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Volume 46, Number 07 (July 1928)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 46, No. 07. Philadelphia: Theodore Presser Company, July 1928. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/758>

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GROUP No. 14

1. What are the three principal chords of a key?
2. Who was Palestrina?
3. What is a rest?
4. Who wrote the "Magic Flute"?
5. What and when was the first oratorio published in America?
6. What is the meaning of *Allegro grazioso*?
7. What is an Arpeggio?
8. Who wrote a popular Indian song, "By the Waters of Minnetonka"?
9. In what year did Schubert die?
10. In what opera by Verdi is a "Miserere" one of the most popular numbers?

TURN TO PAGE 560 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE BRUCE MUSE MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

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MUSICAL EDUCATION
IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Music in Babyhood

This month we present two letters of unusual interest that should be helpful and thought-stirring to the mothers of THE ETUDE family. We hope that other mothers who have worked out and proved experiments with their tiny tots will get in touch with Mrs. La Zazzera, as she requests. In a subsequent letter she writes that she is already giving rhythm and pitch lessons to her seven-months old daughter. Every day she gives her exercises in rhythm to little tunes and sings middle C to her several times. The child recognizes it now. Mrs. La Zazzera's letter follows.

"Your article on the proper age to begin formal music lessons with a child interested me greatly. As a pianist the wife of a cellist and the daughter of an orchestra conductor, I am thinking a great deal about the future musical education of my son who has attained the ripe old age of two years and eleven months. I do not wish him to be a prodigy but I do wish him to have a broad musical background, fine rhythmic sense and a discriminating ear before he even attempts to study an instrument.

"You may be interested in what I have accomplished with him so far. I am sure any mother can do the same by dint of patient perseverance. He can name any tone struck on the piano whether in the treble or bass; he can distinguish all the common major and minor chords in their original position and is beginning on the inversions; he can tell the tonality of pieces he hears and trace the most prominent modulations besides classifying them as being in double or triple rhythm.

"I encourage his singing as much as possible, leave him alone at the keyboard to let him experiment and keep a manuscript notebook to write down any original motive he may sing or play. To date the gem of the collection is the following:

"He and I are listening all the time to everything with any element of music in it. We find the pitch of the automobile horn, the rumble of the trolley, the squeak of a chair and trace the rhythm of the train's ruffing. Besides this every day has its half-hour free for Mario's music-play. It is always a game for both of us and we find loads of fun in it. It is not always easy for me to make the time, with a tiny baby sister and countless other tasks needing my attention, but I manage some way or other. My reward comes in the happiness of my eager little face as he proudly informs me the *Rienzi Overture*, as played in Mr. Damrosch's Radio concert, ends in D major, or when he dances up and down with joy on recognizing the familiar strains of Haydn's 'Surprise Symphony'."

"I should like to hear from other mothers and teachers on the subject of teaching very young children, for this is

the basis of all musical education. To quote Mr. Farnsworth, 'If babies were stimulated as much to make music as they are to speak, to notice the difference between *do* and *sol* as they are between *papa* and *mama*, there is no doubt but that the pleasure of the people of the next generation would be increased many fold.'

ELEANOR TURNER LA ZAZZERA.

The Six Months' Old Pupil

FINALLY comes this letter from a mother and teacher already interested in the musical education of her babe of six months. Happily the experiments and suggestions found in the letter of Mrs. La Zazzera should be helpful to her.

"I wonder if you can advise what would be the psychological effect on a baby between six months and one year old of hearing music constantly? My boy is six months of age. I teach nearly every evening while he sits in his carriage, seemingly happy and interested. I play quite frequently through the day and he always enjoys it. He is sensitive to sound though not nervous. Soon he will want to bang on the piano himself. Should I let him bang until he is old enough to be taught? If I do that, won't he dislike being trained? By keeping him away from the keyboard until I can train him as I do my other pupils will he not be more interested? I shall give him table drill and let him imitate raising his fingers as soon as he can sit by himself. Naturally I think he has talent—at least I hope so. And I want to start right.

"Mrs. H. L. of Flint, Michigan."

Since psychology is the science of human personality and behavior, it will be advisable to study the child's personality as it develops and then decide whether it will be better to allow it to "hang" or to "suppress the desire." You will notice Mrs. La Zazzera leaves her less-than-three-year-old "alone at the keyboard to let him experiment," and carefully treasures the results in a notebook.

While the child is developing, the ideas presented in the letter of Mrs. La Zazzera might be used to profit. It is entirely probable that if this child hears only good music, melodiously played, and is drilled early on single tones, followed by simple tunes of a quiet, melodic type, so much musicianship may be developed in it that it will have no desire to "bang."

The writer knows a little lass of less than four who has been allowed to "play the piano" ever since she could sit on the piano bench. She has never "banged." She puts her tiny hands on the keys, in a caressing style, imitating the movements of her mother, and gently presses them down, producing pleasant tones, even if the melody and harmony are lacking. She sings many songs and does not smother her little voice with her piano accompaniments.



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GUY E. WELTON, Twin Bluffs, Wisconsin.

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I have successfully passed the State Board Examination and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers and failed. Then I saw your ad in THE ETUDE and determined to try this course. It has been successful and I am very grateful.
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LEILA H. FAHEY, Stanberry, Missouri.

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EDITORIALS

What Makes a Fine Piano

ONE of the very remarkable things about the piano is that the instrument has been changed so little since its inception. Unlike the automobile there are no yearly models. The outside case has gone through various metamorphoses. Cristofori, no doubt, would be startled at the modern grand piano, but the changes, taking them all in all, have been very gradual. The improvements of long established firms have been introduced so gradually and have been absorbed so steadily that, to the general public to-day, a piano is a piano. Intelligent and cultured people, familiar with the leading music journals, are, of course, better informed. They know, for instance, that the sostenuto pedal was invented by an American, Dr. Henry Hanchett. They know of such radical changes as the curved keyboard of Emanuel Moor and the Janko keyboard and, perhaps, of some other innovations that have never become sufficiently popular to demand their inclusion by all manufacturers.

Notwithstanding all this, there are, of course, notable variations in quality, design and workmanship in pianos, which at this time distinguish the finer pianos from the indifferent makes. Unfortunately these characteristics do not always become evident until revealed by use and age. In other words, the piano that at the beginning makes possible the most beautiful music and in the end stands up the longest is the best piano.

The great, general public has little idea of the vast amount of capital spent in piano research and exploitation. Every year millions of dollars are put out by such organizations as the National Bureau for the Advancement of Music and the National Piano Manufacturers' Association and by the representative piano manufacturers. Therefore, when we get right down to it, the thing that "makes" or "breaks" a piano is the integrity and the art of the maker. That means the kind and quality of materials that the maker puts into the piano to insure both good tone and endurance, the workmanship that goes into the piano to make what is known as a fine scale and a "perfect" action. By "scale" we

mean not the musical scale but the designer's arrangement of the strings in relation to the sounding board and the frame of the piano so that the most beautiful results are obtained.

It would be possible to make a piano that would resemble in every way an instrument of the finest kind, and yet that piano could be made of material, in the sounding board, in the frame and in the action, that would not stand up for more than a month or two under the pounding of an ordinary pupil. Therefore the great thing in purchasing a piano is to give careful attention and consideration to its stability, the case, the integrity and the reputation of the maker, as well as to the reliability of the dealer selling the instrument. After this the main thing is to assure one's self of fine workmanship, not on the furniture side of the piano, but in the interior of the instrument.

As far as the tone of the piano goes, that is very largely a matter of taste. We have heard recently a report that one of the finest pianos ever created had a tendency to become in a short time, metallic in its tone. This report was entirely an error. A piano cannot become metallic in tone until the tips of the felt hammers are worn down or hardened by exhaustive wear. In the case of the piano considered the very finest felts were used, and the report was a pure libel upon the instrument. In fact, it was a piano that remains "mellow" far longer than most instruments.

Perhaps the most unusual improvement in the piano has been that of the reproducing pianos. These are indeed, with the finer makes, remarkable instruments. Your editor has made records for instruments of this type. The making of the record is a very simple matter. One sits in a room like a studio and plays upon what appears to be the ordinary type of grand piano. There is no sensation of difference in the touch while playing—nothing to disturb the mind except a faint hum of an electrical apparatus whereby the touch of the performer is recorded and carried by means of an electric cable into another room where the master record is made. This record is then edited, just as a sheet of



A LADY AT THE CLAVIER

By FRANZ VAN MIERIS

This noted painting of the Dutch School is in the Gallery of Schaefer, Germany. It was put on canvas about 1723.

JULY, 1928

The ETUDE MUSIC MAGAZINE Vol. XLVI, No. 7

music is edited, so that any mistakes made may be corrected. After some time the performer has the privilege of hearing his record, making any necessary artistic changes. It is a very startling experience to listen to one's own playing so accurately reproduced.

The reproduced records of great artists have been of real value to teachers, by preserving the hand-playing of master pianists and enabling the teacher to hold up these interpretations as examples for their pupils. The teacher of today is expected to play and to play well. If, in addition, he can have in his own studio records of the playing of many virtuosos, he will find such a library an invaluable asset. We know of teachers in eastern cities who for years have used the reproducing pianos with rather surprising results, in their classes in interpretation. Hearing, let us say, a Chopin Ballade played by four different virtuosos for the purpose of analyzing the reasons for the differences in the playing is a very beneficial musical experience.

Recognizing the value of the reproducing piano in musical education, a new audiographic form of music roll, with notes prepared by a huge international staff of music experts, has been issued by a representative company. THE ETUDE, as is well known, does not make proprietary references in its columns, except in instances of this kind when something radically new and important to the industry has been developed. The first of these records we have seen is the *Dance of the Gnomes*, played by Gutomar Novae. Printed on the roll are complete directions of the grouping of the notes, interpretation, a history of the work and its composer and an analysis of the composition from a general musical standpoint. Unquestionably, this innovation is one which will be of great value to teachers employing the reproducing piano as a means of instructing the student in the performance of master works.

Why, one might ask, is it desirable to play the composition by hand, when it can be so beautifully performed through a master artist on a reproducing piano? The answer is that the real charm of piano playing rests in the differences of interpretation and in the joy of expression. Many who are unfortunately enough not to have piano technique possess the sympathy of the real performers. To them such records are of very great value. Then they are of equal value to the student who really and honestly desires to make a consistent study of the finer things. More than this the educational advantages of actually

learning how to perform upon a musical instrument are so remarkable that educators everywhere are advocating music study as a brain-training necessity. One notable trend of the piano as a brain-training necessity. One notable trend of the piano as a brain-training necessity. One notable trend of the piano as a brain-training necessity.

Another startling innovation of a piano keyboard is the Chromatic Glissando device. This was introduced by the Starr Piano Company, controlled by the progressive Gennett brothers of Richmond, Indiana. It enables the performer to make a chromatic glissando by running the fingers over a series of little rollers at the back of the keyboard. The device does not interfere in any way with the regular performance of the instrument, and it will, no doubt, be very greatly used in certain phases of music to produce effects which otherwise it would be almost impossible to obtain.

A third innovation of significance in the industry, which has been noted in recent years, might be called the miniature piano. A number of manufacturers are making these pianos. Some of them are fine instruments and others indifferent in quality. A great many of them are gotten up like toy pianos. Some are actually pianos, but small-sized, with a limited range for the keyboard. The advantage is in having an instrument that will fit in certain places where a full-sized piano could not be used, and also in having a piano which appeals through its littleness to the child. They are real pianos, merely small in size.

The fourth notable recent innovation in the piano is a form of educational keyboard in which each key has an electric light back of it, which may be illuminated by the depression of a corresponding key on another keyboard. Thus the pupil visualizes the key played and the length of time it is held, and forms an optical picture of the operation. The instrument is known as the Visuola and has attracted wide attention in educational circles. This, of course, cannot be regarded as an improvement in the piano itself, but, like the Virgil Clavier, the Wilder Keyboard, the Carse Keyboard and similar devices, it is an adaptation of a new idea to musical educational materials.

The grand old piano remains as always the outstanding instrument in all musical progress, because it is used as in all previous times as the background for voice study as well as for all other instruments. Remove the piano from musical education and the world of music would suffer an incalculable loss.

The Great Secret

SINCE the beginning of time man has been struggling to tell his fellow man the secret of success. The result is that there are probably as many secrets of success as there are, or have been, men of achievement.

Every man has his own infallible formula; and the mere collection of all of them would make a volume like the telephone directory.

All this is natural because the great problem of youth is: "How can I take what I have and make the most of it?"

Musicians have asked us this question time and again, and we have repeatedly endeavored to help them with their problems. With most students, about to start upon a professional career, we have advised them first of all to be sure that they really have something so worth while that the public will want it, before wasting their money in publicity and chancing the heart-breaking humiliation of failure.

In general, there is one trait which is a predominating factor

in all success. Emerson, with his uncanny prescience defines it thus:

"Concentration is the secret of success in politics, in war, in trade—in short, in all the management of human affairs."

If Emerson had been a music teacher (and what a wonderful music teacher a man of his glorious ideals would have made!), he might have added:

"Concentration is the secret of success in study, in practice, in public performance, in composition and in all musical affairs."

How can I concentrate? You will not need to ask this question if your interest in what you are doing is unceasingly incandescent. We are proud of that definition of incandescent—at a white heat for every note.

If the power in an incandescent light is turned off for one second, complete darkness ensues. Turn concentration off in your musical study and practice for one note, and every such second is a lost second.

Sharps and Flats

There seems to be one remarkable difference between the piano compositions that become popular in Europe and those which succeed in America. Your editor has recently gone through an immense number of foreign publications, as a part of THE ETUDE's expansion policy in presenting the best music obtainable. It was astonishing to note the very large proportion of works written in sharp keys compared with a corresponding number of publications issued in America.

ARE sharps harder to play than flats?

Thousands of pianists ask this question. Probably there will never be a time when all musicians are agreed upon the subject. This much, however, is accepted by common consent—the keys with five black piano keys seem to fit the hand better than others. For this reason we frequently hear that the hardest scale of all to play perfectly is the scale of C.



PROFESSOR OF PIANO PLAYING AT THE PARIS CONSERVATORY

The Evolution of Piano-Playing and Virtuosity

By I. PHILIPP

This article is the first of a series of momentous discussions of the subject, by this world renowned pedagog, composer and pianist, which will appear exclusively in "The Etude Music Magazine." Every ensuing issue, containing these articles, will be of immense value to all our readers.

IN ORDER to understand and trace the development of piano-playing and pianistic virtuosity, it is necessary to go back to the days of the predecessors of the piano—the clavicord, the spinet, the virginal, the clavichord. This order of the instruments can be only approximately correct; for the origin of them and the dates of their invention are not known precisely. Moreover, they were perfected step by step.

In this latter fact, indeed, lies the first cause of the progress in the art of virtuosity. The works of English, French, Italian or German composers before the year 1700 give an exact idea of the virtuosity of that period. The compositions of the English writers for the virginal present scales and arpeggios for brilliant effects, while the slow pieces are in Madrigal style. The personal art of the English virginal players—Gibbons, Bird, Bull and Purcell, the greatest among them, was based on the popular songs and dances

and had a strong influence on the musicians of the sixteenth and seventeenth centuries.

French, Italian and German composers of the sixteenth and seventeenth centuries treated their clavicords like organs. The handling of these first claviers was so rough, that the whole list was sometimes used in playing, and the Germans have kept the expression, "organ blows" (orgel schlagen). Most of the published pieces of the period have the inscription, "for organ or clavicembalo." The lively compositions of these masters consist of dance movements—Minets, Rigadoons, Gavottes, Gigue, Bourées.

Prescobaldi, the two Pasquinis and Durante were masters of rare genius. But the French clavicord-players, from Chamblonnières to Couperin (1668); the Italian Domenico Scarlatti (1685); and Handel and Bach (1685), the two great Germans; these give evidence of the immense advance made in virtuosity within a short time—thanks to the improvements in the

instruments. Chamblonnières and his two pupils, Anglebert and Le Bègue, were brilliant virtuosos in their day.

Couperin "The Great"

BUT THE most famous name of all in this period of the glory of the clavicord is that of François Couperin, called "the Great," to be distinguished from other members of his family. His book, "The Art of Playing on the Clavicord," is still, to this day, a work valuable to consult for its advice on the position of the body, the pose of the hands on the key-board, fingering by changing fingers, and the method of producing a beautiful tone-quality by a close pressure of the keys.

The works of Couperin contain a profusion of the ornaments that were necessary at that period, in order to make the illusion of sustaining the tone. But nevertheless they are distinguished by nobility and grace of style and for great wealth of imagination. In some of these pieces the musical foundation is so noble that, if they

were freed from the ornaments and reduced to the simple melodic line, they would lose none of their beauty.

As has been said above, the use of ornaments was due to the lack of sonority in the clavicord tone. The composers tried to prolong the effect of the single tone by means of ornaments, with the result that they ended in making ornaments a habit. They developed thus almost a style in ornaments.

François Couperin* advised the conscientious execution of the embellishments in

*Couperin, Complete Works (Durand), Daquin, D'Anglebert, D'Andréa Loeillet, works (Durand), Rameau, Complete Works (Durand), German Harpsichordists, Gram, Muffat, Pachelbel, Fischer, Mattheson, Selected works, edited by Walter Nissen (Peters), Harpsichordists (Clavicordists), 4 Vols., editor, Pauer (Breitkopf), Purcell and the Virginal Players, editor, Fuller Maitland, Italian Clavicordists; Scarlatti, Complete Works, editor, Longo (Ricordi), Works of Rossi, Pasquini, Frescobaldi, editor, Boghen (Ricordi), Couperin, Zimoli (Ricordi), Etudes tirées des grands maîtres (Leduc-Paris).

who wish to study simply in order to be able to hear good music and those to whom the producing of music is in itself an enjoyable means of creative activity. In these present days the former group may be perfectly well satisfied either by frequent attendance at concerts, by various mechanical musical devices or by the radio. Hence, in the natural course of things, it is probable that fewer and fewer of the members of this class will go to the labor and expense of serious music study.

Inner Force or Outward Compulsion
AGAIN, WE may distinguish between those who seem impelled to music study for no assignable reason except their innate longing and those who (to use a colloquial expression) "have an axe to grind." The former are generally of the superior type, musically considered. Heredity probably has much to do with their choice. Consider the classic example of the Bach family—musicians for generation after generation marrying the children of other musicians, very often their own cousins. Had it been the fixed design of some superhuman Power to arrange for the proper ancestry of the greatest possible musician it could scarcely have been planned more successfully. With such ancestry on both sides it was as natural for the boy Bach to study music as for a fish to swim or a woodchuck to dig.

Students of music are not to be visualized as making up one homogeneous group but rather as composed of various groups having but little in common, in purpose, in likes or dislikes, in temperament or in general views of life. Their sentiments and the form of their activities extend from the sublime to the ridiculous. One is reminded of the widely variant ways in which one of the wonders of Nature impresses different people. An early explorer described Niagara Falls as "a most horrid and frightful spot." A bridal couple thinks it a pretty place in which to spend the honeymoon. The landscape artist sees in it a scene of unapproachable beauty. To Dickens, it brought "calm thoughts of the dead." The civil engineer sees in it a source of tremendous water power. While a small boy who is familiar with certain hay-fever remedies asks his father—according to an incident told by William James, the psychologist—"H that is the same sort of spray he sprays his nose with?"

Even so the divine art of Music means a thousand different things to as many different people!

SELF-TEST QUESTIONS ON "AN OLD MUSIC TEACHER'S" ARTICLE

1. Make a list of ten reasons why your next-door neighbor should study music.
2. How would you explain to a five-year-old child the reasons why he is taking music lessons?
3. Which reasons for the study of music have recently acquired great significance?
4. Does the radio effect either the number or the type of students "taking lessons"?
5. Give concisely your own reasons for studying music.

On Describing a Piece

By ANNETTE M. LINGELBACH
The leading principle of all sound musicianship is that the child understand everything about his piece before he calls it "learned." A full description and explanation of at least one piece should be given at each lesson; the analysis of the other pieces on the child's program is left to his own ingenuity and imagination. At each lesson Marguerite listens to your explanation of one new piece and then writes or gives orally a full description and explanation of the other two new pieces on next week's lesson.

Efficiency in Piano Study

By GEORGE SCHUACH

Very often, after hearing a melody once or twice, the student will be able to hum or whistle it with precise rhythm and correct pitch. Sometimes the pupil has no difficulty in picking out the tune on the piano, frequently supplying appropriate harmonies.

The same pupil, however, when given a new piece of music requiring exactly the same technique, is non-plussed. The answer is not far to seek. Rhythm, melody and harmony appeal primarily to the ear. When presented to the eye, the pupil must discover the exact pitch-name of each note, its exact duration-value, and a good deal of informative material of similar nature, and then translate this knowledge into terms of tones arranged in certain patterns.

Collectively the difficulties often lead to failures. Taken separately they should give very little trouble. For instance, a girl possessing enough piano technique to play Schumann's *Trompeur* had unusual difficulty with the rhythm in the first few measures of the same piece. She was given the plain rhythm of the first few measures, thus:



No longer having to read notes and note-values simultaneously, she had no further difficulty.

Why, after having an error corrected calmly down at the piano on Thursday and drive her dear teacher to desperation her rendition of *The Fiddler's Dance* or *The March of the Minute Men*? What is the matter? It may be lack of concentration and poor get the idea in the first place and was afraid to say so.

A young lady, studying harmony. She was confessed that she simply couldn't understand the difference between the major and the minor scales. It was explained to her, but she didn't get it. The teacher tried another tack.

Still the thing eluded her. Then the teacher remembered that her pupil had mentioned doing considerable sewing.

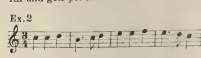
"Ellie," she said, "do you use a pattern when you are cutting out your dresses?"

"Yes," the pupil replied, with an astonished look.

"You understand the scale of A-major?"

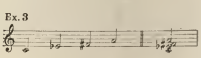
"Yes," she said, "I know," con-

On the other hand, to instruct the beginner in note-reading, this device is useful and gets positive results.



The student is asked to write the correct pitch-name beneath each note and then play the tune. The tune must be very familiar and should be rhythmically simple.

A third perplexing problem is that of reading chords, especially those containing accidentals. It may be solved in this way:



After playing the chord as a succession of melody tones, the student soon discovers that the same stuff is used in each and that chords are not as difficult as they often look.

The general principle involved in all these instances is this. *One thing at a time!* Where note-accuracy is desired, poor phrasing does no matter.

Where good phrasing is wanted (or rhythm) a few wrong notes do not matter. Instead of going through a piece many times in the same way, the student should seek to perfect special branches of technique.

Speaking the Pupil's Language

By M. J. MAC DONOUGH

WHY, after having an error corrected calmly down at the piano on Thursday and drive her dear teacher to desperation her rendition of *The Fiddler's Dance* or *The March of the Minute Men*? What is the matter? It may be lack of concentration and poor get the idea in the first place and was afraid to say so.

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"Yes," she said, "I know," con-

tinued the teacher running her fingers over the notes, "Here is the scale of A-major. This is your pattern. You take it up on the shoulders, here at C sharp and here at F sharp, making those intervals a heretofore smaller; and there is your scale of A major."

"Oh, I see!" the pupil exclaimed, with a delighted smile, and that was the last of her trouble with that problem.

On another occasion, the instructor was struggling with a young accompanist whose opening chords were a sort of imitation of a herald's trumpet: *Te-to-TA! Te-to-TA!* She couldn't get it; the sixteenth's bothered teacher whistled it, sang it, played it. He used! Finally she said, "I listen, I hear, *Cut-it-OUT! Cut-it-OUT! Cut-it-OUT!*"

It worked. Thereafter, when the pupil began that accompaniment, her mouth would form the words, *Cut-it-OUT!*

and she played it faultlessly.

The third instance had to do with a choir. They were practicing that section which went very well except in one or two places where lengthy pauses were followed by their highest possible point, and provided he longed a sensible and whole-some theory of life, may do important work in the world."

—DAVID STANLEY SMITH.

THE ETUDE
would the leader could not get them to attack the word together. Invariably some careless singers would begin ahead of time. S-s-s-s! Finally in exasperation she cried, "You sound like a flock of hissing geese with your S-s-s-s!" The next time singer came in ahead of time, someone called out, "Goose!" The choir laughed, and the battle was won. Not a goose hissed thereafter.

To sum it all up, if you would have your explanations, or your corrections, register them in the consciousness of your pupils. Tie your words to something the hearers can visualize.

Studio Ventilation

By T. L. KRERS

A THOUGHTFUL teacher will never neglect careful supervision of the proper temperature and ventilation of his studio apartment. Without considering the injurious effects upon a piano in the case of an overheated room the studio and practice-room at a reasonable temperature, with the body comfortable, the head cool and the lungs supplied with pure air. The beneficent effects will soon be apparent.

With the dread of the deleterious effects of clean, fresh air that seems to haunt many minds, it is not surprising that an active child coming in, perhaps, from a romp in the open, soon becomes dull, drowsy and impatient. Keep your studio and practice-room at a reasonable temperature, with the body comfortable, the head cool and the lungs supplied with pure air. The beneficent effects will soon be apparent.

Ticking the Risibles

By I. H. MOTES

Pat Versus Sandy

A TRAVELING salesman from Glasgow was standing on a street in Belfast waiting the sight when a lady came around the corner, playing for dear life. The day was hot, and the bandmen had their coats off.

Having no one to talk to, the man from Glasgow stepped up to an Irishman who was passing and said with a smile, "I see they have to take their coats off to play the bagpipe."

"Begorra, an' that's nothin'," replied the Irishman. "When I was a boy, I noticed they had to take their pants off to play the bagpipe."

Considerate
"That's what I thought, but I didn't like to say anything."

Pat Won
AN IRISH and a Scot lugger were having a contest. Each played every time he knew, only to have his opponent duplicate it, and after several hours of hard blowing it looked as though the contest would be a draw.

Finally, however, the Irishman won the prize by buying a cigar. The Scot couldn't buy a nickel.

"Spiritual reality moves close to us in beautiful ways. There are no intellectual barriers, no questions of creed or theory to hold it off. The way of moderate attainment in music, provided his capacities be trained to their highest possible point, and provided he longed a sensible and whole-some theory of life, may do important work in the world."

—DAVID STANLEY SMITH.

"The Grandeur That Was Rome"

SECOND IN A SERIES OF MUSICAL TRAVELOGUES—MEMORABLE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

"THE GRANDEUR that was Rome" overwhelms one long before the first visit to "the eternal city." Leaving Naples, we took the fast express, one of "all the roads" that lead to the great metropolis of antiquity. Traveling in Italy has, we are told, become more prompt, secure and comfortable. Mr. Mussolini has put his foot down upon those careless drivers who in bygone days were wont to use the seats of the railroad coaches as foot stools. Nor, is it any longer in the style for travelers to remove, at times, their shoes in the compartments. We would like to suggest, however, that if the master mind of Italy can devise some way in which the hard-working porters on the railroad trains can be persuaded to juggle one's suitcases without extracting all the handles, it would be appreciated by American tourists.

These energetic *fachini*, anxious to get as large tips as possible, take on a load of luggage that would stagger an elephant, despite the fact that the law limits the cargo which a porter may carry.

One is startled by the military aspect of a trip on an Italian railroad train. Armed gentlemen in uniform, courteous but suspicious, are liable to appear at any time. It gives the impression that it Duce is doing his best to enforce his wise innovations. Yet there is much left to be desired.

For instance, when one purchases a seat on an Italian train he gets a number for the seat, thus secured. This number means absolutely nothing, if someone has been there before and gone through the more or less sacred tradition of leaving his hat or his cane in the seat. Thus, when you board an Italian train you hire a *fachino* to jump on the approaching train, climb over the crowds and "reserve" a seat which someone else has purchased, by the simple trick of depositing your cane or your hat or your bag.

East and West Meet
WHEN WE REACHED our compartment, we found three lightly armed and intelligent Japanese gentlemen with a Fascist soldier in an argument over this part of the ritual of touring sunny Italy. Since the Fascist could not speak Japanese and the passengers could not speak Italian, the soldier had reached the point where he was



A VIEW OF THE BEAUTIFUL AMERICAN ACADEMY IN ROME

threatening arrest. We tried our best to act as an interpreter via French and English, but the Orientals spoke neither. To our surprise we found that they spoke fluent German and that one of them had been a music student in Berlin for years.

Oriental View of German Music

HIS IMPRESSIONS of German musical education were almost comic. He had "no use" for the modern music of Germany, that is, the music since Strauss. He explained almost pathetically how he had trained his taste, in Japan, as a boy, in the music of Mozart, Haydn, Beethoven, Schumann and Brahms, which he made clear was "the music of order—the music of God"—because it grew like the flowers as contrasted with the old music of Japan which was not order but "less" music leading nowhere. He made the trip to Germany only to find music that was more "less" than the music of his native land. Relieved to find someone with whom he could speak, he poured forth his woes to a sympathetic artist at the same time reciting his credo of Bach, Beethoven and Brahms. Wagner, however, he considered the greatest of all composers, because he was the most "heavenly."

We arrived at Rome at nightfall and

somehow managed to get our baggage with the amputated handles to our hotel.

All your life you have heard of the "grandeur that was Rome." You have conjured pictures of the Colosseum, built by Jewish captives, in which ten thousand men and five thousand beasts were slain at the inauguration to make a Roman holiday. You have visited the thrilling beauty of the Forum Romanum, the austere grandeur of the ruins of the palace of the Caesars on the Palatine Hill, the impressive immensity of St. Peter's, the rich treasures of basilicas. Rome! Rome! Rome! Here the wealth of the world has poured in like a cataract. St. Peter's, you learn, cost sixty million dollars (it took one hundred and seventy-six years to build) and the Vatican nearby, with its eleven thousand rooms and halls, possesses artistic and archeological riches so vast that they are almost beyond the imagination.

Rome and Musical Art
WHAT is the position of Rome in the world of music? The great composers of Italy have come from all parts of the kingdom; but none, the city of triumph, has extended the first performance of many of their most notable works. This, of course, is especially true of the

church. The choirs of the basilicas, which have toured America in groups, at different times, have been most impressive; but in some mysterious manner they never seem to be as effective as when they are heard in the churches themselves. There is no more thrilling musical pleasure than to take a Sunday or so and spend hours in the wonderful churches, just listening to the exquisitely beautiful music in its proper setting. It makes no difference what your creed may be, the haunting charm of this music becomes an unforgettable experience. Through Monsignore Roberto Nanini and other high officials of the church to whom we were introduced by Catholic friends in America, we were afforded opportunities to see at first hand some of the precious manuscripts of Palestrina and other composers.

The Marvelous Mozart

IT WAS HERE that Mozart (at the age of fourteen) came with his father, in 1770, during Holy Week and performed one of the greatest feats known in the history of music and psychology. This was writing the closely guarded *Miserere mei Deus* of Allegri from memory, after one hearing. What is it that is so wonderful about this famous *Miserere*? It is a psalm that is sung only on three days of the year, Wednesday, Thursday and Friday of Holy Week. It should not be thought that the *Miserere* of Allegri was the first setting. There were in fact many. The earliest one known dates from about 1517 and was by Costanzo Festa. There were ten others (including one by Palestrina) before the famous Allegri work was acquired.

Allegri was born in Rome in 1580 and died 1632. Few pieces of music have had so great a dramatic history. So carefully guarded was the manuscript of this work that at one time it was said that it was a crime to copy any part of it. Apparently there were only three copies to be made lawfully—one went to Emperor Leopold I, one to the King of Portugal, and one to the Pope. Since then it has been widely published and is known to musicians of the church and to laymen throughout the world.

One copy reveals the great secret of its fame, that was for the Emperor Leopold of Austria. His ambassador appealed at the



A VIEW OF ROME FROM THE PORTICO OF ST. PETER'S CATHEDRAL

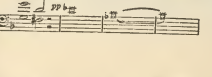
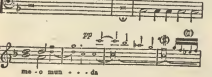
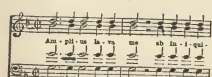
Vatican with a request that he be given a copy of this magic music, so that the emperor might hear it in his own chapel. This was granted; but when the emperor heard it he was so disappointed that he immediately thought that a great fraud had been practiced upon him. It had been given with great pomp by the best choir of Vienna. Surely such a piece of music could not possibly be the famous *Miserere*! Furious with rage at the thought of being tricked, he sent a messenger back to Rome, claiming that he had been defrauded with a spurious manuscript and had been grievously insulted. To appease his imperial majesty it was necessary to dismiss the head of the Sistina Chapel choir.

As a matter of fact the emperor had received an actual copy, but he could in no way produce the profound effect of the rendition without the traditional intercession and the beauty of the somber society as it is given in the chapel with the twenty-one candles extinguished one by one as the service proceeds, until at midnight there is only one left, which is carried in the darkness behind the altar while the head of the church kneel in solemn celebration of the most impressive moment of the church year. Even Mendelssohn, despite his Helvetic origin and protestant adoption, was overwhelmed by the gorgeous beauty of this ceremony.

Traditional Renderings

THE *MISERERE* is sung with certain embellishments or ornaments, which are traditional with the Sistina Choir; and for centuries throngs of all creeds have gone to this spot to witness and hear this wonderful work. What manner of man was this Gregorio Allegri, whose one work of ecclesiastical music stands out with such unusual distinction in the history of the art? He must have been much the same in spirit as St. Francis of Assisi, because of his humility, sweetness and gentleness brought hundreds of the poor to his door for succor and comfort. He visited the poor houses and the pest houses to carry his message of sympathy; and no more beloved man lived in the imperial city than this unusual composer.

When Mozart performed his famous feat he visited the Sistina Chapel on Wednesday and heard the *Miserere*. Afterward, from memory, he wrote down not only the composition itself, but also the traditional ornaments. He went again on Friday and found that he had to make but two corrections. Here, in this sketch, was what this amazing fourteen-year-old boy carried in his memory.



The Old and New Meet

TAKEN ALL TOGETHER, Rome is the most extraordinary *melange* of the old and the new that one can possibly imagine. Every alley is a museum. Literally butts into treasures at every step. No musical token of ancient days impressed us so much in Rome as did a most singular series of theater tickets we saw in the great museum at Naples. These tickets were ivory chips (not like the halloved chips of the American game), strangely enough they resembled the back of the modern violin. What strange coincidence was this? They had slumbered long under the ashes of Vesuvius—ages before the modern violin was developed from the rebab and its ancestors.

In Rome one may spend years in the museums and not fathom their priceless riches. In the Vatican alone, particularly in the Vatican Library, there is a flood of exploration for the musician with archeological inclinations.

Shades of the Past

WHAT IS it that gives this peculiar feeling of giant power. Is it the ghosts of the Caesars, the ponderous tread of the church with its millions of adherents, the bristling military atmosphere (one sees more soldiers uniformed in Rome than in Rome than anywhere in Europe), the dynamic strength of Mussolini? The *Miserere*, most a feeble stream, has limitless historical significance; and historically it is hardly more impressive than many an American creek. The seven hills lend unforgettable perspective to every view. The fountains men realized music, with such exquisite skill, by Respighi in his lovely symphonic suite, have a charm which will haunt you forever. Ah, Rome is Rome, on point and side; and whether or not you have followed the superstition of throwing pennies into the Trevi fountain, you will always feel the call to return.

"The Grandeur that was Rome" will be translated in the August issue, in which the writer will describe the work of the world's oldest music school, as well as that of the famous American Academy in Rome. The splendid letters of thanks for the interest in this series, that we have received from our readers, have been very greatly appreciated. Florence the City of Flowers and Music will follow "Rome," in September.

A Point on Poise

By RENA L. CARVER

LEONE was feeling very much chagrined because she had not played well at a club meeting. The fact that she had neglected to remove her rings had worried her, and after playing the first section of her first number, she had forgotten the next and so had played the first section over. As she could not yet think of the next, she closed that number. Then she went on with her second number and played well. Her teacher pointed out that it had been a useful experience, and it was well that she had encountered it as a student and had learned to be prepared for accidents that might occur in more important engagements. In this case she was learning valuable lessons in poise and control.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herewith 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."

"O TACERO," of Venose; and "Ching la Gagliarda," Donati (No. 50124). Laudate Dominum. Palestrina; and Centes. Marens (No. 50127). "Il Credo" from "Missa Papae Marcelli," Palestrina. (No. 50128). "Il Mare," Alberti-Casimiri. (No. 50129). All sung by the Roman Polyphonic Choir under the direction of Mgr. Casimiri, Brunswick.

The Roman Polyphonic Society is a choir emanating from the "Vatican Choirs" in Rome. Their singing of church polyphonic music is marked by authority. It is very fine to realize such a large representation of Palestrina upon these discs. He is considered to have been the greatest composer of the Classic Roman School and of the Catholic Church. This series of recordings presents works chosen from music of the 16th century with the possible exception of "Il Mare." The most beautiful music in this set will be found in the "Il Credo" taken from Palestrina's Mass composed for Pope Marcellus. It is regrettable that the two short pages in the center of this composition had to be excised. The "Il Credo" is a doubly interesting composition from a historical point of view, as it is taken from one of the three masses which brought Palestrina great fame. A plan which was under consideration at the time of their completion to banish polyphonic music from church services was definitely abandoned because of the rare beauty of these works.

From a historical standpoint, de Venose's "O Tacero" is also of great interest, although it scarcely represents this composer at his best. Gesualdo, Prince of Venose, was also a noted 16th century composer and incidentally a famous murderer. He was considered in his day an extreme modernist. Hesitantly an English critic, says, "There are harmonic passages in his work of which we do not find parallels until we come to Wagner."

The Planets

THE PLANETS, Seven Tone Poems for Orchestra, Gustav Holst. Columbia Masterwork Set No. 83 (Nos. D 6784-6790). In this suite, which occupies a leading position in modern English music, Holst has given us his musical ideas of the magisterial attributes of the planets. His orchestra is greatly augmented or embellished celesta, bass flute, bass oboe, bass and tuba and so forth. The first planet depicted is Mars, the Bringer of War. The tempo of this movement is 5-4 presenting war as war is actually rhythmic force. Whether well known or not, one may say that Holst produces an impression of the ruthless and destructive nature of the ruthless, the Bringer of Love, is beautifully conceived and contrasts cleverly with the first movement. The use of the celesta and the solo violin's melody in this movement are very impressive. Mercury as the

Winged Messenger, Jupiter as the Bringer of Jollity, Saturn as the Bringer of Old Age and Uranus as the Magician are likewise skillfully portrayed and their attributes. Neptune as the Mystic is most suggestive of an atmosphere that is nebulous, remote and strange. The use of the voices as a part of the orchestration is a masterful touch.

"Quintette in E-flat major," Schumann, Opus 44; played by Gahrlewithsch and Flonzaley Victor. (Nos. 892-895). The Schumann Quintette is a recording of this work by the same artists. The present set is given without artists; the performance is exceptionally artistic and the recording a real achievement. Schumann's marriage was one of the happiest alliances among musicians, and this work was composed in those early years after this event took place. The work is genuinely beautiful and is imbued with the joyfulness of an inspired soul. This quintette is of universal appeal and scarcely needs any enhancing descriptive notes, for its music speaks a language of eager poesy which all may understand and appreciate.

"Quintette in E-flat major," Schumann, Opus 114; played by Pennington, Waldo-Warner, Evans, Cheswin and Holiday. Columbia (Nos. 67401-67405). Schulerer never knew that blissful happy life crowned the life of Schumann, and yet his work expresses the same poetic beauty and much optimism. "Die Forelle" Quintette was written in the summer of 1819 during a holiday in the mountains of Upper Austria. It is in five movements, the fourth of which presents a series of variations on his famous song, *The Trout* which gives the work its name. This quintette is reflective of a joyous holiday and winter in the composer's most spontaneous and lovable manner.

Petite Suite

"PETITE SUITE," Claude Debussy; played by Godfrey and London Symphonic Orchestra. Columbia (Nos. D 67406-67410). Debussy's little suite is most facile and charming. Originally written for piano, four hands, it was later orchestrated by J. B. Escher. The movements are respectively *In the Boat*, *Procession*, *Minuet* and *Ballet*. The present interpretation is good and the recording quite clear. "Jou de Folia-Kochancki," and "Hundsgarten Rustle," Brahms-Joachim—both played by Yelby D'Aranyi. Columbia (No. M 2061). The beautiful de Folia music, perhaps, a word about its origin. It is a national dance of the Northern Spain which some would regard as a little, although it is more fantastic. It is usually accompanied by mandolins and castanets, and vocal phrases here and there. "Cavalleria Rustica," *Prelude*, *Intermezzo* and *Opening Chorus*, played by Pietro of Berlin. Columbia (Nos. 5140-5141). This recording presents unquestionably the finest interpretation of this masterpiece.

(Continued on page 563)

The Doorstep of Harmony

SHOWING HOW SIMPLE AND DELIGHTFUL THE STUDY MAY BE MADE FOR THE AMATEUR

By W. J. BALTZELL

"WHY should I study harmony?" This is a student's way of replying to the teacher's suggestion that he begin this phase of music study.

Some of the reasons he may be induced to discover through his own efforts. Let him take C, first degree of the scale of C, as a beginning. The student knows that in music two or more sounds are put together to make chords. Will just two do? First let him try C and D together. Is the sound not harsh? No, he has given variety. Solid chords may be repeated with change of note values to

seems a very little thing in music, but so does a tiny seed in the little germ in an acorn from which comes the great oak tree.

So we take the one chord of three tones, C-E-G, and make further tests to see how we can use it for bigger things in music. We can play the three sounds together or one after another. The first gives a solid chord, the second a broken chord or an arpeggio. Solid chords may be repeated with change of note values to

Ex. 1

Mozart, at the age of five, is said to have composed three small pieces in this form, in which the chords were mostly thirds. Through musical compositions of all grades the student meets passages of thirds.

However pleasant chords of a third may sound, many in succession become monotonous. One more note, at least, is needed to complete the chord. Here, then, is our next problem—to find a third sound that will be pleasing with the two we have already sounded. (This is almost like a problem in arithmetic or some other branch of mathematics.)

The plan of playing one note after another is again tried, first C to F and then C to E. Harsh, is it not? Then G with the C and E might be played. It is less harsh. There are now two thirds, one above the other. Remembering that thirds were found pleasing we understand why this three-note chord (called a triad) is pleasing.

It is related of Verdi, the opera composer, that when he was a small boy his father brought home a dilapidated spinet (small piano) on which one day, the little fellow by chance happened to make the combination C-E-G. So enraptured was he that he played the chord again and again. The next day he tried to find the chord once more but could not. In his rage he took a hammer and began to pound the keys.

Going on Explorations

BEFORE studying C-E-G to see what we can do with it we shall try some other combinations and compare them with the effect of the C-E-G chord—C-E-A, for instance. Does it sound as good as C-E-G? How about C-E-B? C-F is fairly pleasing but not so much so as C-E-G. C-F-G comes next. Not so good! C-D-E, E-F and the other seconds prove that adjoining degrees are harsh. This gives a reason for rejecting C-F-B, C-G-A, C-B and C-G-D. C-E-G is pleasing. It is the same as C-E-G, with the E above the G. C-A is agreeable. C-B, C-A-D have adjoining degrees. We drop them. C-A-E is pleasing but we have this combination in the simpler C-E-A. So, in C-A-F, we have an unpleasant combination. Comparing all these chords it is likely that the student will decide that two thirds, such as C-E-G, give the simplest and most pleasing chord we have made. In itself it

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Ex. 16

An interesting example of this is in a phrase from "Tannhäuser" by Wagner (A).

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Ex. 95

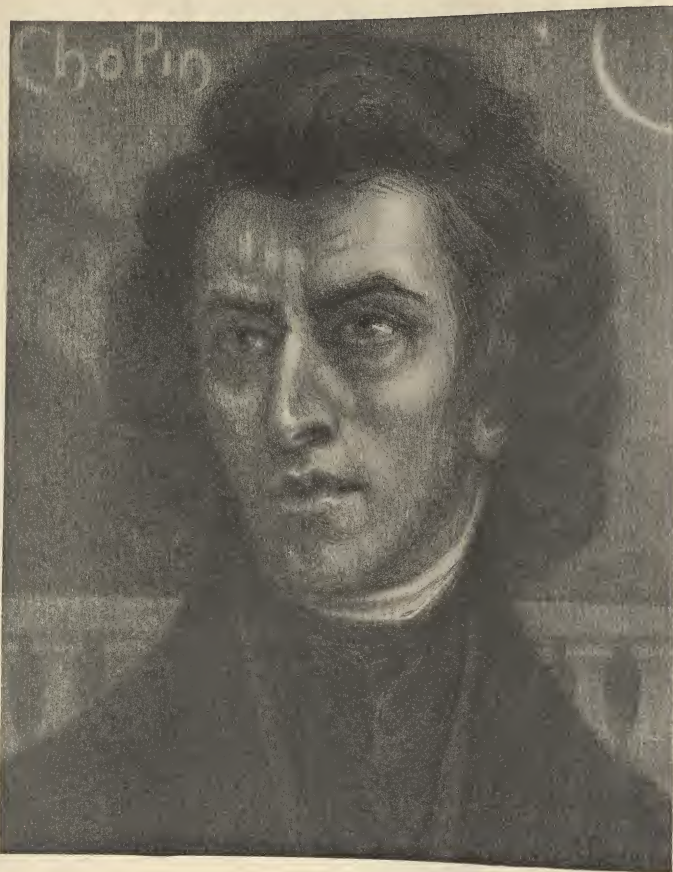
Ex. 96

Ex. 97

Ex. 98

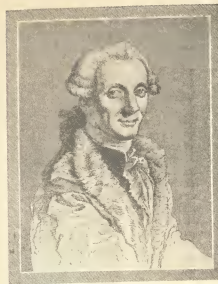
Ex. 99

Ex. 100



FREDERIC FRANCOIS CHOPIN

From a recent painting by the well known French master, Ludovic Alleaume. Most of the portraits of Chopin are very highly idealized and show small conception of the spiritual and mental stress which characterized his later years. They portray an anaemic, effeminate Chopin, instead of the strong emotional and intellectual dynamism of the great tone-poet.



NICOLA PICCINNI

IT WOULD NOT be fair to ask the "Godless Muse" to sing about the fierce strifes in general of musicians, for they are legion. It is unfortunate, but true, that musicians as a group are not a peaceful lot. Whether it lies in that much abused condition, temperament—unusual sensitiveness or sensibility—the fact remains that through all history musicians have quarrelled. We are told that David was "a cunning player on the harp" and that, while "he played with his hand as he hid day by day" before Saul to keep the latter in good humor, "Saul cast his spear" for he said, "I will smite David even to the wall." Whether the King was displeased with David's execution on the instrument or whether it was professional jealousy we are not enlightened; but it is a fact that musicians in all times have been prone to disagreements.

Doubtless there is a well-defined Freudian explanation and exposition of this phenomenon; but that is not germane to this article which purports to tell the story of a quarrel between two musicians, or, more correctly, between their partisans, in which is illustrated queen figures as an interesting personage.

The Blooming of Music

THE LAST PHASE of the Renaissance was the flowering of music, a blossoming which extended over all Europe. Evidence of this were in the strains of Luther, in the great development of folk-songs in Germany, in the chorals and psalms of Geneva under Calvin, in the spirit of sweetness and facility in Italy, and in the rich beginnings of English song at the Court of Henry VIII and Elizabeth. When we come to the Eighteenth Century we find that the best genius of music was in Italy and Germany. In the latter the great streams of harmony, aroused by the spirit of the Reformation, were beginning to flow in Bach and Handel; while in Italy musical expression culminated in the creation of musical tragedy.

France at the same time was perhaps more productive in the arts of painting, sculpture and masterpieces of French tragedy. Still, Rameau founded French dramatic art in music and was for a time regarded as the greatest dramatic musician in Europe; yet, great as he was, his triumph was short-lived and his work was discredited ten years before his death. Despite the opposition and neglect of Rameau's music, we are indebted to him for valuable changes in the theory of music. He had real invention and originality of composition; and, by his enrichment and uses in orchestration, he may be termed an ancestor of the modern orchestra. He opened the way for Haydn and Mozart. With the waning of Rameau's popularity, French opera declined.

A Queen and a Quarrel About Musicians

By JUDGE TOD B. GALLOWAY

"Sing, O Goddess Muse, from whence first arose
so fierce a strife."

ANOTHER OF THE INTERESTING HUMAN HISTORICAL DISCUSSIONS BY THE WELL KNOWN COMPOSER OF "GYPSY-TRAIL," "ALONE UPON THE HOUSETOPS," AND OTHER POPULAR COMPOSITIONS.

The Parisians Quarrel

TURNING ASIDE from Rameau, and yet unable to produce operas of merit of their own, the Parisians quarrelled amongst themselves over the relative deserts of the French and Italian Schools, and particularly in 1752 when an opera by Pergolesi was contrasted with Mondoville's "Les Titans," a very mediocre production. Then for fifteen years the trouble smoldered. Meanwhile the Royal Academy of Music from the falling off of patronage was overwhelmed with financial difficulties that menaced the directors with ruin.

Long since, the former frequenters of the stately Salle of the Royal Academy, had grown weary of Lull's oft-repeated operas, and, as we have seen, had turned a deaf ear to the more recent ones of Rameau. Something must be done to revive the fast-waning prestige of grand opera.

Accordingly, about twelve months before the death of Louis XV, the Neapolitan ambassador suggested to that monarch that he invite some worthy Italian musician to Paris to provide the Royal Academy with Italian music to French libretti. This suggestion met the approval of Madame du Barry, the reigning favorite; and that, of course, settled the matter. Forthwith the representative of France at the Neapolitan Court, M. de Britenie, was commissioned to negotiate such an arrangement, and the proposal was made to Piccinni. As a yearly salary munificent for those times was offered, he accepted; and within a few months, with his wife and family he had adieu to sunny Italian skies for the less glowing ones of France. Nicola Piccinni, at this time forty-five years old, was the most popular composer in Italy.

In 1760 he had produced at Rome perhaps the most popular opera buffa that ever existed: "La Cecchina, ossia la buona figliuola." Its vogue, not only in Italy but also throughout all Europe, was extraordinary. It was not only enthusiastically performed in great and small theaters but even in those of marionettes. Inns, shops, villas, wines, coiffures—in fact all things possible—were named for *La Cecchina*. His next opera, "L'Olimpiade," was also a triumph. Although the story had been set by Pergolesi, Jommelli and other well-known composers, Piccinni's triumphed over all.

His industry was prodigious. In one year he composed three serious and three comic operas. This then was the man who had been brought to Paris to revive the waning interest in Italian opera. Modest and retiring by nature, he did not attempt to assert himself with pretentious display but quietly set himself to compose his new opera. He was introduced to Madame du Barry by the Italian Ambassador; and in her circle

and at other famous musical matinees his music won great favor and applause.

Just prior to this time another great musician, a German, appeared in Paris, also by invitation, a man destined to produce a revolution in dramatic music that has affected all such compositions since his time.

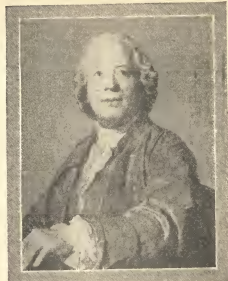
From Mozart to Berlioz and Wagner, all composers have recognized that Gluck was the master who taught them the art of lyric declamation and of subordinating song and rhythm to dramatic expression. He had not come to Paris to revive Italian opera but to present an opera of his own, written to a French libretto, it was true, but with music which for the first time was to be called German.

Christoph Willibald Ritter von Gluck—for he was a chevalier by creation of the Emperor of Austria—was at the time of his advent into Paris sixty years old. From the age of twelve, when he had his first lessons on the violin, harpsichord and organ, he had worked with tireless zeal in music. His early life was one of hardship—constant struggle with poverty—and despite assistance from wealthy patrons his manner of life was troubled and precarious until the age of thirty-five when he married a rich woman. His fundamental training in harmony and composition had been Italian; and it is interesting to note in the development of his musical genius how the sterner strain of German tendency grew stronger and stronger until the two national elements blended in the wonderful operas founded on Greek themes which were his life's triumphs.

Gluck and Musical Glasses

BEFORE HIS marriage he wandered over Europe without a settled post or occupation. After he had written fourteen operas, when he was thirty-five he went to Denmark where he gave a concert as a virtuoso on the harmonica. Horace Walpole in his letters tells us of his doing the same thing in London, when he performed on twenty-six drinking glasses tuned by spring water and accompanied by an orchestra. The new instrument was advertised as his own invention on which anything might be played which could be performed on a violin or harpsichord. "In this way," *The Daily Advertiser* of London (1746) tells us, "it was hoped to please both musical amateurs and curious people." His indifferent reception in England, however, was mortifying to his vanity but good in its effect, as it compelled him to study himself and his gifts as he had not done before and to modify seriously his style.

He then went to Paris where he heard and studied Rameau's operas; and he came to the conclusion, as he said, that Italian opera was but a concert. Profiting by his jour-



CHRISTOPH WILLIBALD GLUCK

neys over Europe, he had studied the languages, literature and esthetics of the various countries, and, rude and rough as he was, he frequented intellectual society whenever possible. He finally settled in Vienna where he became a Court favorite, composing for princes who sang his compositions; and he was the singing teacher for the Grandduchess Marie Antoinette before she was married—a circumstance which proved of inestimable value when later he produced his operas in Paris. In Vienna he brought out "Orfeo" (later written and presented in Paris as "Orfeo ed Euridice"), "Alceste" and "Paride ed Elena."

Although he was a Court favorite, the public, as public will, so criticized his work that, conscious of his own power, he determined to shake the dust of Vienna from his feet.

Condescending to Royalty

AT THIS TIME he had in that city an enthusiastic ally and supporter in an *attaché* of the French Embassy who persuaded Gluck to use Racine's tragedy of "Iphigénie en Aulide" as a libretto. The opera was rehearsed but not produced in Vienna, as his earnest friend desired him to produce it in Paris and exerted his influence to have the composer consent. To this end his patron, the Emperor Joseph II, wrote to his sister, Marie Antoinette, strongly recommending her old singing teacher to her favor and protection. From Paris, the directors of the Royal Academy of Music at the urgent request of the Comte de Mercy, supported by the Dauphiness, sent proposals to Gluck for the production of his opera. In his overweening vanity he put them aside, so to speak, and appeared to condescend to the wishes of royalty, so that, although invited to Paris in 1774, he did not actually set out on his journey until the autumn of 1774.

In the meantime, however, Gluck fully appreciated the value of publicity. He wrote flattering letters to Rousseau and the Encyclopedists whose favor and influence he desired and had published in the *Mercure de France* the following: "He had in view the establishing of a system for abolishing the ridiculous distinctions of national music, by providing music of a character suited to all nations. He hoped to succeed in this scheme, with the aid of the celebrated M. Rousseau of Geneva, who he proposed to consult on the subject. The study of his works on music," continues Gluck, "convinced him of the sublimity and accuracy of that great man's taste and knowledge." The composer certainly wrote that with his tongue in his cheek.

While the letter in the *Mercure* may have

caused the mirth of some, it undoubtedly raised public curiosity concerning the writer.

A Flattering Reception

ACCORDING to his own pleasure, Chevalier Gluck, knight of the Order of the Golden Star, arrived in Paris. At this time he was sixty years old, arrogant, insolent, brusque in manner and fully conscious of his musical talents. He was immediately honored by his old pupil, Marie Antoinette, and given a flattering reception into the intimate circle of the Dauphiness. Gluck's pathway to the production of his first opera was, however, by no means smooth and even. He had hardly begun his troubles with a refractory chorus and an obstinate orchestra when the king's soldiers when King Louis XV was taken ill, and after six weeks of suspense, of hopes and fear, died. Of course, the whole Court was plunged into deep mourning and all public amusements were suspended.

It was not, therefore, until April, 1774, that "Iphigénie en Aulide" appeared on the stage of Paris, and then not without trials and tribulations for the composer. The chorus, accustomed to the old style of men and women in life in opposite side of the stage, revolted when Gluck tried to give them life and vitality; the orchestra was perfectly lawless; while Sophie Arnould, the reigning prima donna of Paris, as *Iphigénie*, rebelled at the overblown accompaniments to her voice, which no longer retained its original sweetness and power and refused to follow the master's direction.

"Very well," said the exasperated Gluck, "I am here to produce my opera. If you sing, nothing could be better. If not—very well, I go to the Queen and will let it be impossible to produce my opera and I take my carriage and return to Vienna." In fact, it was only the emphatic word of Marie Antoinette that made the production of the opera possible.

Finally the great night came. Aside from the hopes and expectations of Gluck's admirers and the ill-concealed animosity and forebodings of the followers of the Italian School, the event was important as it marked the first public appearance of Marie Antoinette as Queen. She had been thoughtless and frivolous as Dauphiness how would she comport herself as Queen? The King also made a point to be present, thinking, no doubt, of the long drive back to Versailles and wishing himself back at his carpenter bench or tinkering at clock repairing, which were his favorite occupations.

When, however, the grand chorus "Chantons, célébros notre reine," first burst upon the audience, instantly the whole assemblage turned toward the royal box and with spontaneous enthusiasm saluted the beautiful young queen in the words of the chorus. Everybody on the stage, principals and chorists joining with the audience in bowing to the queen, sang the chorus with an energy that delighted the composer and gratified the queen.

Poor Marie Antoinette! How little in that hour of triumph could she realize that in a few brief years this same Parisian populace who were acclaiming her that night would exultingly drag her to the guillotine, clamoring for her blood.

When Ladies Painted with Care

AFTER THE production of the opera, and particularly after its second performance, the enthusiasm of the general public reached almost its climax. The opera had to be placed at the entrances to restrain those who were determined to press in where all the space was occupied. Men stamped, waved their plumed hats, and some very "Vive Gluck!" while women threw gloves, fans and lace handkerchiefs on the stage. Others sobbed, sighed and fainted. The latter, however, was indulged in with cau-

tion, for the prevailing fashion of head-dresses—a yard and a half high—made such a proceeding disastrous and destructive.

In August, 1774, Gluck produced in Paris his "Orphée et Eurydice." This is probably the best known to modern audiences in America of all his operas, not only in stage presentations but also in concert form. The great aria, "I Have Lost My Eurydice," is a favorite selection for all ambitious contraltos. When the opera was produced the part of *Orphée*, which is written for a contralto, was sung by a woman, as Gluck could not find a contralto capable of the role.

And now we come to Piccini's arrival in Paris which, as has been indicated, was modest and unassuming on his part. He was the Italian singer, a virtuoso soloist when King Louis XV was taken ill, and after six weeks of suspense, of hopes and fear, died. Of course, the whole Court was plunged into deep mourning and all public amusements were suspended.

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de Clermont who was a capital musician. My friend," said Clermont, "I am going to sing an aria to you and if you can beat me I will argue as much as you like on the subject of *Iphigénie*." The Chevalier de Clermont was a capital musician.

In the meantime poor Piccini, quiet and peaceable, a stranger to intrigue and kept aloof from all turmoil, was having great trouble in producing his opera, "Roland," which he was writing for the directors of the Royal Academy. They suggested to him as a subject the story of the famous paladin Roland. Marmonet, a literary man of much merit, had prepared a libretto which was entirely satisfactory. Unfortunately the difficulty was to comprehend it as he did not speak a word of French.

Many weary days and weeks the musician and his poet, who was a composer, seized the baton and led with such tremendous energy that everything ran smoothly and confusion disappeared. The most vital point against the truth of the story it was that Gluck was in Vienna during the rehearsals for "Roland!"

Whether the Glucks felt the overpowering number of the "Piccinists" on the evening night of "Roland," or whether the musician had been Piccini's chief opposition, the overture was played to a crowded and appreciative audience and was rapidly received.

Roland, the Victorious

AS THE OPERA proceeded it was evident that the French knight, "Roland," had nothing to fear from the Greek maiden "Iphigénie" and Piccini was accorded a brilliant success due to his perseverance and tenacity. At the close of the performance he was carried in triumph by his friends to his anxious and now delighted family.

The success of "Roland" gave the following of Piccini great rejoicing and Italian music became all the rage. However, it did not detract from Gluck's greatness, although when the latter returned to Paris with the score of "Arpeggio," which he modestly said was a "sublime opera," the quarrel between the two broke out with all its former bitterness and turbulence. Piccini, however, generously declared himself to be one of Gluck's most enthusiastic admirers, though the latter refused to recognize the merits of his rival.

The directors of the Royal Academy, probably with the idea of still further stimulating public interest and keeping the score of the two composers before the eyes of Gluck and Piccini, each to write an opera in the theme of "Iphigénie en Aulide," with the promise that no favors should be shown either contestant. This promise was broken, for while the look was being rewritten for Piccini they permitted Gluck's opera to be produced first (May, 1779) and it met with a brilliant success. Two years later Piccini produced his "Iphigénie en Aulide" and although after Gluck's success it had little chance, it was well received, even though the second performance was almost ruined by the intrusion of the prima donna playing the role of *Iphigénie*; which save the brilliant Sophie Arnould the opportunity for her celebrated *non mot* "C'est l'opéra en Champagne."

When Gluck returned permanently to Vienna in 1780, it was not easy for the Parisians to continue the feud with intensity, with one of the principals absent. Moreover, Piccini produced his opera "Didon," first before the Court at For-

we are residing among the most polite and generous-hearted people in Europe. Should they think it right to reject me as a musician, yet be assured that they will do me no personal harm but will respect me as a man and a foreigner."

There is a story to the effect that Gluck also began work on an opera on the same theme, "Roland," but as soon as he learned that Piccini was composing on that subject angrily tore up all that he had written, exclaiming, "There! I leave the ground free to the Italian and his French collaborator. There is absolutely no occasion for this unlikely tale; it was one of the many inventions grown out of the fierce dispute. Gluck at this time was wholly absorbed in the composition of his various operas from the forms strange fantastic images in the rippled water over which gondolas glide like black swans.

This half submerged jewel of the Adriatic was the birthplace of a young Venetian musician named Domenico Alberti who gained some recognition as a singer and harpsichordist, and later, as a composer, had several operas and many sonatas to his credit. However, his present day recognition is not due to his ability as a composer but to the fact that he introduced a certain type of arpeggio as an accompaniment to a melody.

Historians, however, are somewhat in doubt as to whether Alberti was the inventor of this arpeggio figure; but we do know that he made practical use of it in his sonatas and have credible knowledge that he was one of the first to break away from the contrapuntal form of accompaniment which was used exclusively up to that time.

All this happened about two hundred years ago; but it created an epoch in the development of pianoforte music, and many brilliant instrumental passages in modern music owe their origin to this simple example of arpeggio which still bears the name of the "Alberti Bass."

Here is an example:

Ex. 1

1st-2nd finger comes up.

2nd-3rd finger comes up.

3rd-4th finger comes up.

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Making Arpeggios Interesting

By LESLIE FAIRCHILD

IF YOU WILL glance at a map of northern Italy a group of about one hundred and twenty tiny islands will be found lying in a lagoon off the Adriatic Sea. On these islands rises the city of Venice in all its magnificent splendor, a city where golden domes and marble palaces reflect themselves in "liquid pavements" and where ever fresh from the sea strange fantastic images in the rippled water over which gondolas glide like black swans.

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(DIRECTOR OF MUSIC, KANSAS CITY, MISSOURI)


AND

THE KANSAS CITY SYMPHONY ORCHESTRA
(ASSOCIATION).

storm ceased the icecaps packed so hard that it had to be cleaned up with pick-axes by day laborers, requiring three weeks and costing \$3,500,000. If New York could have had the atmosphere we had a little later in Louisiana the ice would have disappeared in a few hours at slight cost. It was a magic power in the atmosphere in Louisiana.



THESE TWO stories would be amusing if they were not true and if they did not represent one very widespread tendency in the teaching of so-called "music appreciation." "Music appreciation" is the experience of the beautiful to be gained only by contact with beautiful music. Information should come as a by-product of ex-



MABELLE GLENN
Newly Elected President of the Music Supervisors' National Conference of the United States

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"Listen to that!" After imposing this stilted, formal instruction on many groups of children without any good effect, and, without doubt, much evil effect, we have finally awakened to the fact that the principles of modern education must be applied to music teaching if we expect that instruction to function.

We are reminded of an incident in the home of a friend where a small child had entered school under a teacher of the old type. After the first day of school, the mother asked the child what he had learned. The child said he had learned nothing, but, when the mother insisted, the child answered, "Well, we don't do anything! We just sit in perdition all day." A child learns by doing and not by "sitting," and he can not get from music any more than he gives to it of his energy and enthusiasm.

While much quiet attention is desired, this should be developed through music which communicates a quiet mood. In the primary grades, why should a child sit quietly and listen to a soldiers' march or a

fairies' dance when he longs to be a soldier or a fairy himself? It is easy for the teacher to be a policeman, getting perfect order and seeming attention, but the experienced teacher knows that it is impossible for a little child to give real attention when the music is a thing which does not pertain to himself.

ALL EDUCATIONAL experts agree that the primary child is interested in activity alone, and he learns primarily through activity. A little child is not interested in the appearance or sound of an instrument unless he is going to have a chance to play it. The appeal of a song is the fact that he is to sing it. It is his own and he does not need to hear a trained adult sing it from a sound-reproducing record.

Because in the primary grades a child expresses himself without self-consciousness, it is the one and only time to train him rhythmically. Rhythm cannot be explained; it must be felt. The feeling for rhythm can be developed only through bodily response. Any teacher of experience knows that if a child *deficient in rhythm* reaches the fourth grade without having had opportunity to develop rhythmically he will never be able to enjoy thoroughly the rhythmic appeal of music.

Too many teachers think that beating time with one finger constitutes rhythmic training. But unless the child becomes one with the music in its pulse and swing, he has not sensed rhythm. It is scarcely possible to spend too much time in properly directed rhythmic training in the lower grades.

Now some primary teacher may be saying, "My third-grade children are not

all the instruments of a symphony orchestra, and they enjoy naming them." Our answer is, "What connection has the naming of instruments with the young child's imagination and love of rhythmic motion?" Naming instruments at this time is not a musical experience and resembles the "painfully acquired and easily forgotten tricks of a trained animal." "We never can make anything our own except that which is truly related to us."

(Continued on Page 547)

still considerably curved, in playing position on the keyboard and then raise and lower the wrist as far as possible, keeping the fingers firm.

Now, starting with level wrist, let him drive down each finger in turn with a sharp staccato. The finger should be kept well curved, and with each stroke the wrist should jump up about an inch (hand to touch). This staccato effect may then be applied to all kinds of exercises, such as the following:

The second system of musical notation for 'The Bird Song' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth and sixteenth notes with various accidentals. The lower staff provides a harmonic accompaniment, primarily using quarter and eighth notes. The key signature remains one sharp (F#), and the time signature is 4/4.

Anything of a running nature, such as velocity studies, may be practiced with this touch, until the pupil obtains full control over the finger action. Let such practice, moreover, be conducted at first with the separate hands, so that the pupil's entire attention may be focused on the condition of his fingers and wrist.

When it seems safe for him to speed up or to play legato, let him advance by stages, going only as fast as he can easily proceed, while preserving the same firmness of finger and looseness of wrist.

1. What piano books would you recommend for a pupil who has studied the violin for about five years and now wishes to devote her time to the piano?

2. Have difficulty with another pupil who reads notes well but is rather slow. What method or books should I use?

3. A girl of fourteen has studied for five years. She has had nothing but ten volumes of Köhler and knows nothing of scale, sonatina, polyphonic music or theory. What would you advise? A. N. X.

All these pupils would be benefited studying the Mathews' *Graded Course Studies* (ten books) in which the various types of music are treated in natural order. Each pupil should of course start with a particular book which represents her stage of advancement. Since you do not specify just what this stage is, you will have to judge for yourself where she belongs.

As to pupil No. 2, it is much better for her to read slowly and accurately than to scamper over the notes hit-or-miss. Playing duets with her—a practice which ought to increase her alertness for written notes.

I would like suggestions regarding the proper use of the penicils of the Sincis. Since it has been so important a part in playing, I have often wondered why there is so very little, if any, made of it in our instruction books.

My last teacher, who was very thorough in everything she did, would advise us to be a special tool rather than too much. Since you are very sensitive as to harmony, you will learn to use it correctly in your listening."

Perhaps this was well enough in my own case, for she knew that I would apply what she said, yet I was not satisfied. I wanted to be

able to tell just *why* I used it in some measures, while in others I did not. However, this is about all I have gleaned from any instruction book or waste magazine.

I have now a class of pupils in the first three grades. I never allow them to use the pedals until they are playing two-and-a-half or third-grade pieces. There are some who have not as much natural ability as the others and who would get nowhere if merely told to listen, without some rules to go by. What would you suggest?—M. L. M.

Your teacher was wise in advising restraint in its use, since the effect of piece may otherwise be totally ruined. Someone has said, "The pedal is a good servant but a bad master"—an aphorism which is proved by the pedal's frequent misuse.


One difficulty arises from the fact that the compositions of different epochs and composers demand quite different kinds of treatment. Through the time of Bach and Handel, for instance, the clavers had pedals at all in the modern sense; and to the year 1800, the pedal was used slightly. With Beethoven and the following romanticists, the pedal gradually grew in importance, so that the works of such masters as Schumann and Chopin cannot properly be rendered without it.

Bearing these facts in mind, you prepared to carry out the following suggestions:

1. The pedal should be released whenever there is a change of harmony.
2. The pedal should also be released whenever two or more melody notes would otherwise clash or be lacking in clarity.

But observe that the pedal may be employed more freely when such notes in the higher register, say, above c^3


Ex. 1



3. Except in very quick tempo, the note

should always be depressed *directly* at the note or chord is sounded, which it sustains. This precaution prevents carrying the previous note and thus hearing in a chord to which it does not belong. An exercise for this purpose, the following is recommended:

Ex. 2
Pedal exercise:



Legato

Although the notes in the above exercise are all played by the same finger, they are made legato by depressing the pedal on the second beat of each measure and releasing it exactly as the next note is sounded.

Now for the soft pedal. Observe in the grand piano, this pedal not only *ens* the tone but also *gives it a different more ethereal quality*. Hence the should be used discriminatively and when a contrast of tonal color is desired. It would be unwise to use it at every *missimo* mark. Conversely, it may occasionally be used throughout an entire section which contains *p* or even *mf* as well as in the softest passages.

In modern editions, there is, fortunately, a tendency to insert accurate pedal markings. With these markings as aids, and with the principles in mind that are formulated above, you should be prepared for most of the ordinary uses of the pedals. As with every other item of interpretation, however, your own artistic sense must be the final arbiter in exceptional cases.

I have a very talented pupil who is nine years old and just a beginner. She is intelligent and has a good ear for her music and pays no attention whatsoever to her fingering, because she is so much more interested in playing many familiar tunes without ever having seen the music.

Would you advise such a pupil not to play by ear at all, or allow her to go on playing at random and then work for accuracy in her class lessons? Or would you advise her to play by ear if you insist on accuracy in fingering when she has the correct notes and the rhythm, or have her let the fingering slip for the time being.—N. Q.

As the twig is bent, so is the tree in inclined." Whatever wrong habits the young pianist cultivates will stick to him in the future and will be overcome only at the greatest difficulty.

Four factors lie at the foundation of piano playing: notes, rhythm, technique and fingering. Of these, the first two are the most obvious; but without the correct motions of arm, hand and fingers, tone and touch are completely at sea, and without logical fingering, surely in any piece of music is equally impossible. We therefore regard the equal development of these four factors as the foundation of musical education, since if any one of the factors is neglected here playing will become inaccurate and therefore unsatisfactory.

Teach her to read the fingering just as she reads notes, time or expression marks and have her work slowly enough so that all such marks receive due attention. As she habitually disregards the fingering have her read the finger numbers out loud when practicing and also mark them over with a pencil.

In assigning a new piece or portion a piece see that the fingering is notated the best advantage. If changes are desirable, to secure better hand positions or adapt the fingering to the individual pupil make these revisions before she starts practice the new piece. Also, where passages are unfingured, either insert the fingering yourself, or, better still, get her decide upon it and write it in.

The ability to "play by ear" is undoubtedly indicative of musical talent; but unless this talent is properly directed and restrained it may lead into a quagmire of errors. I have had pupils come to me encrusted with careless habits that the prospects of becoming a really competent pianist were hopeless. Let your pupils, therefore, restrain their natural impulse while practicing, until she has learned to direct them into the proper channels.

Haydn and Prince Esterhazy

By MARY M. PLEASANTS

THE social position that musicians held in earlier days is summed up clearly in "Music and Morals," by H. R. Haweis, when he speaks of Joseph Haydn's engagement as "Capellmeister" in Prince Esterhazy's court:

"In 1759, at the age of twenty-eight, Haydn composed his first symphony and thus struck the second key-note of his originality. . . . Soon after his first symphony he had the good fortune to attract the attention of a man whose family has since become intimately associated with musical genius in Germany: this was old Prince Esterhazy."

"What! you don't mean to say that little blackamoor" (alluding to Haydn's brown complexion and small stature) "composed that symphony?"

"Surely, prince!" replied the director Friedburg, beckoning to Joseph Haydn, who advanced toward the orchestra.

"Little Moor," says the old gentleman, 'you shall enter my service. I am Prince Esterhazy. What's your name?"

"Haydn."

"Ah! I've heard of you. Get along, and dress yourself like a *Capellmeister*. Clap on a new coat, and mind your wig is curled. You're too short; you shall have red heels; but they shall be high, that your stature may correspond with your merit."

"We may not approve of the old prince's note, but in those days musicians were not the confidential advisors of kings. . . . but only 'poor devils,' like Haydn."

Pedal Pointers

By CHARLES KNETZGER

THE principal use of the damper pedal is to prolong tones after the fingers have been removed from the keys. Without it much of our music would sound choppy and disconnected. Low bass tones can, by means of the pedal, be kept sounding until they blend with the chord to which they belong.

The pedal is also useful in blending tones of different pitch by reinforcing harmonics or overtones. Without it many beautiful melodies could not be effectively rendered, for, while the fingers were executing embellishments, trills, arpeggios and the like, the melody tones would cease to sing.

Although the pedal, when rightly managed, is one of the greatest aids to the performer, its indiscreet use constitutes one of the worst defects of amateur playing. If the student will bear in mind a few simple rules he will soon cease to torment his audience with atrocious pedaling.

1. Never hold down the pedal between chords based on different degrees of the scale:



Suppose you would strike together, g, a, c, e, f:



What an unbearable discord they would produce! Yet this is exactly what the careless player does when he holds the pedal between two simple chords as the C and the F chords of Ex. 1.

2. The foot takes the pedal a little after the fingers have taken the chord. In this way harmonies are added to the original chord.

3. The foot releases the pedal when the



BARRIE'S IMMORTAL "PETER PAN," A DELIGHTFUL MUSICAL ELF WHICH IS A GREAT FAVORITE WITH CHILDREN IN A LONDON PARK

Hand Watching and Its Cure

By GLADYS M. STEIN

HAND-WATCHING while playing is the fault of many young pupils. To cure this it is a good idea to cut a slit in the center of a large newspaper and slip the pupil's head through the hole. One end of the paper is pushed under the music rack of the piano and the other left to hang down the back of the pupil. Placed

in this way the pupil's vision of the keyboard is entirely obstructed. He has to find the right keys by feeling along the keyboard and learn to measure distances without looking at his hands. The work proves to be great fun for the child and soon cures him of the hand-watching habit.

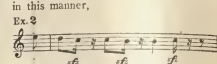
THE ETUDE

A Misunderstood Sign

By BEN VENUTO

constantly changing chords, such as Schumann's *Night Visions*, require a new pedal with nearly every chord. Many modern compositions are of such a kaleidoscopic nature as to require a very skillful use of the pedal.

6. Some pupils have the unbearable habit of holding down the damper pedal while practicing scales. The surprising feature of this procedure is that they appear to be extremely happy while doing so. Nothing but lack of ear-training can explain this tendency.



whereas its true rendering is (approximately) in this manner,



After simple explanation had proved unavailing, I was silent a moment and they asked her suddenly to pronounce her first name.

"Mary," said she.

"Do you ever pronounce it Ma-RY?" I asked.

She replied somewhat indignantly in the negative.

"Well," said I, "these little phrases are accented just like your own name." The hint proved sufficient.

There are, of course, certain cases in which the closing note of a phrase may properly be played with an elastic staccato touch, exactly like certain ones among the exercises in the first book of Mason's *Tenish and Technic*; but they are somewhat rare, occurring only when the final note of the slur falls on an accented beat of the measure and the passage is of a strongly accented character, as, for instance



Even where the end of a slur falls on an accented beat, if the music is of a smooth and flowing character, elastic staccato would be wholly out of place, as for instance in this example



from the *Andante* of Mozart's "G minor Symphony."

Packing Your Musical Trunk

By ALICE HORAN McENEMY

YOUR hour of practice is like a trunk. The value of it depends upon the articles packed therein. Many students fill these trunks with laziness, carelessness and inattention—leaving themselves without good things stored up to benefit and enrich future days. Others, more provident, pack away each day effort, accuracy and concentration, knowing that the time will come when the contents of the trunk will amply reward them with artistic and material success.

"My heart which is full to overflowing has often been solaced and refreshed by music, when sick and weary."—MARTIN LUTHER.

THE ETUDE

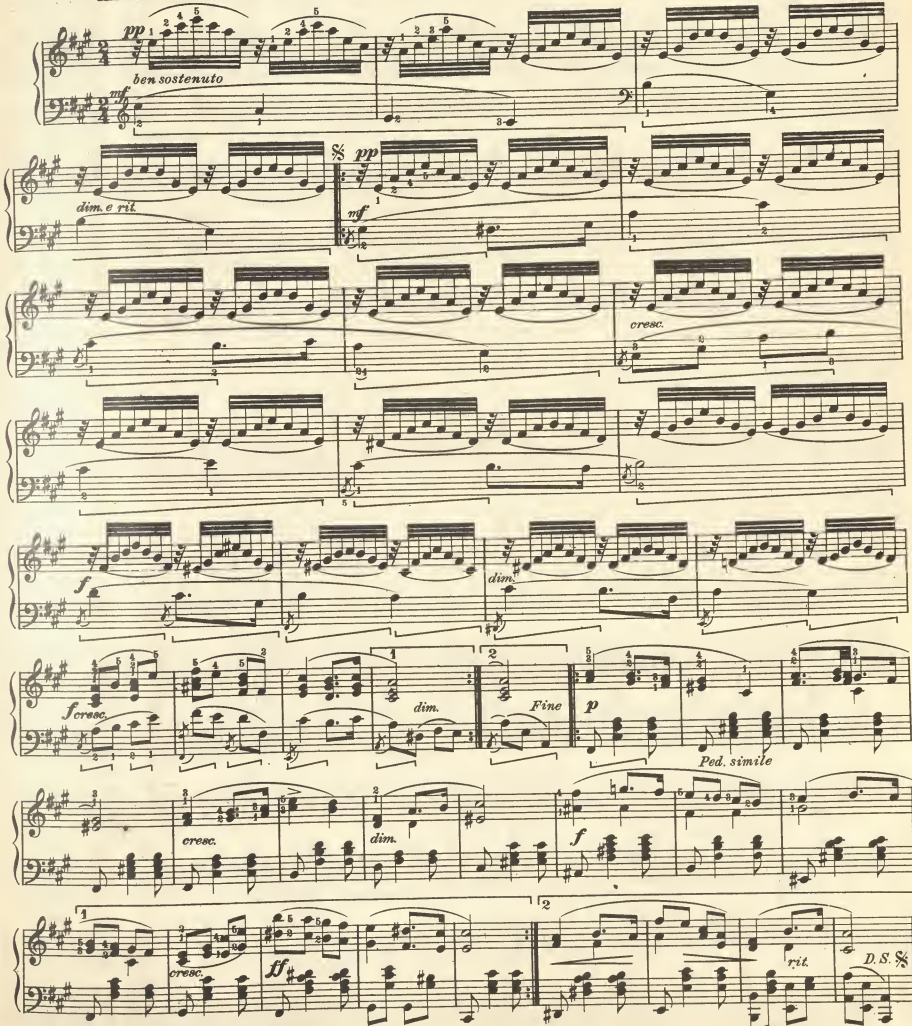
CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

A high-class drawing-room number. A study in the singing tone, with rippling accompaniment. Grade 4.

Andante M. M. ♩ = 63

LA CASCADE

DENIS DUPRÉ



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Other Music Sections in this issue on pages 501, 533, 561

SLUMBER SONG
BERCEUSE

A famous *Prelude*. The right hand sings beneath the left hand. Grade 5
Edited by I. PHILIPP

STEPHEN HELLER, Op. 81, No. 15

Lento con tenerezza M.M. ♩ = 100

This image shows a page of a musical score, likely for a piano. The score is written in a single system with multiple staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Lento con tenerezza' and the metronome marking is 'M.M. = 100'. The score includes various dynamics such as 'pp' (pianissimo), 'p' (piano), and 'mf' (mezzo-forte). Performance instructions like 'legatissimo' and 'sempre legato' are present. The notation includes complex chords, arpeggios, and melodic lines with slurs. The page is numbered '1' in the top right corner.

One of the splendid classic movements. Grade 7

SCHERZO
from SONATA, Op. 2, No.3

L. van BEETHOVEN

Allegro M.M. $\text{♩} = 92$

[illegible]

Un poco più moderato

TRIO

Musical score for 'Un poco più moderato' in 3/4 time. The score is written for piano and features a Trio section. The key signature has one sharp (F#). The tempo is marked 'Un poco più moderato'. The score includes various dynamics such as *p*, *poco f*, *sf*, *f*, *mf*, *cresc.*, and *molto cresc.*. The piece concludes with a Scherzo D.C. and a Coda.

Scherzo D.C.
e poi la Coda

THE ETUDE
CODA

Musical score for the Coda section in 3/4 time. The key signature has one sharp (F#). The tempo is marked 'stretto sin al fine'. The score includes dynamics such as *ff*, *p*, *una corda*, and *pp*.

SHEPHERD'S LULLABY

THOS. J. HEWITT

A pleasing pastorate, with
modern harmonies. Grade 3 1/2

Slowly and softly M.M. ♩ = 54

Musical score for 'Shepherd's Lullaby' in 3/4 time. The key signature has two flats (Bb, Eb). The tempo is marked 'Slowly and softly M.M. ♩ = 54'. The score includes dynamics such as *p*, *mf*, *pp*, *dim.*, *dim. e rit.*, and *cresc.*. The piece concludes with a Coda.

Moderato M. M. ♩ = 108

HYMN TO THE SUN

FROM THE OPERA
 "THE GOLDEN COCKEREL"

N. RIMSKY-KORSAKOV

dim. poco a poco

rit.

molto rit.

Andantino M. M. ♩ = 72

a piacere

mp

p

rit.

molto rit.

a tempo

p

THE ETUDE

THE ETUDE

JULY 1928

Page 531

f

p

rit.

p a tempo

ppp

To be played with automatic precision
 and absolute evenness. Grade 3.

THE BUSY BROOK

JAMES H. ROGERS

Briskly M. M. ♩ = 126

mf

mp

sostenuto

strepitoso

a tempo

poco rall.

crescendo

poco a poco

f

sempre f

mp

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ARABESQUE

THE ETUDE
PAUL WACHS

The musical score for 'Arabesque' is written for piano and organ. It begins with a tempo marking of 'Quasi allegretto' and a metronome indication of 108 beats per minute. The score includes various dynamic markings such as *p* (piano), *f* (forte), *rit* (ritardando), and *a tempo*. There are also performance instructions like 'marcato' and 'D.S.' (Da Segno). The piece concludes with a 'Sec.' (Segue) marking.

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

JESUS LOVER OF MY SOUL

CHAS. WESLEY

SACRED DUET FOR SOPRANO AND ALTO

GEO. N. ROCKWELL

Moderato M.M. ♩ = 56

The musical score for 'Jesus Lover of My Soul' is a sacred duet for Soprano and Alto voices with piano accompaniment. The tempo is 'Moderato' at 56 beats per minute. The score includes various musical notations such as *mf* (mezzo-forte), *mp* (mezzo-piano), *rit* (ritardando), and *a tempo*. The lyrics are written below the vocal lines, and the piano accompaniment includes a 'Flute' part marked 'rit'. The piece concludes with a 'D.S.' (Da Segno) marking.

Je - sus Lov - er of my soul, Let me to Thy bo - som fly: Flute *rit.*
Oth - er re - fuge have I none: Hangs my helpless soul on Thee:

While the near - er leave - me While the tem - pest still is high:
Leave, ah! leave me not a - lone, Still sup - port and com - fort me:

Hide me, O my Sav - ior hide, Till the storms of life be
All my trust on Thee is stay'd, All my help from Thee I

Hide me, O my Sav - ior hide, Till the storms of life be
All my trust on Thee is stay'd, All my help from Thee I

past; bring: O re - ceiv - e my soul, my soul at last; O re - ceiv - e, O re -
With the shad - ow of Thy wing; Of Thy wing, Of Thy

Safe in to the ha - ven guide - O re - ceiv - e my soul, my soul at last; O re - ceiv - e, O re -
Cov - er my de - fence less head - With the shad - ow of Thy wing; Of Thy wing, Of Thy

ceive, my soul re-ceive my soul at last. shad-ow The shad-ow of Thy wing.

ceive, wing. re-ceive, re-ceive my soul at last. shad-ow The shad-ow of Thy wing.

rit. *rall.* *mf.* *resc.* *8th Ped.*

FREDERICK H. MARTENS

ROSE BY THE WAY

JOHN OPENSHAW

Moderato

mf.

Though we are part-ed by riv-er and sea, Though your bright sun-light is star-light to me,
What of the dis-tance, the thou-sands of miles? Star-light or sun-light, if love-light just smiles,

Love with its mag-ic our hearts al-ways draws Clos-er to-gether, my dear-est, be-cause: The
Joy's ten-der mo-moment has nev-er a-pause, Though we are part-ed, my dear-est, be-cause:

rit. ten. *rit.* *ten.*

REFRAIN

path that I fol-low, where-ev-er I roam, Be-side it there blos-soms a rose,

Word-less-ly breath-ing its mes-sage from home, All that my heart dreams or knows. Your thoughts that were

scattered a-broad by the wind, As ros-es spring up where I stray. Day and night fol-low-ing

my path I find Your rose of love by the way. way.

poco rit. *rall.* *ten.* *mf.* *resc.*

THOMAS S. JONES Jr. *

DEDICATION

H. GIFFORD BULL

Lento ma non troppo

You are the qui-et at the end of day, You are the peace no storms may ever mar.

molto legato *p* *ten.* *rit.*

You are the light that can-not fade a way. Lost be the path in dark-ness, you the star.

rit. *rit.*

Once as a dream that youth had held un-real, Now as a dream more real than all things true: You on-ly yet the

ten. *mf.* *poco accel.* *mf.* *poco accel.*

sym-bol and the seal Of dreams e-ter-nal that shall come through you.

rall. *p* *molto rit.* *colla voce* *mf.*

THE CAMEL TRAIN

A very characteristic number; easy, but effective.

SECONDO

WILLIAM BAINES

Tempo di Marcia M.M. ♩ = 108

In the distance Drums

Increase in tone gradually

Bedouin Chant

Cymbals

TRIO

Fine

f Camel-Train nearing

Fine of Trio

D.C. Trio*

THE CAMEL TRAIN

PRIMO

WILLIAM BAINES

Tempo di Marcia M.M. ♩ = 108

In the distance Drums

Increase in tone gradually

Bedouin Chant

Cymbals

TRIO

Fine

f Camel-Train nearing

Fine of Trio

Bedouin Pipes

D.C. Trio*

FESTIVAL MARCH

THE ETUDE

Registration { Swell: Full to Gt.
Gt. Full to 15th
Ch. 8' & 4'
Ped. 16' & 8' to Sw, Gt. & Ch.

GEORGE WM. ARMSTRONG

Maestoso M.M. ♩ = 96

Manual

Pedal

Sw.
Gt.
Sw.
Gt. full
rit.
Off Gt. to Ped.
Gt. to Ped.
Fine

THE ETUDE

Sw.
Ch.
Ch.
Sw.
cresc.
Full Sw.
cresc. molto
rit.
D.C.
Sw. to Ped.

BOLERO

OTTO MUELLER

May be played all in the First Position. Very brilliant.

Allegro moderato M.M. ♩ = 108

SPANISH DANCE

Violin

Piano

mf
f
ff
p
ff

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Birds, Bees and Butterflies, by Frank L. Eyer.

This title involves what is known as "alliteration," that word sound which, perhaps, we simply mean that each word in the title begins with the same letter. This effect places the ear a good deal—so much so that those guessing pen-names, stage names, or other forms of pseudonyms often resort to it. Think over some of your favorite authors and you will see the practical working out of the principle. Poets, of course, make the greatest use of alliteration. This number should be played rather *reluctantly*. For instance, there should be a slight *accelerando* in measures two and three; then measure four to be played a *tempo*.

Make a *ritardando* in the fourteenth measure, resuming the time in the next measure. In the seventeenth measure the second theme enters in E-flat; the signature, however, remaining that of A-flat. In this measure occurs the changing of fingers for the same note. This is likely to bother the pupil at first. The *Tri-o* in *Idolat* is splendid. In this key the hard flat to remember is the G-flat. Bearing this in mind you will experience no difficulties.

Water Sprites, by Frank H. Grey.

Be strictly careful that the grace notes are played with the beat. This is the only correct way to play them.

To insure right pedaling of the first section we recommend playing the left hand by itself and pedaling as indicated.

The *colts* (last eighth measures) of *Water Sprites* is especially worth studying. Its first four measures—see C in the bass as a pedal point—then follow a series of colorful and pleasing movements.

To be Chinese for a minute, we shall now proceed to the second section of the piece. This is in C, like the rest of the composition, but the left hand melody which should be mainly played *staccato*.

Grace notes "float" in the melody. In playing the graces be sure that the notes to which they then resolve the accent, and not the grace notes themselves.

With Clanging Cymbals, by Richard Krentzlin.

Biographical matter regarding this famous Austrian composer has recently been given in *The Etude*.

It frequently happens that the editorial markings in *The Etude* music are so complete and so specific that the writer of these columns is at a loss to know how to apply the instruction which aims at the best possible performance by the player. Some of the markings which might cause doubt in the pupil's mind, we have discussed and elucidated, until now we think the matter is definitely not only to be understood.

The subtitle is "Oriental March." Of course, we all know cymbals and other similar types of percussive instruments are very much a part of the Orient and Oriental music.

The use of the song is also widespread. The *Dolce* section may well be taken a trifle slower than *Allegretto*, the main tempo. Notice the symmetrical construction (measures in complete measures, only); here we find the second beat strongly accented.

Measure, sixteen to twenty should be played forcefully, stressing the A's in each hand. This same passage occurs elsewhere in the march and should be treated the same way each time.

There are one or two who do not understand the significance of the scored notes (notes with a straight line over or under them).

In the coda hasten the tempo considerably.

Over the Garden Wall, by Charles Hueter.

It is some time since we have printed a biography of Mr. Hueter; and, since thousands of names have been added to our subscription list in this interval, we think it appropriate to do so here.

Broadway, New York, was the birthplace of Charles Hueter; he was born in the year 1885. Trained at Syracuse University, under the instruction of Mr. Hueter, he eventually attended the Royal Conservatory in Berlin, where he studied mainly with Paul Jann.

It was his original intention to be a concert pianist, and not until 1911—that is to say, until he was twenty-six years old—did he become a composer. To-day his works are internationally known. Mr. Hueter resides in Syracuse, New York.

Over the Garden Wall is, obviously enough, a study of the triplet. It is knowingly constructed.

Regarding the formality of an introduction, the right hand commences the theme at once.

The three sections of the piece are of sixteen-measure length, perfect balance therefore being established.

Fairy Elves, by Paul du Val.

Paul du Val is the pen-name of a noted American composer who does not wish to disclose his identity. Composers certainly should have the right to "travel" incognito as well as ambassadors, crown princes, and motion picture stars. Claude Debussy, famous French composer, wrote articles for the French periodicals for years under the pseudonym of "M. Croche."

This piece is an enjoyable glance into elfin existence; do not play it too fast.

For the series of sixths in measure forty-seven, flexible wrists are necessary. Pin your thumb and fifth finger the correct distance apart and

keep them so—being careful, of course, to avoid any stiffness or tension.

This number, rightly taught and played, should clear up any difficulties the pupil may have regarding duration and their proper execution.

A slight retard should be made in measures nineteen and twenty, though the effect and compass have both come to mark this. Then in measure twenty-one the regular tempo is resumed.

Who invented elves, we wonder. How hard it would be to run in a world without these marvelous little folk, who dance right into our hearts and never dance out again.

La Cascade, by Denis Dupré.

You are all familiar with the marvel and thrill of cascades. Either you know them first hand, or have seen them represented in paintings or motion pictures; and in any case you realize the music that lies in the rush of vast amounts of water over lofty precipices. Debussy and Ravel, brother-Frenchmen with Dupré, have composed on similar subjects, but theirs are far less understandable and practical than the present composition.

Make the appealing left hand melody effective by pedaling it. It is the melody of the left hand, *appoggiato* should be of equal length and intensity.

A major, like E major, is a bright key and well suited to the present purpose. The middle section in F-sharp minor, a sombre—rather Chopin-like in mood. Incidentally Chopin was very fond of this key, as you can tell by a perusal of his works. After a partial repetition of the first theme we have a coda of eight measures.

Slumber Song, by Stephen Heller.

This esteemed student, teacher, and composer was born in Pech in 1815 and died in Paris in 1885. He played the piano at the age of nine.

There are few peculiarities of execution in this lovely lullaby, but it requires a full and song-like tone in the melody, and a very delicate performance in the left hand.

Also, a proper rise and fall of intensity in the piece as a whole. These recommendations occupy most of the student's time and make him forget that at first the piece seems rather easy.

As we have previously remarked in these notes, most lullabies or slumber songs are written in A-flat, D-flat or G-flat. This is to be explained by the somnolent character of these flat keys; you would learn something about the characters of the various keys read Berlioz's work on or listen to the meanings of the keys.

Chopin, Berlioz was famous for his sensibility to the meanings of the keys.

Scherzo, from Sonata Op. 2, No. 3, by L. van Beethoven.

This was one of the master's early sonatas, and is dedicated to his teacher, Josef Haydn, who once declared that the young Beethoven was most deficient. We suspect that the deficiency was mainly in the teacher's part—though as a composer Josef Haydn has few peers.

The way in which Beethoven handles the little four-note motif of this scherzo is invigorating and typical. Whenever it occurs in original or transcribed form, be alert to emphasize it.

When we show musical accompaniments with simple means it makes us tremble for the success of the writer of such complicated works.

More in the light hearted manner style, this composition is a complete delight. It demands absolute accuracy, and attention of time.

For those with fair knowledge of music, and fall very slightly and be completely relaxed.

Shepherd's Lullaby, by Thomas J. Hewitt.

This is totally different in character from the other lullaby which appears in this issue; both are equally excellent in their way. Imagine the melody on shepherd's pipe—that wild, croaking instrument that yet touches the heart so deeply.

Shepherd's Lullaby consists of a sixteen-measure section in the key of A-flat major, and then the first measure is repeated, with a counterpart (counter-measure) in the key of E-flat major.

Play this number with smoothness and with swaying rhythm.

This is from a suite called by the attractive title "In the Homeland," a "dramma" being the name in English for a tract of open land.

Hymn to the Sun, by N. Rimsky-Korsakov.

This renowned Russian composer was born at Tikhvin in 1844 and died at Leningrad in 1908. We know of few more powerful and more interesting autobiographies of musicians than that of Rimsky-Korsakov, and in this volume he paints in a fascinating way the various members of the musical world as he knew them. They are all of composers to which he belongs.

Also called "Neo-Russians," N. Rimsky-Korsakov was to write music of a strongly national character animated throughout by the use of Russian folk tunes. Tchaikovsky was not a member of their group, though he was friendly to them.

(Continued on page 553)

Invitation to Piano Teachers

If you are coming to New York this summer, either to study or just to "sight-see," a cordial welcome awaits you at the new Aeolian Hall School for Music Research.

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The Diphthong Vowels

By LUZERN HUEY

THREE VOWEL sounds in the English language, at least, are not conducive to artistic resonance in song, the broad AH, the flat A and the "bright" E. As normally produced, when untrained, they interfere with a perfect vowel blend. However, these sounds not only can be blended with each other but can also be blended with the other vowel sounds. Attempting to master the diphthong vowels, before obtaining a blend or collection of tone on the vowel sounds, is merely a waste of both time and effort. The easiest and the best the only effective way of mastering the diphthongs is first to master resonant vowel production.

In the resonant production of the diphthong vowel that character or quality of tone by which it is distinguished from other vowel sounds should, in so far as possible, be regarded as the primary element or "substance" of the sound sustained. The introduction of sounds foreign to the true character of the diphthong under production, merely because these sounds are more easily sustained or because one is unable to sustain the correct sound, is a most crude, artistic practice.

To begin, we might take A as in "day," which by many is considered a diphthong. Since the predominating sound which determines its character is the predominating sound in forming A is generally given as EH followed by the vanishing "ee," EH would be sustained throughout the duration of the tone followed at the finish by the vanishing "ee." This is supposed to give the sound of A in "day," "de EH-(ee)." We know there is a pure A sound in our language. We also know it is not, as a speech sound, naturally sustained, but that it will become so if properly developed. The only excuse one would have for substituting EH-"ee" for A would be this lack of resonance in the pure A sound.

When we give the pure alphabetical sound of A the EH and vanishing "ee" are not noticeably in evidence. This proves, or ought to prove, that A, not EH, is the dominating element or substance of the tone. If A is the dominating sound it is the sound that should be sustained practically throughout the length of the note or notes, even granting that it begins with EH and ends with the vanishing "ee"—which we do not grant.

For instance, if we prolong the word "hay" then add and sustain A, there is no perceptible sound of EH, nor of "ee"; but if we prolong "hay," then add and sustain EH, even with the vanishing "ee," we have an entirely different sound combination in which the pure A sound would scarcely be perceptible. With EH dominating, the word "fade" would be given as "fay-ee," or "d" almost "fed" or "feed." The proper sound to sustain would be "hay-aid," without a break in the sustained tone if the same note as "payeed" or "phaid," which would incline the dominant sound to I instead of EH, thus making it more effective as a resonant singing tone. The Englishman would incline strongly to "phaid," making it border on "phide."

The Diphthong I

THEN WITH THE diphthong I we have in our alphabet a symbol which is supposed to represent the sound of I (eye). The component elements of this sound are rather pronounced in character. If we would become a master of enunciation, the sound of AH plus the vanishing "ee" which is supposed to give the sound of

I demands close attention. It demands close attention because the sound of AH has not only I, but also the sound of U. It demands close attention, besides, because the majority are of the opinion that without it "I" could not exist.

As an example take the word "light," (līte). By sustaining the pure AH sound followed by a closely connected, slightly sustained "ee," we have not produced at any point the pure I sound, as in "I AH-(ee)." By starting on "līte" with the thought of the pure I sound dominating, we would get the "I" UH sound at the beginning only, merging quickly to the pure "ee" which would be the principal sound sustained or the "substance" of the diphthong. The vanishing sound would be "th," not "ee," when forming the I alone, or "UH-ee."

Otherwise, the I sound as formed on "I AH-(ee)" would be in evidence at the end, only when changing from AH to the vanishing "ee." We would therefore conclude "UH-ee" (forming the "th" without a break if on the same note as the correct production. Starting on UH as the sustained sound, without the thought of I, we have an almost pure I sound changing to the vanishing "ee." (The proper finish, however, should not go to "ee"). Starting on AH and sustaining it end, if we do not do so, does not give the pure I sound at the finish. In other words AH and I do not blend easily in character and placement, while UH and I blend perfectly. There is no doubt but that the pure I sound can be sustained, as we have given them in the preceding examples.

Take the word "my" as an example—"m(h)-ū-ee." Sustain the I, using "m(h)" as the vanishing. Note the improvement over the "ee" vanish. Or form the word "my" on the AH basis and note the lack of pure enunciation, as in "mAH-(ee)," instead of "m(h)-ū-ee." The same principle

applies to the diphthong EH, in "height" as "hū-ū-ee" instead of "hAH-ee."

The Diphthong OI or OY

NEXT WE might consider the diphthong OI or OY. The component parts of this diphthong render a pure enunciation more difficult than when forming I, as the sound of OY has four component elements which must be skillfully blended by giving to each its proper value in order to bring out the desired sound or "substance." These sounds are I alone, with "th" as the vanish. Approximately the proportion would be "th" O-ah-OY (th). In one we would prefer to form the tone in a crude, artistic manner, "one" and "two" as by giving it as "AU-(ee)." In this way we have given AU with the vanishing "ee," but not the true OY sound. Take the word "joy." The old way would give "I-AU-(ee)" which is certainly an easy way to do it. The other way would give "th" O-ah-OY (th). The word "rejoice" should be "re-eh" O-ah-OY (th) or instead of "re-eh" O-ah-OY (th) as "re-eh" O-ah-OY (th). We have no more symbol or equivalent in the English language for the correct OY sound in forming OY. It is, we would say, half way between AH and O, partaking of the nature of a somewhat sustained glide. As the pure O sound can be sustained and finished without change in vowel character, it cannot be regarded as a diphthong. In forming O no OY sound should be in evidence.

The Diphthong OW

THE DIPHTHONG OW is not quite so difficult to handle as OY, yet it seems to bother many. It has been given in the pure "my" which appears to be a distortion of pure enunciation, as in "mAH-(ee)," instead of "m(h)-ū-ee." The same principle

Learn Singing by Singing

By GEORGE CHADWICK STUCK

Every human being is in possession of a voice, and given an ear for music and a talent for singing, is justified in cultivating it.

The best way to learn to sing is to sing; and the way to sing is to use tone. You can work away at silent lip, tongue, jaw and palate exercises, and make them breathing exercises for a lifetime; but nothing will be accomplished, so far as the proper management of the voice and the breath, which is the only way to use in connection with all such exercises. It is tone, of every color, kind and description that causes correct action and

adjustment of the vocal organs and the correct play of the breathing muscles. You may have the strength of body and jaw and larynx, but there is no use in perfecting the throat if you expect ever to perform the trick.

You can strengthen your vocal organs and breathing muscles and make them perform all sorts of feats in the way of adjustments of position and actions; but the only use of the voice is in connection with all this practice, you will never succeed in gaining perfect tone production and complete control of the voice—No Haven

be sustained in its own distinctive color and outline, if started right, but not as "AH-oh." Rather as "(ah)-OH-(ee)." "How" would give "hū-oh-(ee)." "Hood" would give "hū-oh-(ee)." "Vow" would give "vū-oh-(ee)." "Vow" will be noted that "oh" as "hood," can be used as a vanish or sustained a reasonable time without injury to the main vowel sound or substance.

The English U

HERE WE have the unimportant sound occurring before instead of after the sustained tone. The initial sound of "e" is generally given as the proper sound to precede the main body of the vowel as "(e) ee." When sustaining the U in song, especially on a slow tempo, there must be a distinct phonetic preparation. Otherwise, the "e" would be entered too abruptly. If we attempt to sustain the initial sound of e the e sound becomes too prominent before the e is reached. By using "th" as preparatory to ee we which directly connect the center of the tongue with the larynx, namely, the Hyoglossus and Condroglossus muscles. Since the larynx is directly related to the palate to the throat, and the throat to the palate to the throat, the larynx is also fixed, the conception should be very clear that any action of the tongue will affect the position and action of the other related members.

The breathing power is based entirely upon the correct balance and strength of resistance of the larynx; that is, the larynx is controlled by actions of the tongue. The tongue causes a strong resistance against the out-flowing breath over the vocal cords in the larynx by the contraction of these under-the-tongue muscles, thereby causing the abdominal muscles to let the breath come freely and gradually. Practice in this way will strengthen the necessary abdominal muscles. Thus the breath

The Manner of the Vowel AH THE CORRECT use of the AH in forming the diphthongs is of the utmost importance. The non-resonant or unblended AH, or an AH sound which lacks the quality and sound of the vowel becomes a handicap instead of a help. This "raw" or untrained AH, especially as produced in the back mouth with a raised soft palate, low back tongue and "open throat," is the very antagonist of the refined, resonant, properly focused AH which constant practice in vowel building alone can develop. The symbol "AH" as "AH-ee" is the very antagonist of the refined, resonant, properly focused AH which constant practice in vowel building alone can develop. The symbol "AH" as "AH-ee" is the very antagonist of the refined, resonant, properly focused AH which constant practice in vowel building alone can develop.

The word "why" is easily misinterpreted as "she-EE pherd" instead of "she-EE-perd." Or in "should," as "shee-66d," instead of sh-66-(d), and others. In forming the consonant combination "sh" we are told the tongue should be near the roof of the mouth; "s" and "h," as sustained separately, then combined, as "sh" require only a slight tongue movement. The word "shall" is sometimes given by introducing E as a sustained tone in the first syllable, making the word "shēe" as "shēe-ee." This is often done because e is easier to sustain than the s sound (as in "at") which forms the body of the word. This word is sometimes erroneously given as "AH-ah-(1)" with the pure AH sound predominating. It should be "(sh) AH-

The False Diphthong

THE QUICKEST, most satisfactory method of mastering both vowels and diphthongs is through sustained speech or word rendition on the singing tone, under both free voice action and on tones at pitch. The word "shall" is sometimes given by introducing E as a sustained tone in the first syllable, making the word "shēe" as "shēe-ee." This is often done because e is easier to sustain than the s sound (as in "at") which forms the body of the word. This word is sometimes erroneously given as "AH-ah-(1)" with the pure AH sound predominating. It should be "(sh) AH-

Consonants Should be Sung—Not Touched

By WILBUR A. SKILES

"CONSONANTS should be mastered by retaining the breath or the voice behind some parts of the mouth, the lips held firmly together for an instant, and finally ex-
plosive consonant explosions are not made farther back in the mouth than the back line of the soft palate, where the tongue meets the palate in making 'k' or 'g' (hard) 'g' (soft)." "Vow" would give "vū-oh-(ee)." "Vow" will be noted that "oh" as "hood," can be used as a vanish or sustained a reasonable time without injury to the main vowel sound or substance.

Next, let us try to discover the duties of the tongue. From an anatomical standpoint, we consider the tongue muscularly related to the larynx, palate, skull and the throat bone. Therefore any action of the former organ reflects on and controls the actions of the latter members. When the tongue muscles (beneath the tongue) are correctly connected to the face and lips are relaxed, due to the muscular relations. Therefore we readily see that the correct vocal attack and articulation depends upon the contraction of these under-the-tongue muscles with the larynx, namely, the Hyoglossus and Condroglossus muscles. Since the larynx is directly related to the palate to the throat, and the throat to the palate to the throat, the larynx is also fixed, the conception should be very clear that any action of the tongue will affect the position and action of the other related members.

The breathing power is based entirely upon the correct balance and strength of resistance of the larynx; that is, the larynx is controlled by actions of the tongue. The tongue causes a strong resistance against the out-flowing breath over the vocal cords in the larynx by the contraction of these under-the-tongue muscles, thereby causing the abdominal muscles to let the breath come freely and gradually. Practice in this way will strengthen the necessary abdominal muscles. Thus the breath

acquire necessary qualifications, the tongue must be strong and supple. It must have agility, yet slowness must prevail on the instant of consonantal formation. These qualities are attained through persistent, daily practices of certain exercises for the development of these tongue muscles.

One can never sing consonants until all voice muscles are equalized in strength to allow the throat to remain open at all times (except during the act of swallowing). When the tongue is permitted to fall back into the throat opening and over the trachea that the consonants are not sung but only touched. During the act of touching the tongue is brought up in the middle and drawn back into the throat and towards the palate—thus closing the opening of the throat or rather the windpipe—thus assuming a position on the floor of the mouth.

Until the facts of tongue mastery are learned and effected, we can only hope to touch the consonants, not sing them.

The Diphthong Vowels

(Continued from page 542)

(the) with the AH sounding as in AHT (at), or "shēe" (she). The "ee" is also to be introduced to intrude in the word "shepherd," as "she-EE pherd" instead of "she-EE-perd." Or in "should," as "shee-66d," instead of sh-66-(d), and others. In forming the consonant combination "sh" we are told the tongue should be near the roof of the mouth; "s" and "h," as sustained separately, then combined, as "sh" require only a slight tongue movement. The word "shall" is sometimes given by introducing E as a sustained tone in the first syllable, making the word "shēe" as "shēe-ee." This is often done because e is easier to sustain than the s sound (as in "at") which forms the body of the word. This word is sometimes erroneously given as "AH-ah-(1)" with the pure AH sound predominating. It should be "(sh) AH-

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Barred Feet	6	Barred Feet	6
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Barred Feet	11	Barred Feet	11
Barred Feet	12	Barred Feet	12
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Barred Feet	15	Barred Feet	15
Barred Feet	16	Barred Feet	16
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Barred Feet	19	Barred Feet	19
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Barred Feet	27	Barred Feet	27
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Barred Feet	29	Barred Feet	29
Barred Feet	30	Barred Feet	30
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As High as a Star	29	As High as a Star	29
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Amina	4	Amina	4
Amina	5	Amina	5
Amina	6	Amina	6
Amina	7	Amina	7
Amina	8	Amina	8
Amina	9	Amina	9
Amina	10	Amina	10
Amina	11	Amina	11
Amina	12	Amina	12
Amina	13	Amina	13
Amina	14	Amina	14
Amina	15	Amina	15
Amina	16	Amina	16
Amina	17	Amina	17
Amina	18	Amina	18
Amina	19	Amina	19
Amina	20	Amina	20
Amina	21	Amina	21
Amina	22	Amina	22
Amina	23	Amina	23
Amina	24	Amina	24
Amina	25	Amina	25
Amina	26	Amina	26
Amina	27	Amina	27
Amina	28	Amina	28
Amina	29	Amina	29
Amina	30	Amina	30
Amina	31	Amina	31
Amina	32	Amina	32

BEST CHOICE NUMBERS

		BEST CHOICE NUMBERS	
		(The Mass Quartet)	
Glow Worm	Lincke	Each Set	15c
Golden Buttercups	Platman		25c
Shadows			**30c
Pavane Recamier	Tellier	Courage (Bass Solo)	
Silhouettes	Tyers	Davy Jones' Locker (Bass Solo)	
Shades of Night	Beal	Don't Move	Dia Wick
Beauty's Wedding	Rhode	Race (Spiritual)	
Slowly Sinks the Weary Sun		*Down at the Huskin' Bed	(With Pian
(Russian Lullaby)	Levenson	25c.) (Com	
Softly Unawares	Lincke	*Down South (Male)	
		*Down South (Mixed)	

The ORGANIST'S ETUDE

Edited for July by Noted Specialists

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT

"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Form and Fancy

By HENRY C. HAMILTON

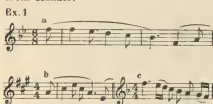
IT HAS BEEN SAID that "Order is Heaven's first law," and certainly we continually see about us most beautiful illustrations of this truth. Yet in what exquisitely varied forms do we find it manifest. A leaf is a leaf—it has its pattern—yet who has seen two leaves the same? Have two clouds or two sunsets even been identical? Nature seems to have a symmetry of outline and beauty of form, but she has innumerable fancies in the way she displays her wonderful work.

In the realm of the musical, some sort of form was early felt to be a necessary of coherence to even the most fanciful and impassioned out-pourings of the composer's brain. Possibly Beethoven exemplifies, more than anyone else, how it is possible to preserve a balance between the two, for Beethoven was both a classicist and a romanticist. He perfected the Sonata Form and invested it with feeling and fancy to a greater extent than his two illustrious predecessors—Haydn and Mozart. It would be unfair, however, to deny these two masters some of the romantic vein also. We see abundant evidence of it in Haydn's symphonies, although the thematic development is not so free as with Mozart. Much of Handel's work is suggestive, and even picturesque. The old classicists were not lacking when it came to tone-painting, and their skill in presenting it was often in advance of their day.

Great Improvisers

THEREFORE it is no cause for wonder that the art of improvisation was often remarkably manifested in the playing of these composers, when the brain was teeming with ideas. Bach, Handel, Mozart, Beethoven and Mendelssohn are reputed to have been particularly adept at this fascinating branch of their art. A few today can do wonderful things in this way; and no one will deny that a clever and beautiful improvisation has a charm all its own, totally different from a piece studied and prepared. The element of surprise is here present to such a degree that an intense interest is begotten—not only in the hearer but also in the performer himself. In fact, at such times the player occasionally "surpasses himself," and comes nearest not only to casting a spell over his audience but also to hypnotizing himself.

Of course, no one is expected or asked to do the impossible; and there are, no doubt, excellent musicians in whom the rare gift of original melody may be totally lacking. But so much can be made of a little—if one knows how—that every organist ought to make a study of the possibilities inherent in the simplest material. Many of the sublimest strains are nothing but fragments of the scale or triad transfigured. Note the following examples from Handel:



Ex. 1

He begins with what is really nothing other but a scale and a broken chord. How many could obtain results even faintly approaching Handel from the same or similar sources? But while few may evolve things of extraordinary beauty from a few notes of the scale or chord, yet the thoughtful organist will reflect that since

beauty does lie hidden there, he, too, may discover some of it for himself. In fact, improvisation can be made a subject for study.

The unthinking will likely here throw up their hands and deny this assertion. Nevertheless, if the organist will make material at his command, and study out all the ways in which it can be used, he will be almost certain to discover, from time to time, some of the romantic vein also. While in every other department of musical study unremitting practice is an acknowledged necessity, may here suppose that "inspiration" is the only requirement. One might as well say that a performer needs it to be inspired—nothing else.

We all know something of the singer who depends on "inspiration" but will not study—also of the organist whose extemporaneous performances are along the same lines. But it is the thorough player to whom the ways and means of musical expression are an open book that inspiration can readily work and find a fitting medium. Often, the attempts of this kind are too often the same sequence of worn-out progressions—progressions good in themselves, but repeated so often, and without any context that they fail to convince or even to interest the hearer. Sudden transitions and remote modulations have their place—and a very important place—in hand simply by themselves, and used as a "stroke-in-trade" they become merely the refuge of the careless or lazy player. If, as it were, trying to present a finished form—a plant of gorgeous color, and resplendent in sensuous beauty, which never "grew up" properly. He is depending on art-tidings and changes and slight auditory shocks to hold the attention. There is no flow of logical ideas. The same and simple, which give a feeling of the *chaste*, if one may use the term, is here departed from, and too much prominence is given to things which should not occupy first place.

The most simple combination and progression has in it the possibility of the beautiful; but we must, as we must, find this beauty. The careless or thoughtless organist, failing to discover, as he concludes, anything of very compelling attractiveness in ordinary diatonic tonal successions, wanders aimlessly through a labyrinth of chromatic by-ways and of chords forever unrecalled.

But much of this could be forgiven if some idea were present. This idea, of course, need not be ornate or difficult in nature, but it should be handled intelligently. It is said of Mendelssohn that he once gave an improvisation before his class in composition on the motive



Ex. 2

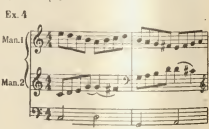
and we all are familiar with the theme—almost as simple—which Beethoven uses in his "Fifth Symphony." How many could take the foregoing and make anything interesting out of it. And yet such an unpretentious beginning resembles a seed in which may be wrapped the potentiality of enlargement and beauty, just as Nature hides her developments at first in a seed. Every note of music is endearing beauty, awaiting the touch, if not always of a master hand, at least of a thoughtful and discerning mind. No one would dream of considering or describing the dictionary as playing simple harmonically phrases, or entire melodies, with various ornaments, in any key. At first, material such as the following might be chosen and carried without a break through the entire cycle of keys:



Ex. 3

An improvisation by a master player always gives a feeling of beginning, growth, enlargement of ideas and beauty, with a satisfactory termination.

As an introduction to the study of improvisation, the organist should have modulation and transposition at his fingertips; he should be thoroughly at home in playing simple harmonically phrases, or entire melodies, with various ornaments, in any key. At first, material such as the following might be chosen and carried without a break through the entire cycle of keys:



(Continued on page 545)

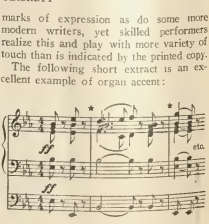
Accent When Swell Box is Fixed Open

By HENRY HACKETT

A VALUABLE resource of the organist is that of accented a chord when the swell box is fully open, or when the foot is otherwise occupied and unable to get at the swell pedal. This is frequently required in solo organ playing and particularly refers to the writings of some of the older composers. The chord previous to one requiring to be accented should be slightly detached, and the chord requiring the accent should then be slurred on the following chord, which latter should be somewhat shortened.

Perhaps Guilmant (the eminent French organist and composer) and we must find this beauty. The careless or thoughtless organist, failing to discover, as he concludes, anything of very compelling attractiveness in ordinary diatonic tonal successions, wanders aimlessly through a labyrinth of chromatic by-ways and of chords forever unrecalled.

But much of this could be forgiven if some idea were present. This idea, of course, need not be ornate or difficult in nature, but it should be handled intelligently. It is said of Mendelssohn that he once gave an improvisation before his class in composition on the motive



While no additional stops would be added or the swell pedal used, the passages marked with a (*) appeal to the ear as being strongly accented.—Musical Opinion.

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WRITE FOR CATALOGUE E

VERMONT KNAUSS SCHOOL OF THEATRE ORGAN PLAYING

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Congregational Singing
By MARY W. BLANCHFORD

The average organist does not consider the congregational singing as a matter of major importance. The result, however, is that in many churches one is led to feel that, so long as those in the chancel attend to the musical part of the service, the congregation does not very much matter, except as an audience. The organist provides an artistic background for the well-trained choir, and a beautiful service results. But the congregation does not sing.

From the standpoint of the congregation this is all wrong, especially when it comes to the hymns and simple chants which they can sing, provided there is some encouragement. I have had proof of this over and over again. The congregation will

always sing heartily and with obvious enjoyment if the choir is treated as part of the organ and leads with the full volume of the organ whenever the congregation takes the service, playing over the hymns with a quicker tempo than usual and seeing to it that the singing is not allowed at any time to drag. There is always an objection to this from the choir, of course, but if the choir once understood that the music of the church should be confined to the chancel, the hymn singing would be much improved. The members of a choir unfortunately place too much importance upon their voices, forgetting that, in singing the hymn, they should be subordinate to the organ.

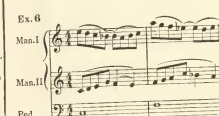
Form and Fancy

(Continued from page 544)

After this reverse the parts:



Either of the two counterpoints may be used as a pedal passage. By means of bringing a little of one's inventive powers into play, this example can be used—altered, of course—as a means to modulate into other keys. For instance:



Little motives, strains, and phrases should be invented and systematically carried through all the keys.

Later, attempts may be made at adding counterpoints to a selected theme—possibly accompanied offers a field for one's ingenuity; possibly a motive of only two or three notes can be made to fit in quite naturally and effectively.

As the contrapuntal style is essentially one of the organ's means of expression, the player should cultivate, as far as possible, the habit of conceiving things in this way. Through perseverance in this one will find that through original melody will suggest itself very rarely, or not at all, yet the powers of inventiveness will be stimulated to a very great extent. In fact he will not infrequently "hit upon" things that will surprise him. The counterpoint of one will find that through original melody will suggest itself very rarely, or not at all, yet the powers of inventiveness will be stimulated to a very great extent. In fact he will not infrequently "hit upon" things that will surprise him. The counterpoint of one will find that through original melody will suggest itself very rarely, or not at all, yet the powers of inventiveness will be stimulated to a very great extent. In fact he will not infrequently "hit upon" things that will surprise him. 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THE MUSICAL HOME READING TABLE

(Continued from Page 520)

Some Sayings of Grétry

"I will not be buried in your churchyard; your bells are out of tune," Grétry told the curé of a certain parish in France. Some interesting sayings of this eminent French composer whose life (1741-1813) bridges the gap between Bach and Beethoven are quoted by Mary Hargrave in "The Earlier French Musicians." Here are some of them:

"A useless beauty is a harmful beauty. The great task of art is to determine the place which everything should occupy."

Grétry forewarned Bayreuth: "I should like the theater to be small, holding 1,000 persons at most with only one class of seats everywhere; no boxes. I would have the orchestra concealed, so that neither musicians, lights nor music-stands should be visible to the audience. The effect would be magical... a circular hall rising in tiers forming a simple amphitheater decorated only by frescoes."

"I say frankly, whether it is because I am older or because republics are not favorable to illusions, music interests me less than formerly... Melody comes to an end like everything else. I will not wait till there is nothing left in my wallet."

To young composers: "If you can only express your ideas by making use of unaccustomed combinations, do not be afraid of enriching theory by a new rule; others will use your license, perhaps in a better way than you have done, and thus force the most strict theorists to adopt it... Everything is permissible to the artist who can really grasp Nature. The twenty-four scales are only the painter's palette. To forbid his blending of colors is foolish; it is forbidding him to be original!"

EDUCATIONAL STUDY NOTES

(Continued from Page 541)

Le Coq d'Or (The Golden Cocker) was the last of Rimsky-Korsakov's operas; it is founded on the legend of the Russian's greatest poet, Pushkin. This famous hymn from the opera is the subject of the *Quintet of Shostakovich*. The theme is wonderfully beautiful and by itself of the composer's style. Various metatranslating companies have made records of it, but none is so good as the one by Columbia. It is a beautiful melody, and the correct interpretation by listening to it is an authoritative performance. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

Rose by the Way, by John Openshaw. Here is another of those successful cooperative efforts of John Openshaw and Frederick H. Marten. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

The Busy Brook, by James H. Rogers. The only "point of response" in this excellent composition is the last chord, which is a bit of a surprise. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

Dedication, by H. Gifford Bull. This is a record of a very successful New York record, once wrote a book of verse called *The Rose Tree*. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

The Camel Train, by William Baines. Bring out in your playing the monotonous rhythm of the camel train as it makes its way through the desert and level sands of the desert. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

Arabeque, by Paul Wachs. In art an arabeque is a pattern in which various designs are interwoven in the distance. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

Jesu, Lover of My Soul, by George Noyes Rockwell. It has been some months, if my memory serves me right, since a record had been entered in our magazine. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

Bolero, by Otto Mueller. The Bolero is one of the old Spanish dances. It is a record of a very successful New York record, once wrote a book of verse called *The Rose Tree*. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme. The record is to be taken rather, and only by listening to it, the listener can appreciate the beauty of the theme.

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JUNIOR ETUDE

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Practice Hour

By MARION BENSON MATTHEWS

How shall my fingers play today?
Shall they be firm and strong,
Obedient to the printed page,
Alert and never wrong?

Or shall they stumble down the keys,
Confused and uncontrolled,
And fill the air with frightful sounds
From errors manifold?



I'll neither let them loiter nor
Will play with heedless haste;
They shall not make my practice hour
An hour of dreadful waste.

Immortal Music

By KATHLYN HUESCH
(AGE 13)

When satisfaction and contentment prevail, little does one consider the value of the things he enjoys. Music, one of the most noteworthy of these, has irresistible influences on almost every mortal. Mere words cannot attempt to describe the beauty of the supernatural power of music. It has the ability to convert remorse into joy, and fascinates the hearer with its astounding powers. In fact, it is safe to say that each of our spirits cannot remain fixed while music fills the atmosphere.

Music, at present, is a very popular delight; therefore it is quite essential that everyone know something about it. Education along this line is not difficult to obtain; for in our public schools the art of singing and other attributes of music are being taught much to the advantage of the student. Many fortunate children are also given private lessons in piano, violin and other instruments.

Along with other things, the extension of music has been considerable. With the introduction of the radio it is possible to have music at all times. For this reason I consider it fitting that we should know all that is possible about music. To make my theme more emphatic, I shall try to recall or relate the myth of the "Siren."

Many years ago in the time of Ulysses an incident occurred which was long to be remembered. During one of his many trips to recall or relate the myth of the "Siren,"

(Continued on next page)

Fluffy's Piano

By BERTHA RHEA MARTIN

"FLUFFY! Come now, you have ten minutes to practice your scales at the piano before Master Tom starts to school."

Mrs. Pussy Cat, fat and sleek, stood mewing these words at the foot of the stairs. Fluffy, her young daughter, stood before her large gilt framed mirror in her rose-colored bedroom upstairs. She was tying a pretty pink satin ribbon about her soft white neck. The large pink bow did not please her as she gracefully turned her lovely white head from side to side. She thought a smaller bow would look better.

"Yes, mama; but I can't do anything in ten minutes. I shall only get started on my scales when I shall have to quit. Please, mama, let me wait. I will practice a big half hour after school," pleaded Fluffy.

Fluffy went on tying her pink satin ribbon bow. The last bow was not as pretty as the first one; but the school bell rang and she had to run.

Mrs. Pussy Cat turned and walked sadly back to the kitchen. She began picking up the saucers where her two kittens, Fluffy and Tiger, had lapped their morning meal. Tiger was a good lad and caused his mother no worry. Each noon, after his milk and cream lunch, he licked his tiny paws and wiped his smiling mouth in front of the south dining-room window, for five weeks of sleep.

When he awakened he stretched his back, took his violin from its case, tuned it, tightened up his bow, and practiced for ten minutes before he started off to Master Tom's school.

When Mrs. Pussy Cat, in her pretty blue bonnet and white gloves, visited the school, Master Tom said to her, "Your boy, Tiger, is a splendid student. I wish we had more like him."

When Mrs. Pussy Cat went out for catnip tea parties, her friends said, "Your boy, Tiger, is an artist on his violin."

Mrs. Pussy Cat knew Fluffy had as good a brain as Tiger. Fluffy was lazy and wouldn't work her brain or her fingers. Fluffy, after lunch each day, went upstairs to try new colored ribbons about her neck; and then she would look into her mirror at the lovely pictures she saw there. Today it was a pink bow. Yesterday it was blue. Tomorrow it would be rose.

Mrs. Pussy Cat stopped and scratched her troubled head with her black paw. "How can I teach Fluffy to use her ten minutes at noon and her thirty minutes before school in the morning for practice! She always wants to leave her music until after school. Too often it is never done."

Mrs. Pussy Cat hurried on with her dishes. It was her musical club afternoon. She was to play a piano solo. At five o'clock, and at home from the club, she drove her shiny coupé into the garage. As she anxiously closed the heavy garage doors, wondering if Fluffy was at her practice, she caught her pretty round tail between the doors. She jerked it out and painfully mewed.

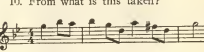
Fluffy was not at the piano. The music was on the rack just as Mrs. Pussy Cat had left it when she practiced last evening. "How can I train that child?" cried Mrs. Pussy Cat to the four walls, as she stood in the middle of the floor. After a few minutes she patted quickly to the drawer in her desk. She took out a key ring and, choosing a small one, she locked the piano.

She turned back her pretty green rug. She slipped into the downstairs large hall closet. First she came out with Father

(Continued on next page)

??? ASK ANOTHER ???

1. What is the difference between the violin and the viola?
2. Who wrote "Carmen"?
3. Who is considered to be America's earliest composer?
4. How may one tone differ from another?
5. If a certain scale has five sharps, and the fifth note of that scale is the third note of another scale, how many sharps has the other scale?
6. Who wrote the "Choral Symphony"?
7. When was Haydn born?
8. What are the letters of the second position of the triad of C sharp minor?
9. What is an oratorio?
10. From what is this taken?



(Answers on page 559)

Sallie and Tillie

By MARION BENSON MATTHEWS

I know two little maidens
Who practice every day.
One plays with thoughtful care—and one
In quite a different way!

The first is Sallie Smooth-tone
Whose playing charms us all,
Her fingers o'er the key-board
So lightly rise and fall.

The second music student
Is little Tillie Thump.
Her fingers always play like this:
"BUMPY, BUMPY, BUMP!"

How do YOU play with silvery sounds
Or with a horrid "bump"?—
Like little Sallie Smooth-tone,
Or little Tillie Thump?

FOREIGN LETTER BOX

DEAR JUNIOR ETUDE:
This is the first time I have written to you, but I want to ask you if you could help me to get in communication with Little School, New York. I have a little plan in my head, and if it proves a success I shall tell you about it. I am taking my A. T. C. L. this year. My one desire is to compose music and write musical plays.

From your friend,
JOSE KANE,
49 Market St.,
Brooklyn, East
Transvaal, South Africa.

A, B, C, D, E,
Starts a minor scale on A.
I have not learned it all, just yet,
But I know it starts that way.



THE BRASS BAND



JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 9—WEBER

SOME famous composers are well known to juniors by their music as well as by their names; but Weber (pronounce Vay-behr) is perhaps better known by name than by his music. This is generally the case when the composer wrote mostly operas and large works which juniors do not have many opportunities to hear.

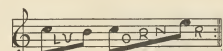
Carl Maria von Weber was a composer whose writings are mostly in the operatic field. He lived at the same time as Beethoven (and knew him), having been born in 1786, and died in 1826. He married a cousin of Mozart; one of his brothers had been a pupil of Haydn; and he himself studied composition under Haydn's brother, Michael Haydn, in whose choir he sang as a boy; so his musical contacts were many. When a young man, he accidentally swallowed some poison, which, while it did not hurt him much, ruined his voice.



CARL MARIA VON WEBER
1786—1826

Questions on Little Biographies

Weber wrote his first opera when he was only fourteen. He continued writing operas for many years, and then added conducting to his activities. He was very much interested in German legends and fairy tales, and several of his operas are built upon such subjects. In this respect he was considered very different from other opera writers of the time, as such subjects had not been used as opera librettos before, and he was looked upon as very romantic and imaginative. He



DEAR JUNIOR ETUDE:

We have organized a Junior Music Club which we call the G Clef Club. We have fourteen members, none over twelve years of age. This is the first music club our town has ever had, and if there are any more we hope to make ours the best.

From your friend,

LILLIAN COLLINS, President,
Illinois.

DEAR JUNIOR ETUDE:

I am writing this for the B Natural Club, of which I am secretary. We meet once a month, always at our teacher's home. This year we are studying Cooke's "Picture History of Music". We have one hour of study and a musical program, and one hour of games and refreshments.

There are fifteen members in the club, from eleven to thirteen years of age. Sometimes we receive prizes for special work done.

From your friend,
JANE BEER, Ohio.

DEAR JUNIOR ETUDE:

My music teacher is the leader of the club to which I belong. There are eight members in the club.

We meet every two weeks, on Friday, after school.

We take turns in playing, and we play musical games.

We have a visitor at every meeting and sometimes two.

From your friend,
OLGA BOOKER (Age 12),
Maine.

1. In what field of writing did Weber excel?
2. With what famous musician was he contemporary?
3. How old was he when he wrote his first operas?
4. What type of literature interested him?
5. Name some of his famous operas.
6. Give dates of his birth and death.
7. What other German composer died in London?

even influenced Wagner in this respect, though Wagner lived many years later. His writings were also free and flowing and he carried out some ideas originated by Gluck (whom you remember in Little Biography No. 6).

Like Handel, he went to London to conduct some of his own operas; and he became ill while there and died.

His best known operas are "Der Freischütz," (founded on a German hunting legend that in exchange for his soul the hunter will receive magic bullets that will always hit the mark); "Oberon" (based on a fairy tale about a magic horn); and "Euryanthe" (founded on a tale of medieval romance and chivalry of the thirteenth century). Besides these he wrote many things for piano, orchestra, vocal, and especially choruses for male voices, which, on account of their patriotic words, roused the youth of Germany to great enthusiasm.

Some of his smaller things that you can play at your meetings are:

"Waltz from 'Oberon'" (arranged by Greenwald).

"Melody from 'Oberon'" (arranged for left hand).

"Der Freischütz Fantasia" (arranged for six hands by Krug).

"Hunters' Chorus from 'Der Freischütz'" (arranged for four hands).

"Invitation to the Dance—Piano solo" (also arranged for four hands by Sartori).

Album Leaf—Piano solo.

Passy Cat's golf bag. Next she brought out Tiger's tennis racket and the big black fur robe which was always stored in the closet.

Quickly back to the piano she went. She pulled the treble end toward the hall. Then arching her pretty back she pushed with all her might at the bass end. Presto the piano stood at the back of the closet with the closet door locked.

Then she put the little brass kettle on to boil for a cup of hot catnip tea. After this she sat down in the armchair before the dining room window to rest.

Fluffy, pure white, with shining eyes, rushed in. Maltese, Calico and Blackie, her playmates, were with her. Together they moved, "We have had such fun. We have all been mousing over to Callo's father's elevator."

Fluffy went to the living room crying,

A Musical Autograph

By CLARA A. FITTS

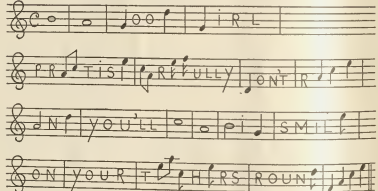
A good music teacher time took

To write in an autograph book;

And the pupil who read it

Laughed light and said it

Was worth a good "try." Have a look!



Immortal Music

(Continued from page 557)

adventures he came in contact with the woman, whose song was so beautiful that the sailors who listened were so carried away by the beauty of it, that they forgot the dangerous rocks and were shipwrecked. To prevent this Ulysses put cotton in the ears of his men so they would be deaf to the song of the siren. His plan proved successful. Although this story is a myth, it is an excellent illustration of the power of music. Time, the cause of many changes, has caused a quick undesirable change in our music. Although many prefer it, the so-called jazz music is a very different sort of music, having its origin, according to references, in Africa

among the savages. But despite these obstacles many cling, and always will, to the pure classical music of earlier origins. All the operas, oratorios and classics by famous composers are admired and loved by all who understand them; and I dare say, they will live forever.

Thackeray said, "Music is irresistible; its charities are countless; it stirs the feelings of love, peace and friendship as no other mortal agent can."

It is not necessary to verify this statement, for everyone who has listened to good music has had sufficient proof. Music is one of the most noble blessings of mankind.

DEAR JUNIOR ETUDE:

Our club consists of ten members. I am one of the oldest and am the president. We meet once a week in the City business meeting, at a program, and are then entertained by two girls. At every

meeting we appoint the two girls to get up the program and two to entertain. We hope to give a public meeting soon and feel sure it will be a great success.

From your friend,

MILBORN WILD (Age 12),
Alabama.



JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

NOTICE. As usual the JUNIOR ETUDE CONTESTS are omitted in July and August. Therefore, the results of the April contest will appear in September instead of July. But there are lots of other things to do in

July and August—extra practicing, mending torn music, reading history of music, and listening to the music of the great out-of-doors. So keep busy—do not waste a bit of the precious summer.

ANSWERS TO ASK ANOTHER

1. The viola is a trifle larger than the violin and tuncel one-fifth lower.
2. Bizet wrote the opera Carmen.
3. Francis Hopkinson, who died in 1791, is considered America's earliest composer.
4. One tone may differ from another in pitch, duration, intensity and color.
5. Two sharps (The scale of D).

6. Beethoven.
7. Haydn was born in 1732.
8. E. g. sharp, c sharp.
9. An oratorio is a large composition for solo, chorus and orchestra produced without scenery, action or costumes, and on a sacred text.
10. Gavotte in g minor by Bach.

Hidden Music Words and Composers

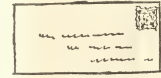
By HELEN OLIPHANT BATES

1. You must not be a minute late.
2. There are no teaspoons on the table.
3. You have a pretty hand, Elsie.
4. I hope Randolph will come to see me tonight.
5. Her hair is dark brown.
6. You'll find a chop in the cupboard.
7. I hope Dale will win.
8. Mac, do well, and your reward will come.
9. Please come to my house for tea.

10. Elmar chose to be last.
11. Mr. Jones has a son at Albany.
12. There were about ten or twelve at the party.
13. Halt, or I'll shoot!
14. Herbert won the medal.

Answers to Hidden Music Words

1. Beam; 2. Note; 3. Handel; 4. Opera; 5. Air; 6. Chopin; 7. Pédal; 8. MacDowell; 9. Forte; 10. March; 11. Sonata; 12. Tenor; 13. Alto; 14. Theme.



DEAR JUNIOR ETUDE:

I have not seen any letters from this part of the country, so thought I would write. I live on a farm, about twenty-five miles from Denver. Had not my mother been able to help me with my music, I never would have been as far on as I am. I have taken lessons off and on for the past ten years. Some day I hope to go to a conservatory and then to college.

I have not much of an idea what grade of music I am in, but I learned Liszt's "Hungarian Rhapsody" from memory in three weeks, and Chopin's "Polonaise," Op. 40, No. 1, from memory in five days. I have done some Duvvernoy, some Sonatas and some Czerny. Don't you think I am doing quite well?

From your friend,

ALICE HILL (Age 14),
Colorado.

DEAR JUNIOR ETUDE:

I live about four and a half miles from Toledo. This is not far, but the car fare is expensive and so are music lessons from good teachers. So I cannot afford them just now. My mother has taught me nearly all I know about music, and I have had a few other lessons besides. I play fourth grade music. I practice whenever I get time, but I do not get home from school until after five-thirty, so I have very little time. The Etude has helped me a great deal.

From your friend,

JEAN GASSAWAY (Age 14),
Ohio.

DEAR JUNIOR ETUDE:

Two years ago my piano teacher organized a music club and divided it into two grades, the Junior and the Senior. We met on Saturday and the Seniors on Monday evenings. We have thirty or

chestra practice and ear tests and usually end up with singing.

From your friend,
ALICE ANNA ROSSA (Age 13),
Ohio.

DEAR JUNIOR ETUDE:

I have studied music for five years. I play the violin in our junior symphony orchestra and clarinet in our high school band, and am pianist for the eighth grade orchestra.

From your friend,
MARIE DANIELS
Iowa.

N. B. Marie forgot to give her age, but she certainly keeps herself busy playing three instruments in the orchestras. Can any other Junior reader show such a record as that?

DEAR JUNIOR ETUDE:

I read in your letter box how Charles W. Wiley wishes to become a theater organist; and I was glad to know that someone of my own age wished to do this. I am now playing at a theater in my home town. I think it is very nice work and I enjoy it very much. So I cannot afford them just now. My mother has taught me nearly all I know about music, and I have had a few other lessons besides. I play fourth grade music. I practice whenever I get time, but I do not get home from school until after five-thirty, so I have very little time. The Etude has helped me a great deal.

From your friend,
MARIE DANIELS
Iowa.

LETTER BOX LIST

Letters have been received from the following, which space will not permit to print: Sophie Boudoulay, Herbert A. Russell, Lettie Wheeler, LeVay Ayre, James Schabell, Helen Jean Kister, Eleanor Maharevich, Evelyn Patterson, Edward Postner, Herman Rosen, Theodore William Brooks, Margaret Boser, Eugene Gray, Ethel Ellis Hall, Joseph, Stefan Bludner, Lillian Liles, J. Fillmore, Gertrude Dorothy Kammerer, Jeanine Showalter, Alma Ann Bachman.

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Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1928

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

Date	MORNING SERVICE	EVENING SERVICE
SECOND	PRELUDE Organ: Prelude, Allegro.....Schuler Piano: Romance.....Schumann Te Deum.....Rockwell	PRELUDE Organ: Prelude in E.....Pachulski Piano: Song of the Night.....Jensen Magnificat and Nunc Dimittis.....Kunler
	ANTHEMS (a) I Will Lift Up Mine Eyes.....Robert (b) Come, Let Us Praise the Lord.....Schubert	ANTHEMS (a) Jesus, Gentlest Saviour, J. C. Marks (b) Showdown of the Evening.....Storer
	OFFERTORY God's Love.....Jackson (S. solo)	OFFERTORY Now the Day is Over.....Wooler (B. solo)
	POSTLUDE Organ: March to A.....Barnes Piano: Autumn Motive.....Poldini	POSTLUDE Organ: Minuet from Symphony in E-flat.....Mozart-Barnes
NINTH	PRELUDE Organ: Sea Garden.....Cooke Piano: Prelude in E Minor.....Chopin	PRELUDE Organ: Twilight in Autumn.....Fitch-Mansfield Piano: Nearer My God to Thee.....Arr. by Hummelreich
	ANTHEMS (a) Rejoice in the Lord.....Jones (b) Father, Wielder of Earth and Heavens by Bliss.....Baines	ANTHEMS (a) Abide With Me.....Harker (b) Jesus Calls Us.....Commins
	OFFERTORY More Love to Thee.....Day (A. Chorus)	OFFERTORY Rejoice and Be Glad.....F. F. Marks (Chorus for T. and B.)
	POSTLUDE Organ: March for a Church Festival.....Dicka Piano: Best Be the Tie that Binds.....Napoli-Martin	POSTLUDE Organ: Romance Sans Paroles.....Saint-Saens Piano: March of the Priests.....Mozart-Sartorio
SIXTEENTH	PRELUDE Organ: Meditation.....Berwald Piano: Longing for Home.....Jesse	PRELUDE Organ: Andante.....Massenet Piano: Andante.....Gordard
	ANTHEMS (a) Great Is the Lord.....Diegle (b) Come, Gracious Spirit.....Jones	ANTHEMS (a) The Day Is Gently Sinking to Close.....Martin (b) Still, Still With Thee.....Pense
	OFFERTORY Lord Ever Merciful.....Kauntz (Duet for S. and A.)	OFFERTORY Acquaint Now Thyself With God, Riker (T. solo)
	POSTLUDE Organ: Grand Chorus in C.....Maidland Piano: Andante Cantabile, Tchaikowsky	POSTLUDE Organ: Finale in C.....Harris Piano: Capriccio.....Meyer-Gluerichsen
TWENTY-THIRD	PRELUDE Organ: From Improvisations, Op. 142, No. 2.....Schubert-Barnes Piano: Call to Worship.....Lindsay	PRELUDE Organ: At Sunset.....Sellers Piano: Autumn Reflections.....Kern
	ANTHEMS (a) Lord, I Hear of Sinners.....Shepard (b) Come, Let Our Heavens Be Filled With Voices Join.....Pike	ANTHEMS (a) I Will Feed My Flock.....Singer (b) Just as I Am.....Rushkin
	OFFERTORY Dear Lord and Master Mine.....Berwald (B. solo)	OFFERTORY Cradle Song.....MacMurray (Violin, with Organ or Piano)
	POSTLUDE Organ: Postlude.....Heller-Mansfield Piano: Nocturne, Op. 21, No. 1.....Schumann	POSTLUDE Organ: Finale alla Minuet.....Harris Piano: Abide With Me.....Munk-Martin
THIRTIETH	PRELUDE Devotion (with Organ or Piano)	PRELUDE Organ: Evening Pastoral.....Lemare Piano: (four hands) Poetic Fragment from "Les Preludes".....Liszt
	ANTHEMS (a) I Will Extol Thee.....Gierke (b) God Is Love.....Brander	ANTHEMS (a) O Jesus, Thou Art Stand in Heavens.....Harrell (b) In Heavenly Love Abiding.....Carrell
	OFFERTORY Retrospection (Organ)	OFFERTORY The Song Divine.....Jordan (S. solo)
	POSTLUDE Organ: Festal March.....Roberts Piano: Concerto March, Mendelssohn	POSTLUDE Organ: Allegro Moderato.....Hornum Piano: (four hands) Parting.....Raff

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

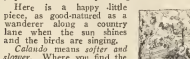
By EDGAR ALDEN BARRELL

Crashoppers, by A. Louis Scaramini



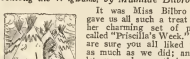
Scaramini means "playfully" or "humorously." Crashoppers are certainly very humorous things, always jumping and jumping until they wear out. In the first part of this piece, however, they are just crawling along in the sun, and then they begin their jumping, and Mr. Scaramini describes this very cleverly by using the *allegretto* for the notes. Measures nine and ten are like measures eleven and twelve. Play the first *forte* (f) and the second *mezzo forte* (mf). This is one of our delightful sketches.

Joyous Wanderer, by George F. Hamer



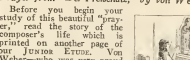
Here is a happy little piece, as goodnatured as a wanderer along a country lane when the sun shines and the birds are singing. Calmly, merrily, and slowly. Where you find the word *ritardando* really intends you to play with a slight retard. In measure twenty-four there is an *arpeggio*—which, you may be sure, is a great thing to play. The necessary when playing this is really great. Please listen to the particular about this with many pupils. In measures thirteen and fourteen there are more *arpeggios*. Do not hurry them just because they are easy.

Among the Wiggins, by Malville Bilbo



It was Miss Bilbo who gave us all such a treat with her charming set of pieces titled "Wiggins." We are sure you all liked these as much as we did, and so let us welcome their composer again to our pages. This is one of the best "wiggins" pieces we have ever heard. When the Big Chief speaks, play slowly, to show what a very important man is talking. The tone-color is Indian drum as we think we have told you several times before. The teacher should try to get the pupil to use his imagination in picturing the Indian scene and the sound of their music.

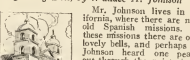
Prayer from "Der Freischütz," by von Weber



Before you begin your study of this beautiful "prayer," read the story of the composer's life, which is printed on another page of this issue. Von Weber—who was very proud of the "prayer" in front of his name, for that showed that he was of the nobility—is one of the greatest of the German composers. His *fantasy* to the Dance is often performed by our great orchestras at their children's concerts, and it always receives a lot of applause. Try to make just the smallest pause in the world at the end of each phrase; this is like the breath of a singer taken at the end of a phrase and on without breathing; that would not only be impossible, but it would also sound very, very badly indeed.

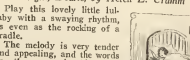
Give the second of two dotted notes half its value. This is a rule that is most important.

Ding Dong Bell, by Wallace A. Johnson



Mr. Johnson lives in California, where there are many old Spanish missions. These missions there are often lovely bells, and perhaps Mr. Johnson heard one peeling out through the quiet air and it made him wish to write this piece. Strike the high notes (played by the left hand) which crosses the right) with the bell notes. *Leggerissimo* means with the greatest possible lightness of touch. You will all enjoy Ding Dong Bell.

Good-Night, Dearie, by Helen L. Cramm



Play this lovely little lullaby with a swaying rhythm, as even as the rocking of a cradle. The melody is very tender and appealing, and the notes are the very nice kind that Miss Cramm always writes. If you don't use your third finger for the first left hand note, you will wish you had done so.

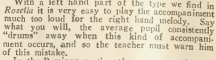
In measure three, in the right hand part, there are two different kinds of rests. Do you know what their names are and how long is the value of each?

As I Walked Round My Garden, by Mary Gail Clark



This is how this piece is put together. First, there are eight measures in C, then four measures in A minor, and finally eight more measures in C. In the third measure—and remember that counting measures we count only notes that are complete or whole—the fourth note is the fifth finger like the note before it. The theme of this composition unfolds along like a person walking round his garden leisurely.

Rosella, by H. D. Hewitt



With a left hand part of the type we find in Rosella it is very easy to play the accompaniment much too loud for the right hand melody. Say what you will, the average pupil consistently "drums" away when this kind of accompaniment comes so the teacher must warn him of this mistake. In the B minor section there are a great many treble notes in the left section. In the last measure, play it with the right hand part separately. Play it this twenty-two times a day for a week, and it will be the other hand and you will be delighted to see how smoothly everything will come.

Do you know the difference between *Allegro* and *Allegretto*? If not, be sure to find out at once from some reliable musical dictionary, or in the back of referring constantly to good, authoritative books. The time you invest in this manner will be sure to pay good returns.

Composing

To the Etude I have found that an excellent way to stimulate the children's interest in ensemble work is to ask them to compose little tunes. Even in elementary work the children are eager to "make up pieces," and they will work painstakingly over a short song. This will interest them, will give them the correct signature and time values. Ask them to make up intervals, too. When the piece is finished, harmonize it with the view of being played by the interval. I have used a few even in recitals. It is surprising how the children will surround the outside of signatures, keynotes, intervals, and time values to create the distinction of being a little "composer."

LOUIS HENRY SCHLAPPER.

"Get your happiness out of your work or you'll never know what happiness is!"

ELBERT HUMPHREY.

Answers to Can You Tell? GROUP No. 14

(SEE PAGE 500 THIS ISSUE)

1. The Tonic, Dominant and Subdominant chords.

2. The greatest composer of the Roman School and of the sixteenth century; often called "The Father of Church Music."

3. A rest is a musical character used to indicate silence.

4. Mozart.

5. "St. Peter" by John Knowles Paine in 1873.

6. Lively, with grace.

7. An arpeggio is formed by sounding singly the notes of a chord.

8. Thurlow Lieurance.

9. 1828.

10. "Il Trovatore."

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

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Other Music Sections in this issue on pages 501, 525, 533



DING-DONG-BELL

A first "cross hand" piece, Grade 2

Moderato M.M. = 96

WALLACE A. JOHNSON, Op. 181, No. 7



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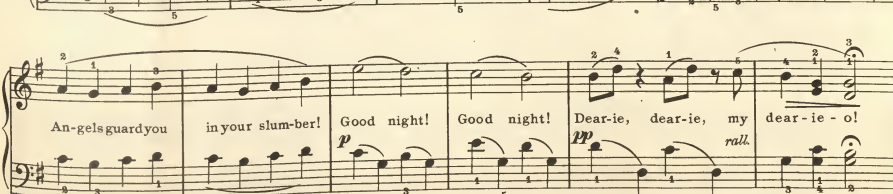
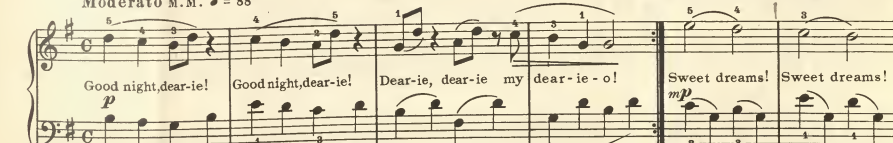
GOOD-NIGHT DEARIE

British Copyright secured

By a most popular writer, Grade 1

Moderato M.M. = 88

HELEN L. CRAMM, Op. 34, No. 7



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AS I WALKED 'ROUND MY GARDEN

As I walked 'round my garden
To see how the plants were growing
I pulled a weed out now and then
And gave the beans a hoeing.

MARY GAIL CLARK

In polyphonic style. Grade 1

Moderato

Copyright 1927 by Theodore Presser Co.

Play in lively style, with strong accents. Grade

Allegretto M.M. ♩ = 126

GRASSHOPPERS

A. LOUIS SCARMOLIN

f scherzando

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AMONG THE WIGWAMS

MATHILDE BILBO

Very characteristic. Grade 2.

Allegretto M.M. ♩ = 108

The little Indians are playing.

mp Tom-toms

The Braves are returning from the hunt.

A young Squaw sings to her Pappoose.

Andante

Big Chief talks.

Moderato

Little Chief talks.

mp *rit.* *D.C.*

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JOYOUS WANDERER

GEORGE F. HAMER

In semi-classic vein. Grade 2½

Allegro molto M.M. ♩ = 168

f *mf* *f* *rubato* *f*

a tempo *ff* *Fine* *rall.*

a tempo *mf* *f* *rit.* *D.C.*

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

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