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James Francis Cooke

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Mothers and Music Week

THE MAIN purpose of this department is to assist the mother in guiding and making pleasant the path of her children along the musical highway. We believe that she has a distinct responsibility in this direction and that it is possible for her, even without actual training in the subject, to develop, control and keep alive a musical atmosphere in the home and, to a certain extent, in the community.

Further: She can start a movement for the purchase of reproducing instruments and an adequate supply of rolls and records for the public schools in order that the older children of the community, who have missed out on music training in the early grades and are now too busy for actual study, may have the advantage of training in music appreciation. It is possible to get the leading business men and all philanthropic citizens behind this project and sell it with the enthusiasm of Music Week.

Community Programs

THE National Bureau for the Advancement of Music can give you interesting data for an elaborate community celebration, on the progressive idea, entitled, "Home Night in National Music Week," as originated and successfully carried out in Kent, Washington. Get this pamphlet, and if it is too late to use it this year, file it for Music Week in 1929.

Music Week is now a permanent institution. It is with us to stay, and, as a matter, you will be wise if you climb up on the Band Wagon and ride at the head of the procession. It is possible for the mother to lead in this movement, as she does in most of the worthwhile things in life.

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(Continued on Page 315)



When the Band played his own March...

"A band in the street—a band—a band!" Youngsters running, beckoning, shouting. Among them was a boy of eleven whose voice was heard above their clamor. It was his music that the band was playing—the military march he had composed for the great Constantin, Grand Duke of all the Russias.

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FRANZ SCHUBERT AT HOME

will be the title of the first volume to be published in the "Master-Composer" Series, the selection being particularly appropriate in view of the fact that the year 1928 marks the observance the world over of the centenary of Schubert's death. The volume begins with a colorful, accurate and concise sketch of Schubert's career, followed by the actual music of more than thirty-five of his most popular compositions, selected not only from his piano works, but also from works operatic and symphonic in character. There are also a number of transcriptions of his best known songs, and, in addition, six four-hand arrangements of compositions that are especially popular. Each composition is linked to the following one by an interesting paragraph of biographical, anecdotal or critical information. To read the life-story and to play the compositions in this volume means that you become intimately acquainted with Schubert both as a composer and as a human being. All strictly piano compositions are presented in the original, and all arrangements are of medium difficulty, so that the average music lover can enjoy and appreciate the volume. In appearance, "Schubert at Home" is as attractive as its contents. It comprises 160 pages of music and text, printed on fine paper from engraved plates, the cover design being a bronze maroon with the composer's name in green and a striking likeness in sepia brown. The size of the volume is eleven inches in height by about nine inches in width. A sample of the arrangement of text and music is given below, also the complete music index. All volumes in this Series will be priced at \$1.50.

The form of arrangement is shown, and the Complete Contents given herewith

It is a muchandy fact that, while Schubert was very fond of composing for the stage and wrote all more than a dozen operas, no one of them had any degree of success, and many were never performed. This was in no sense due to the lack of dramatic intensity or melodic inspiration on the composer's part—it was chiefly due to the weak librettos which were supplied him. Some of the most beautiful music ever conceived was incorporated in "Rosamunde," a play in three acts, written by Franz von Scribe and adapted for the Vienna stage by Carl Maria von Weber's opera "Euryanthe." When produced in Vienna on December 20th, 1824, Schubert's music was enthusiastically applauded, but the libretto was so weak that only two performances were given, the parts tied up and entirely neglected until Sir George Grove and Sir Arthur Sullivan rescued them from oblivion in 1867 when on a visit to Vienna. No extracts with greater musical charm has ever been written than the one from "Rosamunde" (Grove).

Entr'acte from "Rosamunde"

FRANZ SCHUBERT



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It can be purchased at all modern music stores in the United States or Canada, or can be had direct from the publishers.

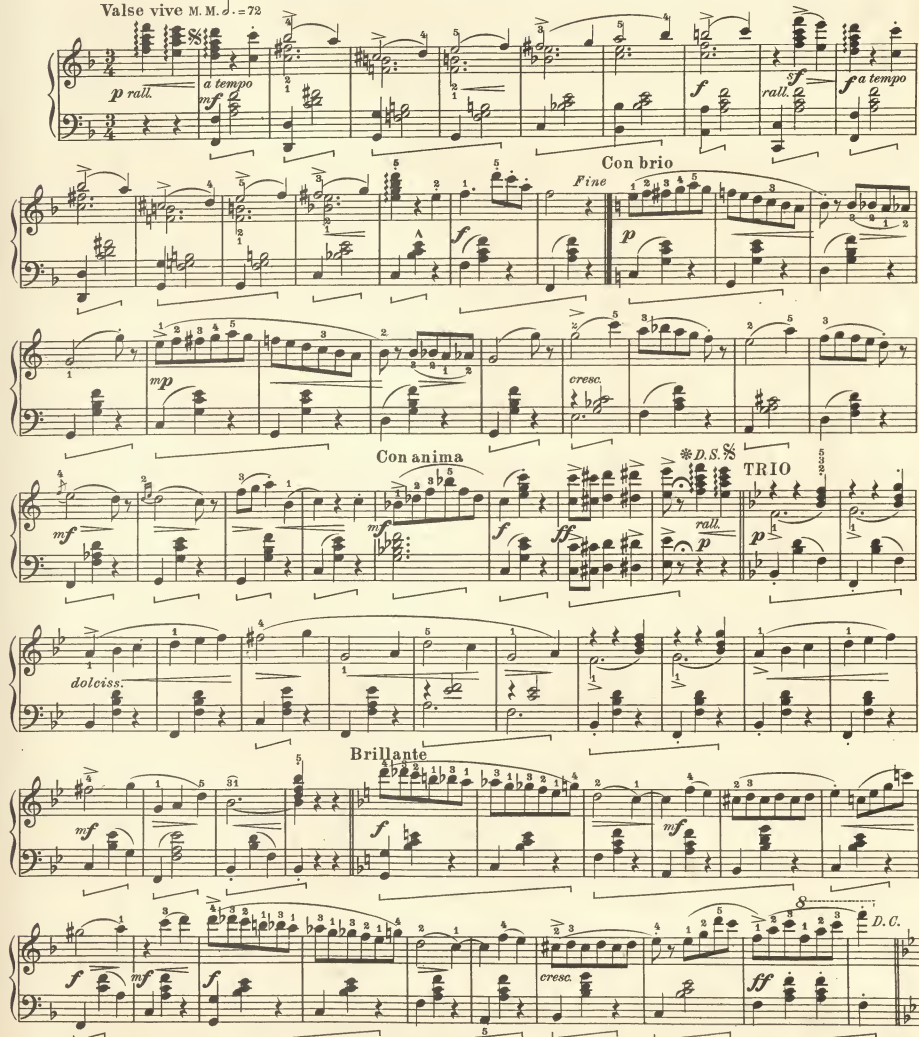
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Other Music Sections in this issue on pages 287, 295, 327

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have tricky passages that of all, some are too fast, others too slow. The book is written for those who know that others do not have that marked rhythm in the accompaniment that aids those marching to a piano, the same as the drum aids those marching to the music of a band. Great care has been taken in selecting the marches included in this book and the reader will have a level of difficulty that is just what he needs. Some of these marches has a marked rhythm of just the proper speed for indoor marching and none is beyond the ability of the average player. The preface giving bugle calls, signal flags and vamps in several different keys, as well as a discussion of various types of marches, makes this book a collection of 22 marches that is so reasonably priced.

THIS is a book that one might well say should be permanently attached to any piano used in schools, lodges, gymnasiums or elsewhere for indoor marching or drill work. Many so called marches are impossible for use indoors. First of all, some are too fast, others tend to break up the rhythm and jacked rhythm in the accompaniment to a piano, the same as the drum music of a band. Great care has been taken in this book and all marches included in this book and written or arranged. Every one marked with rhythm of just the right speed and the ability to be used indoors. The book has a preface giving basic calls, signals and different keys, as well as a disclaimers, gives added worth to this book that is so reasonably priced.

PLAYERS of average ability called upon to entertain a public with attractive solos will find this album very useful. It also has a particular appeal for use with students who have become quite proficient in the first position and are seeking perfection in the third position. There are 18 numbers in this collection and the variety is excellent. The violin part is bound separately and is also given in score over the piano accompaniment and neither violinist or pianist has anything to complain about with regard to the manner in which the notation has been spaced for ease in reading.

THIS is a short operetta of two scenes for children and a very bright entertainment can be staged with it if at least a score or more children are available. None of the speaking or singing parts is difficult and while there are about 15 principal characters, only a few of these are called upon to do any solo work. The staging and costume design and these details can be taken care of readily to the achievement of very bright effects. We recommend this operetta for special entertainment needs in connection with the activities of Public School and Sunday School or other church groups of young people.

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164

[illegible]

TEACHERS or parents can give young students, even in the first month of study, considerable pleasure and a great help by the use of these duets. Practice of these pieces will tend to develop a perfectly natural way a feeling for rhythm, phrasing and expression. The primo, which is to be played by the young pupil, is in a compass of five tones. While the pupil's part is interesting and attractive and quite easy, the participation of the mature player in these duets gives the pupil a feeling of real accomplishment beyond what would be felt with solo numbers of this grade.

This book gives just that information. Serious American opera, not in comedy, 257 are listed and discussed. Information upon the composer. All is presented in a manner and yet to provide for its reference, there is an elaborate and nearly 10,000 page refer

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THIS is a good variety of two-part choruses for treble voices and they ideally fill the needs of many supervisors in schools and gym classes. While these choruses are not as numerous as those difficult to make into suitable for school use, they have such qualities and pleasing make-up us to recommend them for the repertoires of any choral organization of treble voices. There are 19 numbers all told, giving representative numbers of some of our foremost and contemporary writers, as well as a few exceptional artists' adaptations for two-part chorus, of beautiful, melodious numbers from the world-acclaimed master and romantic composers of today and yesterday.

Dr.

ANYONE who has searched for operettas or musical plays suitable for use with amateur groups not having any special facilities available or having to make their performance and entertainment for church folk or others not particularly anxious about having their young people essay elaborate productions of the type of many musical comedies lately written will find that Miss Polly's Patchwork Quilt fits the need in such cases. It is a good whole entertainment of moderate length while it is most conservative and groups can use it in any situation and for any purpose. From the beginning of the first part, which is in four part writing, all the way through the various duets interspersed, the music is lively and

When Liszt Improvised

Minnie Hauk, in her day a famous American singer, knew Franz' Liszt well, and her book, "Memories of a Singer," contains some interesting pages about him.

and say, 'Will you not have a game of *jeu de cartes* now?'

"He loved to play this silly game for a rest, and, as it was not good for his sleep to exert himself too much, mother often employed this ruse."

She also describes his playing at Saturday night gatherings in the hotel, where people of social importance often came. "She used to sit near him where she could notice the wonderful change that would come over his face the moment his fingers touched the keys. His eyes would be made grimaces; his lips would move incessantly and utter words one could understand only with close attention. When sitting at the piano he appeared like a god. He forgot everything around him, and played such sublime music that it seemed not to be of this earth. . . . On several occasions this music moved me to tears, and, on returning to my rooms, I would cry like a baby."

Franz Liszt would often come quietly to my drawing-room, walk up to my piano, which stood in the corner near the windows, and improvise," she tells us. After describing her apartment in Vienna, overlooking the Danube and the Royal Castle, "The silver rays of the moon would shine upon his inspired face, and he appeared to me like a supernatural being. So he would sometimes sit for an hour or more and play as only he could play. I have heard all the great pianists since the sixties, but none moved me as did the Abbé Liszt. Under his magic fingers the piano would become a whole orchestra, producing the most wonderful music imaginable. Sometimes he would play to himself and on his mill mother would touch him, gently on the shoulder

A Lock of Beethoven's Hair

BEEHIVEN loved to play tricks, that was not always in good taste. Louis Engel, in "From Halm to Halle" tells us how "the Halm wrote" (Louis (Beethoven) when he had already lived half a century, and most sentimentally asked him for a souvenir—if possible a lock of his hair—and he was cruel enough to cut some grey hair from a goat and to send it to her in a locket which she had transmitted to him for that purpose. There would not have been much harm in it, because Mrs. Halm in perfect good faith wore the locket. . . . But after her delusion had lasted some years, one of Beethoven's friends to whom he had

laughingly confided the whole story
cruelly revealed the secret to the very lady
who was the victim of the hoax.

"With bitter tears she wrote to Beethoven, telling him how cruel it was to take such unfair advantage of her admiration for and unbounded good faith in him, and to render a friend, a sincere adorer, if she might say so, ridiculous before all her friends. . . . She pleaded her cause so well that Beethoven, touched by her resignation—she did not cry for vengeance but submitted meekly—repented of his joke and sent her some of his venerable grey hair, which made her happy."

The Feeling of Rhythm

Something more than metronomic time-keeping is needed in playing or singing. In a remarkable chapter on the sense of rhythm in his "Psychology of Musical Talent," Dr. Carl E. Seashore gives an admirable analysis of the power of rhythmic feeling in interpretation.

"It has been demonstrated that under happy grouping one can remember approximately as many small groups as one can remember individual objects as well as the number of objects. For example, in listening to a series of notes, one can grasp nearly as many measures, if they are heard rhythmically, as if one could grasp individual sounds, as they were understood in isolation. This is the basis of which is involved in all auditory perception. Individual sounds are grouped in measures and phrases, phrases in measures, periods and movements. The ability to grasp in terms of larger and larger units is a condition for achievement."

"The development of this ability results in power to handle vast numbers of sounds with ease, and such success is a sign that we are acting it, or, what may seem incongruous, that we are even carried by our own actions."

source of pleasure. This is true not only in poetry and in music but also in our natural hearing, even under primitive conditions. Thus, rhythm has become a biological principle of efficiency, a condition for advance and achievement and a perpetual source of satisfaction. This satisfaction need not be conscious. The rhythm need not be conspicuous in order to be effective. In music and poetry we play with rhythm, as it were, and thereby develop it in expansive and artistic forms."

Further he observes, "Rhythm carries. It is like a dream of flying; it is so easy to soar. We feel as if we could lift ourselves by our boot-straps. The pattern once grasped, we have an assurance of ability to cope with the future. This leads to a disregard of the ear element and results in a motor attitude, a projection of the self in action. For rhythm is never rhythm unless we feel that we ourselves are acting it, or, what may seem incongruous, that we are even carried by our own actions."

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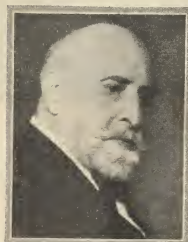
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EDITORIALS

Piano Compulsory

ONE of the most interesting signs of the times in music is the cultivation of the ability to play other instruments than the piano. Instruments such as the flute, trumpet, oboe, violin, viola, saxophone, clarinet, and French horn have expanded the musical horizon immensely and contributed hugely to the potentialities of the orchestral situation of America for the future. In fact, this marks a huge advance in our musical educational culture.

Yet, herein may lie a serious setback to musicianship, if we do not take a page from the experience of Europe. In looking over the catalogs of a score of European conservatories, we noted that in practically all courses, the piano was "compulsory." That is, no matter what other instrument is studied it is necessary to study also the piano, to complete the course.

The reason for this is obvious, even in the case of voice students. Music is a fabric of tones. When the student has not the ability to grasp more than one thread or voice in the fabric, his training is only fractional. It is the experience of most voice teachers that only a few of the pupils who come to their studios have anything resembling a good musical training. It was this fact that prompted the famous voice teacher, Franz Proschowski, to incorporate in his "Beginner's Book" of his vocal method, a means whereby the student can make up in a limited way for this great shortcoming. But even this will not give the student what he will acquire with a good course of instruction in piano playing.

It is inconceivable to the writer how the performer upon any one of the orchestral instruments can get a really good idea of the orchestral fabric unless he has a knowledge such as that which can be easily acquired only through the piano. True, Berlioz is said to have been unable to play any instrument well (he did play the guitar). Wagner was no pianist. John Philip Sousa can scarcely play his own marches at the keyboard. Don't make any mistake, however. All of these men, including the erudite Mr. Sousa, have made exhaustive studies in musicianship. They studied harmony and composition long and hard, through years, with masters and by themselves.

The advantage of the piano is that it opens the book to an instinctive knowledge of harmony and composition that can be acquired by no other means except years of study. In addition to this, the pianist who can play at one time four melodies or parts, as in contrapuntal playing, attains a personal mastery over the complications of modern music, in a far shorter time than it can be acquired in any other way.

The piano also is, of course, of great value as an accompanying instrument. For this reason, if for no other, the performers upon other instruments should learn to play the piano as well. It is not difficult, in listening to a violinist, to discover whether the artist is a pianist also and can grasp the musical composition as a whole instead of the thin line of notes that he is called upon to play.

Fritz Kreisler is a remarkably fine pianist, and we have often thought that this is one of the reasons why he reaches such a very high degree of artistry. For a similar reason we have often thought that the fact that Mr. Harold Bauer was a concert violinist in his youth makes his playing of the piano more beautiful and understandable. We have not the least doubt that the study of another instrument leads to a better comprehension of one's major instrument.

In the days of the great masters the composer was expected to play upon more than one instrument. Bach, Mozart, Haydn, and Beethoven were accomplished on at least two instruments.

The piano, however, is a most distinctive instrument. A

home without a piano is like a house without a front door. No matter what other instrument you may possess—flute, cello, trombone, violin, or trumpet—if there is not a good piano in the home, there is lacking the background for building up a thorough, all-around musical culture. This fact is so widely recognized that it "looks queer" to go into a pianoless home.

If you are studying voice or any other instrument than the piano, make plans at once to take up piano study as an indispensable adjunct. This may be the best advice you have ever read in the editorial pages of THE ETUDE MUSIC MAGAZINE.



"THE FLUTE PLAYER," MEISSONNIER'S GREAT MASTERPIECE, NOW IN THE LOUVRE

HABIT—THE STRUCTURAL STEEL OF A MUSICAL TRAINING

MODERN architecture has been revolutionized by the introduction of the steel skeleton by means of which the tiny shop or the great cathedral can be brought into being in a fraction of the time formerly employed. The great spires of Cologne did not reach up into the heavens until hundreds of those who laid the foundations were in their graves for centuries. Now a magnificent structure of thrilling beauty and great endurance is brought to completion in two years. The reason is structural steel.

In every musical education there is a structural background upon which the edifice must be erected. This background is a skeleton of habits—habits of correct thinking, habits of accuracy, habits of carefulness, habits of aesthetic detail, habits—habits—habits.

All practice is the culmination of habits. O student—you who are willing and glad to sacrifice hours and hours at your instrument—why do you not realize this more clearly? Why do you not see that the hour-glass, itself, has very little to do with your success, unless you everlastingly watch the development of your habits every second, every hour, every day, every year? HABITS! HABITS! HABITS!

A few notes played incorrectly with the wrong touch, the wrong rhythm, or other defects, for a few weeks, may create a habit which requires months to correct.

Habits demand will power. They must be established with great determination and cultivated through innumerable repetitions, always with the most exacting accuracy. Only in this way can the steel structure of your musical career be so soundly built that you may depend upon it at all times in the future.

ON BEING PRACTICAL

AMERICANS have won the reputation of being practical. Just what does "being practical" mean?

We take it that it is most akin to the old problem of Euclid revealing that the shortest distance between two points is a straight line.

In music study we are constantly seeking to find that straight line. We strive to put aside all unnecessary nonsense and shoot like an arrow, straight for results.

Mr. Theodore Presser, the revered founder of THE ETUDE Music Magazine, was in this sense one of the most practical men we have ever known, and this accounts for the enormous popularity of his very successful educational works. He had no use for "dummy diddles," as he called fanciful and extraneous ideas which usually proved more obstructive than helpful. He saw his object clearly and went directly and unswervingly toward it.

At the same time he always realized that in musical education it was necessary to gain the student's interest with pleasing material. He hated ugliness in music and his sensitive nervous nature was such that sounds that were discordant in harmony or in tone-quality gave him actual physical pain.

In advising young teachers, he used to say, "See clearly what you are striving to do and then go toward that point by the most direct route possible." It was for this reason that he adopted as the first motto for THE ETUDE:

"He who combines the useful with the beautiful carries off the prize."

MUSICAL WASTE BASKETS

ONLY a few years ago, it was the ambition of the writer of books to produce works that would last through the centuries. Milton, Spencer, Thackeray, Chaucer, Pope, Goldsmith, Scott, Dickens did not make books for the moment but for all time. That their works have survived is due to the spirit in which they were written.

The greater part of the huge volume of fiction that is shot out of the Hoe Printing Presses today, as out of a machine gun, is not written with any idea of doing more than catching popular favor for a few months.

Probably not more than one work in a thousand or even ten thousand will be known at the end of a decade. What a terrible waste of brains, not merely the brains of the writer but also those of the readers whose lives may be greatly influenced by these books which find their way to the waste paper basket a short time after they have left the printing press!

In music the same conditions exist. The pathetic thing is that thousands of young people turn their minds into waste paper baskets in which they deliberately throw the musical trash of the hour. A basket filled with trash leaves no space for treasures.

The human mind is such a marvelous and precious thing that its owner should seek to make it a treasure chest filled only with the best. We do not mean that the mind should be limited strictly to classics, ignoring much of the lovely salon music which has great educational value, but we do mean that it should be devoted largely to the works, simple or complex, of enduring value.

RECOGNITION

ONE does not have to roam very far in European cities before finding oneself going along Beethoven Strasse, Via Verdi or the Rue Gounod. The only attempt we have ever known in America to honor American composers with the municipal method of adopting their names for streets was in Flatbush, New York City, when a musical real estate man ran the customary staked highways through a farm and called them after De Koven, Foster, Sousa, MacDowell, Nevin and others. We wonder whether they have survived or whether they have been absorbed and are now 78th Street, or perhaps 378th Street.

Monuments, tablets, boulevards may be employed as posthumous tributes to composers, but, after all is said and done, what they need most and what they deserve is liberal, generous recognition during their lifetime.

The composer presumably writes according to his inspiration. He is expected to put down those divine messages which come from the great unknown. But, and mind this, the messages are to mankind. If his life has been rich and full, and if his art (his method of communication) is finely developed, his message may be the voice of the gods. If it is, the great soul of mankind will not be long in identifying it. Most of all, it should be honored and amply rewarded. Closed eyes cannot see the floral tributes of admirers, and ears sealed in death can never hear the most gorgeous requiems.

THE "GREAT AND GLORIOUS ADVENTURE"

A PARIS paper tells the story of a woman who at the age of twenty came into a fortune. She had always lived within sight of the Eiffel Tower but had never had the courage to visit the City of Light. She paid her first visit and told the reporters, "It was a grand and glorious adventure." "What are you going to do next?" asked the reporters. "I am going to study the piano," she replied. "I have always wanted to study music, but have never had a chance. Now I am old and have no relatives. I think that music will make my best companion. And that will be my next adventure."

Thousands of people, starting to study music seriously and earnestly late in life, have found in the art a "grand and glorious adventure." Not all succeed in becoming able to play, but we know, from our own teaching days, of many who have been richly repaid for their labors.

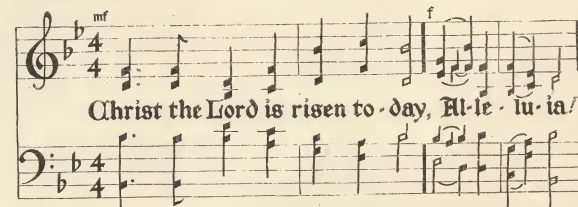
In fact, in some cases music study has proven a spiritual and mental inspiration, resulting in a complete renaissance of the individual. We have witnessed this in many cases, where music study has seemingly brought new youth to the mature beginner.

It must be encountered with severe earnestness. Then the advantage of the mental drill, the delight of the new experience, the sense of conquest over one's mind and fingers, bring back the thrill of buoyant youth and verdant fields.

Of course, no one can start out to become a virtuoso at fifty; but we do remember one former pupil who at fifty-five was able to achieve his life ambition to play three of the polonaises of Chopin.



Alleluia The Glorious Song of the Resurrection From a Painting by Gotch in the Tate Gallery, London



Reinforce the Weak Spots

By CAROLINE V. WOOD

THE PRINCIPAL reason why it is usually difficult for a piano student to read music written on ledger lines is because such a small proportion of the music which he plays is written thereon. The remedy is obvious—give him more practice in reading on the ledger lines.

In the early days, when the right and left hands are often playing the same notes of the scale an octave apart, have the pupil first play the right hand alone several times, for if he starts in by playing both hands together he will probably read only the left hand, simply letting the right hand

Aiming for It!

By C. W. BERG

HAVE you ever noticed the difference between a person walking over smooth ice and a faltering, uncertain manner and a skater gliding over the same stretch with an easy confidence in his ability to arrive at the goal? In much the same way you have probably seen and heard some students playing scales in a hesitating fashion and others playing the same scales with perfect evenness and regularity.

What is the reason? Largely this: the faltering are absorbed in the individual steps or notes, while the graceful performers have their eyes fixed on the goal toward which they are headed.

The following exercises are helpful in instilling confidence.

Starting with the thumb of the right hand on middle C and the fifth finger of the left hand on low C, strike these notes firmly, giving them the relative value of a quarter note. Then play the scale of C through two octaves with legato touch, allowing each note the relative value of a sixteenth note and ending with the thumb

follow an octave higher. This, of course, does nothing toward making him a good reader of music written above the treble clef. If necessary, hold a ruler over the left hand part so he will not be tempted to follow it. Also give frequent drill in naming notes above and below the clefs.

Another thing—the pupil play the teacher's as well as the pupil's part to the scale, as soon as he is able. If he is not, have the teacher's part at the time the duet is first studied, go back to it later on for that purpose.

The above suggestions, if followed, will have a tendency to make the pupil equally at ease in any register of the piano.

By C. W. BERG

of the left hand on high C and the fifth finger of the right hand on higher C. As your success with this exercise and the benefit you derive from it depend on your mental attitude, it is of the utmost importance that you form the mental concept of the first note as the starting place from which you "hop off," and the final note as the goal toward which you are moving. Giving the first note four times the value of the intervening ones imparts confidence to the mind and accuracy to the fingers, as it provides a station from which to aim at the target two octaves distant. As soon as you have struck the first note, fix your mind on the last one and *Allegro* for the rest.

For the descending scale the process is simply reversed. In the beginning it is better to confine yourself to two octaves. Later your ingenuity will lead you to practice in contrary motion and extended over four octaves. A little earnest work on this exercise means inevitable improvement.

Do You Know That

By HAROLD S. FARNESE

1. SCHUBERT in his time was considered second-rate while the world extolled Mendelssohn to the skies?

2. Schubert and Beethoven were contemporaries in the city of Vienna and yet did not know each other?

3. Chopin was one of the few great composers who never learned how to write for orchestra?

4. Chopin's heart is buried in Warsaw, Poland, while his body rests in the Pèrle-Chaise, Paris?

5. Schumann believed that his music expressed the moods of two different beings merged in him, whom he called Florestan and Eschilus, and that he signed a great many of his compositions either "F" or "E.S."?

6. César Franck had practically no standing as a composer in his time and that, when he died in an accident, Ambrose Thomas, composer of "Mignon" and later Director of the Academy, refused to go to his funeral?

7. Weber wrote the opera "Oberon" on his deathbed and died shortly after its premiere in London?

8. Berlioz, who wrote music for numerous orchestras, could play only a guitar?

9. Claude Debussy received much of his inspiration from listening to Javanese music?

10. While most anecdotes about composers are true, those about the origin of most compositions were invented years later by the publishers in order to interest the public?

Wrapping-Paper De Luxe

By C. H. SELWYN

IN his admirable life of Bach, F. G. Aaby Williams tells that, after the great composer's death, "Bach's music felt more and more to oblivion, and for a time his name seems to have been forgotten. In 1803 a room in the Thomasschule (at Leipzig where Bach was Kantor) was used as the English Church, and on the first floor a smaller room was used as the vestry."

"In the latter was a cupboard in which the communion plate and surplices were kept. The writer was told that this cupboard had formerly been full of music

manuscripts and that during the years of oblivion, whenever a Thomas-schule boy wanted a piece of paper to wrap up his "Butterbrot" (bread) was allowed to tear out a sheet from one of Bach's manuscripts."

The author, however, adds a footnote to the effect that "the story may or may not be true—we give it for what it is worth." Bach wrote a great deal of music; but he died in 1750. Could he have left behind such unknown compositions to provide churchboys with wrapping paper over a period of a century and a quarter?

Teaching the Fundamentals of Music
Through Improvisation

By HELEN OLIPHANT BATES

IF IMPROVISATION is taught in specified progressive assignments it is one of the most valuable and effective means of impressing upon the student the fundamentals of music education. Improvisation may be started as early as the first lesson. Children begin to form original sentences as soon as they can pronounce a few words. Why should they not also begin to form original musical sentences?

The first lessons should be devoted to rhythmic improvisation upon a percussion instrument such as the triangle, tambourine or drum, because on these instruments the pupil is not hindered with technique and can devote his entire attention to the rhythmic patterns.

Inasmuch as pupils should always be taught to think in complete ideas even from the beginning, improvisation assignments should never consist of less than a phrase. The first lessons might be planned as follows:

A four-measure phrase in 4/4, using whole and half notes.

A four-measure phrase in 3/4, 4/4, 2/4, using quarter notes.

A four-measure phrase in 4/4, 3/4, 2/4, using whole, half, and quarters.

A four-measure phrase in 4/4, 2/4, 3/4, 6/8, using eighth notes.

A four-measure phrase in 2/4, 3/4, 4/4, 6/8, using dotted halves and dotted quarters.

A four-measure phrase in 2/4, 3/4, 4/4, using six sixteenths to a beat.

A four-measure phrase in 2/4, 3/4, 4/4, using sixteenth notes.

A four-measure phrase in 6/8, using eighth notes.

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In addition to rhythm and melody, harmony should be studied from two viewpoints; namely, as exercises in broken or figured chords, and as an accompaniment to melody.

To understand pianistic idioms thoroughly the chords should be studied in different figures merely as chords. Freedom gained in using the chords in this way will prepare for freedom in using them as accompaniments.

The three principle triads in fundamental and inverted positions offer abundant material for practice. It is much better for the pupil to know the principle triads thoroughly in all keys, and be able to play them quickly and easily than it is to have a hazy knowledge of a whole harmony book.

The following motives are samples of what the teacher should give for development both as chords alone and as accompaniments to melodies:

A four-measure phrase in 4/4, using whole and half notes.

A four-measure phrase in 3/4, 4/4, 2/4, using quarter notes.

A four-measure phrase in 4/4, 3/4, 2/4, using whole, half, and quarters.

A four-measure phrase in 4/4, 2/4, 3/4, 6/8, using eighth notes.

A four-measure phrase in 2/4, 3/4, 4/4, 6/8, using dotted halves and dotted quarters.

A four-measure phrase in 2/4, 3/4, 4/4, using six sixteenths to a beat.

A four-measure phrase in 2/4, 3/4, 4/4, using sixteenth notes.

A four-measure phrase in 6/8, using eighth notes.

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THE ETUDE

THE ETUDE

Sari Carter - Bradford

Uses and Abuses of the Pedals

By the Distinguished Composer-Pianist-Teacher

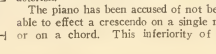
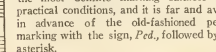
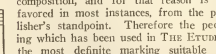
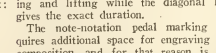
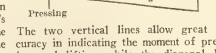
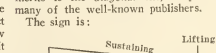
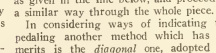
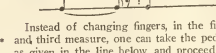
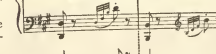
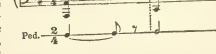
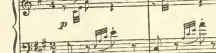
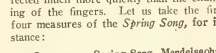
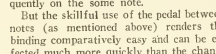
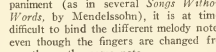
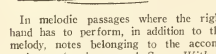
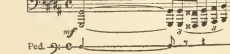
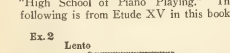
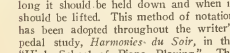
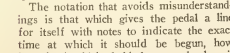
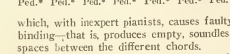
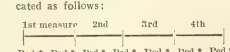
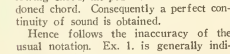
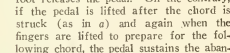
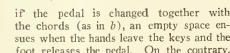
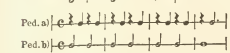
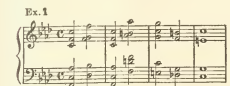
EUGENIO PIRANI

THE SUPERFICIAL pianist looks upon the pedal as a device for making noise and for producing a kind of cloud under which wrong notes and faulty passages can safely be concealed—as markers of swamps and airships as masked by a smoke screen. The sustaining pedal is consequently assigned the humiliating rôle of hiding imperfections and incompetency.

On the other hand, if used in a skillful manner, the pedal is a remarkable aid in obtaining artistic effects. It should be considered as a key and the foot the finger which presses it. To avoid the noise tapping when suddenly needed, it should always be in contact with the sole of the shoe. The foot should attain a high degree of agility in pressing and lifting when clapping is needed.

A common mistake in using the pedal is pressing it simultaneously with the note or the chord to be sustained. Instead it should be lowered an instant after.

Thus, in the following:



piano, in comparison with other instruments or with the human voice which can sustain and swell a note, is only relatively true. For the human voice, and the wind instruments also, are subordinate to the length and endurance of the breath. They cannot sustain the note beyond certain limits.

On the piano one way of increasing the volume of tone after the key has been struck is to strike a note or chord and allow the string to vibrate for a short time. After this press the pedal. In that moment all the sympathetic strings of the piano which were prevented from resounding by the dampers will vibrate, and the whole last page, while the sustaining pedal (right foot) changes with the different chords. The imitation of the bell becomes quite striking.

Here is an example of a passage which can be rendered only with the use of the third pedal. It is taken from one of the writer's Concert Etudes, Op. 88:

For obtaining orchestral effects the use of the sustaining pedal offers unlimited possibilities. The powerful sonority effected through the reinforced chords and the thundering arpeggios through the whole keyboard, sustained by this pedal, produce the tremulous chords which make the piano a rival of the orchestra.

"Veiled playing," which is an imitation of piano playing as heard at a great distance, has a special poetic charm. Of course a very light touch is required to produce that delicate, ethereal tone. But the touch alone is not sufficient. The service of both pedals should be enrolled in addition, the piano pedal to diminish the bulk of sound and the sustaining pedal to beautify and idealize it. This union of both pedals produces a velvety shade which gives the illusion of veiled tone. Inspiring songs, lullabies, gondoliers and similar compositions which call for murmuring sounds can be beautified through the simultaneous use of both pedals.

Most modern pianos have a third (sostenuto) pedal, introduced by M. Montal, the purpose of which is to prolong single notes or chords, in contrast to the sustaining pedal, by releasing all the dampers of the keyboard, results in a somewhat clouded sonority. This pedal makes it possible to perform on the piano organ points which could not otherwise be executed. Liszt, in his way of indicating the pedaling another method which has its merits is the diagonal one, adopted by many of the well-known publishers.

The sign is:

Instead of changing fingers, in the first and third measure, one can take the pedal, as given in the line below, and proceed in a similar way through the whole piece.

In considering ways of indicating the pedaling another method which has its merits is the diagonal one, adopted by many of the well-known publishers.

The sign is:

The two vertical lines allow great accuracy in indicating the moment of pressing and lifting while the diagonal line gives the exact duration.

The note notation—pedal marking requires additional space for engraving the composition, and for that reason is not favored in most instances, from the publisher's standpoint. Therefore the pedaling notation is used in this Etude, which is the most definite marking suitable for practical conditions, and it is far and away in advance of the old-fashioned pedal marking with the sign, Ped., followed by an asterisk.

The piano has been accused of not being able to effect a crescendo on a single note or on a chord. This inferiority of the

according to the different harmonies makes the rendition of this wonderful organ point quite easy. List who was not acquainted with the sostenuto pedal at the time he wrote these transcriptions offered to the pianist a task which, without this pedal, would have been impossible to perform.

The same is the case with Liszt's *Gondoliera* (*Venezia e Napoli*) where, at the end, the low F sharp suggests the tolling of the big bell of the Campanile di Venezia. With the help of this pedal, the F sharp can be developed into a wonderful organ point, being prolonged through the whole last page, while the sustaining pedal (right foot) changes with the different chords. The imitation of the bell becomes quite striking.

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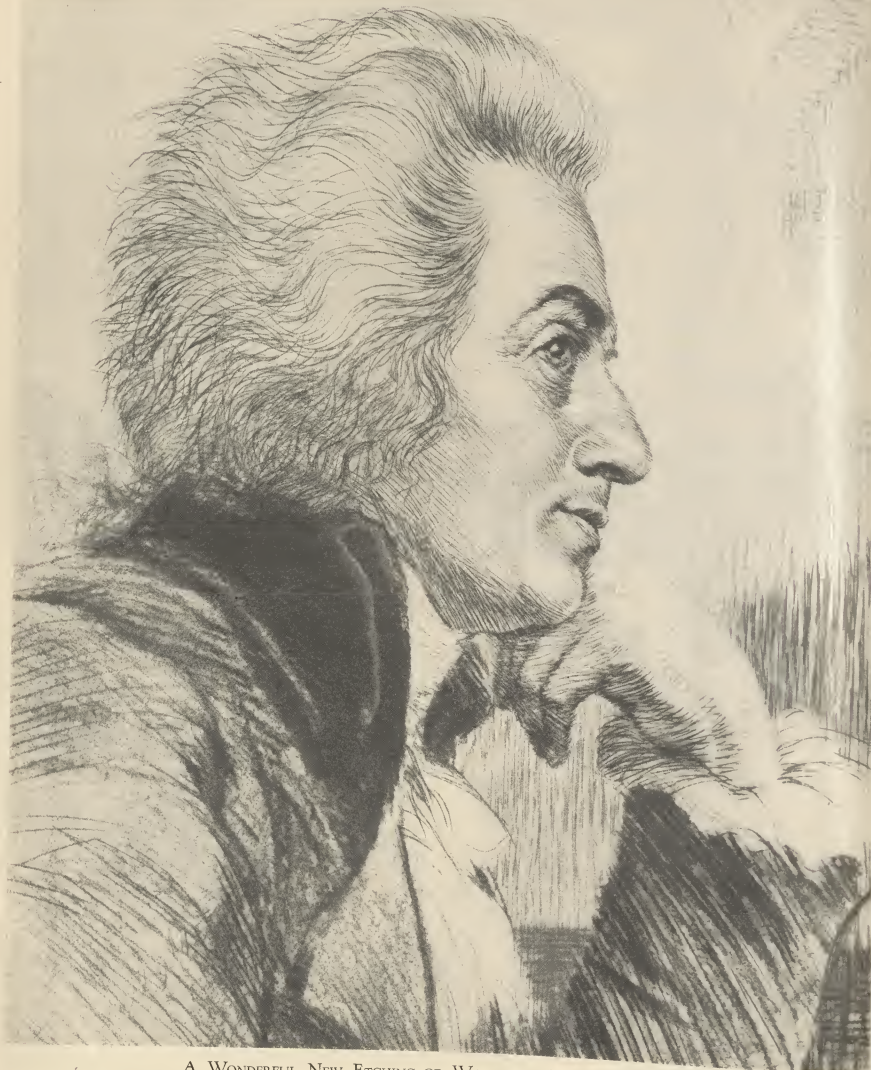
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SELF-TEST QUESTIONS ON MR. PIRANI'S ARTICLE

1. When, in relation to the playing of the chord, should the pedal be pressed?
2. Explain the advantages of the diagonal pedal marking?
3. In what way may volume of tone be increased after the note is struck?
4. How may the pedals be manipulated to produce the "veiled" tone?
5. What are three effects to be obtained through the use of the middle pedal?



A WONDERFUL NEW ETCHING OF WOLFGANG AMADEUS MOZART
This Notable Masterpiece, by Nani Bauer, is one of a Series to be presented in The Etude

Parental Influence in the Lives of Famous Musicians

By WINTON J. BALTZELL

MANAGING EDITOR OF THE ETUDE MUSIC MAGAZINE FROM 1900 TO 1907

The passing of Mr. Winton James Baltzell, in New York, on January 16th, removed from American musical life one of its most earnest and self-sacrificing devotees. Born at Shiremanstown, Pennsylvania, on December 18, 1864, he received a liberal education at Lebanon College, the University of Pennsylvania, the New England Conservatory, and under Sir Frederick Bridge and William Shakespeare, of London. Returning to America, he became active as teacher, author and editor. From 1887 he was an assistant editor of THE ETUDE till 1900, when he became managing editor up to 1907. He then became editor of "The Musician" till 1918. Besides vocal compositions, he published in 1905 a "History of Music," and in 1914 a "Dictionary of Musicians," the latter a standard work for reference. The accompanying article was written shortly before his death.

HEREDITY has more or less absorbing interest for the student of personal development. Certain writers claim great value for this factor. There are also those who take the ground that environment is the strongest force in the development of the individual. The object of the present writing is to present the easily obtainable facts with regard to a number of famous musicians, leaving it to the reader to make the deductions as to the influence of heredity or environment on individual development.

Unfortunately, information as to the early years of musicians and the lives of their forefathers is not extensive. This leads the historian to make conclusions which must, in part, take the place of facts. Heredity may be due either to one parent or to both. It may have the cumulative force of several generations. The investigation which follows indicates the source of genius, so far as is possible, and gives credit to the parent who contributed most to the musical development of the child.

A study of the careers of most famous musicians makes it plain that the special fitness for music was shown at an early age and that training also began early and kept pace with physical development. Most virtuosi are made during childhood. Few persons become a real success in music if they begin the study during later adolescence or after that period. Only in singing is it necessary to wait for adult physical development.

The Older Classical Period

UNUSUAL musical endowment seldom appears in successive generations of the same family. Two exceptions to this rule are found in the stories of the Bach and the Couperin families. In the former case, while the father, uncles, grandfather and sons were musicians, the culmination of genius rested in Johann Sebastian. Owing to the death of his father and mother he was cared for by an older brother, an organist. His first wife was a member of the Bach family and a singer, and his second wife the daughter of a musi-



MOZART AS A CHILD
From the Famous Statuette in the Luxembourg Museum, Paris

cian, an excellent singer and evidently a clavichord player, judging from the fact that Bach wrote certain studies for her. Such was the nature of the heredity and environment which had part in the development of the sons of J. S. Bach.

Among the prominent older French musicians were members of the Couperin family, organists and harpsichord players through several generations. Most famous of them was François, surnamed Le Grand (the Great). His father and his

uncles were musicians and organists, and the family talent continued in the next generation.

Contemporary with Bach, born in the same year, 1685, was Handel. No musical talent nor even inclination was shown in the parents of this master. Yet, it is evident that the mother recognized a musical endowment in the child, for she gave him an opportunity to learn to play a spinet against the uncompromising objections of the father. Handel never married.



HAYDN CONDUCTING THE FIRST PERFORMANCE OF ONE OF HIS STRING QUARTETS, IN HIS HOME

The Son of Peasant Parents

HAYDN WAS the child of peasant parents, singers of the folk tunes of the Croats, a people of Slavonic race with a rich heritage of musical spirit. The compositions of Haydn showed the influence of the people's music, an evidence of the influences which early environment has upon musical development. His brother was also an excellent musician and composer. Haydn left no children.

Although much younger than Haydn, the path of Mozart crossed that of the older master, for he spent his short mature life in Vienna, the home of Haydn. The father of Mozart was a musician of eminence in his life-time and was, himself, the descendant of a family of bookbinders of Augsburg, Germany, where this occupation was raised to the dignity of an art. The older Mozart was the teacher of his son and must have had solid attainments as well as fine educational discernment. He watched over the growth of his son with the greatest care and devotion, fully aware of the wonderful endowment in music which had been given to the child. Mozart's son became a musician and enjoyed a considerable reputation in Vienna.

The most famous of the older English musicians was Henry Purcell (1659-1695). His father was a church singer and composer, his uncle was a court musician and his brother, an organist and composer. Henry left a son who was an organist and kept up the family tradition. Like Mozart, Purcell had a short life.

Contemporary with Bach and Handel was an eminent French musician, Rameau. His father was a musician and an organist. The boy early became a proficient player on the harpsichord, organ and violin. Owing to lack of a competent teacher in composition in his native city he made his studies in that branch unskilled.

Friend of Handel and contemporary of Bach in Germany and Rameau in France, was the famous Italian harpsichordist, Domenico Scarlatti. In his development both heredity and environment played a part. His father was Alessandro Scarlatti, one of the most noted of Italian composers of his time, and one who did much to perfect Italian opera, especially the aria. Domenico was thoroughly trained in the musical science of the day by his father and gained fame as an organist and harpsichord player. A son, Giuseppe, was a composer whose operas were esteemed at Vienna where he lived during the last twenty years of his life. A nephew was chapel master at Naples and produced an opera.

Later Classical and Nineteenth Century

BEETHOVEN, the master who summed up the work of his predecessors, Mozart and Haydn, had a musical heredity. His father was a singer and his grandfather a church musician of high standing. The father was a man of dissolute habits but most exacting as to his boy's training in music. Apparently the younger Beethoven inherited the sturdy, self-reliant character of his grandfather. Although his environment was distinctly musical, it was not of a character to develop the softer and refined graces. He never married.

Bellini, Italian opera composer, was the son of an organist. Under the father's careful teaching the boy made such rapid progress that he was sent to the Naples Conservatory for his further training. His talent for composition developed early.

The first part of the nineteenth century saw the birth of four master musicians. One of these, Chopin, came from Poland and brought into music the spirit of the Polish race. Chopin's father was a Frenchman who settled in Poland and married a Polish woman. He was a teacher and a man of fine education. He had the ability to discern the unusual genius of his son and secured the best music teachers for him. Chopin was not married.

Artistic endowment seeks expression in various lines. A parent who creates in one line may have a child who seeks another in line of expression. Such was the case with Clementi, famous as pianist and composer in his time. His father was a fine silver-smith in Rome and an amateur musician. Recognizing the gifts of his son he had him instructed by capable teachers according to a comprehensive course of training.

Famous as a pupil of Clementi, J. B. Cramer owed some of his endowment to a musical heredity. His father was a violinist of high repute in London, himself a son of a distinguished German violinist, a member of the celebrated Mannheim orchestra. As a mere child J. B. Cramer was instructed in violin and piano playing, and in theory by his father, passing under the teaching of Clementi.

Cerny—the Pupil
PIANO students are familiar with the name of Cerny—who wrote many studies for the public and time works which are the backbone of most present-day courses of study. His father was a musician and the first teacher of this boy became a pupil of Beethoven at the age of ten. He was never married.

Donizetti, one of the most facile of Italian opera composers, had neither musical heredity nor family environment as factors in his development. His father was a weaver and wished the boy to become a teacher. After some years at the conservatories in Naples and Bologna he entered the army and, while in the service, composed his first opera.

Robert Franz, one of the masters of the Lied form of composition, was not born into a favorable environment. It is probable that neither of his parents had inclination for music, but both of them shared his wish to become a musician. In spite of this he learned to play the piano and the organ and finally won consent to pursue a systematic course of study.

The American-born composer and pianist, Gottschalk, was the son of an English father (a graduate of Cambridge University) and a French mother. In the cultivated atmosphere of a delightful family life the boy learned piano playing as an amuseur. His talent showed itself so definitely that he was sent to Paris to study. He died at the age of forty.

Giant of the pianistic world, Franz Liszt, took up the classical idea and out of it developed the romantic and modern style. He was the son of a steward in the service of a Hungarian nobleman. The father was an enthusiastic amateur in music and a pianist of sufficient attainment to become his boy's first teacher. The elder Liszt was an admirer of Beethoven and instilled the same feeling in his boy. At the age of ten young Liszt went to Vienna and became the pupil of Czerny, who brought him to the attention of Beethoven.

Love of the Gods
UNUSUALLY favorable were the influences which surrounded Mendelssohn. His father was a wealthy banker,

a man of strong mind and splendid judgment in educational matters. Before him was a father of eminence as a philosopher and thinker. Mendelssohn's mother was a woman of artistic tastes and an excellent amateur musician. Music was one of the central ideas of the family life. The other children, Fanny, older than Felix, was a pianist and credited as composer of some of the *Songs without Words*. A brother, Paul, was a fine cellist.

Like Mendelssohn, his older contemporary, Meyerbeer, was highly favored in his surroundings. His father was a wealthy banker and his mother gifted intellectually. Among his teachers were Clementi for piano and the celebrated Abbe Vogler for theory. Meyerbeer was the only musician in the family. One of his brothers was an astronomer; another, a poet.

Parental influence was marked in the early life of Paganini. His father was an employee of a mercantile firm in Genoa, a musical enthusiast whose favorite instrument was the mandolin. He began the training of his son with great ardor and equally great severity. Punishment often took the form of deprivation of meals. Balancing the father's severity, however, was the mother's sympathy and ambition that her son should become the greatest violinist of his time.

Carl Reinecke was the son of a musician who cared for the early training of his child. This was supplemented by association with other pupils, among them Gurilt whose name is so well-known to children.

The family environment of Rossini, famous opera composer, was essentially musical. The father was a trumpeter who was drawn into political disturbances and imprisoned. His son was a singer, an excellent singer, secured an engagement as a comedienne and supported herself as child until her husband was released. Following this both were members of opera companies.

True son of the people, Franz Schubert embodied the musical life of the lower social classes of Vienna, the home of light-hearted music. His father was a schoolmaster who had been well trained in music as a part of his calling. Franz was taught the rudiments of music by his father and also the violin. An older brother was his piano teacher. Another brother was also a good musician. Thus it came about that a feature of the family life was a string quartet which later expanded into a small orchestra through the addition of friends. It was compositions of his boy received sympathetic "try-outs" in these gatherings.

Robert Schumann wrote that all the arts are similar but that the material of an art determines its technique and special principles. The creative faculty seeks expression in a medium most grateful to the one endowed with it. Schumann's ancestry showed no trace of musical inclination. His father was a *littérateur* and a book seller who had sympathy for art pursuits. With his approval Schumann had somewhat desultory musical training as a boy. But after his death this was denied by the mother who was uncompromisingly opposed to any kind of musical education. It was not until early in life that Schumann was able to devote himself exclusively to music.

Verdi's Neutral Environment
NOTHING is recorded of Verdi's ancestry but his environment specially conducive to awaken and stimulate musical development. Nevertheless incidents are related which show a natural and unusual aptitude for music, the child's delight when an organ-grinder made a visit to the village, his picking out simple chords on an old spinnet, and his absorption in music at the neglect of his studies as an apprentice.

A musical pedigree may explain the boyhood of Weher. His father was a fine violinist, especially noted for his violin playing, and also a virtuoso on the double-bass. Later he was a theater director and conductor. An uncle was a singer and violin player; his grandfather, a musical enthusiast, sang and played the organ and the violin. Weher's father believed in the genius of his son and was assiduous in developing it. Other children of the family were excellent musicians.

The English family of Wesley showed a marked ability in music. The first son, Charles Wesley, was highly favored in his surroundings. His father was a wealthy banker and his mother gifted intellectually. Among his teachers were Clementi for piano and the celebrated Abbe Vogler for theory. Wesley was a prodigy as a child and played the violin, but his favorite instrument was the organ. He became acquainted with the works of Bach and died much to make them known in England. His compositions include the mass of the forms. A natural soprano, Samuel Sebastian, was one of the distinguished organists and composers of his time with great ardor and equally great severity. Punishment often took the form of deprivation of meals.

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Mothering Genius

ARTISTIC heredity and environment were factors in the development of Charles Gounod. His father, an artist of distinction, died while Charles was still a small boy. The latter was watched with the greatest devotion by his mother, a fine pianist and teacher, who supported her family by her art.

The Norwegian master, Grieg, owed his artistic endowment to his mother, herself the descendant of men of distinction. Madame Grieg was an excellent pianist, although not a professional artist. She took care of the early musical education of her son. Grieg left his mother when he was a distinguished singer.

Leschetzky, distinguished as a "maker of pianists," was the son of a teacher of piano. His mother seems to have had much of the fascinating temperament of the Polish case. Leschetzky began his career as pianist and teacher.

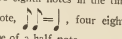
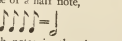
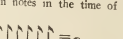
An American composer and pianist of distinction, Edward MacDowell, showed no hereditary musical talent. His mother was a merchant with tastes and skill in art, not developed because of the Quaker faith in which he was raised. The mother of MacDowell, a woman of strong character, watched over the early years of her son. MacDowell left no children.


Another American, of an older generation, William Mason, was the son of Lowell Mason, one of the pioneers in American music. His nephew, the distinguished Gregory Mason, is one of the distinguished American musicians of the present day. Theodore Thomas, founder of the Chicago Symphony Orchestra, the son of a

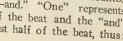
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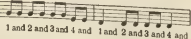
The Eighth Note

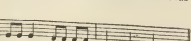
By LUD D. HOPKINS

AN EIGHTH note is equal in time value to one-half of a quarter note. Therefore there can be two eighth notes in the time of a quarter note.  four eighth notes in the time of a half note,  and eight eighth notes in the time of a whole note 

Re. 1.  Play and sing the following melody. Keep time by tapping the beats with the foot.

Re. 2. 

Re. 3. 

Re. 4. 

Another good way to count the equally divided beat is: "one-two, two, three-second of the three), the three and the four represent the first half of the

resident of New York, is a distinguished figure in American music.

Whither the Trend of Modern Music

An Interview With the Famous French Modernist

DARIUS MILHAUD

Secured Expressly for The Etude Music Magazine

By LAURA REMICK COPP

DARIUS MILHAUD

AFTER THE WAR French music, which had been silent so long, awoke with a start, and French composers raised the cry for something new. The long and autocratic reign of impressionism, whose leader, Claude Debussy, had just died, was about to be overthrown and a new and unknown ideal substituted in its place. Just what it was to be, no one knew; but a group of young people in Paris met together, discussed the situation, formulated a code of their aesthetic principles, and drafted a kind of summary of what the ideal should represent.

These aspiring musicians were named "The Six" and consisted of Francis Poulenc, Georges Auric, Arthur Honegger and Darius Milhaud, the last of whom is one of the most prominent composers of the contemporary world. Five years ago he visited our country, and during the season of 1926-1927 he made a second sojourn in our midst. "And, by the way, the above named group of musicians," says "this title," so Monsieur Milhaud says, "has caused much misunderstanding, as it was not selected by the group themselves but thrust upon them by a newspaper reporter."

"The Six" Concerts

THEY HAVE never really worked together; that would be impossible; but they do cooperate and hire a large hall, in a poorly lighted hall, so as to provide a place to give new compositions a hearing. They were of the same age, had the same ideals and ultimate goal in mind; but almost at random a journalist chose the names of six people as representative and they were called "The Group of Six." The concerts were popular and although the hall was far away from the beaten path everyone attended.

Monsieur Milhaud, of this little band of trail-blazers, is a genial, kindly, courteous man with a vital and serious interest in things of today that is gripping. To meet him is an inspiration. And he likes us and our big wonderful country. Travelling he is fond of. He finds it a wonderful stimulus to the imagination, and so—he travels. A number of years ago he was sent by the French government to Brazil, which accounts for a South American flavor in some of his compositions.

"Recently," he says, "when I was in Russia giving a series of concerts at the invitation of the Soviet government, I

made some interesting discoveries concerning the young Russian writers." It is the youth of all lands about whom he concerns himself for the reason that, by contact with the youthful, one can find new elements.

In reply to the question, "What school of composition or which countries interest you most?" he replied: "All schools, all countries; but the young composers especially. It is what the youth of to-day are doing that appeals to me most—the very young, for they hold the key to the music of the future. In Russia, one learns Glebov has gathered around himself young literary and musical men and formed, as it were, a musical-literary coterie. That group will bear watching. Prominent among them are Kaminski, Delyovoff who is about thirty, and who has written an interesting ballet, and Teuline, whose *De Profundis* for piano deserves attention.

The "Schools" Amalgamate

THE Scriabin influence is absolutely and definitely at an end in Russia, and so that chapter is closed. Stravinsky they now call a Parisian and have cast him out of the Russian school much as in a former generation "The Five"—Borodin, Balakirev, Moussorgsky, Rimsky-Korsakov and Cui—did Tchaikovsky. So the followers of Stravinsky to-day are in Paris and a new school has sprung up in Russia. I am a great admirer of Stravinsky and regard him as great as our French masters, and the work I like best is the piano concerto. Lambert, of the English school, I find expressing the modern idiom most convincingly; and, among these masters, is very joyful and clear of reticence Italian.

"Among the very young French composers of to-day, from whom one might expect something, are Henry Sauguet of Bordeaux, who is largely influenced by Chopin, and Maxime Jacob, only twenty years old—a Jewish lad from Bayonne; also from a little band of three young men, Caly, Dange and Letau, who are without any protective guidance. They are writing absolutely atonal music worthy of Schoenberg's followers and of fantastic imaginative power."

To the rather timid query, "Does anything in American music besides jazz interest you?" he replied quickly, "Copland's compositions (Aaron Copland of New York) have taken well in Paris. Anthelil

I think is still too young and has not yet found himself, although individual. He wrote after the manner of Stravinsky, then changed and writes more like Beethoven now. A composer changes, and during this time everybody thinks he is lost to the public, but he will come back. He is only just changing."

Likes the New

BUT JAZZ M. Milhaud is enthusiastic about. "I like the vitality, the melody I get from it. The 'punch and go' of the rhythm is fascinating. The blues I find well worked out musically and with new instrumentation effects. But there are two kinds, good and bad, and I like only good music; I prefer a good fox-trot to a poor sonata. Popular music and dance forms have always had a great influence on musicians; for example, Beethoven's Minuetts, Bach's Suites and Chopin's Waltzes. The public of the older times was much more open to new ideas than that of today, as can be seen easily in works of Rameau. Gluck, in *Phigeneia*, introduces a minuet, a dance-form of his day; and so why should not a composer of our time introduce a fox-trot?"

"In 1918 jazz arrived in our midst, from New York, and became the rage. The best composers took it up. Stravinsky wrote his *symphonie*. Wiener wrote a symphonic sonata and some blues, as did almost every composer. But the influence in Europe is not at an end—in fact, has been since 1924. It came like a thunder-bolt, swept all before it, and, going away, cleared the air and left a better atmosphere. When America, that is, serious, educated America, saw nothing in jazz the French did; but now, when we see there is over, you are just putting on a jazz opera here," and so he deduces naturally enough. "We are always ahead of you here," and he thinks that applies to all musical situations.

The French "School"

"THE FRENCH line of composition and French studies has come down through Rameau, Berlioz, Bizet, Chabrier, Gounod, Fauré, Debussy and Satie; and Satie, whose music is beautiful, but fearing that imitators of Debussy would weaken the French style and produce only a spinous species, devoted himself to bringing it back to simplicity; and this man,

whom our group regarded as their fetiche, was the forerunner of the French School of to-day.

"Our beloved Satie all of his life was ready to welcome the newest manifestations in art. Young people starting to compose always received support and encouragement from him. He did not demand that a youth of fifteen have the technique of a university professor, but instead was patient until he could develop his gifts, aiding him during the long period of groping and of doubt, while he felt out a number of paths before choosing the road to follow. It was the youth who interested him, too. Satie once said to me, 'I wish I knew the music that the four-year-olds of to-day will compose.' He was forever exploring the horizon. From behind his spectacles, with his indefinable smile, he peered, forever searching until he discovered."

The "Radicals" Viewpoint

ASKED if radicals ever write music to poke fun at us, their auditors, or, in American slang, to put something over on us, he replied instantly in the negative, adding that they are sincere, never think of their audience nor care about them, but only write, write to express themselves and write music. "Personally I don't mind the public. I don't know what the public is. I like American audiences as well as those of Europe. I think the music that is helpful; also they are more attentive and courteous than those abroad."

To the question, "Where is music tending today," he replied, "Where the next composition takes it. That remains for the next generation to say; and so we wonder, after today with its complicated rhythms, strident harmonies and oft-times to us incomprehensible logic what?"

But let us support and have confidence in the apostles of the art of our own time and let us persist; for some day we, too, may be able to hear beauty (for Monsieur Milhaud asserts there is beauty in the music of today) and find soul in these musical productions at which we now look somewhat askance.

"The tide of music ebbs and flows, ebbs and flows with a disconcerting swiftness to one slow to accept a new idea; and it behooves him who listens to be indulgent rather than rebellious and not to express his opinion too freely, for in the end he

for ten days, doing all sorts of pleasant things. Cricket was the chief interest, with matches played between musicians, painters and literary men. The musicians were Plunkett Greene and Kennerly Rufford. Several of the artists belonged to the staff of *Punch*. The literary men were Augustine Birrell, J. M. Barrie and others.

Frank Millett and Navarro were the special hosts. After the games were over, there was a grand dinner party of fifty in the old priory, retired by Millett, and belonging to him. The hostesses, Mrs. Millett and Mrs. de Navarro, were toasted. They stood at one end of the long table, Mrs. Millett on the arm of Birrell. Birrell responded for Mrs. Millett. Then, in like manner, at the other end stood Mrs. de Navarro, on the arm of Barrie, Barrie responding for her. I remember how brilliant the speeches were. Of course, the last was a dance in Millett's study, lasting most of the night. When the cricket festivities quieted down, I stayed on for several days. In the old days of the evening, Navarro and I went "swimming" all over the Shire, going to Stratford-on-Avon, Warwick Castle and to many other places.

Living Among Masterpieces

IN 1899, before my visit at Broadway, Lord Castle, now stayed at Longford Castle, a great place, with a celebrated collection of pictures, near Salisbury. The collection is still wonderful but "The Admiral" by Valazquez, "The Ambassadors" by Holbein and a portrait by Moroni, were hidden by the authorities of the National Gallery some years ago. My hostess was the Countess of Radnor, another remarkable woman. She whom I have had the honor of knowing for thirty years and who has meant much to me in my life. . . . Leaving London I found a number of persons in the train who were going to join the house party. After our hostess had received us, and had given us tea, a servant, leading the way, handed me a printed plan of the Castle, which I kept during my stay, in order not to lose my way.

After dinner we had a delightful evening, cards and chat. The next morning my hostess led me through the halls and rooms, showing me the pictures. Opening a large gilt cabinet, with a gold key, she said, "These things are very precious, because they all belonged to Queen Elizabeth." I wish I could remember all the beautiful things I saw. Queen Elizabeth once stayed at Longford. I don't know how long she stayed, but I stayed nearly three days. . . . Not like Mrs. Grandner, who never did anything in the way of singing, playing or painting herself, but only inspired other people to do things. Lady Radnor sang, played, painted, and conducted a chorus and orchestra of amateurs, which she formed herself in behalf of her daughter, the Countess of Lathom, giving, under the patronage of the Queen, an annual concert in London for the benefit of hospitals.

In Venice, taking a palace on the Grand Canal, she trained a chorus, doing much good, trying to improve the musical conditions of the "singing boats" which sometimes make "confusion worse confounded." In 1900, she planned a concert of my songs to be sung by different singers in London, at Stafford House, the Duke of Sutherland's. The concert, unhappily, never came off, owing to a cablegram I received telling me of Lord Radnor's death. A year or two after Lord Radnor's death I stayed at another of Lady Radnor's places on the River, where she imported a gondola with gondoliers, in which we went up and down the river in the afternoon, drawing much attention of the passers by. At the age of seventy-nine, Lady Radnor is still keenly interested in everything, having taken part in a concert last winter. My last visit to her was two years ago, in the country near Aved.

Among the Alps

RETURNING to London, going to Paris, I joined Mr. and Mrs. Lodge, staying there for a week or two, and then to Vevey to stay with the Theodores. The Theodores were near by, and not far, were the Padewskis, at Morges, so they asked us to dine. They invited and took us to Rind-Bosch, their chateau, where we dined. After a delightful evening we returned to Vevey. Two days later I went again for a longer time, passing the day and night, after breakfast, Madame Padewski said, "I will show you my part of the place." She then led me all about among the pheasants, ducks, rabbits and chickens. After lunch, Padewski took us up to his music room and played his new symphony and sonata, both in manuscript, which were performed the following winter in Boston.

The chateau was a splendid place having a magnificent view from the terrace of Mont Blanc, across the lake. The evening I stayed there was perfect as to weather. The Alpine glow was at its best, like a pink rose. A number of persons were at dinner, chief poles whom we had befriended. After dinner Padewski had a little music. Before the music, and just after dinner, as we were taking our coffee, Padewski produced a bottle of wine. "As it is an extra occasion I will give you a glass of wonderful brandy," he then showed me a tag on which was written "1795." I can't remember by what emperor, or car, it was presented, but I can remember how good it was. After breakfast my host and hostess "saw me off" at the boat landing. That was nearly twenty-two years ago. Since then we have met frequently in Boston.

Many reminiscences have been omitted, owing to lack of time and space. My tale is ended.

Studio Suggestions

By CLIFFORD C. BROWN

The real progress of the student depends upon the amount of time given to practice during the week. A grading system which embodies special credits for the number of hours put in will develop a keen interest in the class. Fostering of grades in the studio brings a competitive spirit which accomplishes wonders. An hour lesson demands, at the very least, one hour daily practice. Likewise, forty-minute lessons require forty minutes of daily practice. The standard passing grade for this amount of practice is 75 per cent. Double the amount of practice is 100 per cent.

Grading in this manner tends to bring up the weekly average to a higher mark. Technical, including scales and study, form another subject. Menus, assignments, recitation forms, and sight-reading and general recitation form still others. A small memorandum book should be used at each lesson—one which shows the weekly assignments and grades of the teacher. Then the parents have this "miniature barometer" on the progress of the child, which creates a desire on their part to have him put in real practice between lessons.

Master Discs A DEPARTMENT OF REPRODUCED MUSIC By PETER HUGH REED

THE ETUDE herein institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

(Since this column aims to facilitate the growth of the musical mind, the questions relative to it or pertaining to recorded music will be gladly answered.) "Toccata and Fugue in D Minor" by Bach; Philadelphia Symphony (Victor). Stokowski has superbly translated for modern orchestra one of Bach's finest organ compositions. Although it is labeled with a technical name, the layman will find however it is not scholastic in content. Rather, it is a titanic, wild and awe-inspiring musical message as played by this renowned orchestra. A master disc indeed!

"Symphony in D Major," Opus 18, No. 3, by Beethoven; Lener String Quartet (Columbia). The discs made by this quartet have acquired a name for perfect playing. Certainly when one listens to this set there can be small doubt about their ability. The perfect and inimitable "Beethoven" of the first and last movements is performed with poetic insight and artistic heedfulness.

"Symphony in A Minor for Cello and Piano" by Grieg; played by Eda Sforzini and Simeon Rumschitsky (Columbia). This is one of the few notable works for cello. It is rendered by two competent musicians. Although the sonata as a technical form requires some musical background for intensive appreciation, this work is not difficult to enjoy without it. Grieg has a plaintive and wholesome conduct with such delicate rhythmic feel and sensitive variance, the work proves as interesting as the more popular "Surprise Symphony" by Rimsky-Korsakoff; Philadelphia Symphony (Victor). Stokowski gives a brilliant reading of this famous symphonic suite founded upon the "Arabian Nights." The success of his performance lies in a skillful and artistic reading. All the beauty of harmonic coloring and oriental coloring in this suite can be lost by bombastic conducting, but this Stokowski artistically refrains from doing. In the first part, the undulations of the sea are presented by rhythmic persistence. In the second part, the undulations of the sea are presented by rhythmic persistence. In the third part, the undulations of the sea are presented by rhythmic persistence. In the fourth part, the undulations of the sea are presented by rhythmic persistence.

"Rienzi Overture" by Wagner; Morike and State Opera Orchestra (Odeon). Morike deserves commendation for his skillful interpretation of this overture. Where many conductors go astray stressing the pompousness and glamor of the work, his reading presents true poetic feeling and artistic brilliancy. The trumpets are not blatant brassy but modulated instruments of effective beauty. The melody of the prayer is imbued with feeling; the level section is rhythmically excellent, and the narration reaches a thrilling climax of total splendor.

Lyrical Selections

"Auf dem Kirchhof" by Brahms; sung by Sigrid Onegin (Brunswick). Two lovely songs. The first, somber and dark, is about the churchyard; the second is an impassioned love song of deep intensity. Onegin sings them impressively. "Ständchen" by R. Strauss, and "Maria Wiegand" by Regner; sung by Claire Duca (Brunswick). Strauss' serenade has an elfin-like charm, whilst Regner's treatment of a medieval folk-tune has a living grace. Both are sung with rare art by a lovely voice.

"Quartet in D Major," Opus 18, No. 3, by Beethoven; Lener String Quartet (Columbia). The discs made by this quartet have acquired a name for perfect playing. Certainly when one listens to this set there can be small doubt about their ability. The perfect and inimitable "Beethoven" of the first and last movements is performed with poetic insight and artistic heedfulness.

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(Continued on Page 317)

DEPARTMENT OF BANDS AND ORCHESTRAS Conducted Monthly By VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR

The Cone-Poem "Finlandia"

An Analysis and Interpretation

(This number has been selected for the 1928 contests of School Bands and Orchestras)

Finlandia

"FINLANDIA" was composed in 1894 and is supposed to set forth an impression of the national spirit and life, a portrayal of the characteristics of his native Finland and her people—the work recording the impressions of an exile upon his return to his homeland after a long absence. It is a poem of nature and calls for an imaginative interpretation designed to set forth its varied and contrasting aspects.

The poem opens with a discordant, angry theme for the lower brasses—*andante sostenuto*. This theme is later re-inforced by the other brasses and soon answered by an organ-like response in the woodwinds, to be followed by a prayerful passage as though to reveal the essential earnestness of the Finnish people.

There follows an *allegro moderato*, opening with a rumble of the drums and basses against which a trenchant theme in the brasses is superimposed in the opening measures. After several measures of crescendo for the drums and basses, the opening theme of the poem is proclaimed by the horns and clarinets (strings in the orchestra) against the persistent rhythmic figure set forth in the brasses at the opening of the poem.

With a change to *Allegro* the movement



JEAN SIBELIUS

may properly be said to begin. A cheerful theme in the woodwinds and horns, against the rhythmic brass figure, leads up to a dynamic climax, to be followed by a broad chord theme which seems to be pregnant with yearning for childhood scenes and companions. As it continues, it seems to become prophetic of ultimate peace and rest.

The subject is suddenly—and rudely—interrupted by a return of the agitated theme for brasses which quickly leads to the finale in which the chorale is now triumphantly proclaimed, *fortissimo*, by the horns (against the syncopated accompaniment of the woodwinds) as a song of exultant thanksgiving, bringing the tone poem to an eloquent and joyous conclusion.

The singing chord is an unprepared discord, which might be considered as indicative of the more forbidding aspects of this country—the freezing blasts of the northern winter, the snow avalanches, the mountain-high waterfalls, the rumbling peals of thunder echoing and resounding among the mountain peaks. This opening will be more effective if played in the following manner rather than as written.

Ex. 1



Attack the chord with a very decisive *forte*, immediately subsiding to a *piano*, then making a *crescendo* up to *ff* on the resolution of the chord—the quarter-note chord being played short and explosively. Take plenty of time to attain an effective crescendo. This is not a melody. It is a dramatic effect. You cannot gain the desired effect by playing it a tempo.

In the ninth measure the tympani roll is continued from the preceding *Finlandia* chord. Here the tympani roll plays while the roll is diminished to *piano* and then gradually more and more loudly back to a mighty *fortissimo* for the attack of the following discord by all the brasses. This tympani roll has a hold over the measure so as to permit ample time for this effect. The effect is neither logical nor good unless plenty of time is given the player. The band or orchestra which does not have a tympani should have this roll played on the bass drum with two tympani sticks.

Ex. 2



The chord at the tenth measure should be played with an *fff* attack; and a mighty crescendo up to the crashing chord of the measure. To add to the effectiveness of this figure a roll on a suspended cymbal could be employed to aid in the crescendo—starting the roll softly as the chord is attacked—and the crash of a cymbal could be added at the eleventh measure. The two following would be played in the same manner.

The passage which follows should be played in a very decisive but ponderous manner with a broad *ritard* introduced at the twentieth measure. The final chord

(Continued on Page 313)

SCHOOL MUSIC DEPARTMENT

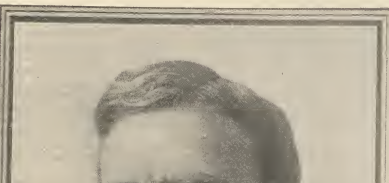
Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Choral Singing in School and College

By DR. HOLLIS DANN

Director of Music in New York University



EVERY really musical nation is in love with group singing. Rich and poor, old and young, literate and illiterate, share in this universal medium of emotional expression. All the people sing, a few years ago in one of the grade schools of Cincinnati I witnessed an amazing demonstration by seventy-five foreign-born children from eight to sixteen years of age, gathered in a public school auditorium. Every one of these children had landed in the United States since the previous June. They represented nine nationalities—France, Germany, Italy, Czechoslovakia, Sweden, Poland, Rumania, Holland and Russia. After saluting the flag and singing "America" in broken English, one group after another sang their native songs. This unique program evoked in me a conflict of emotional reactions—admiration for their perfect memory of both words and music, although trained in widely separated schools and homes, tears and sympathy following some of the songs, laughter at the lighter songs, especially by the French group—above all a feeling of shame and chagrin that any group of American adults similarly situated would have failed utterly.

We have no groups which all children know and which they sing together wherever they go. American children or American adults similarly situated would be helpless, knowing neither words nor music. A list of choral songs, to be taught from year to year to every child in the public schools, should be agreed upon at the Superintendents' National Conference and every child in the land given a chance to know them. Then the songs would carry over into adult life, as they do in Europe. A group of Welsh men and women, for example, will sing hymns and folk songs by the hour, entirely from memory and in four parts, with thrilling effect.

Appeal of Group Singing

SUPERIOR group singing makes an universal appeal, whether it be by professional or amateur chorists. We are amazed and delighted with the wonderful singing of the Prague Choir of eighty-five teachers and college professors, and charmed with the art of the incomparable English Singers; we are thrilled also by the singing of a chorus of Welsh miners, a Glasgow Choir of amateurs, a picturesque group of Russian or Czechoslovakian peasants, a fine church choir, hundreds of people singing a familiar hymn, a group of children or adults singing Christmas Carols, a Rotary Club, a family group, the singing of a great oratorical chorus. There is no limit to the artistic heights which may be attained by an organized chorus, or to the enjoyment of informal group singing.

Farmers Road School

IN THE MIDST of the factory district in East London are long blocks of little houses joined together, each looking exactly like its neighbors. Here we found the Farmers' Road Grade School. We had heard a lot about the Farmers' Road School. Presently the choir was grouped on one side of a big room which seemed to combine a hallway, gymnasium, cloak-

room, and auditorium without seats. The sixty singers were mostly little girls from nine to thirteen, a few from fourteen to sixteen years. Before them stood their leader, Margaret Nichols, one of the grade teachers. The children began to sing. Forty minutes we listened in wonder and amazement. Exquisite tone, beautiful phrasing, balance and diction that seemed perfect. The music included Elgar's "Snow" and other selections especially beyond the comprehension of children. All were sung with feeling and judgment from the standpoint of expression and general effect—with full understanding.

DR. HOLLIS DANN

I spent a week in this unique organization lessons from Miss Nichols. The reasons for the wonderful singing were gradually discovered. First, a master teacher of singing in the person of Margaret Nichols. The departments of music and diction were coordinated daily. Right habits of posture, deep breathing and relaxation were fixed by daily practice under the direction of the supervisor of Hygiene. Correct pronunciation and distinct enunciation, with particular attention to the pitch and quality of voice, were acquired in oral reading and frequent delivery of music

selections. Thus correct vocal habits were formed. These habits, applied to the daily classroom lessons in music, eliminated most of the usual difficulties of diction, breath control and tone quality. Given normal posture, active relaxation, deep breathing, good diction, unforced and well modulated speech, the singing voice functions normally and beautifully. Indeed these habits permitting the voice to function without physical effort or interference are the principal objectives of the successful singing teacher. (Since our visit Margaret Nichols has written an invaluable book on "The Training of Children's Choirs" and has become an authority on the subject.)

Learning that the director of Hygiene and most of the other teachers in the Farmers' Road School were trained in the Graystone Normal College, I later spent several days there and was again impressed by the value of coordination in the elementary school, particularly in closely related subjects having many objectives in common. It is a pity that the tremendous potential power of subject coordination cannot be effectively utilized in our public schools.

The Organized Chorus

THE AIM of this paper is to consider the organization and direction of the selected chorus in American schools. Excellent material is available in every grade school, every high school, every normal school, every college and university. Childhood and youth everywhere are ready and eager to sing when favorable opportunity is offered. Then why are superior choirs so rare? Why is the average chorus lacking in beauty of tone and diction? Why the poor attack and release, the unsatisfactory tempo, the absence of intelligent phrasing and tone color, and, above all, why do our choruses sing so much cheap and unwhimsy music?

Choral standards are improving; conditions are much more favorable than they were twenty years ago. But the improvement is too slow—unsuccessfully slow. Certain definite and absolutely necessary steps should be taken to bring about higher standards and to produce infinitely better results. The principal cause of poor choral singing and the resulting lack of interest and enthusiasm shown by both singers and listeners are not difficult to discover. Every item of the indictment points to the cause.

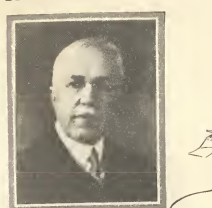
Tone Quality

BEAUTY OF TONE is possible only good vocal habits are properly used, when proper posture, breathing, relaxed jaw, tongue and lips, equalization of vowels and proper pronunciation of consonants, when tone is not forced, and when a steady before the chorus. All of these virtues, or habits, is the conductor. It is absolutely essential, therefore, that the successful choral conductor should be equipped to meet many complex vocal problems present in every chorus.

A definite knowledge of the capacity and (Continued on Page 399)

THE ETUDE

THE ETUDE



What Music Shall I Study?

I am seventeen years old and have taken piano lessons for over eight years. I am at present working on Bach's *Invention* and *Sonata* *Adagio*. My music teacher says that such music is in only the fifth grade. Would this be to know the names of some brilliant classical pieces for the seventh grade student? My instructor gives me simple pieces, and I know that I can do much advanced work, after I am better advanced pupil. I feel that I am unable to select music for me, as she asks me to select it myself. P. B.

Don't be too sure that your teacher is unwise in giving you music that is well within your capacity. The worst teachers I know are those who, in order to give the idea that their pupils are advancing rapidly, habitually give them music either much too hard or is at the very limit of their powers. In either case the pupils merely play at the music and never really master it.

After a certain grade, one should advance not so much in studying music of greater complexity as in acquiring more *finesse*, more accuracy and surety of technique and more delivery of expression.

It seems to me, however, that you may soon be ready for selections from Bach's *Well-Tempered Clavier*, for Beethoven's *Sonatas*, such as Op. 26 and Op. 31, No. 3, and for pieces such as Mozart's *Fantasia* and *Sonata in C Minor*, Weber's *Rondo Brilliant* in E flat, Schubert's *Impromptu*, Op. 142, No. 3, Mendelssohn's *Ronde Capriccioso*, Schumann's *Capriccios*, some of Chopin's *Waltzes* and *Nocturnes* and Liszt's *Nightingale*. Perhaps if you suggest some of these to your teacher, she will let you try them.

Playing With Ease

Can you tell me what enables pianists to play with ease? I see other people play smoothly, without effort, their hands moving softly and easily among the keys, without sweat, water, and as though they were breathing freely. I know a woman past forty with no special training, who has been playing for many years. She has never had much instruction in music, never read anything, and she has always kept up her music because it is her only pleasure. I love music, both melodically and theoretically, but I feel that my music sounds like work. It may be that I poke the keys too much. I notice that the more I play, the more I seem to exhaust them.—Mrs. R. H. H.

To play easily one must learn to avoid every unnecessary muscular motion. Sometimes, as in the case of your friend, this condition comes naturally; oftener, it must be acquired by careful thought and practice.

Sometimes silly motions, such as throwing up the hands or hobbing the hand, have been cultivated to impress audiences, but the modern virtuoso has pretty well gotten over such comeliness. Often, however, players waste their strength needlessly. To jerk one's hand violently back from the wrist in playing staccato, for instance, is a different and perfectly useless motion; for the key would rise just as quickly if the hand were simply relaxed after the stroke.

To acquire ease, begin by relaxing every playing muscle to the utmost, with hand

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF HANDELS PLAYING, WELLESLEY COLLEGE

hanging at the side. Lift the hands above the keyboard, allowing them to dangle from the wrists. Now study out every motion that you make, and be sure that it is absolutely needed for what you want to play. Use the hands only when the fingers themselves are inefficient and the arm only when the hands are inadequate. Weed out every nervous grasp and direct each movement straight to its end. Practice music which is comparatively easy for you to master. Play the same passage over many times, each time striving to do it more quietly. You can learn to play with ease if you put your mind to it hard enough.

Phrase Marks

(1) In playing the following two-note phrase, should the hand be drawn away after playing the *trill*, or should ordinary hand staccato be used?



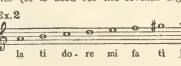
Ex. 1
(2) One of my pupils is learning Mozart's *Pavane* and *Andante in C minor* (Preston Edition, No. 270). The metronome marking is $\text{♩} = 76$.

Should it not be $\text{♩} = 70$?
(3) When singing the following scale by the *Trill* method, what syllables should be used for the lowered notes?—Mrs. R. H. H.

Let the wrist fall in playing the A, and jump up when playing the F, releasing the finger from the key, so that the hand hangs down from the wrist.

The Preston edition is correct, since the term *Adagio*, when used by Mozart, indicates an extremely slow tempo.

(3) Since the syllables used for the minor scale are the same as those of its relative major, the minor scale begins with *la* of the major scale, so that its third and sixth are respectively *do* and *fa*. Thus the scale of A minor has the following syllables (as is used for the seventh degree):



Thus, as you will observe, the third and sixth of the minor scale are not regarded as lowered, but as notes that regularly conform to the signature, while the seventh is consequently sharped.

Consonances and Dissonances

I have a pupil who wants to study only pieces that sound pretty. He can't understand why dissonances occur. I have explained the reason for them but he doesn't seem to be satisfied. Kindly give me an explanation of which of the following may help to lighten him.—M.C.H.

Your pupil would certainly not care to go to the movies or to a play in which the music is perfectly useless, nor would the ordinary course of existence placidly and uneventfully. Now dissonances are the happenings in music—the things which excite our interest and give zest to a piece. *Old Hundred* is a sample of a composition that consists only of

restrained concord; but we should find a series of "Old Hundred's" decidedly monotonous.

So tell your pupil that dissonances are the real events of music—each of the great composers represents an emergency that makes us want to find out "how it comes out"—what will happen before a final chord is reached. As Browning admirably says:

Why rush the discords in?
But that harmony should be prized?
Concord, in other words, are points of rest, while discords suggest movement. No wonder that dissonances prevail in musical compositions during these hectic days of autos, speed boats and aeroplanes!

Thrills and Other Matters

(1) In the piece, *Andante*, *Dance*, by Liszt, should the trill consist of four or three notes? It also in *Andante*, *Waltz*, where the trill begins with *trill*, should be played with *trill* or *trill*? I have heard it played both ways.

(2) In the key of C, how should the *trill* be played? It is wrong to place three flats before the *trill*.
(3) One of my pupils, a small child of ten, has in the second grade of his school, a very difficult piece. When she was a baby, the palm of her left hand was burned. It is now all pulled together, and she cannot reach any chord wider than a sixth. Would you advise using any extension work?

(4) Please explain the difference between *ritardando*, *ritardando* and *ritardando*. The latter is to be used to disengage us to the exact meaning of the word.

(1) In measure 8 of *Andante*, *Dance*, the trill is executed either in A or in B:



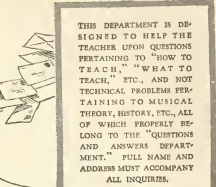
The rapidity of the pace makes it difficult to play the five notes, so that the first version is more practicable for the piano.

In compositions written since 1800, the trill almost invariably begins and ends on the principal note. Before this time the regular rule prescribed that it should begin on the upper note; there were many exceptions to this rule.

(2) In the key of C flat minor, the diminished seventh chord is Bb, Db, Fb, Ab. Theoretically, three flats might be placed before a single note, although this is never done in practical usage. There is no call for it in this instance.

(3) I should be careful not to give any exercises which would tend to strain the muscles or stiffen the wrist. Judicious hand-massage may prove efficacious.

(4) *Ritardando* and *ritardando* are practically synonymous terms, each meaning to slacken the time gradually. *Ritardando* is often used in the same sense, although it really means to adopt a slower pace suddenly and to keep the slower rate firmly. In Chopin's *Rondo*, Op. 16, for instance, just before the second subject enters, there are two measures marked *poco ritardando*, meaning slower, followed by two measures marked *ritardando*, meaning to grow slower, before the *tempo* brings back the original pace.



Scales and Arpeggios

(1) What form of scale is taught after the major, minor and chromatic?
(2) What method gives a complete scale of arpeggios and their fingerings. Should these be taught at the same time at which they receive key scales or given later?—L. A. M.

(1) The only other form that deserves attention is the whole-tone scale, which is frequently met with in modern works, especially those of the French school.
(2) I refer you to James Francis Cooke's *Mastering the Scales and Arpeggios*, in which the fundamental forms of both are presented with their fingerings and with valuable suggestions as to methods of practice.

It is well to alternate practice on scales and arpeggios, teaching a few scales, then arpeggios based on these scales, then a few more scales, and so on.

The Beginning Age

How early should a child begin piano lessons? Some maintain that it is wise for the average child to start at the age of five, while others believe that the best time is at seven or eight. It is not wise to start children when they are in the kindergarten or the first grade of school, or to wait until the third grade, when the minds are more developed and their attention better able to be held. If they do begin at the early age, in class or private instruction, perfect results are possible.

Also, what courses of instruction could profitably be followed with the young child. Are there books you would advise my reading on the subject?—G. H. W.

Regular private lessons are rarely successful with a child before the age of six, or, better still, seven. If he shows distinct musical tendencies before then, however, they should be encouraged—in the case of Mozart who wrote minuetts at four! A clever parent may guide a child along the early steps by several lessons a week of but a few minutes each. In the case of the child's sex for piano playing until he is old enough to study with a teacher who is wise in the workings of the young mind.

Something in the way of kindergarten class work may, however, be admirable during these early stages and may itself point out the age at which individual work should begin. As a child stands out from the general group, for instance, by reason of his ready grasp of new ideas and his enthusiasm for the subject, he shows that he is prepared for more concentrated work.

On the subject of early class instruction, I suggest these books:

Musical Kindergarten Method, by Daniel Bacheller and Charles W. Landon.
Half-Hour Lessons in Music, by Mrs. Hermann Kotschmar.

For connecting this work with regular scales, these books are valuable: *Musical Ideas for Beginners*, by Marion Ralston; *Elementary Piano Pedagogy*, by Charles B. Macklin; *John to Teach at the Very First Lesson*, by W. M. Williams. Mrs. Williams' two books: *Tunes for Tiny Tots* and *First Year at the Piano* are excellent.

(Continued on Page 317)



NICANOR ABELARDO

Musical Composition in the Philippines

By CARLYLE L. SMITH

These old melodies we cannot be sure. The Filipinos had no notation in the early times, so the songs were handed down from mouth to ear and ear to mouth—a dangerous process if accuracy be desired. The Islanders had for many years been trading with Asia, and now the Spaniards were among them. Naturally, we expect their songs to bear the influence of both Asia and Iberia.

Philippine Folk Music

OF COURSE, these first songs of the Filipinos would be classed as folk-music. They were communal rather than individual, being passed on from person to person, generation to generation, not written and preserved for posterity, but changing as the times changed and outside influence crept in. They may have gained or they may have lost—who knows?—but it is certain that they are not what they were in the beginning.

The first person to inaugurate notation in the Philippines—that is, the writing of music that it might be of permanent record, also singing and playing by note according to the established rules of the art—were probably the Augustinian Friars. For as early as 1718 Padre Castello was teaching boys in Manila to sing by note and to play various instruments. Remember that this was only one hundred and twenty-eight years after Jacopo Peri had produced the first opera in Florence! No doubt the good Padre's methods would seem to us rather antiquated—even childish; but remember that in 1718 John Sebastian Bach, the father of modern music, was only thirty-three years old and not well known outside his own country.

The most important product of the Augustinians' teaching is Mr. Marcelo Adonay, the first real Filipino composer—lovingly called by the younger men Dena of Filipino Composers.

Marcelo Adonay was born in 1848. The boy entered the Augustinian school at the age of seven and received instruction from the friars until he was twelve. He studied solfeggio and plain song and was eventually made a member of the chorus in the Cathedral. He also studied violin and learned to play the harmonium without the aid of a teacher. He had received a thorough grounding in solfeggio and the rudiments of music, and he pursued the study of harmony by reading the scores of the

older composers and experimenting at the keyboard of the harmonium. Mr. Adonay now began composing. Being of a deeply religious nature, he, like Palestrina of old, devoted most of his efforts to the production of music for use in the church. And it is not amiss to say that, in freshness, vigor and originality, Mr. Adonay's compositions have considerable in common with the old Italian master.

Naturally, when Mr. Adonay's compositions were well received and repeatedly performed in various churches throughout the archipelago, as well as in Madrid and Barcelona, where they met with considerable success, many of his contemporaries began to try their hands at composition. Much of the work of these men is now lost, neglected or forgotten; but they and their compositions played an important rôle in bringing about the production of music in the Philippines by Filipinos.

Then came a corps of composers, many of whom have produced works of lasting value, though generally in the shorter forms of songs and dances. From them the younger musicians have received the instruction, counsel and encouragement which are so necessary to the making of artists.



TAPALES ISANG



CONSUELO MARTINEZ

Philippine Composers

AMONG composers who are achieving in the larger forms are Francisco Santiago, Nicanor Abelardo and Benito Albano, who have to their credit many symphonies, overtures, piano concertos and chamber compositions. Manila has its symphony orchestra; and, altogether, there is developing throughout the island a general musical culture and a school of composition which is rather distinctively individual.

Tapa Isang, or Isang Tapa as she is sometimes called, has been the operatic sensation of Europe for two seasons. In THE ETUDE MUSIC MAGAZINE for October there was an extended interview with this remarkable Filipino girl, which the Editor of THE ETUDE secured in Paris, last spring. Miss Isang paid great tribute to the advantages she had had from "American" musical education received from American school teachers, under the Stars and Stripes, in her native land. She also explained that a great deal of her success was due to the education she derived from listening to phonograph records.

Records of Great Singers

ISOLATED in a distant country, she heard these records of the world's foremost singers over and over again, until she could almost sing the great arias back-wards. This, combined with a good vocal, instrumental and theoretical training, great charm, and hard work, has brought her more applause than most singers have received in Europe in recent years. The general musical educational work of the Philippines has been both remarkable and encouraging. The admixture of Spanish romance, Oriental warmth, and American progressive educational methods, will produce great artistic results in the future.

BRIDAL CHORUS

From "LOHENGGRIN"

R. WAGNER

EDOUARD SCHUTT

CONCERT TRANSCRIPTION

Here is a delightful arrangement of the much loved Wagner Theme, made by the great Russian Pianist, Edouard Schutt, long resident in Austria and Italy. It will make a sensation on any recital program. Grade 6

Summer Treasure Hour of Music Study

The blanket Indian who for seventy years had lived over an oil well that he sold for \$2,000,000 is hardly different from those who are now living over the thousands of neglected opportunities. One of the most serious phases of this neglect in America is the failure to recognize the vast importance of getting in just as much musical practice and study during the summer months as possible.

mf
dim. e calando
cresc.
f
p
fp
fp
p
cantando
p
dim.
p
fp
p
un poco più tranqu.
cantando
leggiere
p
pp
espress.

espressivo
tranquillo cant.
mp
pp subito poco rit.
p
poco rall.
più espressivo
molto espress.
cresc. ed poco allargando
animato
più f
poco rall.
ben marcato
più marc.
più molto
più f
allargando
sempre più f ed allargando
l.h.

PEPITA!

RÊVES ET JEUX

FELIX FOURDRAIN

Readers who have been clamoring for a breath of continental modernity will have a delightful experience in playing over and over this charming piece by a brilliant French Composer. Note the ingenious use of the whole tone scale in measure nine (9). Grade 5.

Très lent, (Mouvement de Berceuse), M. M. ♩ = 68

p

rit

Poco animato

mf

Più mosso scherzando

sempre f

sempre f

rall.

Copyright 1916 by Max Eschig, Paris.

THE ETUDE
Tempo I.

rit

a tempo, poco accel.

p subito

perdendosi

pppp

FIRST INTERMEZZO

A great modern classic. Grade 6.

Andante moderato M. M. ♩ = 48

"Sleep sweetly, my baby,
So quiet, so pure!"
From a Scotch Folk Song
J. BRAHMS, Op. 117, No. 1. (1892)

semplice p dolce

col Ped.

poco a poco rit.

dim.

col Ped.

* The melody—in the inner part—must slightly predominate over the accompanying octaves.

Più Adagio

THE ETUDE

A SENTIMENTAL WALTZ

The eminently successful American Composer, James Hotchkiss Rogers has written no more ingratiating melodies or harmonies than are to be found in this greatly liked False Grade 4

In slow waltz time

JAMES H. ROGERS

THE ETUDE

* From here go back to the beginning and play to A; then go to B.

SCENTED MEMORIES

PAR LA SENTE EMBAUMÉE

THE ETUDE

This is a section from a most alluring piece by a contemporary French composer. The completed work with its fine climaxes is much longer. It makes a delightful recital number.

MAURICE PESSE

Andantino moderato M.M. ♩=108

mf rubato

rit. a tempo

mf rit. a tempo

Tempo animato

Agitato

p subito

ff

fff

Lento

a tempo

rit.

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

AT TWILIGHT

MAUDE LYMAN

CHARLES HUERTER

Moderato

espressivo

p

col Pedale

rit.

p

cresc.

mf

rit.

p a tempo

cresc.

p a tempo

animato poco

a f

animato poco

poco

cresc.

ff

largamente

accel.

rit.

ff

largamente

accel.

When twi- light greets the dy- ing day And

lur- ing zeph- yrs' round me play, Love calls me, Love calls me. When nesting birds at e- ventide Are soft- ly whisp- ring

side by side Love calls me, Love calls me. Love calls me. When na- ture all in slum- ber lies 'Neath

moonlit, bright and star- ry skies, Love calls me, Love calls me. My se- cret long- ings freed a- rise My heart ex- ult- ant

ea- ger- ous Love calls me, Love calls me.

BY SINGING WATERS

LEONE WOLF

THURLOW LIEURANCE

Andante moderato

By sing - ing wa-ters, Sum - mer has fled

con moto

Trees in hushed sor-row, Drop leaves of red. Weird the loon is cry-ing

rit. *a tempo*

Sad the west-wind sing-ing where is heav-ens blue? Gone like you By sing - ing

wa-ters, Sweet is the breath, Stirred from the leaf fires,

In - cense, in death. By sing - ing wa-ters, I yearn a -

dolce

lone, Leaves in their drift-ing, Call Thee, my

Animato

own. We had pledgd our love, dear, Cried in yes-ter - year, Love will last, al - ways

rit. *a tempo*

where grass-es sway By sing - ing wa-ters, Love will re -

main Frost kissed the hill - sides Know Spring a - gain.

cresc.

FROM "IMPROMPTU"

Op. 142, No. 3

FRANZ SCHUBERT

Transcribed by
EDWARD SHIPPEN BARNES

Andante

Solo

Manual *Accomp.*

Pedal *Ped. p 16 (to accomp.) Add 4 stop or coupler*

As at first

DAY DREAMS
FOR ONE OR TWO VIOLINS

HELEN DALLAM

Dreamily, Not fast

O LORD, WITH WEARY HEARTS WE'RE YEARNING

E.A. BARRELL

H. ENGELMANN

Moderato

1 O Lord with wear-y hearts we're yearn-ing To
when we come un-to life's clos-ing, Be

cast a-side all sin and walk with Thee; Ev-er more our thoughts, re-turn-ing, seek Thy
near us, Lord, and cour-age free-ly give; For it is Thine own dis-pos-ing That we

dear Di-vin-i-ty Our days with wrongs and sor-rows la-den, Op-press us with a deep des-
shall for-ev-er live. Thy Cross the pow'r of death bath-rivn, We shall not fear at last to

pair: O grant Thy won-drous grace our souls to glad-den, Thy mer-cy filled with love so rare.

2 And die; Thou, God, wilt take us to Thy glo-rious Heav'n, To

live al-ways with Thee on high. Thou't take us to Thy glo-rious Heav'n, To live with Thee on high.

IN A ROSE GARDEN

SECONDO

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

Musical score for the second part of "In a Rose Garden". The score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked "Allegretto con grazia M.M. ♩ = 108". The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *sonoro*, *Fine*, *p*, *mf cantabile*, *dim.*, and *f*. The section ends with a *Fine* marking and a *sonoro* instruction.

* From here go back to beginning and play to *Fine*; then play *Trio*.
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IN A ROSE GARDEN

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

PRIMO

Musical score for the first part of "In a Rose Garden". The score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked "Allegretto con grazia M.M. ♩ = 108". The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *Fine*, *p*, *mf cantabile*, *f*, *rit.*, and *D.C.**. The section ends with a *Fine* marking and a *sonoro* instruction.



The VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

EVERY PUPIL should be able to string and tune his own violin properly. It is impossible to play satisfactorily on a violin out of tune. Consequently, a pupil should be taught how to tune from the very beginning. Of course, this does not apply to very young children further than teaching them to distinguish a perfect fifth from one that is discordant.

Turning the Peg

A PUPIL should be taught to turn the A peg very gently and very little at a time, either backwards or forwards. The temptation is to turn the peg too suddenly, too violently and too fast.

When new strings have been put on, or when the strings are very much out of tune, the best plan is to sit on a chair with the tail end of the violin placed on the lap and the neck slanting upwards, the strings facing the tuner. In tuning the E and A strings, hold the left hand well up to the top of the neck so that when twisting the pegs the pressure will go against the left hand. As the peg is turned it should be screwed in gently so that it will hold when the fingers are removed.

Hold the left hand in such a way that the string can be twanged with the thumb. Twang the string repeatedly and often while turning the peg until the desired pitch is reached.

For the D and G strings reverse the hands, that is, place the right hand near the top of the neck and twist the pegs with the left. When twisting the pegs, let the pressure come against the other hand.

Rough Tuning

IT IS BEST not to bring each string up to pitch immediately but to bring the strings up, one by one, a little at a time, so that the tension may come gradually and evenly on the whole four strings and on the bridge. Before starting to tighten up the strings, make sure that the bridge is properly placed, with its top slanting away from the fingerboard. Keep on tightening the strings in turn, a little at a time until they are at the desired pitch. The pupil should tune to the corresponding notes of the piano or tuning pegs.

After bringing the strings up to pitch, pull each gently outwards from the fingerboard four or five times with the finger and thumb so as to distribute the tension evenly over the three parts of the string. This will put the strings out of tune; so raise them again to pitch. Repeat the process once or twice. They will now stay in tune unless they are rubbed with the finger as good tune as the notes of the piano or tuning pegs. But that is not good enough for the violin. The fifths on the piano are not perfect; on the violin they must be absolutely so.

Pupils, as a rule, are able to get this far with their tuning; but the difficulty seems to be to test them to recognize perfect fifths when they hear them.

After the pupil is able to tune to the piano or to pitch-pegs, he should learn to distinguish with each, except to get the "A." He should strike the note on the piano gently and remove the finger, wait a second and then twang the violin string. He should not sound the piano note and string together but should leave a second between them since the ear can judge better in this way. Tuning by "beats" is all right for a piano tuner or experienced musician but is too difficult for a young pupil. Nevertheless, less it would be good for pupils and musicians generally to know something about "beats."

Teaching Pupils to Tune the Violin

By THOMAS J. BARRON

(This article applies only to violins with ordinary wooden pegs and gut strings.)

Fine Tuning

PUPILS SHOULD be trained to know fifths are perfect. (Vocalists can always do this. Why not violinists?) Many a student, when he finds a string slightly out of tune begins twisting the peg backwards and forwards violently. The proper thing to do is not to touch the peg at all until it is decided whether the string is flat or sharp. To ascertain this the finger tip should be pressed on the string (long section) close against the nut. If it is the A string the student is twisting, it should be sounded with the D, a fifth below, using the low. If this pressure brings the "A" in perfect tune it shows that the A string is flat, but if it

makes the discord worse, then the "A" is sharp. If it is only slightly sharp, he should not touch the peg at all but gently pull the string two or three times with the thumb and finger. This movement will likely bring it right; if it does not, the peg may be twisted back.

The Snap Idea

IF A PEG has not had soap or any other lubricant put on it, a slight snap or crack will be heard when one begins to turn it. This means that it has moved in the hole about one-hundredth of an inch. But this snap is more likely to be caused by the string moving across the bridge when the tension is increased or diminished.

Fiddle Freaks

By HOPE STODDARD

IN THE PROCESS of evolution the fish becomes a serpent, the serpent becomes a bird, the bird becomes a beast and so on, in as smoothly running a series as a novice's heads at veepers. But every now and then—just as an irrelevant thought intrude upon the sincerest of dreamers—there occurs what is called a "sport" which is neither bird, fish nor serpent, neither man, ape nor "missing link," but simply a curious freak thrown together by nature in one of her whimsical moods.

Now, since evolution is a process that does not stop at nature, but goes on and on, these imperfect, of man's creation, these strange phenomena of selection, survival of the fittest and improvement of the stock exist in the violin world. The most perfect—the success of curious freaks—gargoyles on the Notre Dame of the Violin Art.

Both the piano and the violin are outgrowths of the monochord, an instrument which was little more than an oblong box at each end of which was fixed a triangular nut. A peg at one end held the string, which was strained tight by weights fastened at the other end. Sound was produced by cutting in the belly near the tail and the bridge was moved to produce the desired note (the present-day bridge of all bowed instruments—there occurs what is called a monochord bridge). The monochord at first was evidently placed on a table and plucked with the finger, but the bow (a common military one) was probably early employed.

The monochord had its origin, no doubt, when a savage snapped a dry tendon of an animal he had killed and found that it

made a noise. But between that and the modern violin lies as great a difference as lies between the hairy savage with his cudgel and Stokowski leading the Philadelphia Orchestra.

Let us go looking for relics—the bones and accoutrements of those instruments, that fell by the way in the process of evolution. The *Ravanstron* came into existence in India some seven thousand years or so ago. It is a small hollow cylinder open on one side and covered with a piece of snake skin on the other. A long rod, flat on top and rounded underneath, serves as neck and fingerboard. Two strings are extended over a tiny bridge which rests on the sound-board and is cut sloping on top. The bow is made of bamboo. The tone is soft, ethereal and ghostly—as though the soul of it still wandered in the regions of the mystical country of Leuka.

A variation of this is the Indian *Serinda* extended over a back and a top shaped like an anchor, with three strings stretched from end to end.

We can well imagine that people sought violins in those days because the shape of their new instrument was so different that it was just long enough to reach to the floor when it was hung on the hall-rack, or because it was exactly the right shape for the slings under the arm long jumps across-country, or simply because its novel shape took the fancy.

One of these variations is the shape of a present-day coffin (only much smaller) with a dome-like bridge near one end and spools at the other to tighten two long strings. The bow is the usual archer's

The snap caused by the moving string is sharper and more distinct than that of the moving peg. In either case the snap means that the peg has moved a very minute space—from one-hundredth to one-fifth of an inch. The writer has tried this on several violins and in nearly every case the pegs or the strings have produced this snap.

It requires, on an average, about six of these snaps or cracks to raise or lower a string one whole tone. Consequently, for fine tuning the student should never raise or lower a string more than one snap at a time. If one snap sharpens it too much, he should not turn it back but pull the string a few times. Then it will likely come exactly right.

When a string is slightly out of tune it is a mistake to twist the peg backwards and forwards. This changes the tension too suddenly and too much, and the string will not stay long in tune. The same thing is true in piano tuning—the less twisting of the peg, the better the string will stay in tune.

In tightening a string the increased strain affects every part of the violin, and the various parts cannot be expected to accommodate themselves immediately to this extra strain. A violin when not in use should be kept in its case as a protection against damp and changes of temperature. If the case is not well lined the violin should be wrapped in a silk or woolen cloth. The strings will stay in tune longer and the violin itself will be benefited.

As we come to the Europe of the Middle Ages, there seem to be as many variations of the bow-stringed instrument as there are men to make them.

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Parental Influence in the Lives of Famous Musicians

(Continued from Page 276)

violinist, began his studies as a mere child, played in public at six, and became an orchestral violinist when barely in his teens.

Sir Alexander Mackenzie, one of the eminent living English musicians, represents the fourth generation of musicians in his family. His father and his grandfather were violinists. As a boy student in the conservatory at Sondershausen, Germany, he played in the grandducal orchestra.

Sir Charles Stanford's father was a lawyer but was devoted to music and was an amateur singer. The family environment was exceptionally favorable to the boy's development. At ten his compositions were performed in his home city, Dublin.

The father of Sir Arthur Sullivan was a landmaster and professor of the clarinet in the military training school. The boy was brought up in a musical atmosphere, strengthened by his membership in the Royal Chapel, repeating the experience of other eminent English musicians who received their early training as boy chorists.

Rubinstein's first musical instruction was received from an accomplished and devoted mother.

The first musical training of Saint-Saëns was received from a great aunt who lived in the family. His father died when the boy was very young, but he received devoted care and attention from his mother and the aunt. At an early age he passed under the instruction of Etamudy.

Wagner's early education did not center on music, but the connection of his stepfather with the theater and the fact that older members of the family were actors and singers undoubtedly influenced his development.

Modern Musicians

CASALS is the son of a musician, an organist, who gave the boy his first training on stringed and wind instruments. He appeared in public as cellist before he was thirteen.

Valter Damrosch was born in a musical atmosphere. His father, Leopold Damrosch, was a distinguished musician who established German opera in the United States and founded the Symphony Society and the Oratorio Society of New York.

Debussy was not the child of musical ancestry, was not even raised in a family in which the art was cultivated. A woman relative defined his musical aptitude, began his education and succeeded in getting him into the Paris Conservatory.

Josef Hofmann, as the student of the history and biography of music legend, was distinguished as a musical prodigy.

Musical Education in the Home

(Continued from Page 257)

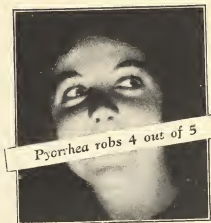
The early fundamentals may be taught in a lively and fascinating manner by charts and mechanical devices. Then, by the time the child is ready for work at the keyboard, most of the drudgery of the beginning period has been done. With the wealth of the attractive "first lessons" for the keyboard to be had now, "taking music" should be a happy experience and not the slow, uninteresting period of boyhood.

When actual work at the instrument begins, then the individuality of the child, mental and physical, should be analyzed, and the teaching or "method" adapted to its special requirements. Since you have several children you might start a little class in the "learn-while-you-play" method in your own home and have a good bit of fun out of it yourself. I am mailing you a list of material.

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MASTER DISCS

(Continued from Page 282)

added charm. Personally I think the piano is sufficient.

"Taubhäuser" by Wagner, *Wolfram's* aria and "Mignon" by Thomas and Heinrich Schumann (Brunswick). *Wolfram's* song of love and his beautiful ode to the evening star are admirably sung by Schumann; likewise there is Lothario's "Lullaby" which is rendered with rare masculine tenderness.

"The Waltz" by Ravel; Coates and Symphony Orchestra (Victor). This work is often termed the "Apotheosis of the Waltz." In reality it is a much-glorified waltz written for modern orchestra. Coates conducts realistically a frenzied and almost senseless work which suggests a gigantic ballroom pulsing with whirling crowds.

Love for Three Oranges
"Love for Three Oranges" by Prokofiev, *Waltz-scherzo* and *March and Scherzo*; Coates and London Symphony (Victor). These are selections from a modern Russian Opera which Coates conducts with superb vigor. The *Waltz-scherzo* suggesting "Fiends Infernal" is most impressive.

"Campanella" by Liszt-Busoni, and "Mazurka in D Minor" by Chopin; played by Ignaz Friedman (Columbia). The

familiar Liszt is admirably played, as is likewise the plaintive Chopin *Mazurka*. The piano tone is realistic.

"Concerto No. 5 in E Flat" (Emperor) Opus 73, by Beethoven; played by Wilhelm Bachaus and the Royal Albert Hall Orchestra (Victor).

"Concerto in E Flat Major" for violin and orchestra, by Mozart; played by Jacques Thibaud and the Royal Opera Orchestra (Victor).

"Oboen Overture" by Weber; played by Coates and Symphony Orchestra (Victor).

"Hungarian Dance No. 1," by Brahms-Joachim, and "Slavonic Dance No. 1" by Dvořák-Kreuder; played by Toscha Seidel (Columbia).

"Leonore Overture No. 3," by Beethoven; Henry Wood and Orchestra (Columbia).

These are splendid recordings of standard works which deserve especial commendation, although space does not permit an analytic review. The Beethoven is an admirable performance. Thibaud plays Mozart's graceful music with artistic refinement, and Coates once again excels in a favorite overture. The Seidel violin disc has real beauty of tone and artistic execution. Wood gives an orthodox reading of the popular "Leonore Overture."

EDUCATIONAL STUDY NOTES

(Continued from Page 303)

Study carefully the poem of the present song. Observe how skillfully the writer has expressed the beauty and calmness of autumn, which is entirely unobtrusive. It were not for the knowledge that autumn is the main theme in spring and green things and new life.

This song is a study of legato (smooth-flowing) singing and of interpretation.

From "Impromptu," Op. 142, No. 3, by Schubert. Arranged by Edward Shippen Barnes.

Mr. Barnes, a résumé of whose brilliant career appeared in these columns recently, has selected two sections of the "B-flat Impromptu" which best lend themselves to organ adaptation. The marks of interpretation which he has added are most helpful.

This is one of three "B-flat Impromptus" for organ which Mr. Barnes has made; the other two are the "B-flat Impromptu" from the *Complete Organ* by F. Schumann and the "B-flat Impromptu" from the *Complete Organ* by F. Schumann.

Day Dreams, by Helen Dallam.

Mrs. Dallam has given us, in *Day Dreams*, a smooth-flowing waltz for two violins. In the first section, the D minor section should be taken slightly faster than the first.

This composition uses no Italian words of expression in her own teaching pieces. On the whole it seems a wise decision to do this. Let the words "we" of it tell us of the world, your being, or into your pupils, as the case may be.

Summer Twilight, by H. P. Hopkins.

Mr. Hopkins lives in Baltimore, Maryland. He received his musical training under well-known American teachers, completing his studies with the great Anton Dvořák when the latter was in New York City. Mr. Hopkins writes easily and

naturally, and the melodic charm of his style has made his compositions favorites everywhere. The excellent contrast section (middle section) of the present piece emphasizes the loveliness of the present piece.

The arrangement is by Arthur Hartmann whose work in this line is one of practical and artistic value. He has carefully given fingerings where necessary.

In a Rose Garden, by Montague Ewing.

An attractive four-hand number by one of the prominent English composers of the present day.

Try to keep the *Primo* and *Secondo* strictly together. Try to keep them properly balanced throughout, that is, to give one has the solo or melody, let the other be unobtrusive. And try to keep the *Primo* and *Secondo* in the same key.

O Lord, With Weary Hearts We're Yearning, by H. Engelmann.

Hans Engelmann was born in Berlin, Germany, in 1873, and died in 1914. He was a horn player, and his music is full of melody and fragrance of the song which Mr. Ewing has so faithfully rendered through the medium of tones.

He did not write—or attempt to write—complex music, containing intricate rhythms and contrapuntal elaboration. He interpreted the things of everyday life as simply as Burns or Stephen Foster, and thus it is that his music has given pleasure to hundreds of thousands of people, because he gave them what they could understand.

Engelmann's most noted composition is the beautiful *Melody of Love*. Here is a composition of equal charm, but of an entirely different character.

The rhythm is slow and steady, being slightly hastened only at the words, "To live always with you on Earth."

Build up to the powerful climax with great care.

TEACHERS' ROUND TABLE

(Continued from Page 285)

A Prospective Teacher
I am studying Curry, Op. 269, third book, and Krause's *Teal* Studies, second book, together with *Exercise of Spring*, arpeggios, scales, chords, and so forth. Should I study any other method?

In what grade do you consider me? Am I advanced enough to take Pupils—Miss A. D.

I should say that you are in the fifth or sixth grade. While keeping up your work in scales and arpeggios, you may well take up next the *Fifty Selected Studies* by Cramer (Presser Edition, No. 175) and Clement's *Grades of Parnassus* (Presser

Edition, No. 166) emphasizing in each book the studies which seem most helpful. As far as technical training is concerned, you ought to be prepared to teach. But before doing so, you should acquire at least an elementary knowledge of harmony, musical form and music history and such as is given in many colleges and conservatories during the good old summer time.

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Choirmaster's Guide

FOR THE MONTH OF JUNE, 1928

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
THIRD	PRELUDE Organ: Intermezzo.....Sheppard Piano: Choral and Interlude.....Rogers Te Deum in A-flat.....Jones	PRELUDE Organ: A Night Song.....Thomas Piano: O Sanctissime.....Harris Magnificat and Nunc Dimittis in B-flat.....Stanford
	ANTHEMS (a) Beloved, Let Us Love One Another.....George B. Nevins (b) They Will Be Done.....Rogers	ANTHEMS (a) Lead On, O King Eternal.....Williams (b) Sayonara, I'm a Shepherd.....Barrell
	OFFERTORY He That Dwelleth.....Hosmer (A. solo)	OFFERTORY I Love to Hear the Story.....Risher (Duet)
	POSTLUDE Organ: March in A.....Harnes Piano: Triumphal March, C. C. White	POSTLUDE Organ: Postlude in D.....Harris Piano: Minor.....Hiller-Mansfield Piano: Hark, Yeager Bell.....Johnson
TENTH	PRELUDE Organ: Golden Morning.....Hopkins Piano: Prelude in B Minor, Op. 28, No. 6.....Chopin	PRELUDE Organ: Retrospection.....Hogan Piano: When Shadows Fall.....Roberts
	ANTHEMS (a) The Shepherd of His Flock, Greely 1842 (b) I Lay My Sins on Jesus.....Hewald	ANTHEMS (a) If Ye Love Me.....Lanning (b) How Calm and Beautiful the Morn.....Schubert
	OFFERTORY If With All Your Hearts.....Roberts (A. solo)	OFFERTORY Softly Now the Light of Day.....Malcolm Marks (T. solo)
	POSTLUDE Organ: Finale.....Sheppard Piano: March of the Nobles.....Kots	POSTLUDE Organ: Alla Marcia.....Hackett Piano: Adieu.....Kargneller
SEVENTEENTH	PRELUDE Organ: Song of the Angels, Williams Piano: Impromptu in G, Op. 90, No. 3.....Schubert	PRELUDE Organ: Sunset Melody.....Vincent Piano: Evening Bell.....Dale
	ANTHEMS (a) O God Unseen, Yet Ever Near.....Banks (b) O Come Let Us Sing Unto the Lord.....Raines	ANTHEMS (a) Holiest, Breathe an Evening Blessing.....Harple Marks (b) A Prayer.....Engelmann
	OFFERTORY O Lord Most Mighty.....Wooler (B. solo)	OFFERTORY Heaven's Vesper Song.....Morley (S. solo with optional Violin Obligato)
	POSTLUDE Organ: Postlude in G.....Verne Piano: Processional March.....Verne	POSTLUDE Organ: Festival March.....G. W. Armstrong Piano: Alla Marcia.....Schyrie
TWENTYFOURTH	PRELUDE June.....Tschakowsky (Violin, with Organ or Piano Accept.)	PRELUDE Organ: At Evening.....Kinder Piano: Lullaby.....Jarnefelt
	ANTHEMS (a) All Thy Works Shall Praise Thee.....Baines (b) Break, Light Divine.....Wooler	ANTHEMS (a) Abide With Me.....Rathbun (b) Now the Day is Over.....Pike
	OFFERTORY Love Divine.....Rockwell (Duet)	OFFERTORY An Old Portent.....Coolie (Violin, with Organ or Piano Accept.)
	POSTLUDE Organ: Postlude in A.....Gullerath Piano: St. Francis de Sales.....Kern	POSTLUDE Organ: March of the Flowers.....Harker Piano: Festival Procession March.....Rathbun (Four hands)

Anyone interested in any of these works may secure them for examination upon request.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Friday, By Mathilde Bilbro



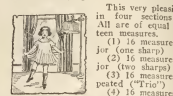
This set of "Priscilla" pieces has brought many requests to many points of sale all over the country, and we are very sorry that Saturday will come around so quickly, when we must bid our amiable little lady farewell.

Try to make the right hand part—which has the melody—sound as strong as the left hand part. This is not easy to do, but practice and care are all that are needed.

In the third measure, in the right hand part, there are two eighth notes connected by a curving line called a "slur." Whenever two notes are connected by a slur, always sound the first note stronger than the second.

The first two measures of Priscilla on Friday are the Introduction; the last two are the Coda, tailpiece.

Golden Waltz, By Margaret A. Wilson



This very pleasing waltz is in four sections or parts. All are of equal length, sixteen measures each.

(1) 16 measures in G major (one sharp)

(2) 16 measures in D major (two sharps)

(3) 16 measures in C, repeated ("Tri")

(4) 16 measures in G major (one sharp)

There are no "catchy" spots in this composition, but the pupil must try hard to establish a good waltz rhythm which is harder than most of us think.

Sadman's Serenade, By Paul Wachs

A short account of the life of this famous French musician was printed on page 53 of the July, 1927, issue of THE ETUDE. Teachers should read this, and then tell their pupils some of the more important facts about this composer.

Notice that in the bass the note C is kept for many measures. This is what is called a "pedal point."

We have seldom seen a piece which is so exactly "under the hand," as this Jean's Serenade.

Is there any child who does not know who the waltzman is?

Mary, Mary, By Mrs. B. R. Martin

Mary, Mary, quite contrary. How does your G scale go? With clear cut tones and even time. Curved fingers in a row.

Answers to Can You Tell? Group No. 11

(SEE PAGE 255 THIS ISSUE)

1. The opera and the oratorio.

2. Dr. John Bull was a celebrated English organist, credited with the composition of "God Save the King" the air of which, however, seems to have been an adaptation of an earlier melody. Ole Bull was a brilliant Norwegian violinist.

3. Lucia di Lammermoor, by Donizetti; and "Hamlet," by Ambroise Thomas.

4. Victor Herbert.

5. (a) Verdi's "Rigoletto" (b) Verdi's "Fickle."

6. Tschakowsky.

7. Minnie Hauk.

8. In a triplet of thirty-second notes (♩), each note represents one-twelfth of a beat.

9. An orchestral introduction to an opera, oratorio, or other large vocal composition; or an independent orchestral composition in the form of the work mentioned.

10. Mand Powell.

WATCH FOR THESE THINGS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

Mr. Kern has written a very large number of compositions—mostly for piano or voice. He lives in St. Louis, Missouri.

In measure 11-14 make the left hand part clearly accented.

I Skipped and Skipped, By Mary Gail Clark

The little melody somehow reminds us of the motion of skipping.

Notice the rests in the left hand part. Be sure to take your hand up every time they occur.

This is one of three very nice compositions called "Cheerful Tunes." The other two are: I Drove My Car, and I Walked Round My Garden.

The benefits derived from ensemble playing are increased to a still greater extent when combining a larger number of violin students into a compact violin choir, subdivided into three to four distinct sections, and then supporting this ensemble with violas and cellos, where they are available, or with an accompanying piano part, to develop team work, rhythm, musical taste and understanding. —LEONARD ALLEN.

PRISCILLA ON FRIDAY from "PRISCILLA'S WEEK"

"Priscilla's Week" is drawing to a close. Grade 1.

MATHILDE BILBRO

Moderato

mf

Sweep-ing day! Sweep-ing day! Such a great house-

keep-ing day. Get the broom and sweep the floor. Dust the cor-ners 'round the door. See Pris-cil-la, with her broom,

Work-ing hard in ev'-ry room. Sweep-ing day! Sweep-ing day! Such a great house - keep-ing day.

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DANCE OF THE SPIRITS from "ORPHEUS"

C. W. GLUCK

Andante M. M. ♩ = 72

p dolce

Fine

pp

cresc.

D.C.

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Other Music Sections in this issue on pages 259, 287, 295

VALSE PETITE

ELLA KETTERER

"Cross Hands" and "Alternating Hands" Grade 2½

Allegretto M.M. ♩ = 144

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THE HAPPY SHEPHERD

RICHARD J. FITCHER

A fine left hand melody. Grade 2½

Allegretto alla marcia M.M. ♩ = 126

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CARL WILHELM KERN, Op. 500, No. 2

Very characteristic; an excellent study in freedom. Grade 2½.

Allegretto con spirito M.M. ♩ = 108

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I SKIPPED AND SKIPPED

I skipped and skipped
Until I found
I'd left my mother behind.

So then I turned
Myself around
Skipped back before she could mind.

MARY GAIL CLARK

Allegretto grazioso

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A gay little dance movement. Grade 2.

GOLDIE'S WALTZ

MARGARET A. WILSON

Moderato M. M. $\text{♩} = 54$

TRIO *a tempo*

From here go back to the beginning and play to *Fine*; then play *Trio*.
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By a very popular French writer. Grade 14.

SANDMAN'S SERENADE
BERCEUSE PAUL WACHS

Moderato M. M. $\text{♩} = 108$

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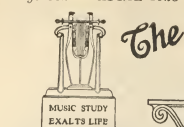
The author begins with the old Greek fable regarding the origin of music and soon leads to the facts relating to the growth of musical art in such an engaging manner that the young reader is fascinated with musical lore. Then, in due course, little biographical outlines and anecdotes are given of the old masters. More important modern masters are briefly introduced, thus acquainting the young musician with practically all of the great composers.

Throughout the printed pages of the book there are numbered spaces and it is play for the juvenile to cut out of picture sheets provided, the one hundred and some odd pictures and paste them in proper places in the book. These attractive illustrations arouse an interest in the things and individuals and instruments pictured, and while they apparently provide play with scissors and paste, they are leading the child to a wealth of information on things musical.

A natural play-like process of evolving times is given, and so the young student may get the fascination of writing little melodies, there are a half dozen pages of wide-spaced music staves provided.

Price, \$1.00

THEODORE PRESSER CO. DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS
1712-1714 CHESTNUT STREET, PHILADELPHIA, PENNA.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

THE ETUDE



THE ETUDE

THIS SUMMER AND YOU

If this Summer runs true to form it will be full of sunshine, flowers, blue skies and singing birds. A carrying over of all the happy things of this Summer into next Fall, next Winter and many years to come can be done by not letting this Summer go by without really accomplishing something worth while. The time spent in relaxation or play out-of-doors will be enjoyed much more after hours in which something of value in the future years has been gained.

Those in the music world know that they never can exhaust the study of this great art and that they must apply many hours to gaining a full appreciation of music in all its forms and an ability to give to others enjoyment in the art of music.

The average year is 365 days. By the time you take out Sundays, holidays, a two week's vacation and perhaps another half-day every week, there are only 208 days left. Deducting the hours that are used for sleeping, eating, resting here or there, attending to personal appearance and comforts, engaging in profitable evening relaxation, entertainment or social life and in casual conversation, we find that the hours left in a year total about 100 days.

A teacher or an adult lover of music utilizes in the professional and business activities in the course of a year enough hours to total 80 to 90 days. This leaves an average of only between 7 and 8 hours each week, from which time may be taken for study in music and study in preparation to become more proficient in the art.

When this is all the time that is available despite the fact that the actual vacation is limited to but two weeks, just think how few hours are available in the course of a year. If the vacation is extended to one of a moderate, sensible period to several months of absolute idleness.

The earnest and ambitious music student and the progressive teacher upon considering this will be spurred to continuing study in the Summer months.

Teachers also should remind parents of younger children that the release of their children from school studies is not a gift of time for idleness, but a presentation of an opportunity for their children to give better-than-ever attention to accomplishing something that will lift their future years out of a "hum-drum work-a-day" existence. It is the duty of those in maturity to make reasonable effort toward guiding children into using to good advantage some of the hours that are available to them for valuable and beneficial things such as the study of music.

The Theodore Presser Co. will be glad to send a "Descriptive Catalog of Musical Literature Books." One's store of musical knowledge may be increased through Summer reading and self study. Helpful catalogues that will aid the members of the club materials with which to make their Summer classes particularly attractive will be sent on request.

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FOR THE PIANOFORTE
By M. L. PRESTON

Ms. M. L. Preston is a composer well known for her many melodious teaching pieces of intermediate grade. Just recently Mrs. Preston has begun to write in the earlier grade. This little book is a collection of a number of short first-grade pieces. They may be used as the very first pieces by any young student, or they may be used to supplement any instruction book. They start out in the five-finger position, after middle C has been located, and at the beginning only one hand plays at a time. The book works up to the point where the students play melodies with both hands regularly in a methodical way. The special introductory price in advance of publication is 35 cents per copy, postpaid.

THE SHEPHERD
MUSICAL PLAY FOR CURETTERS
By MATTHEW BIANCHI

This is a short opera in ten numbers. These numbers are so arranged that diners may be used with at least half of them. Although in three acts, the music is very short, consuming only an hour and one-half in production. The libretto is based upon two of the Aesop fables. Miss Will work is too well known to call for extended comments. We can recommend this play.

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Plutarch

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(Continued on Page 334)

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