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James Francis Cooke

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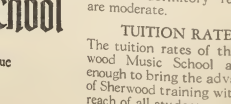
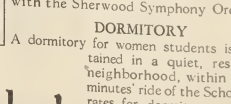
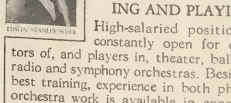
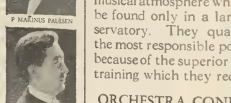
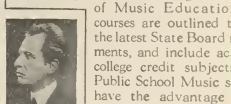
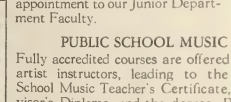
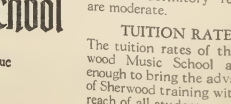
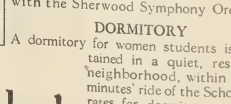
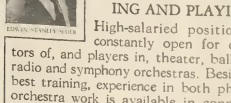
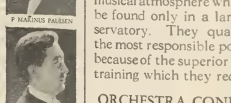
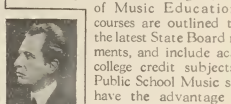
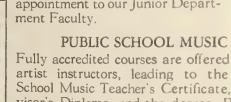
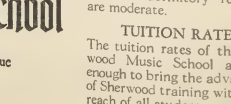
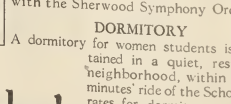
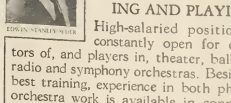
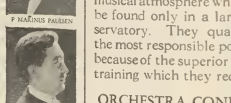
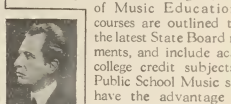
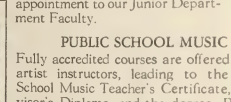
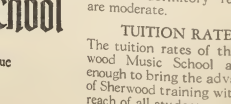
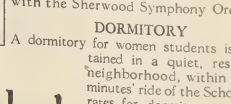
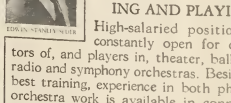
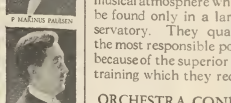
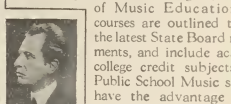
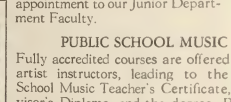
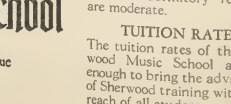
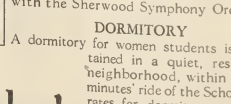
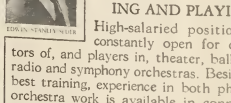
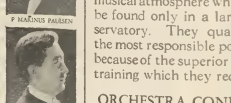
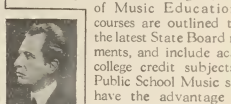
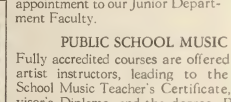
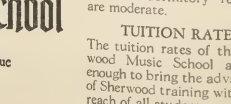
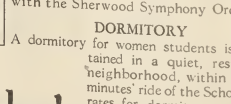
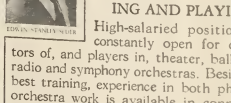
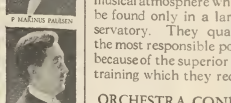
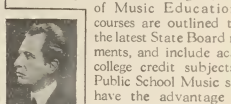
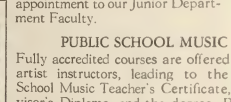
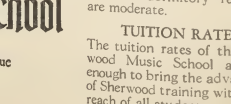
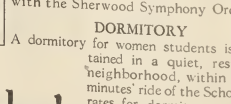
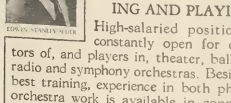
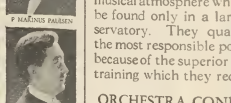
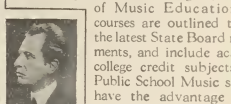
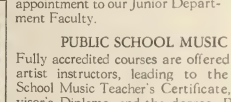
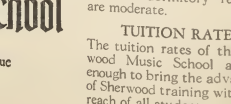
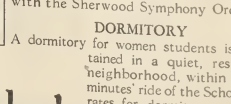
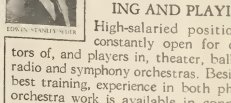
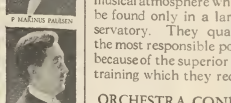
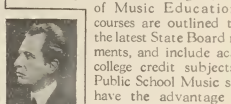
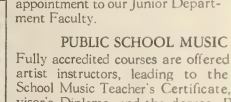
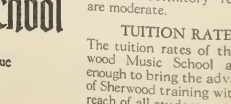
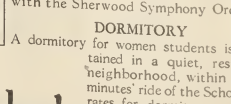
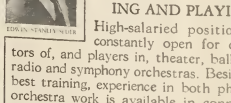
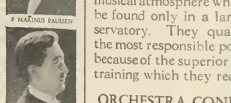
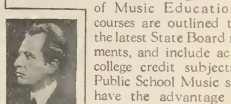
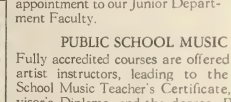
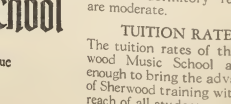
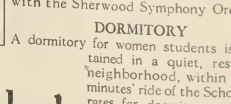
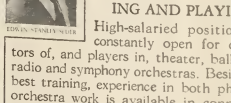
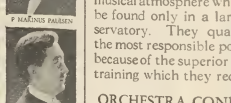
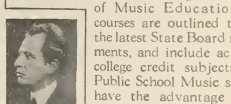
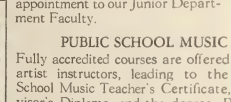
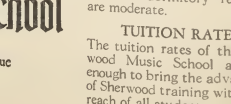
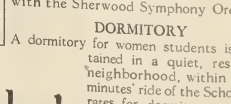
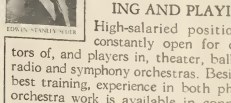
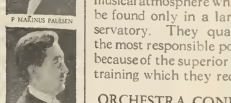
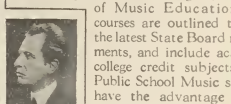
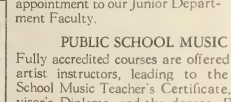
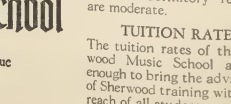
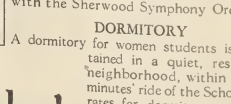
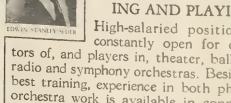
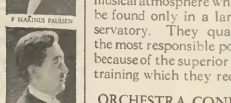
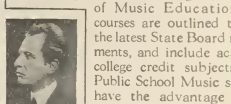
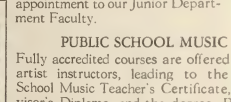
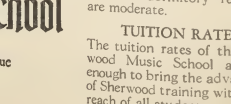
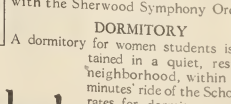
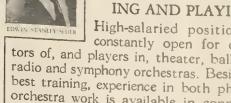
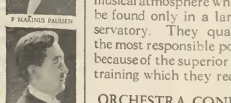
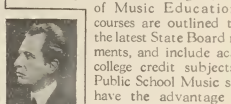
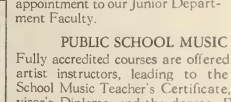
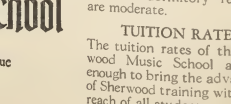
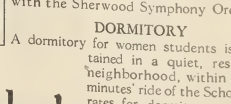
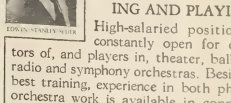
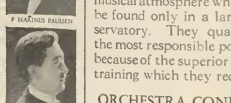
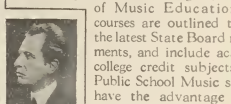
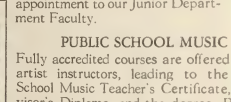
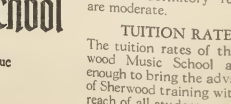
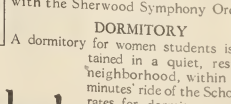
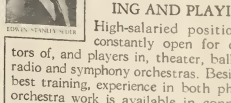
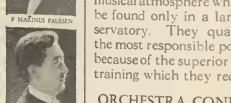
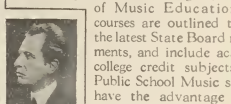
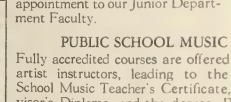
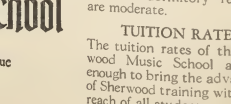
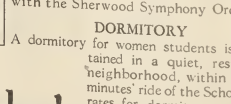
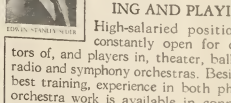
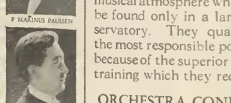
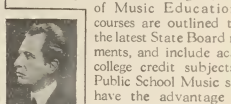
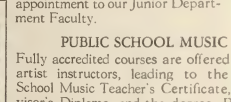
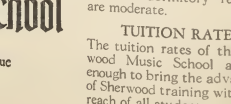
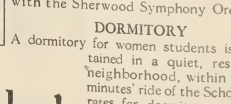
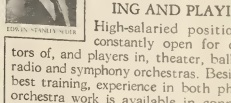
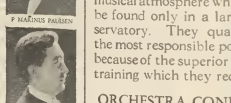
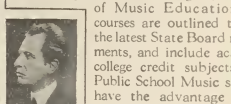
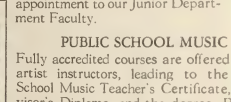
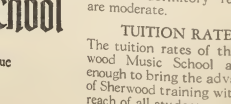
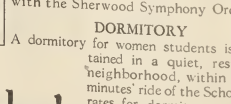
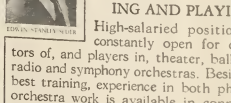
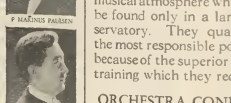
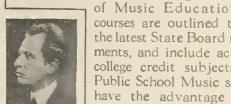
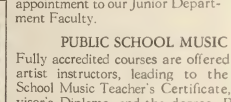
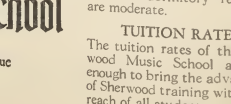
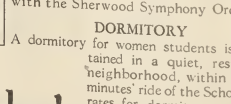
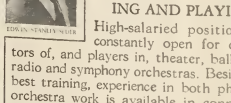
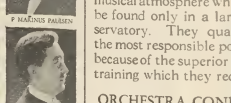
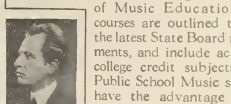
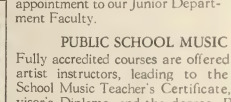
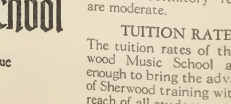
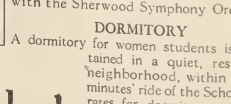
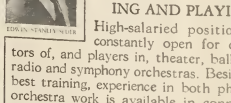
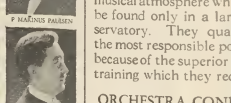
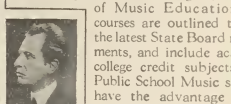
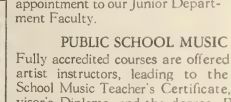
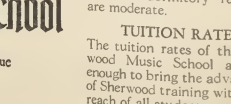
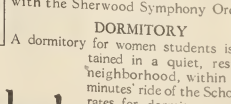
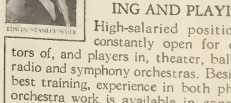
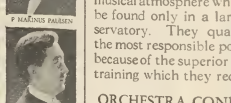
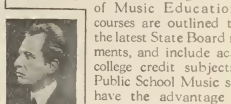
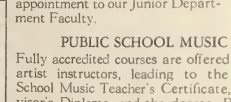
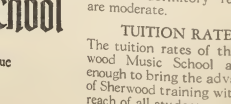
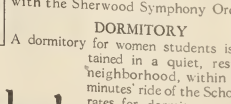
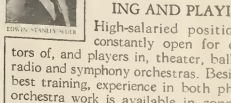
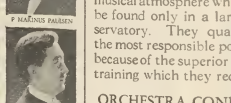
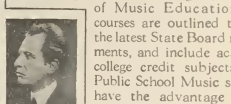
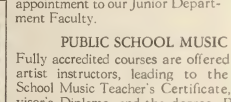
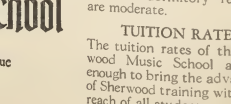
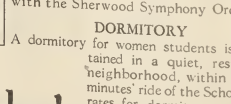
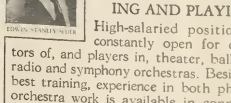
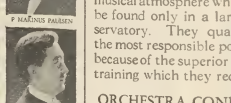
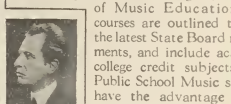
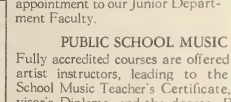
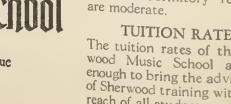
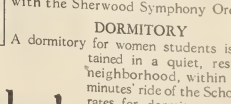
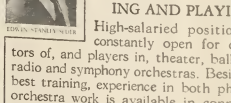
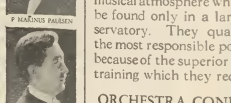
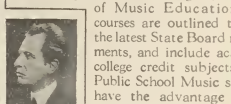
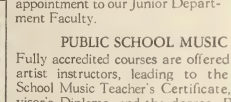
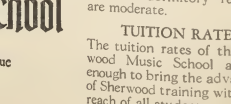
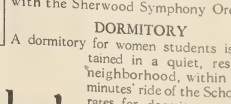
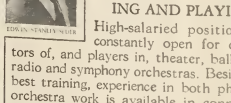
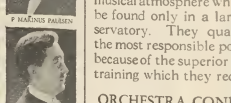
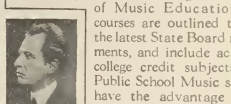
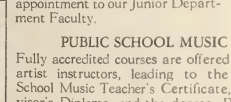
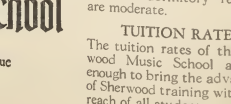
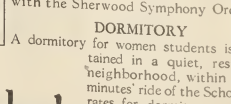
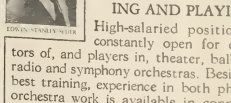
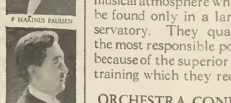
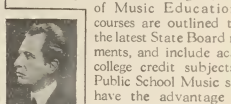
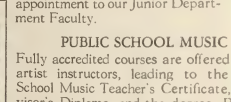
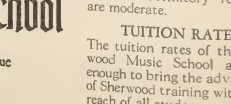
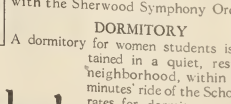
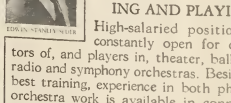
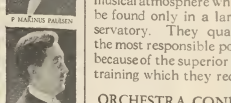
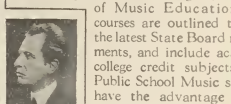
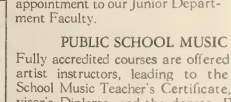
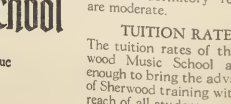
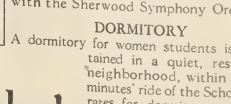
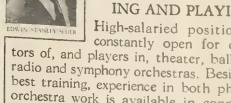
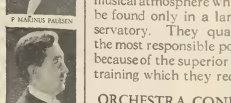
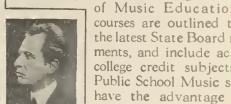
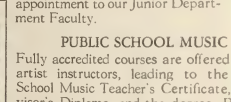
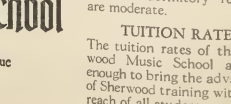
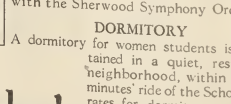
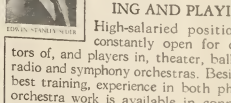
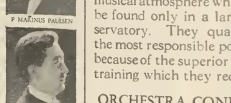
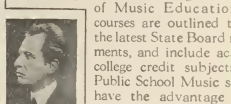
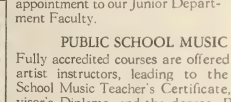
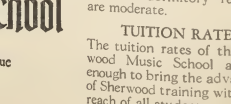
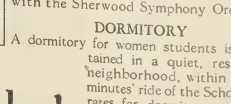
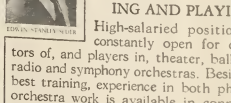
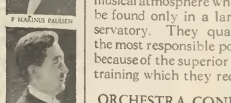
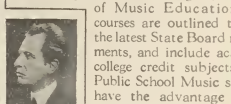
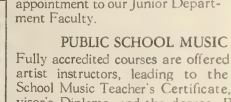
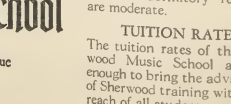
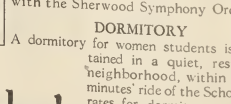
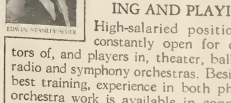
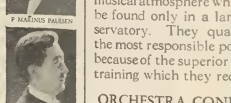
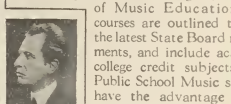
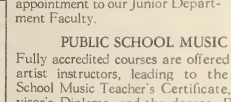
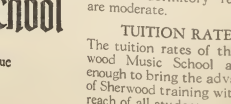
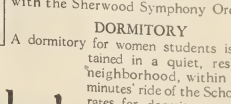
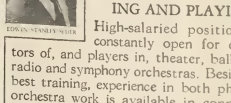
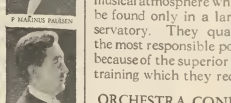
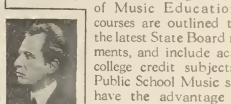
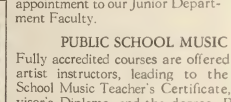
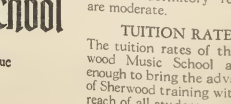
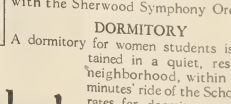
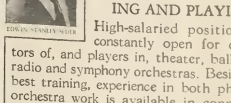
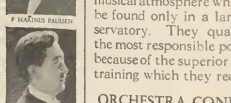
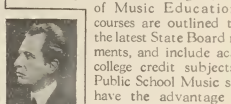
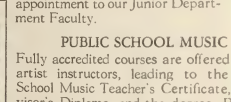
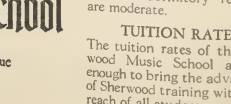
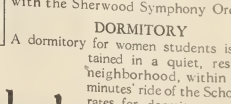
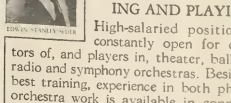
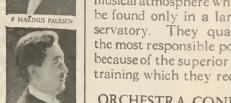
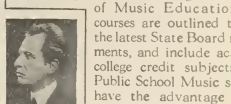
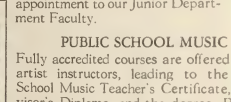
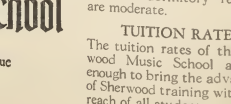
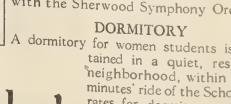
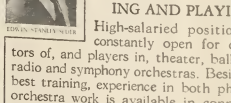
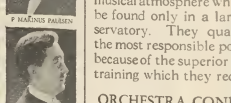
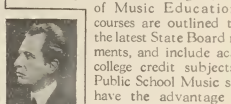
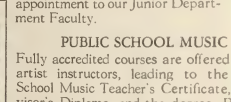
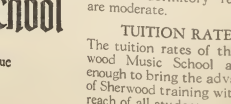
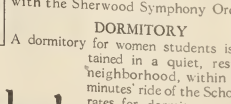
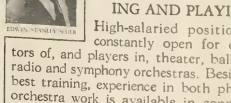
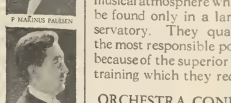
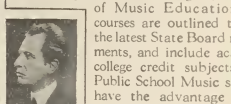
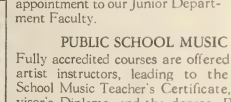
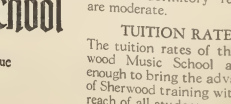
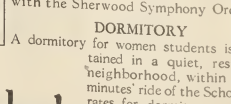
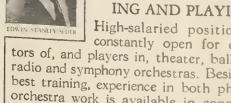
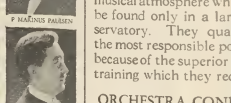
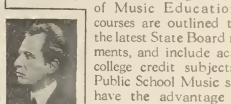
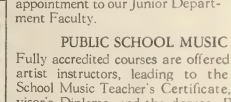
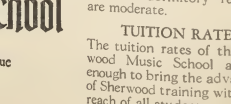
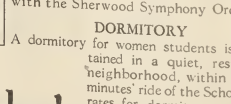
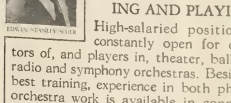
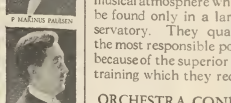
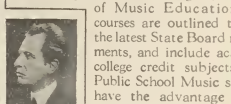
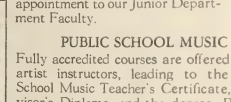
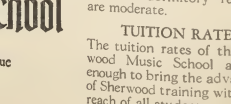
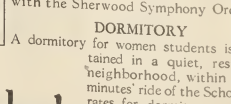
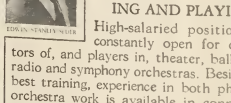
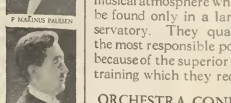
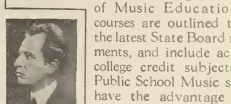
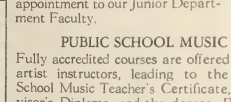
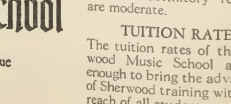
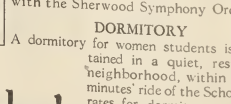
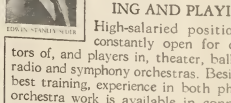
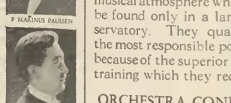
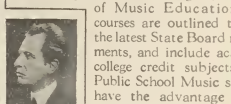
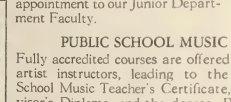
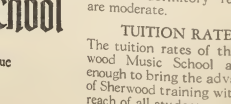
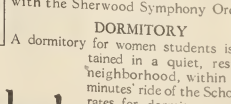
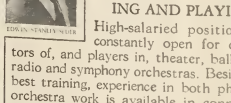
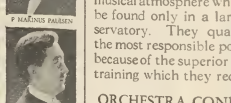
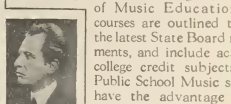
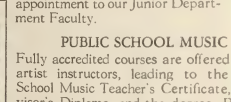
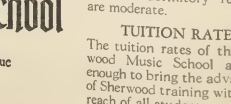
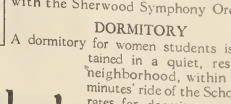
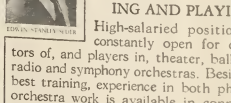
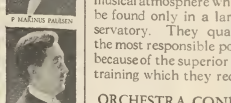
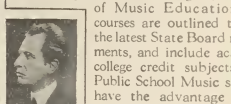
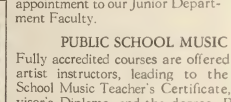
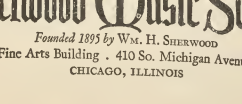
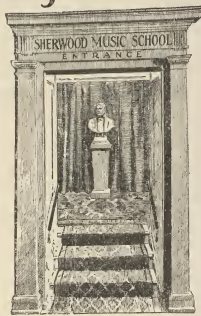
Assurance of an opening, as soon as qualified. It is a part of the service of the Sherwood Music School to provide openings for those it trains for the various music-professional fields: concertizing, teaching, Public School Music supervising, theater and church organ playing, orchestra conducting and playing, and paid radio engagements.

THEATER ORGAN

The Theater Organ Instructor of the Sherwood Music School is Mildred Fitzpatrick, known as one of the most successful and highly paid theater organists in the country. Equipment of the Theater Organ Department includes four-manual theater organs with a tremendous range of stops and effects; and screen, with projecting machine and films. The Sherwood Music School has trained and placed a large number of theater organists in positions with salaries of \$75.00 a week and upward.

DRAMATIC ART

A comprehensive, two-year course provides training for teaching, or for any phase of dramatic public performance. A special course is offered in Story-telling and Playground Supervision.



In playing, as in writing a composition, the artist-student, must work unceasingly for complete mastery of the technique of his art. This is as true in the realm of the "miniature," as in playing the longest and most difficult composition. He should never follow blindly a traditional or historical performance, but, adding to knowledge, sympathy and whatever of the artist there may be within him, should read something of his own into the performance of the composition, achieving at times, a beauty of interpretation of which even the composer never dreamed.

Self-Test Questions on Miss Kinsella's Article

1. How is the composition aided by a knowledge of its origin and background?
2. What was MacDowell's idea concerning the function of each composition?
3. Describe the surroundings in which "Woodland Sketches" was composed.
4. What was MacDowell's "trick of counting" and how may it be used in "To a Wild Rose"?
5. What tendency must be guarded against, in playing "Tranquillity"?

Liszt's Impromptu Feat

By G. R. Bett

FREDERICK CORBIE's compact biography of Liszt contains a little known story of the great master's technique, brilliant even in late years.

"On a certain evening (in 1864, or thereabouts)," says Corbier, "the famous Dreychock, a pianist celebrated for his wonderful playing of certain pieces, was called by a royal command to perform before the Emperor Franz-Josef in Vienna. Now Dreychock had an 'encore piece' which was an arrangement for Chopin's study in minor, known as the 'left-hand study.' This was done so that the left hand appeared to play the difficult semi-quaver (eighth-note) passage in *octaves*. Much of this was, no doubt, what is termed 'fake,' but the piece was very clever, and always made a great effect. On the present occasion it was duly trotted out, and the Emperor was so excited that he applauded wildly, and turning to Liszt, who was sitting, as usual, close by, exclaimed, 'There, Monsieur Liszt! Can you beat that?' It was known that Liszt had long retired, but the Emperor's challenge was a command; he rose, bowed, and made his way to the platform. The surprised audience applauded; he shook hands with Dreychock and sat down. After a momentary pause he proceeded to play another Chopin study, the F minor (double rhythm study) so swiftly and delicately that the other had been like the roar of a thunderstorm, this was like the sighing of a zephyr. The audience gasped; Liszt still kept his finger on the triple C with which this piece begins and ends, then, after a pause, played the study once more, even more delicately, but with the right hand in *octaves*."

For a Stiff Wrist

By B. Breister

"Jim, have you seen four horses pull one of the heavy loads in a circus parade? Yes? Well, you are going to drive five horses with each arm—ten in all. You are sitting right inside your bridle, your arms are the lines and your fingers the horses. These horses are very tame, so let the lines loose. If you pull on them and bring your wrist up, the horses will be frightened and may run away. All ready to start! Well, then, Giddyup! Loose with those reins, there!"

The appeal to the ego was made to the world's earliest inhabitants. Witness the King Tut revelations. Egyptian hieroglyphics tell the story of long forgotten peoples. At the Peabody Museum connected with Harvard University the story of our early Indians of North America, their strange totem poles, baskets, pottery, surprisingly beautiful and artistic, tell us better than words some of the habits, the attainments, and the chief characteristics of their lives.

The first blackboards were cavern walls or scrolls of parchment. The Cathedral of Chartres, in which one sees such wonderful stained-glass windows, was the visual Bible of the French people. Before they could read and write, the peasants learned the story of the Old Testament in logical sequence, through the stories in stained glass, beautifully presented from old rose windows.

Education, before the introduction of printing, was both verbal or visual, a slow process, constant, permanent as well as continuing.

Every constant moment we are developing an individual personality. Ask your neighbor what he sees from a window. You will each one of the personal element in present. You may see more or less than your neighbor. He selects. You also select. But your results differ.

Those who are our country's best and most interesting musicians and teachers today do not hesitate to regard music study as a necessity for all boys and girls. By music study I do not mean the mere playing of an instrument. If we asked every one who attends the Symphony Orchestra concert to state whether he or she studied an instrument in youth, we might be surprised to find at the large number of people who had never played an instrument but who are music lovers, eager to understand and appreciate the beauties of music.

Pupils of Small Talent

The time has come when we cannot allow ourselves as teachers to belittle the pupil of small talent. Dr. Goetschius, of the New York Institute of Musical Art, recently wrote these words to a pupil who had distinguished herself in his class: "By all means encourage the pupils of small talent. They need it more than the big talents, and, on the whole, they are vastly more useful in the general uplift than the few conceived big ones."

How are we to create interest in music with average material? Largely by interesting such material in group activities. Too much attention is undoubtedly given to aural and straight technical training. Children are not taught to coordinate the visual and the aural. Edward Flaxer Perry, the blind pianist, once told me that he had to see music so clearly that he could write it down, every mark of phrase, every group of notes, chords and so forth, before he felt that he dared play a composition. In other words, he had to be able to write it down in its entirety and see it mentally.

The composite depends on numerous observations and individual selection. Experiences can come only through the senses. The visual sense is the best part of the sense. Man then owes the best part of his personality to his eyes. We must assume that visual education is an acknowledgment of natural, selective, formal and constructive processes.

The Paganet as an Educative Force

Not long ago the Paganet was nothing more than a form of advertising. Then it became a means of calling attention to an epoch, the rounding out of school or college

The Necessity of Visual Musical Education

By Edith Lynwood Winn

or town life. Today the Paganet is no longer a novelty. A text couched in immoderate English will not do. Inaccurate historical setting, with ludicrous costume details, tell the story of long forgotten peoples. The Paganet has become an educational force and must needs be an accurate representation of a period, something more true to fact than a "movie" picture, with its stirring tableaux and distorted historical settings. Today the Paganet is historical setting. No instrument can be played some event, some historical sequence of events, some beautiful drama artistically presented, harmoniously blended. Intellectually and aesthetically the Paganet is one of the greatest creative forces in our life. And Paganety is Visual Education, with the appropriate setting of music that lends distinction and charm to the story told.

The Picture Phase of Education

In music education we must have pictorial work. The lives of composers, their pictures, their habits, their struggles and defeats and victories, may be brought to the child's attention through pictures cast upon the screen, by the use of the reflectoscope, and coordinated with the study of music by the great composers. By means of the reflectoscope the excellent picture cards of composers may be used. The Perry Pictures are also useful, and even good pictures from books on music, as it is not necessary to have a specific size and shape of picture. Here is a means of service to teachers of musical history and musical appreciation. Combined with the victrola the slide work and record viewing may be made so interesting that the pupils will not realize that a task has been set before them.

The possibilities of the lantern are as yet undeveloped. A whole page of valuable data, statistics, dates, landmarks in the lives of composers and a list of their valuable works can be made to follow a regular order. For instance, a pupil may play the Handel Largo, after a short life of Handel through the lantern. The slides are merely pictures or printed material that cost nothing to reproduce.

Another valuable use of the spectroscopic is in Memory Compositions. A composer's picture is thrown on the screen, with date of birth and death, country of residence and the name of a composition. Some person plays the selection. The pupils write down the name of the work and the content of the picture. Memory contests offer a wide field and are intensely interesting. By the psychological law of association, the pupil is able to recall the name of the composer through the other data given plus the picture played. Often the victrola is brought into play in this work.

Arousing Enthusiasm

Watch a child with one of these old stereoscopes in some old parlor with its downy intimacy and see it mentally. The composite depends on numerous observations and individual selection. Experiences can come only through the senses. The visual sense is the best part of the sense. Man then owes the best part of his personality to his eyes. We must assume that visual education is an acknowledgment of natural, selective, formal and constructive processes.

In music as in other branches of education, the child must be aroused to interest and enthusiasm. The stereoscope is cheaper than motion pictures, and especially with the reflectoscope, the apparatus is adequate for the use of teachers in music centres where a club or a group of teachers can buy it.

There are scores of advertisements in our magazines to this effect: *Music with out a Teacher. Study an Instrument by the Book.* All these fall short of being truthful. No instrument can be studied to best advantage without a teacher, although very gifted students often produce remarkable results on keyed instruments with a teacher. A Paganet might go to a lovely villa and study the genius with the same erratic habits to study a violin, may get some aid from books and even from the victrola, with its excellent records. But many subtle and intricate details of violin playing escape him. He is not a genius; he fails to comprehend the details of the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and embarrass himself.

How to begin. The best thing to start with is a straight military march, say, almost any of Sousa's, which, no matter whether in 2/4, 3/4 or 4/4 time should have two beats to the measure—straight down on the first beat and up on the second. Set your talking-machine going, stand before it and go through the proper motions, as if you were conducting an orchestra. Follow the time exactly, keeping to the normal beats; that is, if there should be syncopation, do not

Covering More Ground

More ground may be covered in a given time. A higher record may be attained by group activities in visual work. Visual education in secondary schools will go far toward maintaining a standard of musical excellence worthy of the credit system. In Americanization work, in church work, in community centre music education, visual education must be the means of enlarging the vision and creating interest in all pupils. Many will turn to music because of the visual illustrations. Others will become music lovers and gradually absorb the content of music. The radio does much in an aural way. Let the visual education proceed along similar lines and we will not need to teach grown-ups in the next generation who Bach, Beethoven and Brahms were, for the youth of today will be the educated citizen of tomorrow.

Whole Rest and Half Rest Gentlemen

By Ludvik Simecek

Since the whole and half rests are similar in appearance, it is quite a task for beginners in music to distinguish between them.

Much confusion can be averted by the following plan. Show the pupil in the music book a whole rest and ask him if it resembles. He will suggest a man's hat. Then tell him that is the hat that belongs to the "whole rest gentleman," for when he meets a lady he tips his hat way off. Next show him a half rest, and he may also say that it also resembles a hat. This hat belongs to a "half rest gentleman," for when he meets a lady he tips his hat only very slightly.

For very young children draw isochronous gentlemen with their hats in their respective positions.

Learning the Art of Conducting With the Aid of the Talking Machine

By EDWIN HALL PIERCE

Mr. Pierce is a practica Composer-Teacher and Conductor. He was formerly assistant Editor of "The Etude." His very readable articles have great practical value.

AT THE request of several readers of THE ETUDE, some years ago I prepared an article on Conducting, which appeared in the issue of January, 1923. Since then I have had occasion to observe and to test by experience what a valuable aid the phonograph may render to one who is acquiring the rudiments of conducting.

There are several advantages in using a phonograph to learn the rudiments of conducting—all the more important because it is so difficult for the inexperienced to get sufficient opportunity for the actual practice of the art which is needed to become skillful. Although the correct means of the baton are simple and easy to understand in theory, the young conductor must practice them assiduously until they become a second nature; otherwise, when actually engaged in working with the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and embarrass himself.

How to Begin

The best thing to start with is a straight military march, say, almost any of Sousa's, which, no matter whether in 2/4, 3/4 or 4/4 time should have two beats to the measure—straight down on the first beat and up on the second. Set your talking-machine going, stand before it and go through the proper motions, as if you were conducting an orchestra. Follow the time exactly, keeping to the normal beats; that is, if there should be syncopation, do not

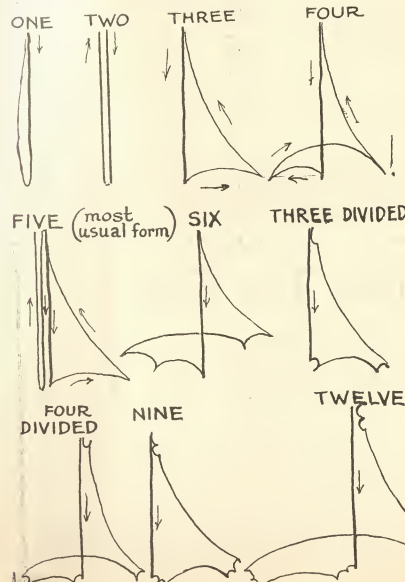
allow yourself to indicate the course of syncopation, but keep to the steady "one, two, one, two." Both down and up beats are made with decision.

Triple Time

A good practice-piece for this is Weber's *Invitation to the Dance*. The introduction, and also the coda, are slow enough to observe and to test by experience what a valuable aid the phonograph may render to one who is acquiring the rudiments of conducting—all the more important because it is so difficult for the inexperienced to get sufficient opportunity for the actual practice of the art which is needed to become skillful. Although the correct means of the baton are simple and easy to understand in theory, the young conductor must practice them assiduously until they become a second nature; otherwise, when actually engaged in working with the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and embarrass himself.

Quadruple Time

Use a "grand march" in 4/4 time, such as Chopin's *Furor* or Handel's *Des Marches* from *Sand*. For outline of the movements, see cut.



Quintuple Time

This occurs so seldom that the student may feel disposed to pass it up as needless, but to do so would be a mistake. You would not wish to encounter a five-four movement and not know what to do with it, even if it happened only once in five years. Then too, the practice of quintuple time will give you added certainty with the control of the baton. We suggest, as material the *Allero* can practice from Tchaikovsky's *Pathetic Symphony*.

There are really four kinds of quintuple rhythm—the most common is that in which there are first two beats and then each measure is first two beats and then two, but there are some isolated examples, in extremely modern composers, of four beats and then one, or of one beat and then three. In these exceptional cases, however, the composer usually indicates the inner division of the measure by a dotted bar-line.

Sextuple Time

A good piece for first practice is Lange's *Flower Song* (N. B. Lange's *Tokyo*, which is in 3/4). This will also introduce varieties of tempo, certain of the strains being played much faster than others. In case they are so much faster that the time is inconvenient, beat these two in six measure, as if they were 3/4 time with triplets. Where the cadenzas occur, cease beating and hold the baton poised in the air ready to begin at the measured time, after a cadenza should not be the first beat of a measure, but for instance the sixth beat, then the stroke of the baton should be in the proper direction for this beat, otherwise your conducting will go awry.

Nine and Twelve

In rapid time these are treated as triple and quadruple time, respectively, but should the tempo be slow enough to demand the full nominal number of beats, the principal beats are given exactly as above, and the intermediate beats indicated by a slight semi-circular movement of the baton in the same general direction as the beat just preceding (see diagram).

Eight and Divided Three

Sometimes in very slow 3/4 or 3/8 time it becomes advisable to indicate eighth-notes by the beat. In this case the principal beats are taken as usual, and the intermediate eighth-notes indicated by a slight semi-circular motion at the end of each beat, following the general direction of that beat. Never try to beat divided triple time like sextuple time, that would be all wrong. In Arithmetic, of course, 2×3 equals 3×2 , but not in music—the action is wholly different. The motions of the baton, as described in these last two sections, being somewhat more complicated, it is well to give them a good deal of practice before attempting to use them with the music. We purpose omitting giving examples, as by this time the student should have acquired enough experience to judge of the cases in which these beats will be applicable.

More Advanced Tasks

As a preparation for chorus work, obtain records of some of the standard oratorio and opera choruses, and stand forth by Berlin. Place the records on a stand of convenient height, and

EDWIN HALL PIERCE

follow the music as you "conduct." For orchestra conducting you should have records of various standard symphonies and overtures, and the full orchestral score, rather than the piano arrangement, so that you may become familiar with the entries of the different groups of instruments. Full-sized orchestral scores are mostly quite expensive, but nearly all the older standard works are now to be had in a miniature pocket-edition at very reasonable price. Weber's *Overture to Der Freischütz* is a good one to begin with. Unfortunately, owing to the limitations in the length of a piece that can be put on one disk, some of these orchestral compositions have been "cut" unmercifully. The one just mentioned is from Mozart's *G Major Symphony* has been reduced fully one-half. Try to find just where these cuts have been made, by listening and comparing the printed score, and mark your copy accordingly. This in itself will be useful ar-training.

Naucnes

The pieces first mentioned in this article are those in uniform tempo throughout; later come those which change tempo at certain points. One must also learn to make a steady *accelerando* or *ritardando* where called for and, lastly, to acquire the different art of following the course of a *tempo rubato* when necessary. (In first attempting to beat time to a record which involves *tempo rubato*, the student should have a copy of the music in front of one.)

Never beat time through a "hold" (fermata), but hold the baton poised immovably. If the hold is followed by a break (interval of silence), indicate the moment of ceasing the tone by a slight twitch of the baton.

In *Andante* and *Allegretto*, movements of the baton are made very small, becoming larger in *forte*, with large full-arm sweeps in *forzissimo*. Nice gradations in the amount of movement are in order in *crescendo* and *diminuendo*. The best conductors also distinguish, almost unconsciously, in the character of their motions, between passages which are smooth and flowing and those which are vigorous and detached.

Technical Details

In my former article on this subject, as space did not permit entering into a discussion of the many varieties in movement practiced by one and another modern conductor, it seemed safest to give the old standard outlines of time-beating, as set forth by Berlin. These are the recognized authorities. But it is only fair to state that the present tendency is toward more

called Mrs. Jackson a "climbing nightshade" at a card party given for the Children's Home.

So the committee voted much money, having far more funds than it knew how to spend, but it paid no further heed to the plea of Miss Jane Merchant.

EVERY one of the three thousand seats in the Costigan Memorial Temple of Music was occupied when the famous organist made his bow, took his place on the bench, and pressed the manual key for the first blast of the Overture. It was Rawson's big musical night, and everybody who was anything was there. No charge for admission was made, but only ticket-holders were admitted, and thus there was not a wit of doubt about the possibility of the occasion. During Mitchell, who had lost his last dollar, on a "duster" only last week, was not present, for instance, and neither was his wife. They had been handed tickets by a member of the committee before the collapse of the Mitchell fortune had got abroad, and it had been necessary for the member to make a special call at the Mitchell home on the Hill and request return of the tickets.

"Never mind," Mrs. Mitchell had replied. "We've been rich and we've been poor again five times already, and we'll be right back again in time for the grand opera season next winter. Here's your old concert tickets, and when we strike oil again, don't you dare come around begging for an invitation to our garden parties."

With such careful selection on the part of the committee, you may be sure that it was a distinguished audience.

THE OVERTURE led no room for doubt that there was a master at the keyboard. Whether the audience understood that this was a master at the keyboard, or whether they were to be won by the best instrument that money could buy, I do not know. But the music, besides being good, was also loud. The applause was thunderous.

After a short encore, Standish Davis stepped to the center of the platform and made a brief speech. He dwelt upon the generosity of the people of Rawson in having given so freely of their wealth for the erection of this Memorial Temple of Music, and alluded to gigantic strides in music, art, and letters that were being made by this fortunate city since the discovery of oil upon its borders.

"Oil is the handmaiden of the arts," said the distinguished deacon, the Rev. Mayflower, "and if any man shall question this assertion I shall point to this temple, to this organ, and to this audience. I could point also to the beach, to Madame, that our distinguished townsman has lately presented to the Rawson Y. W. C. A. (applause). I could point to the handsome painting in the magnificent home of Harvey Sincinchoom."

"The committee had a telegram today from Miss Jane Merchant, at Tulsa, saying that Miss Emma Costigan herself might be with us this evening as Rawson's guest of honor. A seat has been reserved for Miss Costigan in a box at my right, and we have given up expecting her, and the concert will proceed. The number one is to be played at the request of Miss Costigan herself. The request appears a little inappropriate, perhaps, but the telegram from Miss Merchant was very plain. The organist will play *Siegfried's Funeral March*, from *Götterdämmerung*."

The audience was quiet and tense as the slow, sonorous, mournful strains of Wagner's immortal funeral music rolled away toward heaven. The organ wept. The lights were dimmed, and in that hall it seemed that all the world was dead.

I was sitting next to Standish Davis among the celebrities on the platform, facing the audience. I looked up when Davis

nudged me with his elbow. He was staring, startled, toward the main entrance. And there was matter enough for staring. Someone was pushing something long and black down the center aisle, from the front door right toward the platform. Yes, there could be no doubt about it; it was W. W. Quilliam, the Rawson's solemn and prosperous undertaker, wearing his most sanctified funeral expression, pushing a rubber-tired bier upon which rested a cheap, plain, black casket. Behind the undertaker walked Miss Jane Merchant, eyes cast down, pale, stern.

"Confound her soul!" the son of the Pilgrims whispered to me, as the portentous little procession halted just below the platform. "Old Jane Merchant knows her dramatics all right!"

I COULD feel the trembling of the chairman's body, and I could sense the dramatic suspense of the audience, as the funeral march came to its solemn and impressive close.

Miss Jane Merchant was standing at the head of the casket, facing the audience. She spoke in a low, restrained tone, and the great citizens of Rawson wanted her to come, too.

"Here is Emma Costigan. I have brought her to your dedication. She was my friend, and my friend was a great Memorial. I have taken care of her and nursed her. She wanted to come to this concert, and I am sure that the good citizens of Rawson wanted her to come, too."

"She would have loved this hall and this organ, but she needed medicine, and food, and care. You paid her for me for this, and she was dependent upon me for this essential things in her old age. I did my best for her, and the last of that best was to bring her here, to you tonight. I have spent all my money, and I will have to bury her. I leave her with you."

And Miss Jane Merchant walked slowly toward the door, her head a little bowed, while Rawson's most distinguished audience gasped in astonished dismay.

The great Rodoworski turned to his keyboard, and the audience filed out to the strains of the *Dead March* from "Saul." So I did not get a chance to deliver my dedication address that night. It was a very eloquent composition, and was entitled, "A Suitable Memorial."

A Little Talk About Pitch

By C. HILTON-TURVEY

SOUND has been defined as "anything audible," and tone as "anything audible with definite pitch." This is not exact, for very sound has its own pitch, although it is not always distinguishable to the ordinary ear.

Falling rain has not only distinct pitch, but everybody has heard the tinkling little tune it plays on the roof. Even the class as "noise" sounds a definite note, a combination of notes. Niagara Falls, thundering down its great cliffs, sings a melody which can be heard as "C" on the piano, only deeper—much deeper than any piano could record.

Pitch is governed by the number of vibrations in a second. The more vibrations in a tone, the higher in pitch it is. When a sound vibrates very swiftly it becomes audible to the human ear. So, a mighty tone is heard as "C" on the piano, lower "limit of audibility" as it is called, is about 16 vibrations per second. The "limit of audibility" for musical tone is 4138 vibrations per second. There is no limit to sound—only to our perception of sound.

A short time ago, I picked up a booklet devoted to journalism and story-writing, one chapter of which considered the writing of verse. The author, who showed a splendid command of English, had published a number of books and magazine articles. His booklet was in general interesting and entertaining and was set forth in a clear and convincing manner. The writer, however, met with Waterloo when he attempted to set a verse to music.

He gives the following illustrations of Tennyson's "Break, Break, Break" set to music:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Setting Verse to Music

By Charles Knetzer

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Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

THE ETUDE

THE ETUDE

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

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

School Credit for Applied Music Study

Methods of Accrediting Applied Music

ONE OF THE recent developments in school music has been the inclusion of applied music study of the piano, pipe organ, voice and instruments of the symphonic orchestra. Music lessons and the practice of public school pupils who are taught by private professional teachers are accepted by the school and cause a wholesome reaction to the modern tendency to seek satisfaction entirely in listening to the great mass of created music available. The provision of applied music study has enabled talented boys and girls who would ordinarily be forced to discontinue their private music lessons because of the pressure of the preparation required for academic studies, to continue to carry on the study of instrumental music. This has often been provided at a sacrifice by fond parents. The pupils in turn have devoted many hours to practice, all of which should not be permitted to go to naught. The silent piano in the average home is looked upon as an expensive instrument rather than as a useful instrument which should be employed for the creation of social pleasure and cultural advancement.

The movement has gained wide-spread recognition and may prove to be the salvation of the furthering of instrumental study and the practice of public school pupils who are taught by private professional teachers are accepted by the school and cause a wholesome reaction to the modern tendency to seek satisfaction entirely in listening to the great mass of created music available. The provision of applied music study has enabled talented boys and girls who would ordinarily be forced to discontinue their private music lessons because of the pressure of the preparation required for academic studies, to continue to carry on the study of instrumental music. This has often been provided at a sacrifice by fond parents. The pupils in turn have devoted many hours to practice, all of which should not be permitted to go to naught. The silent piano in the average home is looked upon as an expensive instrument rather than as a useful instrument which should be employed for the creation of social pleasure and cultural advancement.

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of this, a graded course of material submitted by the private teacher may be approved and accepted.

The systems of grading adopted by the publishing houses vary. Some have seven grades with sub-divisions, others ten. The grades with sub-divisions or ten-grade scheme should be made the standard, in order to simplify the grading. The teacher is advised not to over-grade his pupils.

This sometimes raises objections from the pupil and his parents, who may disagree with the teacher concerning the classification. The fact is that there is a universal tendency to force the progress of the instrumental student by giving him the advanced material. The grading of piano and violin literature is quite satisfactorily classified in the catalogs of the publishers. This is not true of vocal music, and of the literature for cello, cornet, saxophone and other instruments of the symphonic orchestra.

There is a remote possibility that the pupil may be much over-graded, or that through a change of teachers or otherwise, he may be repeating material for which he has been given credit previously. The records filed in the office of the music supervisor should detect this, however.

Graded Lists Adopted for Local Use

IN ORDER to simplify reporting and to standardize the work taken for school credit, many local school boards have adopted lists of graded material which must be taken, if the applied music study is to be accepted for school credit. The lists are generally built by committees of prominent local musicians working with the music supervisor. The study courses thus adopted are acceptable to the profession, because they have had a hand in the making of them.

It is not necessary to specify all of the types of technical material and of compositions to be studied. There is enough standard musical material available, in the form of the compositions of the accepted composers, to supply material for a sequential list. The pupil should be tested by the private teacher and graded according to the list of sequentially graded material. He should study one composition on the list at a time, and follow with the next in order.

The teacher may use his own plan in adding technical material and concert pieces. By adopting this scheme the school examining committee is able to measure the progress of the pupil from time to time. A pupil who is in any grade of proficiency may apply and receive credit, provided that he displays satisfactory progress and capability in all of the material for which he has been certified by his private teacher.

The amount of practice required should be on the basis of the standard held to be fair, namely, ten hours a week for full credit and five hours for half credit. A weekly lesson of at least thirty minutes in certification of the data on the card must be allowed for and signed by the teacher, pupil and his parent or guardian.

CERTAIN FORMS must be furnished by the board of education of the public school system in order to carry on the private teacher study. These forms are to be used by private teachers. Certain boards rule that no pupils may apply for school credit for private instrumental study unless they are at the same time taking elective courses

(Continued on page 617)

DEPARTMENT OF BANDS AND ORCHESTRAS

New Hints on Trumpet-Playing

By BEN VAN ASEK

First Principle

TRUMPET should be held very lightly in the left-hand and the right-hand supports should rest easily upon the valve-caps. The right-hand thumb should be placed against the mouth-piece shank, the little finger free and not inserted in the hook. Do not lean the instrument downward as a clarinet is held, but keep it as much as possible in a horizontal position. Let it slant a trifle to the right—the elbows slightly spread from the body—so that the foreground view may form a triangle. The standing position should not be strained or unnatural, but such as will allow the lungs to function with ease and freedom. There are three essential factors in good trumpet-playing: first, an instrument clean inside; second, concussions daily practice; third, personality, patience and will-power.

Second Principle

BREATHE NATURALLY, in the same manner as when not playing, using the muscular tension of the diaphragm, rhythmically; and always avoid the defective clavicular respiration, which obliges the shoulders to motion of the lungs. The current of air straight into the cup of the mouth-piece; and keep doing so always. Open the throat as in the act of yawning, and beware of a swollen neck—keep the speed of the air running through the tubes of the instrument, results easy playing and tone intensity. Always avoid overfilling the lungs with air, therefore breathe regularly and proportionately. Remember that it is not the amount of air given to the instrument, but the constant and continual flow of air, from which broad and good sonority is derived.

Bring up the air from the lower section of the lungs and keep it constantly right behind the lips. Generate the air current without throat stiffness; that is, play without neck strain, giving the instrument the benefit of all the breathing power, and consider the instrument as a "slide-trumpet" propelling the air into the tubes so that back-pressure becomes what may be called an air-wave of continuous unity. The sustained control of the air-current should always be directed straight into the sounding-body, which produces the "timbre" in its continuance of unity, throughout all harmonies, dissimulating the action of the valves.

Third Principle

IMAGINE the trumpet to be made of crystal, and suppose the center of gravity to be balanced upon a soft lip-cushion. Never press the mouth-piece against the lips; contract the lip-muscles toward the mouth-piece. Play "on the lips" but not "against them." Always avoid the abuse of their firmness. Do not spread nor tighten the lips, but leave them completely at liberty, always ready for gentle concentration. There is a natural limit to the strength of human lips; so do not seek to require from them more than they can easily give. Urging them hinders progress. Lips are the tender vocal cords of brass instrument players. They should be used carefully, as they are elastic but not strong.

A good tone is often lacking because of lip pressure. The lips are to be considered as cushions and to act as an essential resting-point only between the mouth-piece and the teeth. Tone quality lies in

the tenderness and free vibrations of the lips, more than in the instrument. There should be always felt a very gentle sensation in the lips when the mouth-piece is placed upon them. The more that the centers of the lips, in the cup of the mouth-piece, are held together, softly touching each other, with the corners of the mouth firm, the easier will the different registers be controlled.

The lips are to conduct the air-current upwards for the lower register; straight downward for the middle register; and downwards for the higher register. The lips must be held, as much as possible, free from the teeth. All the facial muscles must constantly be kept loose, in order to act freely and quickly. The chin muscles must work upward. Lip concentration is very soft in feeling, very slight in action, being an extremely supple and plant movement of the tissue membrane. In lip-concentration, the muscles must, nevertheless, be kept loose; which makes them flexible. With flexibility they have elastic endurance; and when possessing these qualities, they have an easy and free control of vibration; as it is the central muscle movement of the lips conducting and governing the amount of the wave-length of the air-current, that obtains the higher acoustic results.

Fourth Principle

THE MOUTH-PIECE is to be placed very lightly on the lips, according to the natural conformation of the teeth and the jaw. Always keep it in its primal position, and do not move it while playing. Care must be taken to avoid breathing, to prevent the outward tendency of the upper lip, the lower lip being the principal leaning support. The best position of the mouth-piece requires that the aperture of the lips be directly in front of the hole in the cup of the mouth-piece. This can be experienced with the end of the embouchure, by means of a mirror. With the same position of the mouth-piece on the lips, should be obtained the entire register, in control of the embouchure, from low F sharp to high C. A wrong position will prevent a free tongue articulation, which, in regard to lip vibration, will also hinder any playing.

It is advisable to remove the mouth-piece from the lips often; as the circulation of the blood refreshes the lips and restores strength to the embouchure. The jaw may be considered as the principal conductor of registers—it should be allowed free play—to be easily inclined forward or backward for the middle register—downward for the lower register, and upward for the higher register. The jaw should move with ease and without stress, as it is the principal support upon which lean the embouchure. The teeth should be taken into consideration only as a soft background upon which lies the lip-cushion and one should always play with the mouth as if the teeth were about to break. A tone is produced by the contact of the tongue with the lips, the air prepared behind the lips, and the tongue jerks backward and forward, pressing the air into the instrument and thus obliging the lips to vibrate.

Strike the tone with the tip of the tongue, directly in the orifice between the lips; for the tongue must be kept in position in order to produce an easy vibration and

therefore must act as much as possible on lip-lead. Tongue articulation is of the greatest importance, as its influence over lip-vibration is intimately connected with breath cohesion. Perfection in tongue articulation is obtained by the lips and, clearness of technical knowledge, clearness of musical interpretation. Do not hasten to play fast; always keep this in mind, "so that which is done, is done well," for when easy exercises are mastered, those that are more difficult will entail less labor. Play with freedom, as easy and as natural as you would sing, as you could speak; and remember that in accounting the inherent loudness of brass-instruments, the constant aim of the player should be to maintain a clear, mellow tone quality. The more the knowledge in trumpet playing is based on a scientific principle, the more shall we play with precision; for there are physical laws to which every brass-instrument player must conform. Practice without fatigue, without tiring the lips, without straining the lungs. Study theory of music and have a good dictionary of music terms. Transposition is an essential study to every good trumpeter; sight-reading and classical orchestra trumpet part should not be neglected in the daily work.

Fifth Principle

PREPARING the lips a few minutes before practicing, with the mouth-piece alone, will be found very beneficial. Morning lip-dressing is obtained only by long and careful practice of each note softly, make a normal crescendo and allow the tone to diminish freely. Breathe

Orchestral Evolution

By H. Edmund Elverson

WHEN THE SUN first rose upon the twentieth century, it found in America not more than a few first class orchestras. In the little more than five-and-twenty years that have intervened, these organizations have multiplied to at least a score—probably more than the year nineteen hundred could have found, of the same quality, in all the world. With these organizations that a half century ago would have passed as minor contemporary marvels, yet orchestras spring up over night, as if there had been a veritable rain of musical comets.

With these pleasant meditations, there is but mild surprise at the message that young Americans of Japanese ancestry of Honolulu have recently formed an orchestra for the purpose of cultivating a familiarity with classical occidental music, as well as to overcome the voice such a masterpiece as Schubert's "Unfinished Symphony" was the chief feature of their first concert.

The Maharajah's Orchestra

NOR IS THE SURPRISE much more keen when it is learned that in far-off Palace Orchestrations of Mysore the Maharajah of Mysore has given at Bangalore two programs of the most modern music in connection with the Beethoven anniversary. And the significance of this when it is considered that this empire, so distant from the world's great centers of musical culture, and comparatively young in occidental art, these concerts to the memory of a week dedicated Bonn. All of which leads to the reflection that never in the history of man has

WE NOW are entering upon the second quarter of the fourth century since that evening of 1600 when, in Florence, a little band of lovers of the cultural art met in the Hardi place and saw the first production of the first opera, Peri's "Euridice"—an event whose significance is scarcely equalled in the annals of music; for it marked the birth of a form, the most moderate in the art! Now this work, so important in musical history, was scored for a prodigious orchestra of seven instruments: a harp, a lute, a large organ, a great tyro (or viol di gamba), and a great tyro (or theorb). With three flutes used in a certain scene (moving picture theater of New York

(Continued on page 615)

The Teachers' Round Table

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

Professor of Piano/forte Playing at Willesley College.

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

Scale-Fingerings

First is an interesting contribution to our discussion of how to teach the scales, from Miss Margaret Martin, Green Bay, Wisconsin:

For a long time I have been using, with my own piano students, an original rule for fingering scales, and so thought I would submit it to The Teachers' Round Table. Here it is:

First I ask the pupil how many keys he is required to play in a scale. Then I ask him how many fingers he has to play them with. Then I ask him how many fingers he will need to play the entire scale, and he answers "three."

Then I tell him that the first three fingers are employed in the scale, and he answers "three." Then I ask him how many fingers he has to play them with. Then I ask him how many fingers he will need to play the entire scale, and he answers "three."

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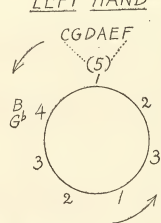
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LEFT HAND



point its letter, and follow the fingering around the circle in the direction of the arrows, through as many octaves as you wish. Similar diagrams may easily be constructed for the minor scales.

A Young Teacher's Problems

1. I have about thirty pupils in this, my first year of teaching, all of whom have received instructions from a teacher whose ideas are anything but modern. I have been told, however, that I have left each child artistically crippled.

2. Every one plays with fingers perfectly flat on keys and with absolutely no wrist.

3. They become confused when I attempt to count or to describe the difference between the first and second fingers. I have been told that I am too stupid to teach.

4. The parents of my pupils expect great things of their youngsters all of a sudden, and always have some gratifying hint to drop about how anxious they are to begin realizing their mother's wishes.

5. I have tried every form of patting, praising, and simply loose control of my temperamental self when teaching, with no result. When can I do? All of my pupils are in the age of five years, have been received under hard, positive, exacting teachers—those who believe in screaming or slapping or having a lesson in a sudden session of impatience.

6. I am used to give a pupil's report. Where can I get a list of eight-hand pieces?

7. I am a poor man when the pupils are the weakest fingers beg for certain pieces. Please give me a list of pieces which should play pieces with runs, chords, octaves, etc.

8. Most important of all—how can I teach a program in my pupils? If they start with a given key, how can I get them to play the key? They are nearly faint for want of breath, and are left through an exercise if they fail to accelerate the tempo, the piece sounds the same.

Mrs. N. P. S.

You certainly have assumed a considerable responsibility in your first year of teaching, and I am not surprised that you are now facing serious problems. It would take a small volume to answer all your questions at length, and so I shall only summarize my opinions on the various subjects.

To attain success in any form of teaching, you must first and foremost cultivate self-control. The era of the "hard, positive, exacting" teacher is forever past, and his place is being filled by the teacher of tact and sympathy.

Nothing is so fatal to progress as to confuse and paralyze a pupil by ranting at him for mistakes. Stop and consider, when you are about to lose your temper, whether the apparent stupidity is not on your own part, rather than that of the pupil, because you do not make it sufficiently clear to him just how to remedy his faults.

An inexperienced teacher is particularly apt to err in trying to do too much at once. Less the lesson assignment short and how many things he ought to know, she deluges him with information and criticism until her wisdom passes in one ear and out the other. Rather, try to accomplish one step at a time, and see that that step is taken intelligently before passing to the next. Someone has said that one teaches one's *most important* fact clearly and thoroughly during a lesson, he ought to be thankful!

Also, do not give too much material at once. Less the lesson assignment short enough for the pupil to digest thoroughly. Sometimes the poor candidate is so deluged with studies, new pieces, review work, so for him to practice hour seems hopelessly inadequate.

Patience and tact should show you how to lead a pupil gradually to the right position of hands, rather than to study the lacking information as to note-values, to convince parents that quality, not speed, is the desideratum in their youngsters' performances, to show how to accent the music so that the rhythm becomes the vital factor that it should be.

As to your recital. Choose from the pieces which your pupils have studied those which they like and can play the best; for surety and expression is what will especially count towards the success of the program, rather than the mere "brilliance" of the pieces. As to the ensemble work, send away for a selection of duets, quartets, and so forth, of the desired grade, and choose from these the ones which are best adapted to your class.

Finally, as to No. 7 on your list. Short, limber fingers are naturally at home in light, running types of music, while large hands and a stronger finger action are adapted to octaves and chords. But each pupil should be developed in as many directions as possible so that he may become an "all-around" player. If a piece which a pupil wants is not right for him, show him frankly why it is not, and, if he is insistent, tell him that you are the doctor and that you can't give him the wrong medicine!

Accidentals

When accidentals occur in the treble clef, they affect the same notes occurring in the same measure in the bass clef. But in some business this principle does not seem to be followed. Please explain this.

F. D. B.

No, an accidental affects only the line or space on which it occurs. For instance, in the following measure:



Ex. 1

the second F, on the fifth line, should not be sharped. Ordinarily, however, to make

the matter quite clear, a natural would be placed before the second F. Such a "corrective accidental" is often inserted even before an F in the following measure, although it is there superfluous, of course. Observe, however, that when a sharped or flattened note is tied over into the following measure, the sharp or flat is continued as long as the tied note lasts; then its function ceases. Thus in the following illustration, the F sharp continues through the first note of the second measure, but the last F is natural:

Ex. 2



Five Pedagogical Points

(Continued from page 507 in July issue.)

To the first class below the studies by Köhler, Op. 190 (for beginners), Op. 128 (for velocity), as well as most of the studies by Czerny and Czerny. To the second class belong such exercises as Burgmüller's *Studies*, Op. 100; Heller's, Op. 47, 46 and 45. "You play your money where you take your choice."

3. Lack of space forbids my giving itemized details of such a course. Excellent text-books are now provided, however, which are safe guides to follow: such as Mathews' *Standard Graded Course of Study*.

4. Here is an exercise for loose wrist. Hang the right arm loosely by the side. Hang the forearm, with the hand dangling down from the wrist, until the hand hangs a few inches above the keyboard. Lower the forearm till the hand rests on or in the keys and the arm is below them. Next, reverse the entire process, first raising the forearm till the hand hangs above the keys, then lowering the arm to the side, in the first position. Repeat all these motions with the left hand.

Repeat the entire exercise several times before practicing any study or piece—so that you may make sure that the wrist starts in the proper condition. Then, while practicing, occasionally raise the forearm, lifting the hand flat loosely from it. Finally, think all the time about keeping the wrist loose.

5. Alertness of sight-reading and keenness of rhythmic perception are thus enhanced. You may keep a solid hand-ground of itemized and accurate work, so that the pupil may not become careless about details.

"If the modernists started a conservatory of composing, no doubt a student who wrote a melody would be reprimanded, and one who wrote several would be expelled." —Pacific Coast Musician.

HOW "THE FLYING DUTCHMAN" BEGAN

FRANKE, in his "Wagner as I Knew Him," tells us of the beginnings of "The Flying Dutchman," begun by Wagner when, as a young man, he went to Paris hoping to get "Rienzi" produced.

"There existed in England," says Fraenger, "a melodramatic burlesque by Fitzball, a prolific writer for the English stage, entitled 'Vanderdecken, or the Phantom Ship.' On mentioning the names of three of the original dramatic personae, Captain Peperell, the father of the Santa, Von Swiggs, a drunken Dutchman, in love with Senta, and Smutta, a black servant, the character and mode of treatment of the story is at once perceived. Vanderdecken retains much of the legendary lore with which we are accustomed to surround him, except that Fitzball causes him occasionally to appear and disappear in blue and red fire. Vanderdecken, too, is under a spell. The utterance of a single word, though it be joy at his acceptance by Senta, will consign him again to his terrible fate for another thousand years."

"It was perusal of this molley of the spectral and burlesque which led Heine to treat the story after his own heart, and it was the discussion with the poet that determined Wagner in his choice of subject. The libretto was finished and delivered to the director who, without expressing either satisfaction with the work, only asked its price so that he might deliver it to a composer to whom a text had been promised, and whose opera had the next right of being accepted. The poem was not sold, and Wagner again turned to his 'arranging' drudgery....

"As to the composition of the music, I have heard enough from Wagner on this particular opera to convince me that, though it occupied but a few weeks, it was not done without much careful thought."

"TURN AGAIN, WHITTINGTON"

AMONG the composers who ran away from home to make a start in life is Count Boieldieu, whose overtures, "Calph of Bagedu" and "Dame Blanche" are still played though the opera are seldom heard. Mary Hargrave in "The Earlier French Musicians" tells us about him. He first ran away when he was a child, having spilled the ink-pot on his master's manuscript. But the real adventure came later.

"Boieldieu was twenty when he left home, for some reason, secretly, says Mary Hargrave. "He travelled part of the way in a cart, spent the night in a shepherd's hut and arrived in the capital with the sum of eighteen francs (\$3.60) in his pocket, the score of an opera, and his good looks. (He had come to Paris from Rouen.)

"His good looks were undeniable, judging from a charming full-length portrait (at the age of twenty-five). He is standing by a harpsichord in a blue, swallow-tail coat, close fitting yellow trousers and high boots, smiling, gracious, handsome. "Soon, however, the young man was in despair, seriously considering the idea of throwing himself into the river, when a messenger from home found him and supplied him with money and letters of introduction. After this, things improved. He carried money by tuning pianos at Erard's, and sang his own songs at receptions in the Erard salon. His gift for composing 'romances,' drawing-room songs, was greatly admired, and even the important Marmontel condescended to write verses for them. Boieldieu made friends with Mehul and Cherubini and with Gretry, now growing elderly but still at the height of his glory."

The Musical Scrap Book

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

Conducted by A. S. GARBERT

MUSIC IN RUSSIA BEFORE GLINKA

As everybody knows, Glinka with his "Life for the Czar" founded the modern school of Russian nationalistic music. Before him, we learn from Montagu-Nathan's "The History of Russian Music," the foreigner had dominated Russian music.

In literary and musical life the foreign product, for a long time after Peter's window into Europe had been opened, was alone deemed worthy of notice. The immense store of folk-song that has been collected during the last sixty years had previously been more or less under a ban, owing to the refusal of the Church to sanction references it contained to pagan deities and ceremonials. And the native musician was a humble being on whose part any attempt to proclaim the existence of Russian music would in all probability have been regarded as an abominable heresy.

The middle of the eighteenth century had seen an Italian musician established in the patronage of the crown. The Empress Anne's invitation to Francesco

Araya was the beginning of a long era of Italian domination. Elizabeth, her successor, we learn, favored French music. Catherine the Great reverted to Italian music, but, none-the-less, "To her must be given the credit of having attempted to improve the condition of native music." For reasons of state, no doubt, Alexander I "saw fit to reinstate French music in the favor of the court. The prevailing genius was Boieldieu. The home product once more began to occupy an entirely subordinate position, and the nourishment given it by its Imperial foster-mother was thrown away.

"But with the events of 1812, a dormant Russian patriotism suddenly raised its head. Rostopchin's flames caused another fire to be kindled." (Rostopchin set fire to Moscow causing Napoleon's retreat.) "The Russian nation awoke to the consciousness that it was good to be Russian. A national feeling was aroused that has never since subsided."

Glinka was eight years old at the time of the Moscow conflagration.

THE QUEEN'S CHAIR

CONCERT pianists accustomed to a large hall sometimes use more power than is necessary in playing, and even Rubinstein was not an exception. George Henschel gives an amusing account of Rubinstein's playing for Queen Victoria at Windsor, with Her Majesty seated quite near the piano.

"The great pianist began with some Chopin nocturnes and other soft sweet things, which greatly pleased the Queen," says Henschel in his "Musings and Memories." "After that I sang, and then Rubinstein played again, this time some louder pieces. I thought I could detect faint signs of uneasiness in Her Majesty's face, as she seemed to realize her alarming nearness to the huge concert grand, the open lid of which threw the sounds back in the direction of Her Majesty's chair with redoubled force.

"Then I sang again, and then.... Rubinstein settled down to play Liszt's arrangement of Schubert's *Erl-King*. At half sometimes use more power than is necessary in playing, and even Rubinstein was not an exception. George Henschel gives an amusing account of Rubinstein's playing for Queen Victoria at Windsor, with Her Majesty seated quite near the piano.

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"Then I sang again, and then.... Rubinstein settled down to play Liszt's arrangement of Schubert's *Erl-King*. At half

SOME DAY, perhaps, we shall see flutes literally "worth their weight in gold" for the reason that they are made of gold. Dayton Clarence Miller's book, "The Science of Musical Sounds," one of the best of modern books on acoustics, contains the following interesting information:

"The traditional influence of different metals on the flute tone are consistent with the experimental results obtained from the organ pipes. Brass and German silver are unusually hard, stiff and thick, and have but little influence on the air column. The tone is said to be hard and trumpet-like. Silver is denser and softer and adds to the mellowness of the tone. The much greater softness and density of gold adds still more to the soft massiveness of the walls, giving an effect like

the organ pipe surrounded with water. Elaborate analyses of the tone from flutes of wood, glass, silver and gold prove that the tone from the gold flute is mellower and richer, having a longer and louder series of partials than flutes of other metals.

"More massiveness of the walls does not fulfill the desired condition; a heavy tube, obtained from thick walls of brass, has undesirable rigidity as to produce an soft and flexible and must be thin, silver by increasing the density of the organ pipe itself, added with water, are, no doubt, similar to the long strings of the piano-forte which have a rich quality; these strings are wound or loaded, making them more dense, while the flexibility or 'softness' is unimpaired."

THE TONES OF A FLUTE

the organ pipe surrounded with water. Elaborate analyses of the tone from flutes of wood, glass, silver and gold prove that the tone from the gold flute is mellower and richer, having a longer and louder series of partials than flutes of other metals.

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THE ETUDE

HOW MUCH PRACTICE?

THE SHAPE and conformation of the hands go far to determine the amount of practice necessary for a music student, according to Leopold Auer, veteran violin teacher, in his book on "Violin Playing as I Teach It." Of course, he is writing of violin practice, but pianists also may learn something from him.

"Even an expert cannot predict with certainty how much practice a student may develop.... Experience may show that the fingers of the one hand need to be kept continually active in order to retain their flexibility; while the fingers of the other may not be used for weeks at a time, and yet after some slight finger-gymnastic work and a small investment of time they regain all their agility and are ready to perform their functions perfectly....

"Sarasate once told me that he did not practice at all during the summer. Davidoff, the greatest 'cellist' of his time, who was director of the Imperial Conservatory from 1880 to 1891 (where I myself was head of the violin department) and with whom I played string quartet concerts for more than twenty years, always laid his Stradivarius away in the safe during the summer months. He did so take it out again until we were to meet for the first quartet rehearsal the following autumn, and he used no other instrument during the whole time which intervened.

"Jocheim, on the contrary, practiced a great deal; and, during his concert tours, he played in the compartment of his railroad coach. Whether this was because he found it necessary to keep his fingers moving, or because he was nervous in general, I can not say. It is a well-known fact that Jocheim, when traveling, always had his Stradivarius in his hand, and illustrated practically all that he had to impart, to the great benefit of those of his pupils who were able to profit by his example."

MANUEL DE FALLA

"THE WAR," remarks Carl Van Vechten in his "Spain and Music," "has had a most salutary effect on Spanish music, while it has killed the worst art in most other countries (this was written in 1918). It has driven the Spaniards, however, back into their own country and thus may be directly responsible for the foundation of a definite modern school of Spanish music. "One of those to leave Paris in 1914 was Manuel de Falla, of whom G. Jean-Aubry says, 'Today he is the most striking figure of the Spanish school; tomorrow he will be a composer of European fame, just as is Ravel or Stravinsky.'"

(It is pleasant to record in 1927 that this prophecy has been fulfilled and De Falla's music is being widely played in Europe and America.)

"Manuel de Falla was born at Cadix, November 23, 1877. He studied harmony with Alejandro Otero and Enrique Broca; later he went to Madrid where he studied piano with José Tragó and composition with Felipe Pedrell. He was still under fourteen when the Madrid Academy of Music awarded him first prize for his piano playing."

"Between 1890 and 1904 he divided his time between composing and piano playing, both as soloist and in concerted chamber music. The compositions of this period were not published, however, and now de Falla cannot be urged to speak of them. In 1907 he went to Paris, where, from the very first, he received a warm welcome from Paul Dukas. Debussy was also friendly.... In 1910 he made his debut as a pianist in Paris and the following year in London. On April 1, 1913, the Casino at Nice produced his first opera, *La Vida Breve*."

THE ETUDE

IN THE GIPSIES' CAMP

IM ZIGEUNERLAGER

AUGUST 1927 Page 581

AUGUST NOELCK, Op. 279

Csárdás = the national Hungarian Dance. An excellent easy example. Grade 2 1/2.

Tempo di Zsardas M.M. = 126

First ending only

marcato f Fine

Second ending

D.S. al Fine

AT HOME

DAHEIM
REVERIE

W. LAUTENSCHLÄGER, Op. 103, No. 2

An expressive drawing-room piece exemplifying the singing tone, double notes and "cross hands" Grade 3 1/2.

Andante con moto

A SPANISH WALTZ

MILTONA MOORE

A slow and languorous waltz in the genuine Spanish style. The *Tempo Rubato* is desirable. Grade 3 1/2.

Tempo di Valse M.M. ♩ = 108

IN LOVE'S GARDEN

VALSE CAPRICE

SECONDO

HOMER TOURJÉE

A graceful modern waltz to be played in orchestral style.

Moderato amoroso M.M. $\text{♩} = 72$

Musical score for the 'Secondo' part of 'In Love's Garden'. The score is written for piano in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic and a tempo of Moderato amoroso (M.M. $\text{♩} = 72$). The piece features a graceful melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *Fine* and *mp*. The piece concludes with a *poco rall.* (slightly slowing down) marking.

IN LOVE'S GARDEN

VALSE CAPRICE

PRIMO

HOMER TOURJÉE

Moderato amoroso M.M. $\text{♩} = 72$

Musical score for the 'Primo' part of 'In Love's Garden'. The score is written for piano in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic and a tempo of Moderato amoroso (M.M. $\text{♩} = 72$). The piece features a more elaborate melody in the right hand with many slurs and ties, and a supporting bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *Fine* and *mp*. The piece concludes with a *poco rall.* (slightly slowing down) marking.

SECONDO

DAME TROTS' DANCE

SECONDO

HELEN L. CRAMM, Op. 37, No. 2

A lively little original duet, for players of
about equal attainments
Allegro (With good accent)

PRIMO

DAME TROTS' DANCE

PRIMO

HELEN L. CRAMM, Op. 37, No. 2

Allegro
With good accent

A graceful and delicate drawing-room number.
A good practice piece also. Grade 3½.
Anantino M.M. ♩=108

ZEPHYRS CAPRICCIO

BRUNO BRENNER

THE ETUDE

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AMERICAN SCOUTS MARCH

LEO OEHLER, Op. 348, No. 1

Practice in sturdy march rhythm. Grade 2.
Tempo di Marcia M.M. ♩=120

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PASSING CLOUDS

THE ETUDE

A.E. LUMLEY-HOLMES

A charming number by a popular English composer, well adapted for certain scenes in "picture playing." Grade 3½.

Andante moderato M.M. = 108

Musical score for 'Passing Clouds' by A.E. Lumley-Holmes. The score is in 4/4 time, key of D major, and is marked 'Andante moderato M.M. = 108'. It features piano and bass staves with various dynamics (f, mf, mp, cresc., dim., rit., D.C., r.h., l.h., sostenuto, poco più mosso, spiritoso) and articulations (accents, slurs). The piece includes a 'Trio' section marked 'D.C.' and 'r.h.'.

Copyright 1927 by Theodore Presser Co. * From here go back to the beginning and play to *fine*; then play *Trio*. International Copyright secured

In the style of an aesthetic dance. Grade 3½

Molto moderato M.M. = 108

NODDING FLOWERS

GEORGE DUDLEY MARTIN

Musical score for 'Nodding Flowers' by George Dudley Martin. The score is in 4/4 time, key of D major, and is marked 'Molto moderato M.M. = 108'. It features piano and bass staves with various dynamics (p, mp, cresc., dim., Fine, Ped. simile, Poco più mosso, spiritoso) and articulations (accents, slurs, triplets). The piece includes a 'Trio' section marked 'D.C.' and 'r.h.'.

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THE ETUDE

Musical score for 'A Morning Song' by Ella Ketterer. The score is in 4/4 time, key of D major, and is marked 'Moderato'. It features piano and bass staves with various dynamics (p, mf, mp, cresc., dim., rit., D.C., r.h., l.h., sostenuto, poco più mosso, spiritoso) and articulations (accents, slurs, triplets). The piece includes a 'Trio' section marked 'D.C.' and 'r.h.'.

A MORNING SONG

ELLA KETTERER

The left hand sings the melody. Grade 1½

Vocal score for 'A Morning Song' by Ella Ketterer. The score is in 4/4 time, key of D major, and is marked 'Moderato'. It features a single vocal line with lyrics. The lyrics are: 'Through the clouds the sun-beams peep, Wak-ing you from deep-est sleep, Tint-ing all the sum-mer skies, Bid-ding you wake up, a-rise! Sleep-y flow-ers lift their heads. For the day is born. All the birds sing Oh! so sweet-ly, To greet the morn.' The score includes various dynamics (p, mf, mp, cresc., dim., rit., D.C., r.h., l.h., sostenuto, poco più mosso, spiritoso) and articulations (accents, slurs, triplets).

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JAZZ SCHERZO

Idealized "jazz". Very cleverly done. Suitable for concert use. Grade 5

THE ETUDE
DAVID W. GUION

Lively
M.M. ♩ = 120

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MINUET CLASSIC

Introducing a fragment of the most famous *Minuet* ever written. Grade 2 1/2

WALLACE A. JOHNSON

Tempo di Minuet M.M. ♩ = 104

From *Don Juan Minuet* - MOZART

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A JOYOUS WORLD

GRÜSS' MIR DIE WELT!

WALZERFREUDE

WALTZ

ERIK MEYER-HELMUND

A new waltz movement, by a famous melodist.
Grade 5.Allegretto giocoso M.M. $\text{♩} = 72$

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THE ETUDE

ON THE ROAD

A lively little characteristic piece, with an irresistible lilt, Grade 3.

Marziale moderato M.M. ♩=108

MAURICE ARNOLD

THE ETUDE

Gt. 8' & 4'
Sw. 8' & 4'; Oboe; coup. to Gt.
Registration: Ch. St. Diap., Gamba, Flute (more if necessary.)
Ped. 16' coup. to Sw.

ROYAL PAGEANT

EUGENE F. MARKS

A good summer postlude, suitable for many occasions.

Tempo di Marcia M.M. ♩=108

First system of the piano score. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment. Performance markings include 'Gr.', 'Sw.', and 'Reduce'.

Second system of the piano score. The right hand continues the melody with slurs and accents, while the left hand has a more active accompaniment. Performance markings include 'Sw. 8 & 4' soft', 'cresc.', 'Full Sw.', and 'D.C.'.

LES TRÉSORS DE COLOMBINE

PETIT AIR DE BALLET

In modern ballet style. A recent success by a very popular writer.
Allegretto poco mosso M.M. ♩ = 72

R. DRIGO

Third system of the piano score. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'f', 'p', and 'simile'.

Fourth system of the piano score. The right hand continues the melodic line, while the left hand has a steady accompaniment. Performance markings include 'f' and 'rall.'.

Fifth system of the piano score. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'poco più mosso f', 'rall.', and 'poco più mosso f'.

First system of the right page. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'p melodico con sentimento', 'pp', 'simile', 'rall', and 'rit'.

Second system of the right page. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'a tempo', 'p', and 'rall'.

Third system of the right page. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'f' and 'D.S. al lib.'.

Fourth system of the right page. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'p rit', 'a tempo', 'D.S. al lib.', and 'p'.

Fifth system of the right page. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Performance markings include 'pp rit sempre e dim.', 'dim. ancora più', 'rit', and 'pp'.

MOONLIGHT DANCE

THE ETUDE
JAMES H. ROGERS

In moderate waltz tempo M.M. ♩ = 68

mp grassioso

più cresc.

p

D.C.

Fine

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THE LITTLE GREEN HUNTSMAN

A FAIRY TALE

J. P. LUDEBUEHL

In descriptive style, Grade 2 ½

Allegro M.M. ♩ = 120

p

cresc.

Fine

p

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p

molto espress.

D.C.

MY DEARIE

CHARLES HUERTNER

Andantino

p

molto espress.

D.C.

I am sail - ing far a - way, My dear - ie, To strange

lands a - cross the sea; But my heart I'm leav - ing home, dear, In your keep - ing, love. for

me. I'll be dream - ing for the day, My dear - ie, When my ship shall home - ward start, And to

me, you'll give for aye, dear The keep - ing of your heart.

cresc.

f

rit.

dim.

rit.

ten.

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Joshua I
Job XXII

ACQUAINT NOW THYSELF WITH GOD

FRANKLIN RIKER

Allegretto moderato f moderato

Be strong and of good cour-age, be not a - fraid, nor be thou dis - may'd: For the

Lord your God is with thee whith-er-so - ev-er thou go - est.

Adagio cantabile

Ac - quaint now thy-self with Him and be at peace, Ac - quaint now thy-self with

Him and be at peace. There - by good shall come to thee, shall come un - to

thee.

poco string.

Ac - quaint thy-self with

rit. e dim.

a tempo

God and be at peace, Ac - quaint now thy-self with Him and be at

Allegro moderato e ben marcato

peace. Yea, the Al - might-y shall be thy de - fence,

Yea, the Al - might-y shall be thy de - fence Then shalt thou have thy de -

light in God, and shalt lift up thy face un - to Him, thy face un - to

Tempo I.

Him. Ac - quaint now thy-self with God and be at peace, Ac -

quaint now thy-self with Him and be at peace.

uch with the higher

Counts To
Points Tow
Premium

STARR PIANOS in their excellence represent the achievements of over a half-century devoted to fine piano building, a half-century which has but maintained and strengthened a standard of craftsmanship that endows all instruments of Starr origin with highest possible quality.



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ANOTHER school music year approaches. And with it come thoughts of new studies and new equipment. Effective means for producing good music must be the first consideration because proper musical equipment is the paramount requisite for its appreciation. This year particularly the advent of a new Starr keyboard, adding material capacity for brilliant and spectacular effect should necessitate the overhauling of your equipment to bring it up-to-date.

The unique and distinguished record of Starr achievement in the educational field has given Starr Pianos and Phonographs outstanding prestige. Starr instruments for many years have been indispensable equipment in hundreds of educational institutions. Starr tone, grace of design and finish and completeness have ever been combined with the simplicity and ruggedness of construction which are essential elements in school equipment.

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is in the Tone"



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