale in three octaves must be practiced faithfully. Tone gradation seems very difficult. Some students of a very musical nature seem to sense gradation of tone naturally.

Learning to vary the tone by directing the bow from the finger to the thumb, finger board, in pianissimo, to a point near the bridge, in double forte passages, is very necessary. All playing seems without color unless the student understands this form of bowing.

Often a student will practice five or six years without acquiring a tone that interests the public. Suddenly he begins to play musically. His tones are delighted. The fact is that at first he was mastering the physical side of tone color and teaching his muscles to respond. At last he has learned the method of securing a musical tone.

The Martelé

THE MARTELÉ may be practiced in the middle of the bow at first. There should be no tightening of the muscles of the arm and wrist. The Kayser or Kreutzer etudes offer many examples of this bowing. Advanced students may play the first *Rode Caprice* in this way, using the point of the bow.

To obtain a beautiful stroke with the martelé, press a string at the middle of the bow sharply. Do not use any pressure with the middle finger. The first and third fingers do the work. The middle finger should be used as a support of the hand at these points, on the up-stroke. Press on the down-stroke. Dip the joints and the knuckles on the up-stroke.

Draw the bow, using the hand only; the

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wrist being quiet. Now on the up-bow depress the middle joints of the fingers and the knuckles of the hand. This pressure and relaxation, with immediate response from the string, produces the sharp staccato and the more accented martelé, with no fatigue on the part of the hand and arm. Violinists of the world furnish an illustration of spiccatissimo bowing of this kind.

Some teachers raise the middle finger while practicing the martelé. This is not necessary. The thumb is always bent outward nearly opposite to the middle finger. Practice the martelé at the middle, point and upper third of the bow. This bowing is very effective and brilliant. Undoubtedly it descends from Balliot who was its exponent and from Massart.

The Spiccatissimo

SPICCATISSIMO bowing is best practiced with any simple exercise, as from Kayser or Kreutzer, No. 2. The natural spiccatissimo is found in the *Perpetual Mobile* by Bohm. This is a simple work and easily mastered. In it we repeat each time the *G* note of the first string of the bow, while the staccato may be best played on the outer edge of the hair. The spiccatissimo stroke is lateral and downward from the wrist, a martelé stroke of a rotary nature. The elbow must not sink below the level of the string.

The spiccatissimo will never be tedious if the wrist and fingers are free. The *Perpetual Mobile*, the Bohm works and the more difficult examples of Novacek and Paganini are excellent. When the spiccatissimo is to be played with single notes, there is a motion of the arm necessary to produce the required effect. This is

Acquiring True Intonation

By H. E. S.

ONE VIOLINIST who has lived long enough since then to laugh reminiscently over his childhood mistakes remembers the time (and has still the scrawl on his exercise book to recall it to him) when he thought the command "Watch your intonation!" a polite way of saying "Watch your step!"

Intonation is the more basic term, "intonation," with the usual designation, but even now such a command is a sign for him to brace up and bring every faculty to the highest pitch of attention.

Two incidents have enforced this idea upon him with especial vigor.

In a room overlooking a crimson sunset on the Hudson, the great violin teacher was listening to the child play six measures of a simple melody. "The B is false," "The A is too flat," "Play that F again!" were ejaculations that thrust themselves now and then into the pure musical atmosphere.

Suddenly the violin was snatched from his hands. "Ach, you will kill me yet! See, I shall be the same to you! Can you not hear this—and this—and this?" Then, with the most excruciating exactness the master played the same melody with the same deviations. "Listen!" he reiterated, and played a just shade flat. "Do you like it? Listen, then."

The pupil winced. "Listen again" and a distorted F sounded came from the violin.

The Undiscovered Country

By Jean Barrett

For the violinist "The undiscovered country from whose bowerne traveller returns" is the two inches or so at the nut and point on the violinist's finger. For the rest of the bow, the player seems to get lost and the tone drifts waveringly into dead silence.

not necessary in the Bohm works. Some players produce the single note spiccatissimo with the bow low over the strings, the raised arm moving swiftly. There is no wrist or finger action. The upper third of the bow is used. The opening measures of the *Overture* to Mendelssohn's *Midsummer Night's Dream* furnish an illustration of spiccatissimo bowing of this kind.

The Pique Stroke

THE PIQUE stroke, found in the last movement of the *Sonata* in *D Major* by Leclair, also in the *Dreft's Trill Sonata* by Tartini is difficult. It has a shattering effect, produced by sharp pressure of the first finger on the bow, which repeats its stroke over the same spot for each succeeding note.

The Hammered Stroke at the Point

THE ARM and hand move up and down stiffly, the hand striking on the flat surface very much like a hammer. Examples of this bowing may be found in the *Gigue* on the *Violin* by Goly Elzerhartz, also in the *Balade* by Vieuxtemps.

The Ricochet Stroke

THE RICOCHET stroke, so much used by de Beriot, is not very difficult, if the player remembers to move his arm up and down in string crossing, using the flat low hair, with a very great freedom in the up and down movement of the hand from the wrist. The left hand should be under control, the fingers anticipating the arpeggio; that is, the arpeggio should be seen at once, the fingers falling simultaneously into position.

"Please!" the pupil muttered. "Ah, then," the master replied, "Do you not pain my ears and I shall be careful of yours. And after this, when you are the performer, do not forget to be the listener, also."

It was a year or so later when an electric storm put lights out all along the block. The pupil's hour of practice seemed destined to be admitted to the land of lost things, when someone suggested, "Why don't you practice in the dark?" A new idea.

With the first touch of bow to string a strange thing happened. Chairs, tables, small objects, rugs, chandeliers, simply were no more. They had gone to the land of lost things! Instead of this vast emptiness, it spread from the center and fled around the outer rim of the world. It made a glowing light in the darkness.

Small objects, when of overlooking the true essence of tone! Was it not quite full or soft enough? Change it! Was it a shade off? Right it! The hour raced by as the student, which once concurred with a dear friend. For tone did for the first time become a tangible, lovely thing, capable of being molded. Now, when the violinist is asked to explain his art, he mentions first of all these two circumstances—a master who dared to be cruel and a storm that refused to be a spectator of persons!

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My goal is a repertoire for every pupil. In studying a new piece, the child starts with five pennies at the left of the keyboard, marks off a four measure section and begins his work as methodically as if he were building a brick wall. Right hand's part: tap the rhythm with the metronome; say the names of the notes especially alone. Looking for accidentals especially alone and studying the fingering. Then memorize it with the pennies, putting one on the right side of the piano when a perfect repetition has been accomplished and bringing them all back when a mistake has been made.

When all five are finally over, one is back and forth to the music lessons. Repeat for the other hand and repeat again for both together, giving the child three for the first four measures. Then go over the next section in the same way; lastly,

with a small raised platform and the pianist should have the piano swung around in a position to observe the best of the leader. The lid of the piano should be opened and, in this position, away from the wall, the maximum resonance will be obtained.

Selection of the Leader and Accompanist

SPACE WILL NOT permit of a discussion of the qualifications of the assembly leader and accompanist. The teachers who are best qualified should be selected. The principal and the music supervisor are often in a quandary with regard to this selection. When this is the case, a plan of rotating all of the teachers in these positions may be adopted. Each teacher should be called on to conduct the assembly for a period of two or more weeks. The outstanding teacher or teachers who can conduct well and play well will be discovered. In due course of time the best combination should be regularly assigned to the work and alternates chosen for service whenever the occasion arises.

There is an outstanding obligation of songs in regard to the interpretation of songs by the average school assembly

leader, and that is the general fault of creating an unmusical hiatus in the interpretation of songs. The school teacher is trained to observe definitely the punctuation of poetry, and she will carry this practice out in the interpretation of songs. A great poetry is complete in itself and cannot be linked to music, while music verse lends itself readily to musical setting. With this thought in mind we should guard against making of too great liberty with the rhythm of the song. Particular care should be exercised in joining phrases. No dead stops should occur in the body of the song. This staggers the rhythm and disturbs the singers unduly, as their natural impulse is to sing on to the final cadence or point of repose.

The period form in music is ordinarily larger than the sentence in verse. The stanza is the artistic unit, and the measured form of its musical setting must move from start to finish without pause unless definitely marked by the composer. It is considered most unartistic to insert holds or pauses at the end of phrases. The long notes of the musical setting represent the composer's interpretation of the text; and we must not consciously, or unconsciously, disturb the original form.

It is better not to look into the boxes or allow the pupil to do so till the final count, as that keeps everyone working. This is the only prize I give now and is by far the fairest, as each penny represents work not failed.

Public School Music Department

(Continued from Page 451)

Combined Course in History, Appreciation and Harmony

Part VII

(Continued from page 402, May, 1927, Issue)

Page numbers referring to *Musical History* study are those in "The Standard History of Music" (Cooke); those aligned with *Appreciation* listings are pages in "Standard History Record Supplement"; and the book for *Harmony* study, to which reference is made, is "Harmony Book for Beginners" (Green). In each issue is published enough of this course for study during one month.

Week	Subject	Chapter	Topic	Page
3	History	25	Frederic Chopin	143-147
5	Appreciation	25	Polonaise Militaire, Preludes, Etudes, Berceuse	11
5	Harmony	19	Minor Scales, Natural, Harmonic, Melodic	72-77
6	History	26	Franz Liszt, Raff, von Bülow	149-153
25	Appreciation	25	Rhapsody No. 2; Lohengrin, Liebestraume	11
6	Harmony	20	Triads in the Harmonic Minor Scales	78-79
7	History	27	Richard Wagner	155-159
7	Appreciation	27	Ride of the Valkyries, Prelude to Siegfried	12
8	History	20	Harmony in the Minor (continued)	80-88
8	History	28	Verdi, Modern Italian Composers	161-164
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8	Harmony	21	Harmony in the Minor (continued)	89-93

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- 6th week lessons—Long feature film, comedy, cartoon, scenic and effects; and playing of song slides.

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First Garland of Flowers
Favorite Melodies in the
First Position for Violin
With Piano Accompaniment
By Julius Weiss, Op. 38

When the young violin student is given these melodious pieces to play the professor is sure to be aroused and he will be encouraged more faithfully to practice the necessary studies that these little pieces are intended to supplement. The experienced teacher knows the importance of securing the student's interest, which, no doubt, accounts for the popularity of this famous book of easy violin solos. The accompaniments, too, while not difficult, make for a feeling of completeness that is very satisfying to the young player. When this edition appears in the attractive new garb of the Presser Collection every teacher will want to have at least one copy for his library. Why not place an order now, while a "first-of-the-press" copy may be obtained at the special advance price of 35 cents a copy?

Brehm's First Steps
for Young Piano Beginners

When one considers the many piano methods for young beginners that are now on the market, including the very successful ones in our own catalog, such as Presser's *Beginner's Book*, Williams' *First Steps in the Piano*, etc., it will realize that this work must possess outstanding merit to justify its publication. The response to the first edition of this book, to our announcement of its forthcoming appearance has indeed been most gratifying, and proves that many teachers formerly used it when it was published by Brehm Bros., again wish to include it in their repertoire of teaching material. Especially so this book appeals to the teacher who believes that the young student should be given the first few lessons should be entirely in the realm of the new, revised, and enlarged edition of *Brehm's First Steps* as published in advance of publication of the special introductory price, 35 cents a copy, postpaid.

Advance of Publication
Offers Withdrawn

Slumber Songs of the Madonna. For Women's Voices, by May A. Strang. We placed this work upon an advance of publication offer for a very short period, only because the issuance of it was hastened in order to comply with the program of the National Federation of Women's Clubs, which awarded it the \$500 prize presented by the Theodore Presser Co. for the contest conducted by the Federation. This is a remarkable work that will make an excellent feature for any church group of women's voices, particularly if they can utilize the piano, cello and violin accompaniment the composer has supplied. The text is a masterpiece of beautiful English poetry by Alfred Noyes. Price, \$1.00, violin and cello parts, 75 cents.

Fundamental Studies in Violoncello Technique, by George F. Schmitt. This volume has been a long time in the making, part of teaching material to be utilized by anyone giving cello instruction and the other as a guide to those students having a love for the cello and endeavoring to acquire proficiency through self-study. It gives practical study material and much in the way of well-explained instructions as to details of bowing, thumb position, shifting, etc. Price, \$1.00.

Very First Pieces Played on the Keyboard, by N. Louis Wright. While all youngsters are not musicians, they will want to feel that they are able to do something after a few lessons in piano playing. This book gives a few short pieces written in both clefs that enable the teacher to hold the interest of the young student. Price, 50 cents.

Phases of Study Pieces in Third and Sixth. Building the immensely successful series of "Albums of Study Pieces for Piano," Special Purpose, we have issued this volume, which is a compilation of excellent teaching pieces that give the pupil in the realm of playing thirds and sixths. Other volumes in this series cover, in like manner, Octaves, Trills, Arpeggios and Scales. These volumes are priced at 75 cents each.

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Mr. Augustadt came to us in the year 1916, and by his own serious interest in the business, gained the respect of his co-workers, and the stock as to merit the position which he has now acquired. His first position was as a "salesman" in this position he was given the full title of "assistant" pertaining partially filled orders from the piano department to the other departments for completion.

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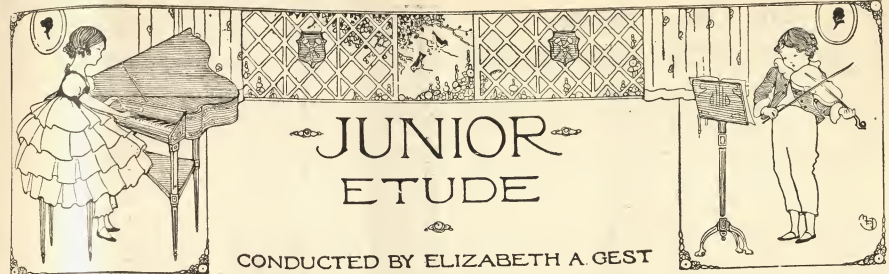
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June Anniversaries

ANNIVERSARIES of the following musicians are celebrated this month (June). Perhaps some of you can honor their days by playing some of their compositions at your next club meetings. You might also look up some interesting details from their biographies.

June third, GEORGES BIZET, died in France, 1875.

June fifth, EDWARD ELGAR, was born in England, 1857.

June fifth, CARL MARIA VON WEBER (German), died in London, 1826.

June eighth, ROBERT SCHUMANN, born in Zwickau, Germany, 1810.

June eleventh, RICHARD STRAUSS, was born in Munich, Germany, 1864.

June fifteenth, EDVARD GRIG, was born in Norway, 1843.

June seventeenth, CHARLES GOUNOD, was born in Paris, 1819.

June twenty-first, NIKOLAI ANTONOVICH RIMSKY-KORSAKOFF, died in Kusnia, 1908.

June twenty-second, GIACOMO PUCCINI was born in Italy, 1858.

MELODY LAND

1/4 MILE

DEAR JONAS ETUDE:

I am just a girl that lives miles away from where you are and without money to travel to see you or take music lessons. I live in a wide rural highway on a strip of British territory in India. There are only about thirty Europeans here, and I and my father and sister are the only ones who can play the piano. I have had a few lessons and have been playing for some time. I am hungry for more music of about grade and have been looking for it everywhere. I have found the steel guitar, but music for that instrument can't be bought anywhere in India. I managed to save enough pocket money to send you some and the order and the money get out here in twenty days. So now, dear Jonas Etude, I know you would help me if you could, but I am not sure.

From your friend,
MIRA
Bhatnagar,
Punjab, India.

S. B.—Perhaps some Jonas readers who have more clever minds than they know will do with well wrap one or more pieces up and mail them out to Mira.

Evolution of Jazz

Drums
Catanets
Xylophone
Tambourines
Traps
Chimes
Mandolins
Banjos
Clarinet

DEAR JONAS ETUDE:

I would like to know the difference between the two following names, both meaning four time: 4/4 and 4/2.

Ans. The 4/4 is frequently used for four-measure phrases.

Four-measure phrases are generally preferred nowadays, although it is used for two-measure, or two-beats to each measure. Each beat being a half note, the 4/4 is generally used for quick tempo and the 4/2 is the same to the ear as two-four time.

The Fairies' Contest

By Ethel V. Mayer

Alice struggled so hard to make a melody sing, as her teacher, Miss West, had shown her. But, somehow, try as she would, the chords in the bass came thump, thump, thump, entirely spoiling her effort to bring out the melody.

The clock struck eight and Alice sighed as she closed her piano and started up to bed. "That piece is beautiful, as Miss West says; but for me, it is tedious more like an Elephant Dance than *The Fairy Reed*. I suppose I must wait until I am grown up before I can play it just right."

It was not many minutes until Alice was off in dreamland, a land of beauty where flowers bloom so sweetly, birds sing so cheerily and children romp and play so happily. Alice was walking in a lovely meadow picking daisies when

ments are so tiny. I don't see how that one little fairy voice can be heard above those fairies. Fifteen of them! I have counted every one." But when the music began Alice could hear every word the singer said; and the band always played so softly that never did they sound above the voice of the singer.

They went to another hall, crowded with fairies, where a violin contest was going on. One player had just finished and another was just beginning. Alice listened for the lovely tone of the violin; and it was so beautiful it almost made her weep. The tiny bow swept across the strings making the melody sing above the accompaniment so clearly that one scarcely heard the piano.

After the violin playing was over they went to another hall where rows of fairy children sat waiting their turn to play. This was to be a piano contest.

"Now," thought Alice, "I shall see if these fairy pianists can play better melodies than I can."

The piece selected to be played was "The Rivulet." Alice almost held her breath as the fairy fingers flew over the tiny keys. In imagination she could see the sparkle of the water as the rivulet splashed from stone to stone. And always she could hear the singing, bubbling brook, let above the soft undertone of the accompaniment.

A little farther on she walked through a large gate over which roses hung in clusters. Lovely music greeted her ears; and a troupe of fairies danced around her eagerly trying to rival the "Music Contents."

"I suppose you have never heard of musical contents?" inquired one sprightly fairy, grasping Alice's hand.

"Oh, yes indeed!" replied Alice. "We have them frequently where I live. Next year I shall enter the beginners' contests of our town, if I get along well. But I am having such a struggle to make my music soft."

"Well just come with me," announced the fairy, and I shall take you to hear the fairies and the Music. The first we shall hear is a singing contest."

When they entered the hall a fairy was about to begin singing, accompanied by a fairy band. "Now," said Alice to herself, "even though the fairy band instru-

??Ask Another??

1. What is the difference between a tone and a note?
2. Who wrote the "Messiah"?
3. What is an organ?
4. What is a chord?
5. What does *Crescendo* mean?
6. What musical instrument did Benjamin Franklin invent?
7. What does a dot to a note?
8. What is a quartette?
9. When was Beethoven born?
10. What melody is this?

(Answers will appear next month. Do not send in answers to these questions.)

Evolution of Music

Rhythm
Scales
Chords
Time
Tone
Riffs
Melody

Club Corner

DEAR JONAS ETUDE: My mother is a music teacher and has started a music club for her pupils. We play at each meeting and read about a composer. It is so nice to sit under the stars and listen to symphonies by the great masters. It is no wonder that I am so interested. That may seem strange for a girl of fifteen; but, having seen an orchestra many times, you may not be surprised. I play the piano and violin and can finger a couple of stringed instruments.

From your friend,
EUGENIA BENNETT (Age 15),
Kearney, Nebraska.

DEAR JONAS ETUDE: There is no junior music club in our town. The Junior High School has a music club and would like some suggestions from members of the Junior High School.

From your friend,
N. B. There is no particular reason why Music Clubs but some clubs have selected this name for their own individual clubs. The Junior High School has a music club of any kind, and no one "belongs" to the Junior High School; but it recommends the formation of junior music clubs of all kinds and is glad to furnish information when asked, in regard to joining the junior section of the National Federation of Music Clubs.

From your friend,
K. B. There is no particular reason why Music Clubs but some clubs have selected this name for their own individual clubs. The Junior High School has a music club of any kind, and no one "belongs" to the Junior High School; but it recommends the formation of junior music clubs of all kinds and is glad to furnish information when asked, in regard to joining the junior section of the National Federation of Music Clubs.

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