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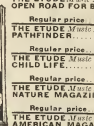
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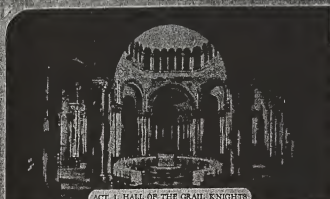
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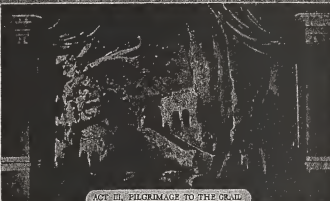
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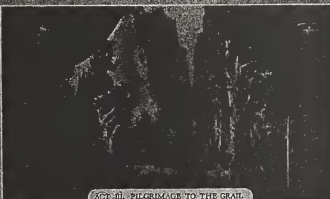
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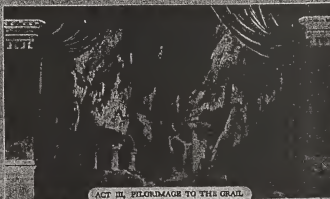
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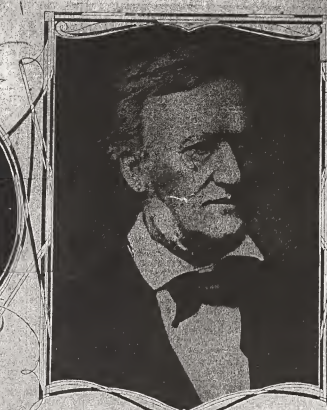
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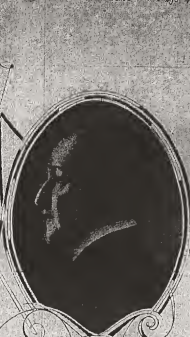
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A Personal Visit to Bayreuth

By JULIA E. SCHELLING

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THE FESTSPIELHAUS, the Valhalla of Wagner Opera, serves the very top of a hill above a mile from the picturesque village of Bayreuth. A country road bordered by each side by a tree, leads to the house of all opera lovers. It is a charming village during the time of the festival, the population of the village and surrounding countryside gather under the spreading trees to watch the strangers at the horse by in the bright sunshine. For the opera is Bayreuth begins at four o'clock in the afternoon.

As you near the opera house and climb the last steep ascent you are surprised to find the whole audience, mostly elderly ladies, waiting for some great event to take place. You have not long to wait, for suddenly all turn their faces toward the front of the Festspielhaus where a small balcony projects from the second story. With pomp and circumstance, five men appear on the balcony. One lifts his hat and the other four (a choir of troubadours) announce the name of the opera about to begin. These four "war horses" could run the greatest of grand opera without a counterblast; but Wagner ordered a conductor for the sixteen notes of the "leading motif," and a conductor will always direct the color of the orchestra at Bayreuth. This solemn ceremony ended, the audience silently enters the theater by system doors, eight on each side of the auditorium. When all are seated the house is in perfect darkness for the first time, and the purpose of the management is to attract the attention of the audience to the stage.

When all are seated the house is in perfect darkness for the first time, and the purpose of the management is to attract the attention of the audience to the stage.

The Interior.
THE AUDITORIUM is a huge room, circular in shape, one hundred and fifty feet across. The ceiling is painted white, rays from the floor almost to the ceiling, decorated only with a pattern of electric lights. The ceiling is painted white, rays from the floor almost to the ceiling, decorated only with a pattern of electric lights. The ceiling is painted white, rays from the floor almost to the ceiling, decorated only with a pattern of electric lights.

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The Orchestra.
THE ORCHESTRA, consisting of one hundred and forty musicians, took their seats before a little desk on the stage for every rehearsal and with more and more before him, directed and guided every movement of the actor.

Wagner's orchestra is not a band but a medium of dramatic expression. He, therefore, reverses the old method of the conductor and orchestra, which can only address itself to the audience. The orchestra is so arranged that the heavy, ponderous notes are far from the audience, to the light notes are far from the audience, to the light notes are far from the audience, to the light notes are far from the audience.

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to use body weight, there is, however, another and right way which shall mention later.

The "Dead-Weight"
LET US ascertain in what ways forearm weight may be used. In the example, we held the wrist and second finger firm and let the forearm drop so that the finger struck the key. Even this short drop developed considerable power. Now it is quite obvious (and a good many pianists have, unfortunately, made much use of the discovery) that a longer drop will produce greater power. Thus the hand and forearm are raised to any desired height and let fall as "dead" weight on the keyboard. Such a use of weight, in which the volume of the tone is made to depend on the height from which the fingers strike the keys, is laid. Fortunately it is also unnecessary as we shall presently see. It makes both control over the resulting tones and accuracy in striking the right keys difficult. It adds an unpleasant noise to the tone, and, in so doing, takes up some of the energy of the tone. If the hand is weakened, also, by being held in a stretched position, a good deal more power is lost.

Occasionally, someone discovers a simple remedy for overcoming this last difficulty. We are sometimes told that we must hold our hand relaxed while it is falling and then, just the instant before it reaches the keys, we must open it out to its proper position for playing. Unfortunately, this is not, in any way, anything, interested. The hand position, whether it is taken sooner or later, will be just as weak, and accuracy will be even more difficult.

A Correct Observation

"BUT," SOMEONE now remarks, "I have seen many fine pianists drop their hands from a considerable height over the keyboard in playing and still get beautiful results." The observation, we shall have to answer, is entirely correct. The actual use of energy, however, is not in this case what it appears. How many writers of theory have been evolved by watching the movements of players and then wrongly interpreting them or imitating some mannerism in the hope of getting the same result! Here the explanation is simple. Although the player's hand may have dropped some distance from a considerable height so that he appeared to be striking them, actually he controlled the drop of his arm so that it developed very little momentum. The amount of percussion which his fingers made when they came in contact with the keys was very small. How, then, did he get such power? Simply by a very quick added forearm impulse after his fingers had reached the keys or, at least, were very near them. The long drop itself was unnecessary and was not used for gaining greater speed.

To understand this more clearly, let us discuss, very briefly, what we shall call the "up-and-downs" wrist movement. In the playing position, let the hand hang relaxed as far as it will go, with the fingers just touching any white keys. Now let the forearm drop suddenly so that the wrist falls from its high position to one below

the level of the keyboard. Since the fingers and hand cannot bend any farther, they have now become one solid piece or lever with the forearm, and the energy which the forearm developed in its fall made them play the keys. To let the wrist drop far below the key-level in playing would be very awkward and unnecessary. All that is needed is to press down with the hand and fingers (as contrasted with the use of the hand and finger flexors) at the point, in the drop of the wrist, suitable for playing the keys.

Through practice we learn just how much to contract these fingers and hand muscles for whatever amount of energy we are going to develop with the forearm. This contraction, in hand and forearm into one firm lever which then plays the keys with the energy which the forearm has developed. (Thus only a very slight finger and hand pressure will be needed if the forearm (at the wrist) drops only a short distance of its own weight. The resulting tones will, of course, be loud. The finger and hand must be relaxed during the drop of the forearm, with the fingers always touching the keys. The instant after the keys are played, the wrist begins to rise again in order to prevent any unnecessary pressure against the key-bed and to get in position for the next stroke. If the keys are to be held down, only enough weight must be left against them to prevent them from rising.

The Melodic Passage

FOR SINGLE tones, as well as for chords, where the speed of the passage is not too great, the "up-and-down" wrist movement gives the greatest degree of control. For melodies or passages where forearm weight must be added to finger action to get greater power and where the speed of the passage is too great to allow time for a separate drop of the arm for the next stroke, it is found that, whatever degree it is used, necessarily becomes a constant pressure against the fingers. With the up-and-down wrist movement we can get added power and with much better results than by striking the keys. Instead of merely releasing the forearm so that it drops of its own weight, we can send it down with great speed through this short distance by a sudden contraction of the biceps muscle in the upper arm. This requires a corresponding greater contraction of the hand and fingers. For still more power we can add body weight. As the stroke is being made, the body moves forward from the hips and adds its momentum to that of the forearm.

SELF-TEST QUESTIONS ON MR. SCHUMANN'S ARTICLE

1. Why is "up-and-down" a theory of comparatively late development?
2. What type of muscular movement is required in weight playing?
3. Why is greater weight required for playing chords than for playing single notes?
4. How may the upper arm be minimized in weight playing?
5. Describe the "up-and-down" wrist movement.

Scales at the First Lesson

By EDNA LALISCH

FROM two to six major scales may be taught at the first lesson. The teacher should play the scale slowly, through one octave only, and have the pupil play it after him. The pupil should call out the names of the tones, c, d, e, f, g, a, b, c as he ascends and c, b, a, g, f, e, d, c as he descends.

Next, the position of his hands should be shifted one or two octaves higher, then lower, so that nearly the entire keyboard will have been learned in the playing of these scales. A good position of the hands is best demonstrated and learned by way of scale playing, which is the foundation of all technique.

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By PETER HUGH REED

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THE RECENT major releases that have engaged our attention present a veritable journey around the musical world, they exploit composers from a half-dozen European countries as well as America. The selections include many fine compositions, some of them familiar and well-known and artistically recorded to be reproduced through the body of a modern phonograph in a manner to disarm the most captious listener.

We begin our musical journey with an American composition—an exceptionally brilliant recording of George Gershwin's "An American in Paris" performed by Nat Shilkret and the Victor Symphony on discs Nos. 33963 and 33964. This musical tale we found typical of the new symphonic jazz—bright, snappy and full of exuberant life. Those who have enjoyed "The Rhapsody in Blue" will unquestionably find "An American in Paris" equally entertaining.

In a melody of brilliant sound effects Gershwin gives us a clever impression of Paris. It all starts with his initial stroll along the boulevards, where he discovers he is in a new and modern world somewhat amused at the French taxi horns. Passing a gay café he becomes interested in its music. Then a lady of leisure tries to interest him in a sentimental flirtation, but he passes her by. Thereafter he meets a friend from home and "thinks pick up." Just what happens after this becomes uncertain, although there can be no doubt that the two thoroughly enjoy themselves.

From an American's music we travel to the shorter thumb and little finger music of the new school, finding in Columbia's Masterwork Album No. 108 a splendidly interpreted and recorded concert suite from Manuel de Falla's "Love, Magic and the Magician." This music becomes a veritable joy, for de Falla's purpose is absolute whether it be in rhythmic vitality, harmonic richness or poetic communion. Unquestionably his creative genius reaches its highest development of the new spirit in Spanish music. This ballet tells a story of two gypsy lovers who cannot "exchange the kiss of perfect love" because the appearance of an old love intervenes. By a clever ruse they are able to rid themselves of his evil influence, and all ends happily. The story, though interesting, is really unnecessary for the enjoyment of this colorful music.

Bohemia

GEOGRAPHICALLY, it may not be a different world to Bohemia, but what a different world was opened by Columbia's Album No. 107 which presented to our attention Smetana's piano Trio in G Minor, played by the Malkin Trio, a well-known concert group composed of three brothers! This Trio and the String Quartet in E Minor entitled *From My Life* are two musical poems of tender and intense beauty drawn from the very soul of one of Bohemia's greatest composers. The present work is a sincere elegiac expression of a man's grief. It was created as a memorial to the composer's eldest daughter, Frederica, who died at five years of age after a sudden illness. Such music as this not alone repays intimacy but also study and therefore should prove a welcome addition to the slowly growing chamber music library.

From the music of Bohemia we pass over to the music of Germany chosen over several years and periods. On Odeon disc No. 5161 we discover a superb performance of the *Overture* to Weber's "Der Freischütz" conducted by Dr. Weismann and the Berlin State Opera. As we listen to the music of this justly popular overture we remember that it was created nearly one hundred and ten years ago and realize anew the vitality and freshness of its career.

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From the music of Germany we pass over to the music of Russia via Victor Album No. 5161 which brought us the "Fourth Symphony" of one of the greatest musical humanists of all times, Tchaikovsky. This popular work is excellently interpreted by Leopold Sokolowski and the Philadelphia Symphony. We believe that to the average music-lover the last three symphonies of Tchaikovsky need no introduction, and it is unnecessary to dwell at length upon the fervor and eloquence of one. Unlike the "Fifth Symphony" or "Sixth Symphony," there is no pervading melancholy, no despair or desolation in the

(Continued on page 539)

Fashions in Fingering and Common Sense

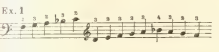
By GUSTAV ERNEST

THE TIME SEEMS to have come when some of our notions on fingering should be overhauled. We have too much in the way of fingerings of fingerings which originally were quite properly introduced for use in special cases. Or, we insist, with the avowed purpose of avoiding mistakes, on fingering which are most likely to lead to mistakes.

Now there are two points to which I should like at this time to draw attention: the use of the thumb, and the way of executing repeated notes.

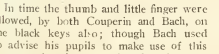
The Thumb

IT WILL be known to most of our readers that for a long time the thumb was not counted as a finger at all, the forefinger having been at that time called the first and the little finger the fourth finger. At the same time both the thumb and the little finger were but little used in playing. The fact is that, the keyboard being placed much higher than the seat of the player, the player's elbow was so high that his fingers that the latter could not but assume a perfectly straight position, which again made the use of the shorter thumb and little finger almost impossible. In *Ammerbach's Organ und Instrumenten Tablatur* (1571) the following fingering is given for the scale:



This fingering, which to us seems to make rapid and smooth scale playing excessively difficult, remained in use till the days of the two great masters of the piano, Couperin (1668-1733) and Johann Sebastian Bach (1685-1750), both of whom permitted the employment of the thumb and little finger. This change had become necessary because in the meantime the position of the keyboard had been made more convenient and the instruments had been perfected to such a degree that they were capable of producing a bigger and more varied kind of tone. These improvements necessitated a different position of the fingers, which, being now rounded, demanded much in strength and flexibility. Besides, since the tips of the thumb and little finger were now in line with those of the other fingers, the use of them was made comparatively easy.

Couperin now gives the following fingering for the scale, which the reader will easily perceive to be really more convenient than the old and new ideas. In it it indicates the thumb and little finger were but little used in playing. The fact is that, the keyboard being placed much higher than the seat of the player, the player's elbow was so high that his fingers that the latter could not but assume a perfectly straight position, which again made the use of the shorter thumb and little finger almost impossible. In *Ammerbach's Organ und Instrumenten Tablatur* (1571) the following fingering is given for the scale:



In time the thumb and little finger were allowed, by both Couperin and Bach, on the black keys also; though Bach used to advise his pupils to make use of this license only when no other fingering was to be found. His son, Philipp Emanuel, insisted even more strongly that the thumb should be used on black keys only when absolutely necessary. For a long time this rule was rigidly observed.

Among Schumann's writings there is an article on studies by Hummel, in which he (Schumann) in the disguise of Forsterstein questioning his other self, Ernst, as Eschenbach, says that his remarks reminded him of the time when the pupil inevitably received a box on the ear if he dared to put the thumb on a black key. Gradually,

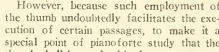
however, by sheer force of necessity, the rule was relaxed.

The marvelous changes in piano technique, which were brought about by the works of Chopin, Schumann and Liszt, and which were the result of a much more complicated and difficult style of writing, made it absolutely necessary to employ every makeshift which might help in mastering the new difficulties. That gave the thumb its chance; and, in fact, there are a plenty of passages in the works of the masters which would be almost impossible unless the thumb were employed on the black keys. Certainly the exception is made much easier by so doing.

Here are two cases in point: the first from the *Scherzo in B-flat Minor* by Chopin;



and the other from the *Sonata, Op. 31, No. 2*, of Beethoven.



But why should a similar fingering be used in Kullak's edition of this same composition? Here, because such employment of the thumb undoubtedly facilitates the execution of certain passages, to make it a special point of piano study that the thumb shall be used with the same ease on black as on white keys seems to be utterly beside the mark. As useful as it is to practice the first study in Clementi's "Gradus ad Parnassum" with Tausig's fingering, which makes no difference whatever between the use of the thumb and of the other fingers; still it would seem just as wasteful of time and energy to study Beethoven's otherwise very useful exercises ac-

cording to their author's wish, which is that every exercise is to be practiced with the same fingering in all the keys.

Now the outcome of such study is frequently—as the writer has had occasion to observe—that the students begin to think it a great thing to introduce the thumb in passages which could be played as easily, or more so, without it. Even if von Bülow—in his preface to Cramer's studies—demands of a virtuoso that he should be able to play Beethoven's *Minor Sonata* (Op. 10, No. 3), without preparation, as easily in the key of F-sharp minor as in the original F minor (the idea being that the same fingering should be used in both cases), one does not see that the gain would be in any way proportionate with the time spent on the preliminary work for the accomplishment of such a feat.

It is not to mention another case of a somewhat similar nature. There are certain passages where it becomes necessary to pass the fifth under the fourth finger, as, for instance, Chopin's *Minor Study* or his *Nocturne, Op. 15, No. 2*.



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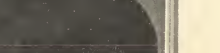
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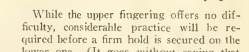
tion, which makes no difference whatever between the use of the thumb and of the other fingers; still it would seem just as wasteful of time and energy to study Beethoven's otherwise very useful exercises ac-

Changing Fingers on Repeated Notes

THE RULE, that if a certain note is repeated a number of times a different finger should be used each time, is founded on the fact that, if this were not done, there would be danger of the finger not letting go of the key quickly enough each time, the outcome of which would be that the hammer would refuse to act and even when it did act it would not be broken. Of course, if the tempo is not too fast, a similar or even better effect might be produced by striking the key from the wrist, employing always the same finger. When, for instance, in the twentieth measure of the first movement of the *Appassionata*, and the ten measures which follow, von Bülow puts, throughout, the first and second fingers together on the E-flat, there can be no doubt that the passage gains much in dramatic force.

If, on the other hand, the repeated "E" in the twentieth measure of Mozart's *Fantasia in D Minor* is played with the fourth and fifth fingers alternately, as indicated in the Peters Edition, it is clear that the effect will be no different, no better or as if the key were always struck from the wrist with the third finger, thus bringing Beethoven's famous "Thus raps late from the door" to mind. We have here a case in which the observation of a rule is considered as of greater importance than the effect produced. But if, even when the tempo is slow, the player is a fairly strong player, notes are marked staccato, or separated by rests, a change of fingers is insisted upon, a wholly unnecessary difficulty is created. This is true for weaker players; in particular, who, if the same finger is used all the time on the note, feel much surer of it.

If we look through the fingered editions of the works of the masters we come constantly across passages the execution of which is made unnecessarily difficult by trying to enforce the rule of changing fingers. Take these simple measures from Chopin's *Polskaire, Op. 26, No. 1*, in the Schlegel Edition:

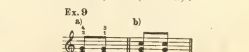


While the upper fingering offers no difficulty, the lower one, with its thumb required before a firm hold is secured on the lower one. (It goes without saying that consideration is here given to the weaker players, for the stronger would not need it anyhow, at the fingering in a simple passage like this.)

Of course, there will always be raised the objection that, since the upper fingering, there is always the danger of the repeated notes not being properly sounded; but this is danger any less where, four measures later, a change of fingers is impossible?



We are nowadays employing different fingers on repeated thirds and other similar combinations, too (Ex. 9a):



a practice against which nothing is to be said, except that, since repeated chords (Ex. 9b) must and can be played properly without change of fingers, the same

a practice against which nothing is to be said, except that, since repeated chords (Ex. 9b) must and can be played properly without change of fingers, the same

should be possible with thirds, too. In fact, if the wrists are properly raised and spontaneously act when required, as in the case here, it is quite possible.

Finally, a word about the fingering for the mordent, both ascending and descending. Since the days of Liszt, and, more particularly, of von Bülow, it has become the rule not to play its first and third notes with the same finger, but rather as here shown:



a rule which is generally adopted with such excellent results that there is nothing to be said against it; except, again, that equally good results may be gained without the change of fingers, by using such combinations as 343, 242, 222, and so on.

One of the greatest pianists of modern times, and one, moreover, who, in brilliancy, clearness and evenness of technique, has hardly ever been surpassed, Ferruccio Busoni, was a decided opponent of the system of changing fingers; and that not only in cases like the one just mentioned, but also in simple repeated notes, too. Moreover, he found a powerful ally in Eugen d'Alembert.

As already indicated, all depends upon the training the fingers have received. If they do their work properly, which means that the one always rises with automatic precision the moment the next one descends, the upward movement of the one and the downward movement of the other taking place simultaneously, there can be no difficulty in playing mordents and similar combinations without changing fingers. Just so, the following from the *Impromptu*, Op. 90, No. 4, of Schubert, can be executed, even in the fastest tempo, with the fingers indicated.



The Physically Weak Pupil

By ESTELLE WILLIAMS

WATER movements, as requiring less physical strength, may well be engaged in by the physically weak pupil. Studies and pieces that contain ponderous chords and long octave passages demand too much force from the arms. Also pieces of great length are taxing. There should be instead pieces that are easy and attractive, for they, while keeping up good technique, also stimulate interest.

The lesson must never be too long. The pupil should be rested when she arrives and should depart unexhausted. The teacher should endeavor to make the lesson period an interesting one. She must be careful not to burden the pupil with too many technicalities and try also in every way to lend vigor and freshness to the hour.

If the teacher desires success with a pupil who is physically deficient she must investigate her home conditions. Short study periods, with exercise in the fresh air be-

To call attention to one more case, there is no good reason why it should be necessary to use in a simple combination like the following one:



the fingering provided by von Bülow. If the fingers do their work in the manner of the previous paragraph, the natural fingering, 2 4 2, should answer quite as well.

In conclusion, it is trusted that the readers will catch the gist of this writing. Both the use of the thumbs on black keys and the changing of fingers on repeated notes are, in our opinion, the greater the better. These advantages should in the main consist in simplifying the execution from a technical point of view. But, to insist on them, even if by so doing create unnecessary difficulties for the player, seems to be against the most ordinary principles of common sense.

The primary law, in all teaching and playing, should be that technique is a means to an end, the end being the rendering of the music in the most musical and most adequate manner. The way by which we reach this end with the comparatively greatest ease and certainty should always be the one selected, no matter whether it be according to the rules or not!

SELF-TEST QUESTIONS ON MR. ERNEST'S ARTICLE

1. With what composers did the thumb come into general use on the piano?
2. Which composers made it necessary to use the thumb on the black keys; and why was this?
3. When should the thumb be used on the black keys?
4. What is the best rule to follow for changing fingers on repeated notes?
5. What should be the primary law in all teaching and playing?

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 27

Ex. 28

Ex. 29

Bogus Tuners

By JUNE M. BALDWIN

By being familiar with the pupil's instruments as well as his own, the teacher can find one more way of checking up on the pupil's progress.

Although it is unnecessary that she actually choose the tuner to tune the piano, it would be worth while for her to know that the work is being done by one competent to do it, since there are many in-

competent tuners who prey on people with little or no knowledge of the piano. Many a third-rate tuner, after charging entirely too much, has left the piano in worse shape than before.

Incidentally, why should not teachers know the piano-tuner mechanism? It is always interesting to students to know something of the instrument they study.

Musicians are a Healthy Lot

By L. BREITENMOSER

THE idea that genius lies to dwell in an unsound mind and a weakly body is utterly fallacious, according to Dr. James F. Rogers, hygienist of the United States Bureau of Education, who has made a statistical study of the lives and health of several hundreds of them who lived between 1700 and 1900. He writes: "There is a common belief that great men are abnormal in both body and mind, but nothing is further from the fact. The great man, as a rule, is of superior physique and vigor; and the greater the man of genius he is, the more regard he has for the physical foundation upon which his work depends."

His citations from the "Daily Science News Bulletin" (Washington): "For every delicate Keats or Chopin or Stevenson there are many such robust specimens as Goethe, Browning and Schubert; and such physical giants as Handel, Bach, Brahms and Beethoven are first among the great musicians. Wagner stood on his head at sixty for sheer joy of showing off to his friends. The musician class was never sick in his life and could sleep anywhere, anytime and any place he pleased."

"The old idea that performers on wind instruments are especially subject to tuber-

culosis is unfounded," Dr. Rogers says, "as well as the theory that these performers are liable to injure their lungs. The average life for the trumpet and cornet players was sixty-nine and one-tenth years; and of all wind-instruments these two demand the greatest lung pressure. "Clarinet, horn, bassoon, oboe and flute players are all comparatively long-lived, the clarinet claiming most years and the others following in the order given. The group of players who develop the most pressure in the lungs are the lowest on the longevity scale of wind instrument players."

"The average length of life a century ago was only thirty-nine years as compared with about fifty-six years to-day. Therefore all musicians, whether they blew, scraped or pounded keys, lived to a comparatively ripe old age; for their average length of life was greater than that of the rest of the population." This should be an incentive to take up music.

While Dr. Rogers found no statistics for singers, he believed that these, in a class with the wind instrument players, and that the professional singer cannot devote himself to training for the season and then fall from grace between times. Singing is one of the most healthful of exercises.

Teaching the Alberti Bass

By STELLA WHITSON-HOLMES

PLAYING the Alberti bass, that familiar form of accompaniment so favored by the composer, Domenico Alberti:



Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

is a process both simple and fascinating to the musical child. On the other hand nothing is more difficult to the unmusical child. Unless he has a watchful and inventive-minded teacher, he may labor through it for months without its becoming an unconfused performance to him.

This difficulty is due mostly to the fact that the unmusical child does not possess the natural tendency to "pick out" chords. The harmonic structure of a piece must therefore be pointed out in every instance. If the Alberti bass appears, the child must be made to understand it consists of forms of the fundamental chords. There is the case of the little fellow who found difficulty in playing the Alberti bass of Lawson's *May Blossoms*:

Ex. 2

May Blossoms

Lawson

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

A Musical Pilgrimage to Haiti, the Island of Beauty, Mystery and Rhythm

By CLARENCE CAMERON WHITE

WHEN ONE goes into a virgin field in search of folk music "one seems to go back to the very beginning of things, long before literature existed." For it is to be found in this day a few primitive folk who have not departed from naturalness and who still hold fast to racial characteristics. A visit to the island of Haiti proves even more enlightening in this regard than the study of folk songs and dances of our own Negro folk in the American Southland. It was indeed with the keen anticipation of a "Musical Columbus" that the writer journeyed to Haiti, the island of beauty and mystery, in search of musical material to be found during a summer's sojourn.

Using the beautiful and quaint city of Port au Prince (the capital) as a point of departure one is surprised to find the inhabitants divided into two classes, the cultured French or Creole elements of the cities who go to France for training and the peasant element of the country, not far removed from all the influences of their African ancestry.

Thus in order to get what is most desired or has to make many excursions into the interior across the beautiful mountains which give the island its name. Here one is immediately transported as if by magic carpet into the most primitive African surroundings, a land of superstitions with voodoo festivals and mysteries which regard dancing. Here one gets back to the very beginning of things and feels the feeling that it may be true after all that music is moving in a sort of circle. Here one finds at first hand snatches of melodies and rhythms quite akin to modern music.

History that Slips from the Scene

BEFORE going further it may be well to record something of the historical background of this magic Isle. Blair Giles beautifully expresses it in "Black Haiti" when she says: "The loveliness of Haiti is extraordinarily out of key with the cruel border of its history. In the austere beauty of the Andes it is easy to visualize the Comanches, but in the soft loveliness of Haiti's hills and verdant valleys her history has a trick of slipping out of the scene."

When the average American hears of Haiti he may have to consult his world map. Then, having found the island in the Caribbean group, he is more than likely to forget that it is one of the two Negro Republics in the world with an area of ten thousand and two hundred square miles and a population of approximately two and a half millions.

It is safe to say that no country in the world, civilized or uncivilized, has had within the same space of time a more dramatic or more distressing history. On this beautiful island Columbus made his first landing in the new world in 1492. Prior to the final independence of the island in 1804 it was ruled over by both Spain and France. During this period there was the inauguration of the slave trade and many bloody uprisings of the Blacks which finally ended in their driving out the Europeans, establishing their own independence and giving to history the names of Toussaint L'Ouverture, Dessalines and Christophe.

Since that time there has been such a long struggle of internal strife through revolutions that the native has never been able, in a large degree, to concentrate upon any of the liberal arts, especially musical art. But although the Haitian people as a whole may be lacking in the lyric element, they nevertheless do have a national music, namely, their simple "Festivals" which are mostly rhythmic.

When Birds Ceased Singing

ONE DOES find, however, "songs in memory of a departed one," that is, "wake songs," a few political songs, dance songs, work songs, a very few religious songs or chants, some children's songs, lullabies and the like; also love songs and some patriotic songs growing out of the revolutions. An interesting fact is that, although Haiti is a tropical country, one is surprised to find no singing birds there, due, perhaps, to the almost continual warfare coming to many years of the country's history.

One finds the folk music of Haiti close to its African origin even after centuries of absence from the "home-land." Devices of the African which have been adopted by each one of us awake, then it is that we remember the songs, the sad songs, of idolatrous Africa."

As a study of folk music must come from close association with the peasant no attempt is made here to describe the life, musically or otherwise, of the elite. However, in passing, it is of interest to record that in most of the large cities, especially in Port au Prince and Cape Haitien, one finds club houses of attractive architecture, pretty villas with beautiful gardens, good hotels with a hospitable and delicious table, European in style but with tropical additions, and cultivated conversation in Parisian French. One also finds professional schools. But there is not a school of music in the entire land.

Haiti, although essentially made up of a

music loving people, has produced only three outstanding musicians, namely Justin Elle and Ludovic Lamothe, pianists and composers trained in the Paris Conservatoire, and Octave Jeany, the very able leader of the fine Gendarme Band who is also a product of the Paris Conservatoire. However, the country has produced a surprising number of gifted poets and writers and several excellent orificists. It is of interest to know that the present president of the country, M. Louis Borno, besides being a great statesman, is both a poet and musician, having written the words and music of the national hymn.

The Peasant of the Night

IN HAITI there are two types of peasant, the peasant of the day and the peasant of the night, physically one and the same but mentally and emotionally two separate beings. The characteristically stout peasant by day sheds his dignity under the moon and sings and dances with abandon to the barbaric pulsing of the "tambour." The "tambour" or voodoo drum is played by staccato beats produced by the heel and finger of the hands beating on a tanned goat skin. One of the favorite rhythms is as follows:



Ex. 1

Lamothe, the Haitian musician, says: "If one wishes to study Haitian music even in a superficial manner, one must cast a glance over the popular songs which form the base of our music, the old Creole airs which have been able to contribute to the formation of our melodies."

Speaking of instrumental music he says, "In Haiti there is no pierced reed capable of exercising any influence whatsoever even upon our popular melodies. Haiti possesses among its native instruments only a single string. Although in an extraordinary degree, have not a single harmonic manifestation of even two parts? It would be interesting to trace the influences which have brought about this condition.

The absence of "harmony singing" is moreover surprising since the generally accepted opinion is that the Negro is endowed with "polyphonic" singing. How is it then that these descendants of Africans, unquestionably gifted with music, in an extraordinary degree, have not a single harmonic manifestation of even two parts? It would be interesting to trace the influences which have brought about this condition.

How Jazz Sprouted

AFTER A study of Haitian music one wonders if the cultivation of rhythm to the detriment of harmony is not the Haitian's idea of musical progress. One Haitian gentleman remarked to the writer that this rather disorganized element in rhythms is born of the Haitian custom which allows one in an assembly to do what pleases him without bothering about his neighbor. We wonder if this after all was not the birth of "jazz" as we first knew it here in America.

Unquestionably the most outstanding element in Haitian music is rhythm. It is positively shocked to find incorporated in one dance the rhythm of the "tango," the rhythm of the so-called "Charleston" and a wild African syncope which beggars description. In the same composition far above the din it comes the piercing "Chant" of a tune closely akin to one we have associated with the streets of Cairo.

Haitian popular music. It is called the "Maringolion" drum. It is a rectangular box about forty centimeters long and twelve centimeters wide, with its opening turned towards the ground. Upon the bottom of the box there is fastened a red cut in the shape of the arc of a circle. It is kept in this position by the help of a string tied to a sounding board of wood or tin.

"By rising the string tightly with the left hand and picking it with the right hand it becomes tighter and a tone higher in pitch. If it is let down a little with the left hand, the tone becomes lower. By this method the virtuoso composes a rhapsody which approaches the descriptive effect desired and gives the illusion of the buzzing of a mosquito. It is as if one were hearing a rather ancient attempt at program music. Ofttimes a scale is produced which is one of the rare traces of the Indian who at an earlier period inhabited the island."

The only wind instrument found in Haiti is the warlike "Lamb" of the "Cacos," the mountain tribe of peasants.

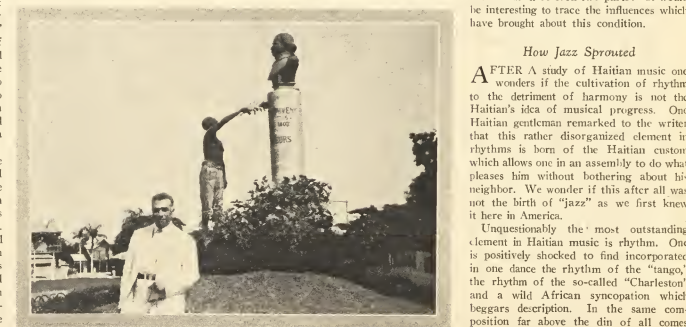
The Haitian peasants assemble often in the country where they organize dances accompanied by singing. It is not unusual to meet as many as two hundred of these peasants taking part in a "wake" or a wedding feast. They often pass the entire night singing, and all the guests participate in the festivals either with songs or with their drums. One notices that the Haitians sing in unison and make no attempt at harmony. There are usually two or three drums or "tambours" of different dimensions which take the place of alto, tenor and bass parts. These drums are played by tireless drummers who "see visions and make music."

The absence of "harmony singing" is moreover surprising since the generally accepted opinion is that the Negro is endowed with "polyphonic" singing. How is it then that these descendants of Africans, unquestionably gifted with music, in an extraordinary degree, have not a single harmonic manifestation of even two parts? It would be interesting to trace the influences which have brought about this condition.

How Jazz Sprouted

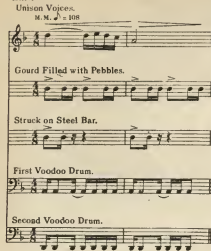
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CLARENCE CAMERON WHITE AT THE STATUE OF TOUSSAINT L'OUVETURE AT PORT-AU-PRINCE, HAITI

Ex. 2



Many of the songs of Haiti have African words whose significance has been lost in the passing generations. If a traveller using American methods visits a peasant

church service in search of beautiful singing of melodies akin to our "spirited" he is doomed to disappointment, for he hears only the union singing of the Catholic or Episcopal church service in thin, reedy and decidedly unmusical voices. So it is that he must get this material on the coffee and sugar plantations or among the road workers. When one considers that over seven hundred and fifty miles of highway have been built since the American Occupation one can readily see that many native workers assembled thus would cultivate this kind of "work singing" just as their American co-workers are wont to do in the road gangs of our southern states. Practically no published folk music is obtainable in the island. One finds upon investigation less than a dozen and most of these are merengues (national folk dances). Only in the Dominican half of the island quite recently a native musician, Julio Arzeta, has compiled a number of folk songs and dances, Spanish in character. In Haiti proper, nothing of this kind has been attempted.

Music in the Cities

IN THE CITIES one finds a decided effort to cultivate European music. The splendid "Gendarme Band," made up of nearly one hundred native musicians and conducted by a trained native, gives concerts every Sunday and Thursday evening in the *Champ de Mars*. These are largely attended by all classes in much the same manner as the American Band Concerts in Central Park, New York. Their programs are excellently played and are made up of standard compositions. One hears really fine interpretations of Beethoven, Schubert, Strauss, in fact many arrangements of classical music together with the latest popular music from both Europe and America. It is a fact worth recording that these concerts which have for many years been an important phase of Haitian mass culture are still encouraged and fostered by the American Occupation.

Even though the Sans Souci Palace of King Christophe at one time reverberated with French minuets and the like,

Haiti of today, so far as the masses are concerned, clings to the folk songs and dances of the "nambour" and the "Me-ringue." In recent years a score of books on Haiti have been written yet there still remains to be penned the complete story of this island of mystery, superstition and beauty. The writer ventures to say that nowhere else in all the world can one find such simple dignity and graceful folk movements in both walking and dancing as among the Haitian peasants.

SELF-TEST QUESTIONS ON MR. WHITE'S ARTICLE

1. Give, briefly, the history of the Haitian Republic.
2. What two Haitian composers have risen to distinction?
3. In what way may one account for the absence of birds in Haiti?
4. How is pitch regulated on the Maracujin?
5. Why are the drums indispensable to the Haitian "band"?

Musicians of the Month

By ALETHA M. BONNER

JULY

"The Etude" resumes, by special request, after many years, the following calendar of birth months of musicians. This will hereafter prove to be a monthly feature in our journal.

Day

- 1-JOHN BARNETT (1) b. Bedford, England, 1802; d. Cheltenham, April 17, 1890. Called "the father of English opera." Many successes in this field, as well as in Musical Farce.
- 2-CHRISTOPH W. VON RITTER GLUCK, b. Weidenburg, Germany, 1744; d. Vienna, November 15, 1787. His place is among the masters of dramatic composition. A reformer in opera.
- 3-KAYAKI JOSEFY (yosef-yi), b. Hunfalva, Hungary, 1852; d. New York City, June 25, 1915. Pianist and teacher, with important works and piano pieces to his credit.
- 4-STEFAN COLLINS FOSTER, b. Pittsburgh, Pennsylvania, 1826; d. New York City, January 13, 1864. One of the foremost composers of American folk-music. Creator, words and music, of such much-loved songs as *Old Folks at Home*, *My Old Kentucky Home*.
- 5-JAN KUBELIK (koo-bel-ik), b. near Prague, Austria, 1880, Bohemian violin virtuoso of world renown. A master of his art. Also a composer of violin music.
- 6-CARL ENGEL, b. Thiedewiese, Germany, 1818; d. London, England, November 17, 1882. Organist and music writer with much excellent music literature to his credit as composer.
- 7-GUSTAV MAHLER, b. Kalitz, Bohemia, 1860; d. Vienna, Austria, May 18, 1911. A symphonic composer and conductor who did much to broaden the symphonic form and raise its standard.
- 8-PEDRO ALONSO GRACIOSO, b. Brighton, Australia, 1882; has made his home in the United States since 1915. One of the outstanding virtuosos of the

piano. In composition his works feature many instrumental arrangements of folk-songs.

- 9-CONSTANTIN STERNBERG, b. St. Petersburg, Russia, 1852; d. Philadelphia, March 31, 1924. Pianist and composer of chamber music, piano pieces. Also a musical author.
- 10-HENRI WIENIAWSKI (yen-yahf-skee), b. Lublin, Poland, 1835; d. Moscow, Russia, March 31, 1880. Noted violinist and composer, largely for violin and orchestra.
- 11-LIZA LEHMANN, b. London, England, 1862; d. there, September 19, 1918. Distinguished concert singer (soprano), also wrote many choral works. The song-cycle *In A Persian Garden* is one of her best-known compositions.
- 12-KARL EDUARD R. ALBERTI, b. Danzig, Germany, 1801; d. Berlin, 1874. Theologian and musician. He wrote many books relating to the art and science of music and biographic sketches.
- 13-FREDERICK FLEMING BEALE, b. Troy, Kansas, 1876. Eminent music pedagogue in state universities, organist and composer. His songs are his best recognized works.
- 14-JACOB STAINER (st'ner), b. Absam, Austria, 1621; d. there, 1683. The first and greatest of German violin makers. Genuine Stainer violins are highly valued.
- 15-HEINRICH ESSER, b. Mannheim, Germany, 1818; d. Salzburg, Austria, June 3, 1872. Conductor and composer whose numerous songs, some forty books, are the best known among writings in all forms.
- 16-EDUARD VAYE (ce-zai'ce), b. Liege, Belgium, 1858. Violinist of world

fame. Many successful tours. Conductor of an American orchestra 1918-22; returned later to live in Belgium.

- 17-IGNACE LEYRAC (li-lahk), b. Gambesheim, Alsace, 1817; d. Toulouse, France, May 23, 1891. Prominent French pianist and the composer of more than two hundred piano pieces of quality.
- 18-ANTOINE FRANCOIS MARCONTELL, b. Clermont-Ferrand, France, 1816; d. Paris, January 17, 1898. Composer and teacher of piano with many famous pupils.
- 19-LAMBERT JOSEPH MASSART (massar'), b. Liege, Belgium, 1811; d. Paris, France, February 13, 1892. Prominent violinist of his day, and a teacher of the instrument, with distinguished pupils.
- 20-ERNEST HUTCHERSON, b. Melbourne, Australia, 1871; settled in New York City in 1914. Concert pianist, artist-teacher and composer in large forms.
- 21-VICTOR SCHOELECHTER (shel-shar), b. Paris, France, 1804; d. there, December 24, 1893. Piano performer, collector of musical instruments and writer. The biographer of Handel.
- 22-COUNT GEZA ZICHY (zichy), b. Szatara, Hungary, 1849; d. Budapest, January 15, 1924. In hunting accident lost his right arm but became a left-handed pianist of prestige.
- 23-ARTHUR BIRD, b. Cambridge, Massachusetts, 1856; settled in Germany in 1887 and died at Berlin, December, 1923. Organist and composer in large and small forms. Many piano pieces.
- 24-ANDRIEUS CHARLES ABAM, b. Paris, France, 1803; d. there, May 3, 1856.

A famous composer of *Opera Comique*, also ballet music of pleasing style and quality.

- 25-AGOSTINO STEFFANI (stef-fah'ni), b. Castelfranco, Venetia, 1654; d. Frankfurt-on-Main, Germany, February 12, 1728. An early composer of great originality, and a prolific producer in diverse forms with many operas.
- 26-JOHN FIELD, b. Dublin, Ireland, 1782; d. Moscow, Russia, January 11, 1837. A great revolutionist of music. Creator of the Nocturne and a composer in other forms.
- 27-VLADIMIR DE PACHMANN (de-pakh-man), b. Odessa, Russia, 1848. One of the most distinguished of piano virtuosos, whose playing has won world-wide fame and favor.
- 28-GIULIETTA GRIST (gree'tee), b. Milan, Italy, 1805; d. Cremona, May 1, 1840. Famous mezzo-soprano singer.
- 29-GIULIA GRIST, b. Milan, 1811; d. Berlin, Germany, November 29, 1869. Dramatic soprano. Sisters of musical renown.
- 30-ANTON S. ARENSKY (ah-ren'shkee), b. Novgorod, Russia, 1862; d. Tatiokki, Finland, February 26, 1906. Pianist and a composer largely of orchestral and opera works.
- 31-JEAN ROBERT PLANQUETTE (plahn-kett), b. Paris, France, 1848; d. there, January 28, 1903. Writer of concert music and opera. A general favorite being *Chimes of Normandy*.

VISUAL HISTORY SERIES: No. I THIRTY GREAT SYMPHONISTS



FRANZ JOSEF HAYDN

1725	1735	1745	1755	1765	1775	1785	1795	1805	1815	1825	1835	1845	1855	1865	1875	1885	1895	1905	1915	1925
HAYDN (1732-1809)																				
MOZART (1756-1791)																				
BEETHOVEN (1770-1827)																				
SCHUBERT (1797-1828)																				
BERLIOZ (1803-1869)																				
MENDELSSOHN (1809-1847)																				
SCHUMANN (1810-1856)																				
LISZT (1811-1886)																				
RAFF (1822-1882)																				
FRANCK (1822-1890)																				
BRUCKNER (1824-1896)																				
GOLDMARK (1830-1915)																				
BRAHMS (1833-1897)																				
MOUSSORGSKY (1835-1881)																				
SAINT-SAENS (1835-1921)																				
TCHAIKOVSKY (1840-1893)																				
DVORAK (1841-1904)																				
GRIEG (1843-1907)																				
RIMSKY-KORSAKOV (1844-1908)																				
D'INDY (1851)																				
ELGAR (1857)																				
MAHLER (1860-1911)																				
MAC DOWELL (1861-1908)																				
DEBUSSY (1862-1918)																				
STRAUSS (1864)																				
SIBELIUS (1865)																				
SCRIABIN (1872-1915)																				
VAUGHAN-WILLIAMS (1872)																				
RAVEL (1875)																				
STRAVINSKY (1882)																				

IGOR STRAVINSKY



Glorious July, the month of rich fruiting, of bursting opportunity! Students, who avail themselves of the summer months, are finding that their accomplishments are far more gratifying than those who habitually cut down their working months, year after year. The great master composer and the great master interpreter are oblivious to weather conditions. Only the very puny person goes about exclaiming, "What fearful weather!"

The Teachers' Round Table

Conducted by

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

THIS DEPARTMENT IS DEVOTED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTION AND ANSWER DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

An Ambitious Student

I have studied piano for five years, and am now fifteen. I am intensely fond of music, and it is my dream to become a professional pianist. I am studying under an excellent teacher and can play with ease such compositions as Liszt's *Sacred Chords* and Schumann's *Novellette* in F. I think that I play them with understanding and musicianship.

My teacher seems to be ahead of my classical work. I am doing Clementi's *Grandes de Persepolis*, Bach's *Two-part Invention*, and Haydn's *Sonata*. Is it necessary for me to be held back in these, if my technique is up to the standard? I believe myself capable of Mozart or Beethoven, or the *Well-Tempered Clavier*. Do you think that I am far enough advanced, considering the time that I have studied?

Please give me a list of Concertos that would not be too difficult.—M. F. E.

If, as you say, you have a good teacher, you should trust implicitly to his judgment in these matters. Remember that it is not merely the quantity of notes that you can play in a given time, or the complexity of the music that you study, but rather the perfection of detail and interpretation that mark you as a finished player. To play Haydn well requires much more musical finesse than to scamper over the splashy concert pieces of Liszt. Hence you cannot spend too much time over Clementi and the simpler Bach and Haydn, if you wish to be ultimately grounded in piano technique and in the subtler phases of musical expression.

Fifth Grade Music

1. Am entering the fifth grade and have been obliged to work much of the time without a teacher. Please advise me as to proper materials. An untrained pianist, the full set of Mason's *Touch and Technique* and Bach's *Two-part Invention* and the rest of the list I spend on the simpler classics, of which I have covered so far in *My Music* and *Second Spring* (Godard, Mendelssohn). I am older, younger, I am obliged to do a balanced training? Being in longer young, I am obliged to do a balanced training work as far as is consistent with thoroughness.

2. I often hear Lange's *Flower Song* played as follows:



Is there any authority for this? Am I wrong in insisting that the triplets be played on the first and fourth beats of the measure?

3. Should a piano performer be called a *pianist* (I as in *police*, I as in *dog*)?

4. How is Richard Wagner's name pronounced? My dictionary gives no marking, whence I infer that it should be pronounced *Wagner*.—Mrs. W. F. E.

1. There are plenty of excellent pieces which have all the technical value of studies and are at the same time of greater worth. As examples of these in the fifth grade, I suggest: *Arabesque in G*, by Debussy (with rapid mordent figures); *De la Ballade*, Op. 36, No. 5, by Moszkowski (Ruceny in modern virtuoso tricks); *Fantaisie*, Op. 16, No. 2, by Mendelssohn

(light staccato); *Sonata in A Major*, by Mozart (with all kinds of graceful embellishments).

The materials which you mention are of standard usefulness.

2. The example you cite furnishes one of many instances of rhythmic distortion practiced by careless players. Of course, the bass part should be played as written and as you suggest:



3. The Standard dictionary gives both *pi-an-ist* and *pi-an-ist*, with a preference for the first. Personally, I much prefer the accent on the second syllable.

4. In the German language, *er* has the sound of our *r*; hence the composer's name is *Vogt-ner* (a as in *far*).

Teaching in a New Locality

REFERRING to the article headed *A Prospective Teacher*, in the January Round Table, one who has been "through the mill" sends the following account of his own experiences. Incidentally, she touches on other important matters, such as the value of piano work to school children and the stimulus afforded young pupils in singing while they are practicing:

Perhaps this experience of mine may encourage some who are hesitating with the problem of settling professionally in a new locality.

Undisturbed by injured energies and consequent timidity, insufficient financial margin, to afford social activities or a studio? and with only one acquaintance in a city of 120,000, I spent the first six months thinking that my teaching days were over.

The beginning of the new year brought me a friendly neighbor whose husband was anxious for her to improve her naturally beautiful voice and practice piano. She came to me daily for a half hour.

"I want off" in the paper resulted in my introduction to a woman who was assembling a group of musically minded people for a local entertainment; in this group I heard a lovely voice. The owner was a young girl who was despondent of studying piano under her pervious. She came to me daily for six months, and through her recommendation, a mother and two daughters came to me twice a week during the summer.

By this time a small neighborhood reputation showed signs of life; and when the acquaintance aforementioned (a home town friend) sent me her daughter to study piano, the next-door neighbor consented to lend me her two little girls for demonstration. After a month, the mother expressed her satisfaction in recommending me so effectively that I received a group of twelve girls within a radius of three miles. Their district school was visited by me, and I was invited to give a recital in their entertainments, besides identifying myself with their Teachers' Association.

My second year is now partly gone, and I still retain the same group of beginners augmented by six more, more as I can handle during the school year. I play for the pleasure of thirty-five voices; and I have not gone out of the district of my beginnings except in one instance.

I attribute the vivid quality of interest manifested among these children to the correlation of their piano study with their school music, since by "hooking up" their private music study with their school work they are able to get better grades in the latter. Supplementing early vocal training with piano practice accomplishes this.

A piano lesson may be made twice as interesting by singing in exercise a little voice of pitch may be raised gradually to sing in tune, while little fingers are busy with the burning things written for beginners, and the imagination is fired by the stories told to these little ones.

It is never too late to take up a new branch of music, as I am convinced since winning a college certificate and teaching school made after crossing the "dead line" of fifty years ago, and the foundation study and intermittent vocal training gave me the foundation necessary to do this, but concentration on the main requirement would do wonders for any piano teacher who wishes to enlarge his usefulness or capacity for enjoyment.—IRAZUL WINTER.

The writer of the above illustrates two principles: that no one can expect to get pupils unless he makes his wants and his ability known; and that plenty of courage and perseverance can surmount apparently impossible barriers.

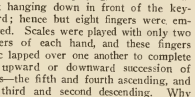
A Defective Hand

Among my piano pupils there is one who had an accident while hunting in the woods, when a bullet from his gun went through his left hand. The doctor had to cut off his thumb and second finger, so that he has but eight fingers left.

How can he continue his piano lessons? It seems to me that he can learn just the same, playing left-handed pieces with both hands. Do you know of some special course of studies which would cover the scales and finger exercises? And can you suggest some easy pieces in the first two grades? His first grade is almost finished.—J. A. S.

While the pupil is seriously handicapped for piano playing, by ardent management he ought to develop considerable skill.

During the sixteenth and early seventeenth centuries the use of the thumb was taboo in clavier playing, so that it was kept hanging down in front of the keyboard; hence but eight fingers were employed. Scales were played with only two fingers of each hand, and these fingers were tapped over one another to complete the upward or downward succession of notes—the fifth and fourth ascending, and the third and second descending. Why not let him play scales with his left hand in a similar manner? The scale of C, for instance, may be managed as follows:



Two Talented Pupils

1. A piano pupil, nine years old and unusually talented, has been studying for a year, three months of given her. The sharp major scales on the chords and am starting her on triads, and plays chords and octaves without difficulty. She is a little way through Presser's Book II and has had several similar ones, which she has learned quickly. I am giving her some *Little Preludes* in G now. I do not want to make mistakes of thirty-five voices; and I have not gone out of the district of my beginnings except in one instance.

Early clavier music is best adapted to him, since much of it has but one part at a time in the left hand. In this class belongs Daquin's *Le Coucou*, Couperin's *The Little Windmill*, and many simple pieces by Bach such as his *Little Preludes*. Modern pieces you will have to adapt, taking care to retain the bass notes and the most important of the other chord tones. In the second grade are *Dance in*

the Village, by Kern, and *March of the Minnemen*, by Berwald. In the third grade are *Sonatinas*, Op. 114, No. 1, by Lange, and *Eight Piano*, by Fildes. For studies, *Piano Finger* by Billroth ought to fit his needs.

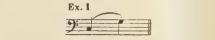
Older Beginners

For older beginners it is advisable to use only a beginner's book, such as Presser's Book I, or, if it better to accompany this book, after the first few lessons, with a book of finger studies. If so, what book do you recommend?—C. R. W.

Book for Older Beginners, by John M. Williams, is a good one for the older children. For adults, you might use *Adult Beginner's Book*, by Caroline L. Norcross. To either of these you may add scales and other finger exercises which you write out for the pupil as required, or you could add *Technic for Beginners*, by Anna P. Fisher, or *The Little Pianist* (Presser Collection, No. 83).

Slurs and Accidentals

1. How would you play the following? Should both notes be slurred or just the last to break the slur?



2. If a sharp is placed before a note in the Treble clef, and the accidental affects the same note in the bass clef of the same measure, C. W.

1. The second way is correct. Let the wrist fall slightly as the first note is played. Make the least possible break between the two notes and play the second note staccato, with rising wrist.

2. An accidental affects only the line or space on which it is placed; hence the answer to your query is, No. Even notes of the same letter-name but of different pitches occur on the same staff the second is not affected by an accidental before the first. Thus, in this instance:



the second F should be played natural.

I always teach pupils to think of an accidental as a beam of light which shines horizontally to the right along the line or space until quenched by an intervening measure-bar or a contradictory accidental. Each note which comes within this beam is affected by it—and no others.

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A very novel slumber song. Dainty and exquisite. Grade 4.

ROCK-A-BYE WIEGENLIEDCHEN

LOUIS VICTOR SAAR
Op. 127a

One of the most recent works of the
great modern master, Grade 5.

Vivace M.M. ♩ = 88

VALSE NUPTIALE

ED. POLDINI, Op. 114, No. 3

p *cresc.* *con Ped.* *legato* *cresc.* *cresc.* *f* *con vigore* *ff* *cant.* *mf* *ff* *rit.* *mf* *f* *a tempo* *largando* *molto largo* *ff* *a tempo* *vivo* *p dolce.*

p *cresc.* *cresc.* *mf* *f* *ff con molto vigore* *cant.* *a tempo* *largando* *1* *8* *a tempo* *ff* *ff* *ff* *vivo* *a tempo* *poco a poco più vivo e cresc.* *mf dolce.*

THE ETUDE

agitato

f *mf* *sf* *f* *f*

marcato

stringendo

cresc.

f *rit.* *ff* *all.* *acc.*

precipitando

vivo

rit. *ff* *ff* *ff* *ff*

SÉRÉNADE MIGNONNE

JOSEPH SZULC

An exotic modern gem. Grade 5.

Molto vivace M. M. ♩. = 72

Molto vivace M.M. = 72

p *pp*

p

pp *pp* *pp*

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of a treble and bass staff. The music includes various note values, rests, and dynamic markings such as *ff*, *p*, *mf scherz.*, *pp*, *ppp*, and *poco rit.*. There are also performance instructions like *1st time only*, *Last time only*, *Più mosso*, *rall.*, and *a tempo*. The notation is in a historical style, with some notes beamed in groups and specific fingerings indicated by numbers. The page is numbered '1' in the top right corner.

RUSTLING LEAVES

No. 1 from the Suite "Water Colours" Grade 34.

Allegretto con spirito

MONTAGUE EWING

f *a tempo* *ritard.* *mf joyously* *a tempo* *ritard.* *a tempo* *mf* *f* *a tempo* *ritard.* *mf* *f* *a tempo* *ritard.* *f* *Più tranquillo* *Fine* *mf espress.* *f*

p *a tempo* *molto rit.* *f p* *a tempo* *mf* *p* *l.h.* *D.C.*

In classic style, but with modern harmonies. Grade 3.

DANSE DIRECTOIRE

Allegretto moderato M. M. = 108

JOS. SUDER

p *a tempo* *mf* *f* *a tempo* *mf* *p* *l.h.* *D.C.*

cresc. molto

dolce *p*

a tempo *p*

MINUETTO

A rare Classical Revival made especially for The

MINUETTO

A rare Classical Revival made especially for The Etude by the American-Italian Master, G. Francesco Malipiero.
A fine old *Dance* by an unknown writer of the 18th Century. Grade 3½.

SECOLO XVII

Handwritten musical score for piano, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The piece concludes with a 'D.C.' (Da Capo) instruction.

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CECIL FANNING
and
VERNON SHANNON

LOVE'S PARADOX

FRANCESCO B. DE LEONE

INTRO.

Molto moderato

mf ten. Dear, if I loved you more I could not love you less, And if I How can I thank God for His man-y ways that bless.— The grace to

p loved you less I could not love you more! my heart for you a vast-er love can-not ex-press,— Nor in its be loved and the pow'rs of love to pour! For if I loved you more I could not love you less, And if I

p bound-less depths can flow, a rich-er store. When I ca-ress and kiss you there is nothing new, For loved you less I could not love you more.

Slowly

mf molto espress.

cresc. *allarg.* *f* I give on-ly that which is al-read-y giv-en Ah! Love, this un-con-sum-ing fire—that

cresc. *allarg.* *f*

pp burns for you Ris-es per-petually like perfumed pray'r—a perfumed pray'r to heav'n.

espress. *allarg.*

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St. Luke XII

SEEK YE FIRST THE KINGDOM OF GOD

FRANKLIN RIKER

Allegretto *mp* *mf*

Je-sus said un-to his dis-ci-ples, There-fore I say un-to

you, take no thought for your life, nei-ther the bod-y what ye shall put on.

mf *f* *dim.*

The life is more than meat, And the bod-y than rai-ment. Con-

poco cresc. *mf rit.* *poco cresc.* *mf*

Andantino e cantabile *accel. 3*

sid-er the lil-ies how they grow; They toil not, they spin not, And yet I say un-to you, that

mp *cresc.* *accel.*

Sol-o-mon in all his glo-ry was not ar-rayed like one of these. If

f *dim. e rit.* *a tempo* *rit.* *p*

God so clothe the grass, which is to-day in the field And to-mor-row is cast in-to the ov-en.

a tempo

ff *poco rit.* *allarg.* *dim. e rit.*

How much more shall He clothe ye, O ye of lit-tle faith.

ff *poco rit.*

lento *p* *mf*

And seek ye not what ye shall eat, nor be of doubt-ful mind.

mf a tempo *accel.* *For your Fa-thers know-eth ye have need of these*

accel. *rit.* *f* *a tempo*

Tempo I. *cresc.*

things. So seek ye first the King-dom of God and all these things shall be

p *p* *cresc.*

add-ed un-to you. Fear not, lit-tle flock, For it is your Fa-thers good

f

morendo *pp*

pleas-ure to give you the King-dom.

dim. *ppp*

BECAUSE OF YOU

THE ETUDE
Words and Music by
GEORGE ROBERTS

Moderato

Allegretto

Smil - ing at the storm-clouds, Laugh - ing at the rain, Trou - bles nev - er
Trip - ping o'er the mead - ows, Danc - ing on the hill, Flow - ers bloom - ing

wor - ry me, Sun will shine a - gain. Ev - 'ry day I'm hap - py, Nev - er sad or blue, — Life is one long hol - i - day.
ev - 'ry-where, Brook - lets nev - er still. All my hours are gold - en, Skies are all-ways blue, — All the world's a

All be - cause of you. — par - a - dise, Just be - cause of you.

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SCENE PITTORESQUE

T. D. WILLIAMS

In broad singing rhythm

M. M. ♩ = 56

VIOLIN

VIOLIN

PIANO

p *sf* *p cresc. poco a poco* *sf* *p crescendo*

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THE ETUDE

JULY 1929

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f cresc. *ff rit.* *p cresc. poco a poco* *cresc.*
f cresc. *ff* *a tempo* *cresc.*
f *ff rit.* *mf* *a tempo* *faster*
f *poco rall.* *poco rall.*
a tempo *Sul G.* *cresc.*
p a tempo *cresc.*
accel. *cresc. poco a poco* *cresc. poco a poco*
a tempo *cresc.* *ff ritard.* *ff*

THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE to make this VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Playing by Ear

A CORRESPONDENT writes: "How about playing by ear part of the time?" Is it so awful as parents and violin teachers say it is? My mother says she will whine me good if she ever catches me playing even one note by ear."

(Signed) YOUNG VIOLIN STUDENT.
Well, "Young Violin Student," the harm it might do you depends very much on how much of this "ear playing" you do and on whether you study your exercises and pieces from the music faithfully and accurately, in addition to amusing yourself part of the practice time in trying to play by ear pieces you have heard or in improvising.

There is a great deal of misinformation about "ear playing." Many a parent reaches for the hair brush or the razor strap if he finds Johnny (or Sally) letting his fingers wander over the violin strings, playing anything which comes into his head without his eyes being glued to the printed music page. The parents call it "just foolin' round." They have visions of seeing their son in the class with the old chaps who figure in the old fiddle contests, fiddling *My Mock Turkey* in the *Strad* and the *Irish Horn* and playing for dear life, with low held eight inches from the frog and feet "stomping" like a thrashing machine.

Now let us have the truth in this matter. There is some sense and also much nonsense in this strenuous objection to allowing a violin pupil to do even the smallest amount of violin playing by ear. It will be readily granted that the violin pupil who plays entirely or even largely by ear will get nowhere in mastering the instrument. His playing of the instrument will be full of inaccuracies and crudities and, when he plays a composition, it will be at best but a clumsy imitation of how the piece really ought to sound. He will never learn to read music well, and, as a musician, he will be in the same class as people who are illiterate, not knowing how to read or write. The violin student who does all or most of his playing by ear can never become acquainted with the literature of the violin, because he cannot read music fluently.

Lord Bacon, in his famous essays, says, "Reading maketh a full man." It is the same in violin playing. The violin student who has a good technical foundation, is industrious and can read music accurately will in a few years become an educated violinist, familiar with the best which has been written for his instrument.

The Road to Knowledge

A FAMOUS *Illustrator* has said, "Read constantly, anything and everything, just so that it is good literature, and you will in time become an educated man, whether you have had a college education or not." The man who can neither read nor write is doomed to remain an ignorant man all his life. Just so, in learning the violin, the violin student must learn to read music accurately, for this is the key to the vast storehouse of music which has been written for the violin. The violinist who understands the principles of music and the correct technique of the violin will be able to play a composition according to the ideas of the composer.

When a good artist paints a picture of a horse, it looks like a horse. When one does likewise, he produces something which looks like anything but a horse. It will all be bad drawing and out of perspective

and is more apt to cause laughter than admiration.

In the same way the violin player who relies entirely on his ear for the reproduction of a melody and who has no technical foundation in violin playing may be able to produce a crude imitation of what he wishes to express, possibly enough like it to give the hearer an idea of it at least. But he cannot possibly play the composition accurately or artistically. So far the parent who objects to his children doing ear playing is entirely correct.

However, if the violin pupil devotes the proper amount of time to learning technical works, exercises and pieces accurately from the music, there is not the slightest doubt that he can also get a great deal of advantage from spending a portion of his time in improvising and playing by ear. This develops his musical hearing and talent to a remarkable degree. And if he goes to a concert and listens with close attention and deep concentration to the music being played on the coming home he may play part of what he has heard, the endeavor is bound to help his musical talent and his musical memory.

Listening

SO MANY musical students hear music in such a way that it goes in at one ear and out of the other. Not the slightest trace remains. Others can go to the opera to a concert and, after they get home, never more or less of what they have heard, with considerable accuracy, although probably not with the original harmony.

Every musician who has a good ear is more or less a natural gift, but it can be cultivated to a considerable degree by the hearer concentrates intensely on what he hears, with the intention of being able to reproduce it. Talent, like every other musical faculty, is capable of being developed and improved to a great degree. The pupil who spends a portion of his time in improvising and trying to play by ear pieces he has heard will sharpen his musical faculties immensely. Besides, a certain amount of improvising and playing by ear is a great relaxation from playing from manuscript or strictly memorized material. Seeking to compose music also greatly develops musical invention.

Every musical student who has read much of the lives of the great musicians has been struck by the great amount of improvising and playing by ear which these

great men did. Many of the most famous compositions had their origin when the composers' fingers were wandering idly over the keys of the piano or strings of the violin. Afterwards these compositions, in this manner, were written down and elaborated. Every musical student will recall the astounding feat of Mozart, in retaining in his memory and afterwards playing a mass which he had only heard done, and written down in a fragmentary manner. Bach was famous for his skill in improvising, and Beethoven achieved astounding feats in extemporizing. Playing the music of the great is a revelation of their cleverness in improvising, composing and playing the compositions of others, never having seen the printed music.

The Improvising Gift

AT ONE of his piano recitals I recall having heard the late Ksena Pugno, famous pianist of the Paris Conservatoire, ask his audience for a theme on which to improvise. Several themes were handed over, no hesitation—the whole thing worked out before our eyes and ears without a moment's delay. Similar incidents could be cited of the powers of other great musicians.

There is no doubt that much improvising, playing by ear and extemporizing, engaged in by great musicians from their earliest periods of study, had much to do with the greatness they afterwards achieved.

To sum up—it is my firm belief that the violin student should devote the major part of his time to a faithful, accurate study from the music of the leading technical and expressive works of the literature of the violin, but that he can also greatly by ear is a great relaxation from playing from manuscript or strictly memorized material. Seeking to compose music also greatly develops musical invention.

"I would exclude modern music from the early education of children. By modern music I mean music which is ultra-modern in conception. Make them acquainted with simple classics and the works of the seveneenth and eighteenth century masters. Let them hear, and if possible play, the easier works of Purcell, Bach, Handel, Haydn, Mozart, Schubert, and Mendelssohn; and later of Beethoven, Schumann and Brahms. When they are accomplished, pupils have a magnificent fund of work upon which they can study the modern masters and will be in a better position to appreciate them and to form a correct estimate of their intrinsic worth than they would have been at an earlier stage."—FRANK THURSTON.

That Soporific Mute

By JEAN TAYLOR

"Gosh I'll play those eighth notes softly. I can't play my mute instead."

So the pupil clamps on his mute and listens blissfully to the luscious tones, fooling himself into thinking that he is actually playing the piece softly. Just as some people still vow the earth is flat because it looks flat.

There are just two points to be made in this connection. One is that the mutes do not merely soften the tone. It rather changes the quality of it, making it less brilliant and clear and rather more dulcet. The other point is that no mechanical device is a proper substitute for the personally acquired soft tones of the violin as such, as varied in color, as the tint of a rainbow.

When a pupil uses his mute for passages marked *meno mosso* he is dragging his tone in a manner which spells death to artistic hopes.

"The great teachers of violin playing know as much, even about the color and nervous structure of the human body, as do the great masters of physical culture. They are anatomical scientists, and it is only in the art of music that people of a certain type of mind condemn science."

SIDNEY GREGG.

The Bohemian's Birthright

By H. E. S.

SINCE the Bohemians have always been a pastoral people, content to follow the paths of peace, they naturally have chosen for their favorite instrument the soft-speaking violin. With this they can wander through fields and woods, making music the while. The "fiddle," moreover, can find its corner even in the tiny cottage of the peasant.

Here the family gather about an evening to listen to the whispering tones of the violin. Sometimes, on gala occasions, when the country-folk feel like making a gathering for an evening's merriment, the *pulka* or *furiat* sounds joyously above the laughter.

When a child is born in one of these cottages the parents wait with great eagerness for some sign to indicate that the child is attracted to the violin. We can well believe that, drifting through the mind of every Bohemian is the memory of his being lulled into dreams to the gentle tones of this, the most-loved of musical instruments.

This fondness for the violin greatly increases the ability to play from the printed page as well as to commit pieces to memory.

Lullaby by Stanislaw Sucharda.
(From "Modern and Contemporary Czech Art," by Matejcek and Winterny.)

Transposing for the Violin

By JOSEPH MARPLE

WHEN playing in an orchestra or smaller musical ensemble the violinist may be forced to play from a clarinet sheet or a cornet or saxophone sheet. A thorough knowledge of the manner in which music for these instruments is transposed on the violin is therefore essential.

Music for B flat clarinet or cornet is written one whole tone higher than the violin. That is, when C is played on one of these instruments, the tone that is sounded corresponds to B flat when played on the violin or piano. If the piece of C is called for on the clarinet the violin, in using the clarinet music, plays the scale of B flat or two flats. Likewise, if the D scale is played the violin uses the C scale taking away two sharps. The E scale being in four sharps, as the case may be, and played the violin as whole tone lower than written." This is done by placing the hand in the first position and reading the notes as if they were being played in the second. It will be seen that the violin can go no lower than the written "A," which is played on the open G string. Clarinet or cornet music does not usually run much higher than C, which is taken with the first finger on the E string, but when it does it may be played in the higher positions in the same manner.

E flat saxophone music presents much the same problem. When the music calls for C the violinist plays E flat with the hand in the third position and with the second finger on the A string. He reads the music as though he were playing in the first position always bearing in mind the three added flats. If the signature is in sharps he removes three. When it is in one sharp this is removed and two flats added and when in two sharps these are removed and one flat added. The same rule applies to B flat instruments. When in one sharp he removes this and adds one flat.

In piano or other music when the melody runs in the bass it is taken the same as shown here for E flat instruments except that the signature is not altered.

As there are instruments in almost every key it would be tedious to explain them all in detail. The student should find no difficulty in reasoning them out for himself if he understands clearly that whenever an instrument plays the written C, that tone is produced for which the instrument is named. Music in the C clef should be given much study. Every violin student should get himself a viola and learn how to play it.

Warning against the habitual reading of music not composed for the violin should, however, be given, for, though a help in time of emergency, it may lead to a faulty technique if too often practiced.

Vibrato

By CAROLINE V. WOOD

A GOOD vibrato on stringed instruments, it can safely be said, is as important as good bowing. It is the vibrato which gives the pulsating quality so essential to music on the strings.

This being the case, it can readily be seen that one who plays the violin, viola or cello should learn to avoid open strings whenever this seems advisable. The student should get over the habit of playing too much in the first position, for here lies the root of the trouble. This advice is especially needed by those who are working without a teacher. They find it too easy to fall back upon open strings, and open strings whenever possible. But this habit is limiting and detrimental to their progress.

It has been said that the hardest thing about trying to overcome the habit of eating too much candy (or anything else) is making up one's mind to stop. So let the student make up his mind that he is not going to use the first position as a makeshift. Besides doing away with much of the necessity of playing on open strings,

family with the higher positions opens the way for invaluable improvement in technique.

Open strings should especially be avoided, when possible, on sustained notes. The reason is obvious. Sustained notes on a stringed instrument are indeed beautiful, when first with a good vibrato, but on open strings they usually sound plain and unappealing.

Open strings cannot, of course, be dispensed with entirely, nor would that be advantageous. In swiftly moving passages an open string is hardly noticeable. There are times, too, when a sustained note on an open string cannot conveniently be avoided, particularly on the 'cello C-string. In such a case one will find that using the vibrato on an unplayed note an octave from the played open string will give a slight but unmistakable sympathetic vibrato to the open string that is being played. Most advanced players of stringed instruments know this, but it is a point which teachers are apt to neglect.

Sight Reading

By ALFRED JENNISON TULL

TO GAIN facility in sight-reading the student should write a melody, copy it three or four separate sheets of paper and write the fingering in as many different positions. He should go over the whole until it has made a definite mental impression. He should then take a copy without any fingering marks and play it in those same positions till facility is acquired.

"It is essential to a correct rendering that, even in the first pieces played by a beginner, a perception of the phrasing as a whole should be acquired; not, as is usually the case, regarding the bowing marks and the legato signs as exclusively determinative of it."—CARL SCHROEDER.

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PUBLIC SCHOOL MUSIC

(Continued from page 510)

play French horn parts. As a temporary expedient this plan has many advantages. The two instruments are written in the same key and consequently the problems of transposition are eliminated. The melophone player may be encouraged by this experience to undertake the study of the French horn. The tone quality of the two instruments is quite different, however, the melophone lacking the deep resonance and rich beauty of the French horn.

Trombone and Harmonium

WHERE the trombone is missing the important parts for that instrument are usually assigned to the 'cello or the double bass. Sometimes a trombone solo may be given to the cornet, to be played an octave higher.

The value of the harmonium, or reed organ, in a small and incomplete ensemble is not fully appreciated. Otherwise many an old harmonium stored away in some obscure attic would be hauled from its hiding place to become the center of the small orchestra. The mellow tones of the instrument blend readily with string, wood wind and brass instruments and supply a rich harmonic background for the other instruments. Some of the stops may effectively be used in solo passages, especially as substitutes for the oboe, clarinet or flute. Quite a number of editions of music supply regular parts for the organ or harmonium, and where this is not the case, an extra piano part can easily be adapted for the use of that instrument.

Use of Scores

TOO MUCH emphasis cannot be placed upon the value to the leader of the school orchestra of the use of full orchestral scores. Publishers of music for schools are beginning to supply scores for their orchestra selections, and this move

on their part should be encouraged by the leaders who should equip their school libraries with as much of this type of music as possible.

Score reading is not easily mastered, but it is one of the distinguishing marks of a real musician. Even during the process of acquiring this ability the leader will find the scores invaluable. They make practicable thoroughness of preparation for the orchestra rehearsal otherwise impossible. The conductor can study every effect in advance and know exactly what to expect from each instrument in his orchestra. The score enables the leader to anticipate the problems of missing instruments and to cue in the essential missing melody and harmony tones in advance, thereby saving time and energy at the rehearsal. This saving of time is of vast importance not only because it means greater accomplishment but also because it prevents the disorder which is so often the accompaniment of the periods which the leader must often spend in arranging substitutions in certain instruments or in finding and correcting false notes.

Time is saved at the rehearsal also because the leader has before him in the score the duplicate of every orchestral part and can refer to the score on every uncertain point or at every wrongly played passage instead of going to the stands of the players and pouring over the parts to find the error. The score also affords a convenient indicating of entrances for the various instruments, a matter of vital importance both at rehearsals and performances.

Wise and discriminating substitutions for missing instruments tend to maintain an artistic balance of instrumentation through training the performers in the feeling for orchestral effects. This will often lead to an interest in the missing instruments which is the first step toward inducing talented students to undertake their study.

EDUCATIONAL STUDY NOTES

(Continued from page 535)

Country Dance, by Georg Eggeing.

Here Eggeing was born in Braunschweig in 1866. He was a composer, pianist, and conductor, and was particularly noted for his work in the field of the Brahms Music School in Berlin. He was a composer and musical editor for the Berlin Music School. He was a composer and musical editor for the Berlin Music School. He was a composer and musical editor for the Berlin Music School.

Because of you, by Georg Roberts. This is the second occasion on which Mr. Roberts has been represented in the music pages of our magazine. When his attractive piano solo, Mountain Dance, appeared in a recent issue, we stated in these columns that his composition is a prominent American composition whose constant turning, with leading, still leaves him all too little time for composition. Mr. Roberts' song, Pleasant, written several years ago, has proved most successful. Here is a song of a different type but equally pleasing.

Remember that allegretto signifies only slightly more than moderate speed. When you come to the word "allegretto," do not sing something that sounds like "allegretto."

Scene Pictorial, by T. D. Williams. Mr. Williams was born in Wexford, Pennsylvania, in 1866. Of all his compositions, those for the violin are the most liked, particularly the famous "Meditation in D."

The present number, to our mind, the most convincing he has yet composed. Its sections are, in sharp contrast, its phrases are well balanced and the flowing is not difficult for the well-grounded young violist.

Can You Tell?

Group No. 26

1. What is a Scale?
2. What does the upper figure of a time signature indicate?
3. How is the Augmented Sixth Chord derived?
4. Who was the organist who had Weber and Meyerbeer as pupils, and about whom Browning wrote a poem?
5. What American grand opera has been most often performed in public?
6. Who is credited with having first employed the crossing of hands in keyboard execution?
7. In what great work is the familiar song, "O rest in the Lord"?
8. Name in order the pitches of the Harmonic Minor Scale with five sharps in the signature.
9. In what sonata is there a famous Turkish March?
10. What is a Coda?

TURN TO PAGE 548 AND CHECK UP YOUR ANSWERS.

See these questions and answers as they appear in each issue of THE ETUDE. Most Macmillan month after month, and you will have done excellent work when you are not to a group of music-loving friends. Teachers can make a copy book of them for the benefit of early pupils or others who sit by the reception room reading table.

The Prima Donna's Waist

By H. EDMOND ELSERSON

Early in the last quarter of the last century the name of Marie Tempest became a household word in American musical circles where light opera, of the better type then so popular, was appreciated. These were days, too, when the prima donna of a light opera company had to have more than mere physical charms, however helpful those might be toward popularity. She must have a voice, and she must know, too, how to use it.

It was into such a time that wise Marie Tempest came, and saw, and conquered. Then someone discovered that she had still higher possibilities, and off she went to "Dear Old London Town" for study.

Now, at that time Manuel Garcia was still reaping the professional rewards of having saved Jenny Lind's voice. He was the champion of the aspiring singer; and to him went Marie Tempest.

Incidentally, it so happened that those were the days of the "wasp waist." And Miss Tempest had one of the "waspist"

waists that ever light opera "fan" had looked upon. Its eighteen inches of girth was its possessor's pride.

Miss Tempest appeared for her appointed audition with the redoubtable Garcia. The master's eyes at once encompassed that frail waist; at least they seemed to do so.

"Miss Tempest," he said with calm but crushing finality, "go home and release your stays at least six inches; then I can hear you sing."

Miss Tempest did so; and, under the guidance of her mentor, she became for years one of London's favorites in opera, oratorio and concert, as well as later on the legitimate dramatic stage.

All of which but points the varied paths to fame. And it is with this in mind that we are presenting to our readers the New Etude Gallery of Musical Celebrities, a group of which appears in this issue.

These portraits and biographies, which have been offered in past numbers of THE ETUDE, may be secured by correspondence with the publisher.

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JUNIOR ETUDE—Continued

Patriotic Songs of the Nations
(Continued from page 545)

The English have another popular patriotic song called *Rule Britannia*. Dr. Arne composed the music about 1750 and James Thomson the words. Beethoven adapted the melody so much that he wrote a set of *Variations* on it for piano solo. You will find *Rule Britannia* rather a difficult

Japan's national song is very old, and the words are very poetic. It is called in Japanese *Kimi yo yo*.

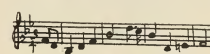
Japan.



England.

God save our gracious King
Long live our noble King
God save the King
Send him victorious
Happy and glorious
Long to reign over us,
God save the King!

song to sing and will probably agree with the English people in preferring the simple melody of *God Save the King*.



America.

Oh say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?

Little Biographies for Club Meetings

As a great many clubs omit their meetings during the summer months, the regular "Little Biography" series will be omitted this month, too. Instead, a few extra names will be considered—names of composers who did very fine things and who had a great deal of influence upon the times in which they lived but who yet are not as outstanding in the history of music as the composers in the "Little Biography" series which has included thus far twenty composers from Bach (1685-1750) to Massenet (1842-1912).

One really great composer, with whom the "Little Biography" series might have begun, was Palestrina, and the only reason that he was not included was that he lived before Bach—with whom present day music is said to begin—and because his compositions are all "polyphonic" church music without accompaniment and consequently impossible for Junior meetings to produce. Besides, there are not given many opportunities of hearing these except occasionally in the large cities. As lived in Italy from 1536 to 1594 and, as people are beginning to know his music and appreciate his work, there will no doubt be more opportunities in the near future to hear it than there have been in the past.

Monteverdi was very important in Italy as an opera composer. He even "reformed" the opera as it existed at that time and made several improvements and changes in the manner of writing opera. He lived from 1567 to 1643.

Alessandro Scarlatti was another Italian opera writer of the seventeenth century

(1659-1725) and his son, Domenico Scarlatti (1685-1757), wrote for the "harpsichord," one of the forerunners of the modern piano.

Jean-Baptiste Sully (1639-1687) was born in Italy but spent his life in France. He held the position of "court composer" to the King of France, Louis XIV. Also in France were François Couperin (François Koeper-an), 1668-1733, who was organist in the royal chapel and Jean Philippe Rameau (Ram-mo), 1683-1764, who was remarkable as a musical child, playing clavier (another forerunner of the piano), organ and violin. He wrote many operas one of which was reviewed in Paris recently.

Another Bach, Carl Philipp Emanuel Bach (1714-1788), was the son of the great John Sebastian Bach and wrote a great deal of very fine music in various forms.

Some English composers of this early period were William Byrd, Thomas Tallis, Henry Purcell (1658 to 1695) and Dr. Arne who died in 1778. Dr. Arne received the degree of Doctor of Music from Oxford University.

These are some of the composers whose names it is well to know, and those of you who have good memories for dates may find it useful to know the names as well as the names. But those of you whom dates are troublesome need not try to remember them. Confine your efforts in that direction to the more important composers in the "Little Biography" series—and there are lots of important ones yet to come!

How Teddy Played for the Boy Scouts

By GLADYS M. STEIN

"I just hate counting! It gets me all mixed up," said Teddy at his music lesson. "I know how you feel about it, Teddy, but have you ever watched soldiers marching?" asked his teacher, Miss Ray.

"Sure, I have," said Teddy. "Well," continued the teacher, "did they all march with the same step and rhythm?" "Why, of course, it would be marching if they didn't," replied Teddy.

"And your playing won't be music until you learn to keep correct time, Teddy," said Miss Ray.

The next Monday when school was out Teddy went to the studio for his lesson. "My lesson is better to-day, Miss Ray, and, say, that counting did help, too," confessed Teddy.

"I'm glad to hear that," said Miss Ray. The lesson went well, Teddy making fewer mistakes than ever before. "If you keep working like that I shall be proud of you!" exclaimed Miss Ray as he finished the last piece.

Two weeks later the boy who played for the gymnasium class was ill and couldn't play.

"The music isn't hard, but it requires a player who has good rhythm," said Miss Watson, the gymnasium teacher, as she looked over the class for a substitute.

"Let me try it," asked Teddy. "I'm afraid it wouldn't be any use, Teddy. You know I have tried you twice before this and you couldn't do it," said Miss Watson. "I'm sorry, but rhythm is very important in the class drill."

"Please, Miss Watson, just let me try it once!" pleaded Teddy.

Miss Watson hesitated—he had been so

careless the other times. But she decided it would take less time to try him than to talk. "Very well," she said. "Come and try this music."

He took his seat at the piano, studied the time-signature, notes and tempo marks and then started to play.

At the end of the second time she said, "that will do, Teddy, I'll be glad to have you play for us to-day."

The class drill went off finely, Teddy's rhythmic playing putting spirit into the work.

Miss Watson was called to the other side of the gymnasium before he could say anything, and he saw that she and the Principal were talking and watching him. But in his hurry to get to the history class he soon forgot about them.

At his next lesson Miss Ray said, "Miss Watson called on her way home from school and told me how well you played for the gymnasium class. And I have some more news for you, also."

"What is it?" asked Teddy. "The Principal of your school wants you to play for the drill that the boy scouts are to give on the Fourth of July."

"Why, that calls for a very good player!" exclaimed Teddy.

"Yes, so he said—and he also said that you played with the best rhythm of any young boy he had ever heard. So you'll try hard, won't you, Teddy, when it comes time to practice the drill?" asked the teacher.

"You bet I will!" answered Teddy. He did try, and even the newspapers spoke of his fine playing when the scouts gave their drill on July Fourth.

Alice in Music-Land

(Continued from page 545)

ion, and as for rhythm and beauty and expression—

"Oh, dear, dear," said Alice. "I must drink the other bottle!"



While Alice had been trying to play, a great commotion had arisen in the garden, and suddenly people had come hurrying to the gate, and someone had shouted to Alice, "Stop! Stop! You're running time!"

Alice had been too upset over the way her fingers were acting to notice the

shouts or the people, and after she had drunk down the bottle of Slow Tempo, and had come back to play her newest melody upon the piano, the people had vanished as quickly as they had come, leaving the little gate unlocked behind them.

The piano had such a singing voice, and the new melody sounded so sweet to Alice that she played for some time without noticing that the little gate was opened and that someone in pink had just put up a new sign for her to read. When she did notice that the gate was opened, she skipped up to it. Just then her eyes saw the fresh sign and she immediately thought, "It wasn't there before. Dear, dear, what does it say?"

"Music lovers and beautiful players are welcomed. Please leave the gate unlocked behind you so that others may come in."

"Oh," gasped Alice and stared again to be sure that she was reading the letters right. Yes, the letters with the round black caps on them said so. And so they must want her in Music-Land after all. At this altogether beautiful thought, Alice skipped through the gate and into the midst of a tea-party.

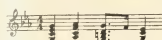
JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

As usual the Junior Etude Contests will be omitted in July and August. Therefore the results of the April contest will be held over until September.

??? ASK ANOTHER ???

1. Who wrote *The Last Rose of Summer*?
2. How many half-steps are there in a diminished seventh?
3. What is a minor scale?
4. How many children did Bach have?
5. Name two great composers whose names begin with M.
6. What is "legato"?
7. What is the Italian term meaning "growing faster"?
8. What instruments are used in a piano quintette?
9. Who wrote the opera, "Mamou"?
10. From what is this taken?



(Answers at end of column.)

Club Corner

DEAR JUNIOR ETUDE:
I am fourteen years old and have studied music for five years. I was elected President of our "MacDowell Club," in which there are fourteen members. We have an orchestra which is getting along finely. At each monthly club meeting we read from the JUNIOR ETUDE the little biography of a great musician, which we find very interesting. We would be grateful for any suggestions to make our meetings still more entertaining and interesting, which my JUNIOR readers might find time to send us.

From your friend,
EDITH GIBBONS, (Age 14)
22 Oxford St., Dayton, Ohio.

S. B. In this case we print the full address so that any Junior Club member can write to Edith and give her some suggestions or tell her about something your own club has tried and found successful.

DEAR JUNIOR ETUDE:
I study piano and like it very much. I played at the last recital the *Minuet* by Palestrinski. I have one pupil who is my sister. She is just reading notes from the staff.

From your friend,
CHARLES WALTON (Age 12)
Ohio.

DEAR JUNIOR ETUDE:
I have been reading the JUNIOR ETUDE regularly and was surprised to know that the people in Japan, South Africa and so many other countries take so much interest in music. I think it is fine.

From your friend,
BETTY GARNER (Age 10),
Florida.

Answers to Ask Another

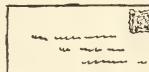
1. *The Last Rose of Summer* is an old Irish Folk Song used in the opera, "Mamou," by Florent.
2. Nine.
3. A scale in which the first half-step comes between the second and third degrees of the scale, instead of between the third and fourth, as in major. The pure minor, melodic minor and harmonic minor each have a different place for the second half-step.

The Question Box

The Question Box has not been very busy lately. In a way this might be taken as a compliment, because Junior Readers are really supposed to know more regular things and find out more extra things about music than other people, are they not? Also this might be taken as a compliment to your teachers, because it shows that any time you want to find out anything you want to know, your teacher can tell you. But then there are lots of Juniors who do not have a good opportunity to study music with a teacher and are trying to learn things for themselves or from their older sisters or brothers. These Juniors must have lots of questions to ask.

Then, too, there are many young Juniors coming along and starting music who have not had time to learn many things yet. They must have lots of questions to ask, too.

Most of the questions sent in to the Question Box lately have been the kind that required private answers sent by mail (which is always done, if requested). So now let's have some interesting ones sent in for everybody to read and find out about.



DEAR JUNIOR ETUDE:
I have not seen any letters from New Zealand, and so I am writing to you to tell you how much we enjoy the JUNIOR ETUDE here. I take music lessons and like them very much.

From your friend,
THELMA JOAN GREEN (Age 13),
365 Gloucester St.,
Christchurch, New Zealand.

N. B.—The JUNIOR ETUDE has received and has printed several letters from New Zealand and is always glad to hear from far-away friends. But why not write a little more about something about music and other interesting things in these distant places?

DEAR JUNIOR ETUDE:
We have a real good music club and a music history in which to paste pictures. My mother is the music teacher. My brother plays the saxophone, and I play the piano. I practice an hour every day. My mother likes music and so do I.

From your friend,
ELIZABETH AINSWORTH (Age 11),
Mississippi.

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Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1929

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

Date	MORNING SERVICE	EVENING SERVICE
F I R S T	PRELUDE Organ: Canticle in B-flat.....Homer Piano: Use Page D'Annunzio, von Peltz Te Deum.....Greely Festival Te Deum in G.....Greely	PRELUDE Organ: Spirit of the Hour.....Johnson Piano: Romance.....Rubinstein
	ANTHEMS (a) O Paradise.....Hopkins (b) Be Thou My Guide.....Dale	ANTHEMS (a) Saviour, Amen to Thy Day Name.....R. W. Martin (b) Hail to the Day Love, Dear Lord (Men's voices).....Berwald
	OPERTORY He That Dwelleth in the Secret Place.....Stoughton (Solo)	OPERTORY Someone.....Wooler (Solo)
	POSTLUDE Organ: Fanfare Triumphant.....Armstrong Piano: Processional March.....Keats	POSTLUDE Organ: Hero's March.....Mendelssohn Piano: Autumn Leaves.....Schumann
E I G H T	PRELUDE Organ: Villa Maria by the Sea.....Shure Piano: Little Romance.....Schubert	PRELUDE Organ: A Moonlight Serenade.....Gordon Bishop Nevin Piano: Shimmer Song.....Schumann
	ANTHEMS (a) O God Unseen, Yet Ever Near, Bunka (b) Children of the Heavenly King, Dale	ANTHEMS (a) Show Us Thy Mercy, Lord, Baines (b) I Lay My Soul on Jesus.....Baines
	OPERTORY The Voice of Jesus.....Terry (Solo)	OPERTORY More Love to Thee.....Day (Solo)
	POSTLUDE Organ: March Royal.....Lacey Piano: Cuiris, Aninnim, Rossini-Kake (Solo)	POSTLUDE Organ: Alleluia, Alleluia.....Armstrong Piano: Infanatum, Rossini-Fingerman
F I F T H	PRELUDE Organ: Altar Flowers.....Lacey Piano: My Sweet Romance.....Schubert	PRELUDE Piano: Use Fennel Romanticism Piano: Saint-Juste
	ANTHEMS (a) O Worship the King.....Forrester (b) Teach Us to Pray.....Clever	ANTHEMS (a) Let The Night.....Wagborne (b) When I Survey the Wondrous Cross.....Hope
	OPERTORY Come, Ye Blessed.....Andrade (Solo)	OPERTORY Now the Day is Over.....Wooler (Solo)
	POSTLUDE Organ: Fraternity March.....Lacey Piano: Elegy.....Shepard	POSTLUDE Organ: Festal March in F, J. E. Roberts Piano: Elegy Nocturne.....Schuler
T W E N T Y	PRELUDE Organ: Homage to Ecclesi.....Armstrong Piano: Romance.....Rubinstein	PRELUDE Organ: Autumn Glory.....Preston Piano: Romance.....Sugden
	ANTHEMS (a) The Heavens Declare the Glory of God.....Lehrer (b) Lord of All Being.....Gorne	ANTHEMS (a) The Lord is Exalted.....West (b) The Prayer.....Bughman
	OPERTORY We May Not Climb the Heavenly Steps.....H. W. Jones (Solo)	OPERTORY Love's Greeting.....Hastings (Solo)
	POSTLUDE Organ: Pensive of Autumn.....Strang Piano: Pensive Chorus.....Wagner	POSTLUDE Organ: In the Afterglow.....Strang Piano: Slow Movement from Violoncello Concerto.....Schumann (Four hands)
T W E N T Y	PRELUDE Contemplation.....R. R. Peery (Solo, with Piano or Organ)	PRELUDE Organ: Twilight in Autumn.....Fulton Piano: First Love.....Schumann
	ANTHEMS (a) Save Me, O God, Tchaikovsky-Greely (b) O How Anxious Am I Dwelling.....West	ANTHEMS (a) Spirit of God.....Gillette (b) That Thy Trust in the Lord, Gillette
	OPERTORY Ye Must Be Born Again.....Forman (Solo)	OPERTORY Thou'rt Like Unto a Flower.....Robinson-Hartman (Solo, with Piano or Organ)
	POSTLUDE Organ: Sunshine (toccata).....Swinnen Piano: Serenade March.....Sternman	POSTLUDE Organ: Finale.....Shepard Piano: Largo.....Handel

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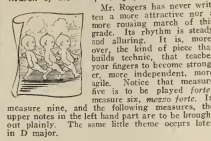
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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

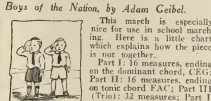
March of the Kewpies, by James H. Rogers.



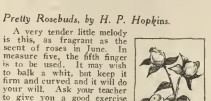
Pussycat Mine, by W. A. Johnson.



Boys of the Nation, by Adam Geibel.



Pretty Rosebuds, by H. P. Hopkins.



Jack, Jump Over the Candlestick, by Mathilde Bilbro.



Dear Junior Etude: I am fourteen and a soprano in high school. Last year I was in two glee clubs. Recently I went to a concert to hear a famous tenor, and after the concert I went only way to succeed in music is to work very hard. I am looking forward to teaching music and mathematics in a high school. I take piano lessons and some time would like to take harp and vocal lessons. I play pipe organ a little bit.

From your friend, MARGARET ALICE McFADDEN, (Age 14), Iowa.

Musical Education in the Home

(Continued from page 543)

Mr. Rogers has never written a more attractive story for a young musician than this. It is, moreover, over the kind of piece that builds technique, that teaches your fingers to become strong, more independent, more sure. Notice that measure five is to be played forte, in measure six, mezzo-forte. In measure nine, and the following measures, the upper notes in the left hand part are to be brought out plainly. The same little theme occurs later in D major.

Here is a little composition which will delight every child who likes these soft, contented, purring creatures we know as pussies or "pussycats." The words and the music are equally enchanting. The way the "Mew" is managed is the least of it, and seems so life-like that we instinctively start looking around us to see if a pussy isn't present.

In the eighth measure, observe the left-hand notes with the accents (>). They really continue the right-hand scale passage of the measure before. In the twentieth measure we find the same left-hand accentuation, but in this latter case, the left hand is "imitating" the right hand of the measure before.

This march is especially nice for use in school marching. Here is a little club which explains how the piece is to be played. Part I, 16 measures, ending on tonic chord FAC; Part II, 16 measures, ending on tonic chord FAC; Part III, 16 measures, ending on tonic chord FAC. Part I, before, Part II, as before. The upper notes in the right hand, at this point, are to be played with a soft, delicate touch.

Sincerely yours, DOROTHY SCHLOSS, age 14, (Junior Chopin Club, Providence, R. I.)

"A classic is a work which after a hundred years still retains its emotional vitality." GORTHE.

Answers to Can You Tell? SEE PAGE 541 OF THIS ISSUE. 1. A Scale is all the tones of a key, in regular order, beginning and ending with the keynote. 2. The number of flats in a measure. 3. By taking the first inversion of the sub-dominant triad of a minor key and then sharpening what was the original root of the chord. 4. Albie (Alb) Vogler (1749-1814). 5. Cadman's "Shanewis." 6. Domenico Scarlatti, the greatest harpsichordist of his day. 7. Mendelssohn's "Elijah." 8. G-sharp, A-sharp, B, C-sharp, D-sharp, E, F-double-sharp, G-sharp. 9. Mozart's Sonata in A Major. 10. A Code (Italian for "Tale") is a "postscript" added to a musical composition, after the ideas have been completely developed for the sake of creating an impressive conclusion.

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

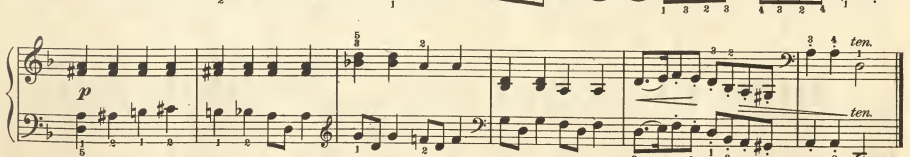
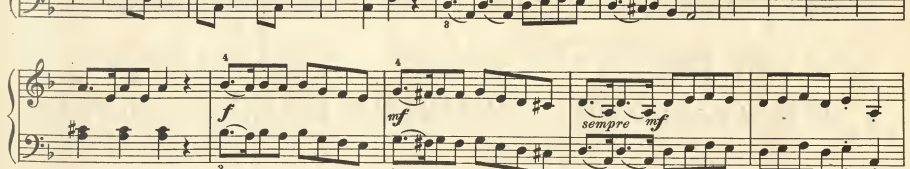
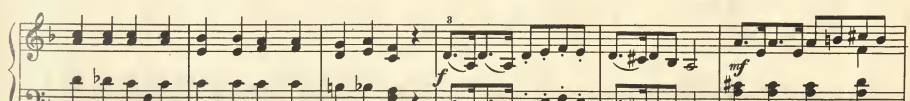
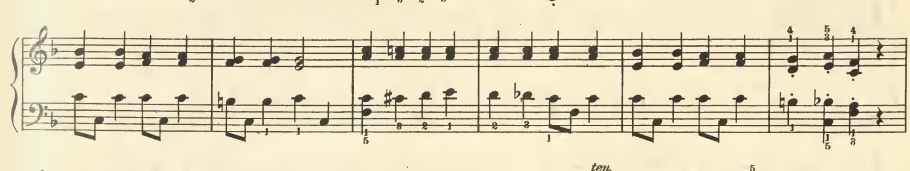
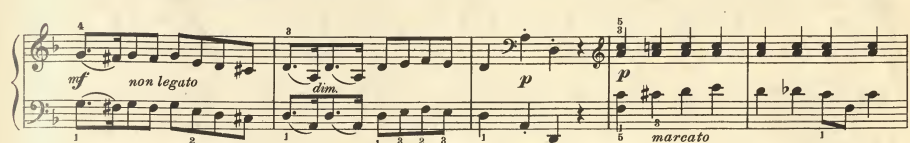
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MARCH OF THE KEWPIES

JAMES H. ROGERS

Very characteristic, from a new Suite, Grade 2.

In moderate march time



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Other Music Sections in this issue on pages 489, 513, 521

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PUSSY MINE

VOCAL OR INSTRUMENTAL

WALLACE A. JOHNSON,
Op. 175, No. 4

Moderato M.M. ♩ = 76

mf 1. Did you learn your les-sons well? Pus-sy mine, pus-sy mine, Can you read and write and spell? pret-ty pus-sy
2. You have been so good to-day Pus-sy mine, pus-sy mine, And your mit-tens two you found, pret-ty pus-sy

mine. *mf* Did you get your work done too? Pus-sy mine, pus-sy mine, Tell me why you are so la-zy
mine. And you wash'd your mit-tens too Pus-sy mine, pus-sy mine, Learn'd your les-sons thru' and thru'

pret-ty pus-sy mine. Hear me now you naugh-ty kit-ty, come to me I say. "What" you lost your
pret-ty pus-sy mine. Come to me now dar-ling kit-ty, hear me what I say. I do love you

pret-ty mit-tens? You shall have no pie. Me-ow, Me-ow, No, you shan't have your pie.
pus-sy dear and you shall have some pie. Me-ow, Me-ow, Yes, you shall have some pie.

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BOYS OF THE NATION

A very good indoor March

Maestoso M.M. ♩ = 108

SECONDO

ADAM GEIBEL

f *mp* *Fine* *mp* *D.C.*

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PRETTY ROSEBUDS

H. P. HOPKINS, Op. 146, No. 1

pp *Mark the melody*

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BOYS OF THE NATION

Maestoso M.M. ♩ = 108

PRIMO

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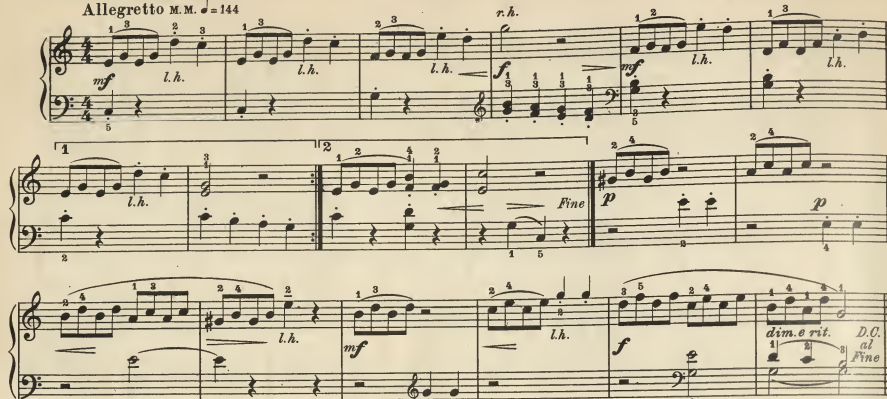
f *mp* *Fine* *D.C.*

JACK, JUMP OVER THE CANDLESTICK

Good cross-hand practice. Grade 2.

Allegretto M.M. ♩ = 144

MATHILDE BILBRO



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PAUL VALDEMAR

Moderato

Triangle
Tambourine
Castanets
Sand Blocks
Cymbals
Drum

PIANO

Moderato

Fine

D.C. al Fine

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MUSICAL HOME READING TABLE

(Continued from page 539)

that Sunday evening as the performance began at seven. When I looked around from my seat in the auditorium I saw the grandest gathering I have ever seen or ever shall see. Emperors, kings and queens, princes and princesses, all in *grande tenue*, the last wearing most superb gowns. I remember I wore a light blue *crêpe de chine* unique over a blue silk shirt, with roses in my hair and diamond ornaments.

"At last the trumpets sounded a fanfare, from the sword motive of the *Wal-küre*, and amidst tremendous cheering and applauding, which lasted for some minutes, the Emperor William I stepped into the royal box.

"After the enthusiasm had abated, the theater was plunged into darkness, and sweet harmonious music, as though com-

ing from regions unknown, struck my ears, for there was nothing to be seen, not even one's neighbor. I almost held my breath, and in the whole house a pin could have been heard to fall, so still and so completely absorbed was everyone by those wonderful strains.

"Then, suddenly, the curtain rose on a scene representing the surface and depths of the Rhine, with the three daughters swimming gracefully about, stealthily watched by the Niebling Albrecht. . . . The silent attention of the audience was suddenly broken by enthusiastic applause. This, presumably, was the reason for the distribution of a circular on the following day, in which Richard Wagner prohibited all further demonstrations in the shape of applause and calls before the curtain."

What is Singing

(Continued from page 531)

The Wagner Style

THE NEXT great controversy, practically over the same question, was the Wagner-Meyerbeer episode. Again we find in this instance, as in the former controversy, the reformer going back to the original sources. As we know, in his later life Wagner became so ascetic that he was loathe to give anyone else credit for even suggesting his theories; but we do find him mentioning both Peri and Monteverdi. Wagner went so far as to abandon the aria form almost entirely; and we have from him, instead, a sort of flowing melodious declamation, which is the very essence of uttering inflection.

Wagner is said upon a certain occasion to have waxed enthusiastic to a friend over the beauty of a certain song he had just composed, and, upon showing it to his friend, lo, there were only the words. The friend naturally asked where the music was, and Wagner replied, "The music, man? Why, it's in the words!"

It is beyond doubt true that Wagner,

forced in upon himself by circumstances, made this discovery. After being refused the assistance of the great librettist, Scribe, upon whom he called for the libretto to "Rienzi," he determined to write it himself. In this first work he made a great discovery, which he used during the rest of his life, in all of his music-dramas. In fact, we have record of his declaration that the true writer of song must be his own librettist; that he himself could not adequately translate words to music; that both words and music must spring from the same source. We must grant that this is ideal; but the world so far has produced only one Richard Wagner.

What is singing? "The interpretation of text," as the reason for the existence of song, seems to be established through the ages since song has been known. It has been lost sight of time and again, is lost sight of to-day; but just as there have been voices crying in the wilderness of the past, just so at present there seems to be a most noticeable chorus chanting the refrain of the true use of the voice, utterance.

QUESTION AND ANSWER DEPARTMENT

(Continued from page 542)

12, who plays more difficult music but "with the same natural taste and spirit." When giving recitals I have then give a number of "Sonata in A" by Mozart. Do you think four recitals for each boy and girl for the recital to be given next season? Kindly suggest a program. "Sonata in A" by Mozart. In A. C. M. L. Ontario, Canada.

Four or five pieces currently constructed should not be too long. It is, however, very desirable to suggest an idea without having heard the students in question. By Mozart's Sonata in A do you mean the one with the "Rondo alla Turca"? If so,

the following pieces should be adequately played, because their difficulties are less than those of the Mozart Sonata. Program 1: Beethoven, *Rondo in G major*, Op. 51, No. 2; Stephen Heller, 2 or 3 Melodies from Op. 45; and 40: C. Reinecke, *Scherzo, Hunting Song and Pizzicato*, from Op. 77; J. Field, *Two Nocturnes*.

Program 2: Beethoven, *Sonata in G major*, Op. 14, No. 2; J. S. Bach, *Two Minuets and Scherzos*. 3: Schumann, *Six Album Leaves* selected from Op. 68; Hummel, *Rondo Allegretto*, in C major, Op. 122; F. Schuler, *Twelve Valse*.

MUSICAL BOOKS REVIEWED

How to Organize the Amateur Band and Orchestra

By RALPH H. KORS

With a ready wit and words to match Mr. Kors makes organizing an orchestra a game in which all public-spirited persons may take part and find, in the rules laid down, a convenience both satisfying and stimulating.

Details as to how to tune instruments, dress at rehearsals and at concerts, deal with the rehearsal quarters, are clearly explained. The author is richer for a whole chapter on the subject of the amateur orchestra. The amateur composer is given a chapter for recognition. The matter of programs is not neglected, throughout the book the importance of women in the amateur organization is properly stressed. If our reasoning is, "We are going to have

an amateur band, How do we go about it?" this is the book that will point out the goal. Illustrations, 117 pages. Price, \$1.50. Greenberg, Publisher.

A Miniature History of Music

By PERRY A. SCHOLDS

Compression is a feat it has been left to modern writers to perform. We have enough of beef, kitchenettes, and a lot for the history of music. The history of music related in fifty-two pages. The author, moreover, through his originality of thought, includes which, beside his book but far more lucid volumes, seem to have been written by a man of letters. Characterization of Debussy's works, for instance, of surprising keenness. Perry A. Scholds, Oxford University Press.

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Eighth Prize

\$50 CASH

Won by M. L. Burton of Salt Lake City, U.

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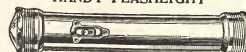
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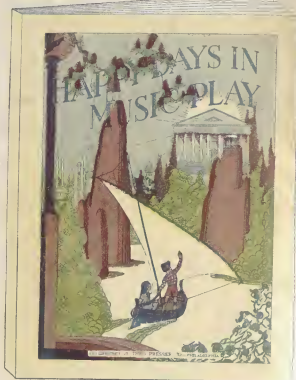
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