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THE ETUDE

Music Magazine



June 1934

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VOLUME LII, No. 6 JUNE 1934

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CONTENTS

World of Music	331
Editorials	331
Music of New Russia	335
Do Snakes Like Music?	336
A Day in Venice	337
Give the Child a Good Piano	338
Staccato Accents	338
Baseball Series	339
The Metronome for Sight Reading	339
A Novelty for Recitals	339
National Emblem in Polish Music	339
Teaching a Start in Country	340
How One Teacher Did It	340
Art of Program Making	341
The Accompanist	341
Music of Land of Bourne	343
Mountain Ensemble Program	343
Radio and Records	343
Band and Orchestra	343
Orchestral Voices, Strings	343
Music Extension Course	343
Teachers' Round Table	343
Experimenting with Class Lessons	343
Teaching Legato to Children	343
That "Bore Moment"	343
Coloring the Tone	343
Cure for Hoarseness	343
Organist's Rule	343
Groundbreaking and the Organ	343
Foundation for Choir Singers	343
Organ Questions and Answers	343
Watching the Piano Mover	343
Organist's Paper Box	343
Violinist's Brude	343
Form and Teaching	343
Small Musical Payments	343
Mastery Teaching	343
Music Questions	343
Questions and Answers	343
Music Questions and Answers	343
Letters from Study Friends	343
Books on Music Reviewed	343
Making Sight Reading a Pleasure	343
Musical Scramble	343
Reading Notes	343
Junior Etude	343

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- Morning Music at Midpoint
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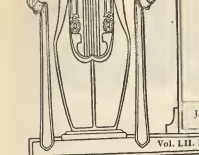
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THE ETUDE Music Magazine

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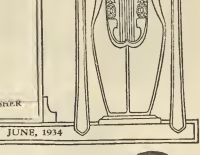
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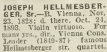
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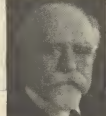
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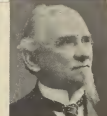
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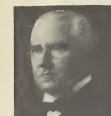
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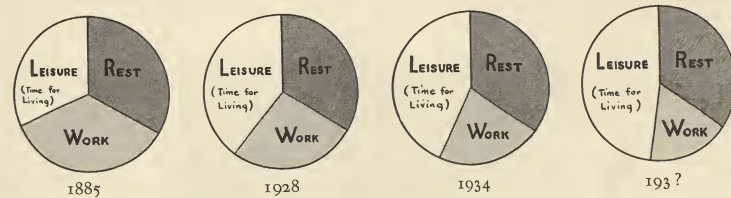


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Leisure—Then What?



IN THE ÉLITE eighties, when the hands marched up Broadway to celebrate the opening of that eighth wonder of the world, the old Brooklyn Bridge, they played one of the popular tunes of the day known as "I'm One of the Knights of Labor." In this merry ditty, the knight asserted that "I always earn my pay" and proudly proclaimed that "I get a dollar a day." The Knights of Labor, their critics tell us, were a happy group so long as they were in possession of two pulls—one for dinner and the other for "suds." The latter pull was known as a "growler" and was "rushed" to the corner saloon or the corner saloons—as these purveyors of alcoholic drinks often boxed the compass and commanded all four corners. On pay day the knight, according to the temperance orators of that period, usually was left of his six dollars home to the "Missus" and "kids." Once there, he doubtlessly longed for the time when work days would be only ten or possibly eight hours long.

Time flashes by like a whirlwind. Here we are with a legal forty-hour week and people telling each other that it might come to a thirty-hour week—imagine, five hours a day! But we must not forget that, in war times and with prohibition restrictions, the day laborer and the mechanic managed to get home with from thirty to ninety dollars in their jeans. Some workmen and workwomen in the "skilled" classes made as high as one hundred and fifty a week. Then came the great era of unemployment, now happily and rapidly abating.

We, who have always found our chief joy in our work, understand that the mechanized existence which the machine has thrust upon workers, makes the work-day insufferable to the human cogs that have become largely mechanical parts. If it is not necessary dollar work eight or ten hours to obtain a happy existence, how absurd it would be to permit mankind to do it. Furthermore, we are told that there is not work enough to go around, no matter how hard we may want to work. More leisure has become an economic necessity.

Look at the circular charts at the top of this page and you will see at a glance how that period of the day, which we call the leisure period, or better, the "time for living" period, has increased. In THE ETUDE for November, 1932, we presented an editorial entitled "The Perilous Blessing of Leisure." This was published at a time when the vast majority of Americans hardly dreamed that a forty-hour week was possible. In that editorial we also presented opinions of one of the greatest of American penologists, Warden Lewis E. Lawes of Sing-Sing Prison, which may well be reprinted here:

"Records at Sing-Sing show that ninety-eight per cent of the prisoners were never associated with a boy's club and that they had never had any other opportunities to learn how to spend their leisure in wholesome recreation.

"America spends large sums on education; but its bill for luxuries is three times as much. It is miserably in need of social advance, which is left almost entirely

to charity and private contributors. A well-known educator promised a decade ago that with the opening of every school he would close a jail. His promise has not been fulfilled. He did not appreciate the importance of regulated and well supervised leisure. He did not appreciate the fallacy of an education that teaches a child to read but neglects the opportunity to teach him to work or even to play.

"That leisure is an important factor in schooling has been recognized by educators throughout the ages. The ancient Grecian philosopher taught that 'preparation for the right use of leisure should be the chief end of education.'

The simplest yokel, who has no more knowledge of the situation than the lines of Isaac Watts,

"Satan finds some mischief still

For idle hands to do,

realizes that our new-found leisure may become our greatest national liability. Educators everywhere are awake to this serious situation and our school programs, once held closely to the design of a plan for making a living, are now being radically modified to include a plan for living itself. It is to the interest of all of us that we live as finely and abundantly as possible. Considered purely from a commercial standpoint, the factories, farms and stores of the country spend most of their time in supplying the living needs of the home. If these needs are so low in the scale of living that they are not far from poverty, our whole commercial structure will be in serious danger. It is therefore obvious that any of the arts that exalt the individual and lead to higher ideals of life have a distinct material value.

More than this, if the leisure time of our youth is not wisely and profitably directed, it is easily possible that thousands of young men and women may become victims of the times and fall into the invidious net of crime. Arthur Reeves, celebrated crime expert, has estimated that our crime bill is already sixteen billion dollars a year. Imagine what it might become if our new-found leisure were squandered! Now that legalized liquor is back with us, many people have a feeling that the added leisure must be watched even more carefully than ever.

We have a very strong conviction that the study of music is of tremendous possible value to the world at this time, in providing exalting and profitable occupation for all who engage in it. The radio has made "Tristan and Isolde" and the "Eroica" almost as familiar in this day as was "Little Annie Rooney" in the eighties. Children, who a few years ago were victims of "jazzitis," are now beginning to long for more worthy things; and we are certain that, with the return of prosperity, music teaching will be in even greater demand than ever before. A great music school of high standing in the East has just informed us that it recently enrolled one hundred new pupils in one month. These pupils are not likely ever to have a serious knowledge of profitable leisure on their hands.

—The proper employment of leisure, then, has a very serious

The Music of New Russia

By the Eminent Anglo-Russian Conductor

ALBERT COATES

GENERAL MUSIC DIRECTOR OF THE MOSCOW AND Leningrad PHILHARMONIC ORCHESTRAS—
CONDUCTOR OF THE BOLSHOI OPERA IN MOSCOW

As Told to R. H. Wollstein

bearing upon our social and moral existence. This is being recognized more and more by educators and men of affairs. Myron C. Taylor, eminent industrialist, said, in an address before the American Institute of Steel Construction:

"We face a condition in which, generally, there will be more leisure in the community. The question before us next will be, how shall that leisure be employed? We are confronted with a testing period. The moral fiber of the community must either stand the strain of temptation accompanying greater leisure or use that leisure in such ways as to reinvigorate the individual, to expand his life in many new directions, to cultivate his mind, to learn that there is a realm filled with great privileges and opportunities apart from the work of the world, in which he can become more understanding and more closely in touch with the infinite."

Music workers and music teachers everywhere should point out emphatically that the new leisure makes an opportunity for the delights of music study, unknown to our grandfathers, and enables our citizens to broaden their life interests and elevate their ideals in a way which cannot be accomplished by any other means and which contributes powerfully to the consumption of the products of commerce, agriculture and industry.

THE COMPOSER'S INCOME

HOW does the composer get his income? Originally he had to depend upon the sale of his compositions, of which he disposed in one of two ways—either by outright sale, or by sale on royalty. In addition to this, he, if very successful and widely known, might receive a percentage of the public performance rights for his major works, such as cantatas, operas, symphonies and chamber works.

By far the larger number of published works are bought out by their publishers. Most composers have preferred to sell their works for an assured, even though small sum, because they have felt that they were in a less secure position to accept the inevitable gamble than was the publisher. The publisher must invest his capital, his experience, and his organization with its huge overhead. The composer usually invests only an idea; and, if that idea happens to be a marvelously good one, the publisher may stand a chance to make a profit. Unfortunately that is not the case with all compositions. For every good idea there are one hundred mediocre ones; and no one really knows, not even the composer nor the publisher, what idea will meet with that public acclaim which makes a piece successful.

The gambling odds in music publishing are thought by some to be scarcely any better than that at Monte Carlo, even with the most experienced people on both sides. Yes, the American taboo on sharps is so pronounced that if that particular piece had been published in the Key of A, or three sharps, instead of G, or one sharp, the sales of the composition would have been very greatly affected. All teachers and publishers know this, and it is a most unfortunate feature. Of course, it does not apply in the least to the well trained musician, who knows all the tonalities, both major and minor.

The question is, "Can a musician be called well trained, if there is a lack of familiarity with any of the keys?" If the same condition were applied to physical health no one could be called a sound individual, with a bad heart or with bad lungs. This is something which American teachers should begin to correct with all possible enthusiasm. The great remedy is unquestionably scale playing. The easiest scale of all is probably the scale of B or five sharps. For this scale the hand fits the piano keys like a key in a lock. In addition to scale playing, there should be, of course, arpeggio study, so that the mind and hand become automatically familiar with the chord positions.

It has been estimated by the American Society of Composers, Authors and Publishers, that the radio chains in 1932 sold thirty-nine million dollars worth of advertising space. So it is obvious to any fair-minded person that the radio without music

would be a very dull affair. The radio multiplies a number of performances almost 100,000,000 fold. In the old days it was necessary to buy the music and have somebody play it before it could be heard. Now the popular songs of the day, as well as many of the popular instrumental pieces, are literally worn out within six weeks. Unless a composition has amazing vitality, such as *Mighty Lak' a Rose*, *By the Waters of Minnetonka*, *At Dawning*, *Narcissus*, or *To a Wild Rose*, people get sick to death of hearing it. Thus the radio serves to erase many a valuable asset belonging to the publisher and to the composer; and it seems perfectly right that, having used these compositions to their financial advantage, the radio broadcasting companies should pay a liberal sum for their use. Without these compositions the radio broadcasters would be seriously handicapped.

The publishers and the composers, through the battle put up by the American Society of Composers, Authors and Publishers, have asked for a four per cent payment on the net receipts for time sold on radio, as a payment for license to perform publicly over the radio, for profit, the millions of songs belonging to the members of the American Society of Composers, Authors and Publishers. Remember—without the music of the composer, upon which the publisher has staked his capital to produce, all of the great advertisers who are spending millions over the air would be hopelessly crippled. In other words, the plan by which the stations receive ninety-six per cent of the huge amount taken in and the composers and publishers expect four per cent, seems a most liberal one for the commercial interests that could not possibly prosper without the assistance of music. Surely all professional musicians will be very anxious to support the American Society of Composers, Authors and Publishers in its endeavor to secure justice.

"THOSE SHARP KEYS"

HOW many, many times do teachers hear such exclamations from pupils, relating to their difficulty with sharp keys? Most publishers know that pupils who have been educated on this side of the Atlantic seem to prefer pieces in flats. In Germany, France, Italy, Austria, Russia and England, at least, it makes very little difference to a piano student whether a piece is in five sharps or five flats. In America, however, pupils begin to "balk" when they come to three sharps. There is one very obvious reason, and that is a neglect of scale playing in America. Unless one is able to play in all keys, one's musical efficiency is unquestionably crippled. There is really nothing in the least more difficult about pieces in five sharps than those in five flats.

Keys unquestionably have color. Your editor has decided preferences for certain keys. One of his compositions, published in the Key of G, seems to sound very much better when it is played in the Key of A, or three sharps. Yes, the American taboo on sharps is so pronounced that if that particular piece had been published in the Key of A, or three sharps, instead of G, or one sharp, the sales of the composition would have been very greatly affected. All teachers and publishers know this, and it is a most unfortunate feature. Of course, it does not apply in the least to the well trained musician, who knows all the tonalities, both major and minor.

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"Give me the best claviers in Europe, with an audience who understands nothing, desires to understand nothing, does not feel with me in what I play, and I would have no joy in it!"—Mozart.

IN APPROACHING the question of Russia's music, it is first necessary to clear up a number of conceptions about Russia itself, which are, to say the least, absurd. It seems strange to those of us who identify ourselves with Russia that so much of the outside world should still regard us as a land of boiling revolutionists. People, intelligent people, too, come to me with questions like this: "How can an art flourish in Russia? How can a government of working people cultivate music? Haven't all the intelligentsia been killed off? Does the Russian proletariat take any interest in cultural matters?" And I can only throw up my hands in amazement at the least misconception under which these good people labor.

Russia is the only country in the world to-day where music is forging ahead with giant strides, instead of languishing for want of funds. Other lands are closing their opera houses and disbanding their troupes: Russia is building new theaters and engaging new talent. Other lands are encouraging their young people to enter "more gainful employments"; Russia is devoting tremendous energies to developing young conductors, orchestral musicians, singers, composers—artists to carry on the government's great cultural program.

Let us take a look at the general situation in Russia today. The anguish of revolution is over. A child born during the days of revolution would be nearly fifteen to-day. We have a vast nation that is characterized by its youth, its ardor, its burning wish for progress—all sorts of progress. And the Russian, you must remember, is naturally intelligent, imaginative, and of formidable will-power. The very tempo of Russia to-day is quick, alert, enthusiastic; and cultural progress is one of the most cherished projects of the Soviet.

Culture for the Masses

CULTURED classes? Let us put it another way. There is but one kind of Russia, and all of its members are afforded equal cultural opportunities. Thus, regardless of class, great culture exists. The old culture, that has always been part of Russia, still lives on, but it has been made into the basis for the present great work of educational extension. Russia is doing wonders in medicine and chemistry to-day, as well as in art. It offers splendid educational facilities in all branches, under the guidance of excellent, representative professors who have had their own training in Germany, England, France—all over. Thus, the older culture is not lost. It has simply changed its form. There is less "pretentiousness," perhaps, in the superficialities of life—dress, perfect etiquette and such—but there is greater concentration in producing as fine a job and reaching as great a goal as is humanly possible. There is no time for fads and fables, only for work.

And the energy with which the people throw themselves into their work—art work, factory work, all sorts of work—creates an atmosphere which it is impossible to describe, but which it is stimulating to breathe. It is an energy that has its roots in dire need which has now become habit, an energy of alert responsiveness. A pioneer energy which builds character and strength.

A vast amount of this magnificent energy is centered in music. Music is sub-



ALBERT COATES

sidized by the State and is under State control. Every member of the General Committee is an ardent music-lover. The War Minister, the Foreign Minister, even Stalin himself, turn to music for uplift and relaxation; and they are eager to project this lovely force into the lives of their compatriots. The standard of musical success in Russia is art and not money. We are happy to see great numbers attending our performances, but box-office intake is not our means of judging musical goodness or badness. We are under instructions to month season of opera and ballet includes twenty-two great symphony concerts besides. The symphonic repertoire is as varied and as representative as anywhere could be heard in New York, Berlin, London, Leipzig or Milan. Besides the Russian composers, we play Bach, Beethoven, Brahms, Schumann, Schubert, Mozart, César Franck—and the people love it!

At the present moment, and to my great joy, I am forming and drilling an entirely new Philharmonic Orchestra in Moscow, which is to function along with that of the Bolshoi. It numbers one hundred and forty men, chosen from among the forces of the old Moscow Philharmonic and of the magnificent Bolshoi Radio Orchestra. It is a big undertaking, but oh! how eagerly it is awaited! Russia, you see, does

not merely hear music. It lives it. It honors it. Nothing is too good for it. The finest theaters, in the finest sections of our cities, are given over to it; and the finest artists are engaged for it.

Laboratory for Art Works

WHAT MUSIC is performed? Everything. Opera and ballet are the most popular forms, perhaps. All the works of standard repertoire are given, along with a wealth of interesting new material, some native, some foreign, which one would never hear anywhere else, because Russia does not accept novelties for money gain but in order to experiment with, and further, the art itself. A given work is a failure? Very good. It is taken off, and a new work is prepared to take its place. That can happen a dozen times a season, and no amount of work is too much.

German, Italian and French operas are sung, but only in the Russian tongue, so that everybody may understand and enjoy. The field of music is in no wise restricted by political policies. Regardless of the Government's official stand on religion, for example, operas which glorify the religious spirit are presented unchanged, exactly as the composers wished them to be. *Tannhäuser*, with its miraculous blooming of the pilgrim's staff, and *Lohengrin*, with its background of kindly tradition, are given exactly as the composers wished them to be. The Government is not so sincere as to regard for art to use it for propaganda. In presenting Wagner, our only injunction is that Wagner shall be faithfully represented! This proves, surely, that the new culture is not made to flourish at the expense of the old!

Ballets, of course, are particularly popular, because they represent a peculiarly native form of art. Music and dancing lie in every Russian's blood. Older ballets are given; but it is in this field that youth and novelty have especially free play. Modern forms of music, of choreography, and of stage-setting are encouraged, if they are expressive and good. But the classic forms are by no means disregarded, and, when given, they are given with a fine feeling for classic spirit. On the very last day of the opera season this year, we staged an entirely new ballet—another phenomenon which you aren't likely to find elsewhere! The choreographer was a boy of twenty-one, the stage-sets were modern, and the music was written by my friend, the dilettante, the conductor Nibelin. And I wish you could have seen the artistic perfection with which it was mounted, and the enthusiasm with which it was received!

Music Heard Purely

SOLO recitals are constantly winning greater favor, and the great orchestral works are heard and understood with impressive response. I love to think back to my own recent performance of Beethoven's "Ninth Symphony," the hushed solemnity with which the people entered into the spirit of the music. I believe that if the ancient Greek feeling for sheer artistic beauty had been able to exist anywhere to-day, young Beethoven could not have been. Russia's audiences are delightful. They are courteous, responsive, eager to learn

and extremely discriminating. It is in the theater, perhaps, that you best realize the absence of class. There is no distinction between Society downstairs, and Music-Lovers upstairs. Everyone in the house is music-lover—can appreciate the music! He admits: "Admitting of no social superiority, the Russian does not seek to gain it by 'going highbrow' in public. He is there in the same spirit that I am, to venerate great music. When I see the people there before me, all cleanly, plainly dressed, all alert, respectful, and on the square, I realize that I am, indeed, privileged to spend my own language with people who will understand me, and I am on my mettle to give them my best."

Hospitality in Russia

IF YOU are thinking of visiting Russia as a spectator, though, on a musical pilgrimage, the story is different. Russia will welcome you—Russian art is only too ready to be judged on its own merits—and will provide you with much stimulating entertainment. If you wish a month in Moscow, come around the last week in April, for the season closes down on June first. An ever-increasing number of Americans are visiting our theaters each year.

So much for public music. You must have been wondering all along about the sources from which we derive our young musicians, and how we train them. There is not a Russian city without its music conservatory, the courses and methods of which are under Governmental supervision. There are also less advanced schools, singing classes, instrumental classes, classes in theory and harmony, and choral schools. No effort is spared to encourage the young people along the lines of music study—even those who are not particularly gifted and who will never

fore wish to try out their mediocrity upon "these uncivilized Russians." And we have no more room for them than they have in Covent Garden. If you are a professional, don't come to Russia unless you honestly feel that you would be equally in place at the Metropolitan Opera, in Buenos Aires, in Dresden, or Vienna. We do not make a fetish of names—except of course, where fame is an index of merit. But we must have first-rate ability.

My own official duties include work at the Moscow Conservatory, in the training of young conductors. And so great is the demand for them, so eager are the various cities to have their own orchestras, that I can scarcely school them all fast enough! We are in an immensely interesting period of development just now. Although the Government is respectful to distinguished foreigners, it wishes musicians of its own. And there we have a houseful of eager young people, who further the Government's project by helping each other to become musicians! The violinists work with the pianists, who, in their turn, learn from the cellists. I must develop conductors, and the conductors must develop orchestral musicians to work under them, and the conductors and the men together spur on the young composers, to write for them, to give them new national music to experiment with to work into greatness.

Young Russia—its Promise

WE HAVE a most interesting group of young Russian composers. First of all, there is Shostakovich, a boy of

twenty-four, whom I call the Russian Mozart, so uncannily formed are his ideas. There are Myaskovsky and his pupil, Shostakovich. There are Feinberg, Gnessin, Gleditsky and Shapirina, the new symphonist, all promising figures, whose progress we are intent upon watching, for the world will know them, one day.

I could give you facts about Russia without pause—but there are no words to convey the glowing zeal with which music is carried on there. And that is the most important thing! Russia is a land where one's musical dreams can come true. My own have, I know. Always, in my student days—and I was fortunate enough to study in Leipzig, under Nikisch, that most magnificent of men—it was my dream, not only to create something, but to build something. And in Russia I am privileged to build. Each time I take up my baton, I see Nikisch before me, I hear his voice in my ears, and I would like to tell him that I am trying to keep faith. So Nikisch, too, has his place in the musical development of young Russia's culture!

SELF-TEST QUESTIONS ON MR. COATES' ARTICLE

1. How does the Russian regard work?
2. What is the governmental attitude toward music?
3. How is the best music insured recognition?
4. Describe aspects of the organization of the Moscow Conservatory.
5. Name four young Russian composers.

THE KING'S HOMAGE

WE OPENED the piano over the main ventilator in the rear so we could watch him and he would get the full effect of the music.

The whine of the star was soon filling the passageway. The cobra had reared to watch us. After a few moments we noted that he swayed slightly, then fell forward. He lay for a couple of seconds, then sprang back to his rearing pose. This happened again in about five minutes and the brief collapse was preceded by a shudder along his neck. The occurrence was witnessed by two veteran keepers of the Reptile House. My Oriental friend had produced the effective pitch or vibration, but couldn't classify it, or remember in what note or chord it had occurred. He went repeatedly over the same passages of music without result. Playing the next day he produced the effect three times. The frequency or vibration was possibly produced by unconscious force in striking the strings of the star, or in some synchronization or blending of a former note with one that followed.

We were encouraged, however, to extend the experiments and try radio music. We set up a receiver and powerful speaker.

RADIO HYPNOTISM

RESULTS were curious, for we played several orchestras without results. I had anticipated results, if any, from saxophone strains, but we had the most marked reaction of all during the piano prelude to a song. The cobra fell forward and lay partially on his side for several seconds. We had another of these collapses during a song. I realize how horribly unethical it would be to give the name of the artist. It was probably a piano note in the song that produced the affecting pitch. I am convinced that the production of such pitches as it is understood by some of the Hindu snake charmers.

There are mysteries about true snake charming—and there is something to it.

Editor's Note: While in Northern Africa the Editor of *This Etude* made special effort to secure a notice flageolet for the personal use of Mr. Thurlow Llewellyn in public lectures. Finally he located one used by a snake charmer. This charmer refused absolutely to sell the instrument, insisting that it was magical. He had several other kinds of instruments and he readily demonstrated that his cobras would pay no attention to them. The moment, however, he played upon his flageolet the cobras responded at once.

The following quotation is from Dr. Raymond L. Ditmars' "Strange Animals I Have Known," one of the best of the books on animal lore to be found. Dr. Ditmars' great speciality is the reptilian world, and his courage and daring in handling poisonous snakes, particularly in the field of developing serums for protection against snake bites, makes an aeroplane circus seem like child's play. This extract is printed by permission of the publishers, Harcourt, Brace and Company, Inc., and of Dr. Ditmars. (Copyrighted by Raymond L. Ditmars, 1931.)

ANOTHER phase of snake charming relates to the use of music. Here again I have noted strange things which appear to be well understood by some Hindus and relate to sound frequencies formerly mentioned. With most of the lower caste Hindu snake charmers there is fakery in the use of music. The famous cobra dance is a fake, easily duplicated. I have several times demonstrated this in the living room of my home with a cobra from the laboratory. While my guests were inclined to sit on the backs of their chairs, I have shown them that the rearing cobras of the Hindu are not dancing to the shrill notes of the reed-like instrument employed but nervously following motions of the man's body that is characteristic of a snake in constantly shifting its position during preparation to strike to the best advantage.

SUSCEPTIBLE SNAKES

THE REASON for music affecting snakes is a mystery. It has been doubted by some scientific men, but I believe in it after close observation. Certain sound vibrations attract a serpent and others momentarily render it helpless. I am inclined to think that the latter are pitches so strident—to the snake—that they are

magnified a hundred-fold over those, which, to the human ear, seem merely to irritate. As the ears of snakes are deeply embedded, very crude affairs, I do not think these reptiles actually hear, but feel such vibrations over the surface of their sensitive scales.

Quite recently I closely watched some studies along these lines by a young Hindu from one of our universities. While he did not understand just what pitches of music, or sound frequencies, were necessary to affect the cobras, he was in possession of the elongated, guitar-like instrument called the *star* and used by Oriental snake charmers. He also knew how to play it. We spent several hours in front of the cobra cages but noted no positive results. Then we moved to the cage containing the King cobra, thirteen feet long.

HIS MAJESTY'S FLUTE

The Flute of Frederick the Great, upon which he is said to have played John Sebastian Bach. Its antiquarian value has been placed at Twenty Thousand Dollars.

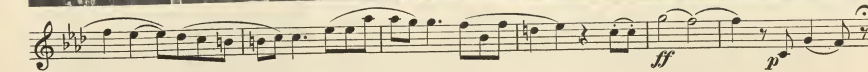
Ethelbert Nevin's *A Day in Venice* (Un Giorno in Venezia)

A New Tone Film Presentation Which is Commanding National Attention

Music lovers everywhere know Nevin's masterpiece, "A Day in Venice," consisting of four compositions for piano, namely, (1) Dawn, (2) Gondoliers, (3) Venetian Love Song, and (4) Buena Noite.

James A. FitzPatrick, famous traveler and lecturer, has made this the subject of one of his charming Travelogues, which will be shown in cinema theaters all over the world, during the next three years. It

will be given in several different languages. Nevin's home when he was in Venice and wrote these widely played compositions. Between the films we have interlined the melody of the immortal Venetian Love Song.



Give the Child a Good Piano

By EVELINE M. PAPAS

THE MUSIC season is now getting well under way and teachers are planning their winter's work and hoping, as they have so often hoped, that by the end of spring they will have obtained results far superior to any achieved before!" But it is not luck which will help them fulfill their wishes. It is, in the first place, enthusiasm, enthusiasm in spite of discouragement, failures and the many difficulties with which teachers have to contend, in the second place, intelligent, conscientious work, and, in the third place, the hearty cooperation of parents who can do much to help both teacher and pupil. And it is this third point which I want to stress and in connection with which I want to offer a few practical suggestions.

Many a child is saying proudly just now, "I am going to be a pianist this winter," by music meaning, as a general thing, the piano. The child is feeling keen to begin, full of enthusiasm at being old enough to "learn music." Many homes are without pianos, but, little Henry is about to take lessons, it is, of course, necessary to get one.

The parent goes down to the piano store and explains that he wants a piano for a beginner and is not prepared to get an expensive one—just one "good enough to learn on." Few people really know anything about pianos—the difference in tones and actions—and the result is that, provided an instrument *looks* like a piano, it is "good enough to learn on."

With a large proportion of so-called teachers this is exactly what does happen—the child learns his notes and little else. He is not taught anything about tone, how the piano can be made to sing and the many different qualities, not merely quantities, of tone it is capable of.

Attempting the Impossible

BUT TAKE the somewhat more fortunate child who, by good luck, is placed with a true teacher, the earliest stages he is shown inside the piano and given a practical demonstration of its action, as a preliminary to studying touch. Then he is shown how he can obtain a beautiful singing tone and, the teacher's piano being a good one (though this is not always the case, unfortunately), he tries this out for himself and, after experimenting, produces the desired tone. Then he goes home and, remembering what he has been taught, tries to produce the same tone, but without success. Not his fault. The piano he practices on is simply incapable of "singing," and, after a few attempts, the child gives up, discouraged.

Now surely the point of sending a child to take piano lessons is that he may learn to play, not merely to conjure with the keyboard! And it is possible that he will want to do this if not provided with a piano worthy the name?

It is impossible to work well without the proper tools, and it most emphatically is impossible to produce music that is more than a musical instrument. And this is

where I come to my next point, the cooperation of the parent.

The Expensive "Cheap" Instrument

I KNOW some will urge that good pianos are expensive, and, in a few cases, this would be the real reason for a parent's reluctance being provided; but, in the vast majority of cases, it is ignorance which causes the trouble. The public needs educating on this matter, and when parents understand what are the qualities which make a piano we shall have grounds for hoping and looking for better results, not merely in individual cases, but in the general standard of music throughout the country.

The statement was made the other day that fifty percent of the population of this country are tone deaf. This is hardly encouraging but, when we look into the matter, not hopeless. In all the houses where I have visited only about one percent of the pianos were in tune. "It's terribly out of tune," one is informed and so, day after day, the children of the house are obliged to hear untrue tones and harmonies, and their sense of pitch and timbre being distorted, sometimes irremediably. And, worst of all, I have played on pianos in the homes of active musicians that were most horribly out of tune.

This, then, is one matter in which improvement can be made. Have your pianos tuned so that the child hears what he should hear. In this way, not only will the pupil benefit, but gradually people's ears in general will become trained to a degree of sensitivity which will make an out-of-tune piano as unbearable to them as it is now to the artist; and, by directing their attention to the subject, they will unconsciously demand truly musical sounds. The result will be—better pianos.

As regards expense: All reputable firms are glad to cooperate with the buyer in an intelligent selection of terms so that buying an instrument does not necessitate a large immediate outlay. The cost may be spread over several years.

If the parent wishing to buy a piano feels ignorant of the subject and incompetent to choose the right instrument, why not leave it to the teacher? He will gladly help select one and will illustrate the different points so that the parent will know more about the matter, and a step in the right direction will have been made.

It cannot be too strongly urged upon parents: A child must have a good instrument to practice on, else he will never learn to play.

Saccato Accents

By GLADYS M. STEIN

HEAVY accents clump clumsily in piano compositions in which both hands are playing saccato passages.

To get a saccato accent try depressing the damper pedal with each accented note and then letting it up immediately as marked in the following example taken from *Robin Goodfellow* by L. Leslie Loth:

The pedal must not be held long enough to blur the saccato notes.

The damper pedal used in this way will give much the same effect as the use of the swell pedal on the pipe-organ and is especially helpful to young pupils.

Baseball and Scales

By LEROY V. BRANT

THE average healthy boy has a hearty dislike for the practice of scales and a keen interest in baseball. For neither of these attitudes is he to be in the least condemned. The first, however, works a certain hardship on the music teacher. Looking toward better scale performance the teacher may therefore develop a game which actually makes boys practice scales and practice them without any great amount of grumbling.

The procedure is as follows: let the left hand represent one baseball nine, the right hand the opposing team. As in the case of a regular game the play is divided into nine innings, each side having half of each inning. The left hand has the first half and begins to play up and down three octaves. Each time it plays the three octaves in both directions without an error a score is tallied. When a mistake is made it counts for one "out," and when three "outs" are scored the opponents have their half of the inning, continuing to play until

they in turn make three errors and are "out." The child is to continue the play for nine innings, which, as can readily be seen, will give him a good scale workout. He is to keep a daily tally sheet of the game to be presented to the teacher at the lesson time. If it is desired to practice hands together, a slight variation of the foregoing can be made, in that each hand can score simultaneously; that is to say, the two halves of the inning are played at the same time. When each hand has made three errors a new inning is played.

The game can be applied equally well to the study of technique, such as arpeggios. A slight analysis of this game will suggest that we are placing a premium on carefulness and that the "game" element is doing nothing more than adding a certain zest to what is unquestionably a dry part of practice for a child. While recognizing scales as scales, it makes them more interesting. The "game spirit" appeals strongly to all youngsters.

Use the Metronome in Practicing

Sight-Reading

By MAZIE MATTHEWS

MUSICIANS from across the water remark that sight-reading is not considered an accomplishment here, or else it is a lost art. Judges at examinations say that the average American music student is not so much deficient in sight-reading as he becomes more proficient the metronome is set faster and more difficult hymns are chosen. From hymns he goes to second and third grade pieces and in a short time to accompaniments. By this time he ceases observing notes separately and is able to grasp phrases as a whole.

The student not only gets a great deal of pleasure out of being able to sit down and play moderately difficult pieces at sight, but has the added satisfaction of knowing this is made possible through his own endeavors to improve a weakness.

And old chronicles preserve texts of these songs with invocations to Slavonic gods. In later songs we often find a surprising variety of rhythms and of harmonic and melodic lines.

A Novelty for Your Recital

By GLADYS HUTCHINSON LUTZ

As an attractive addition to your recital at least one pupil should be prepared to play a simple piece in every key.

As the pupil is about to play she may recite:

*This piece that I'm about to play,
Is simple;
The part that comes right afterward
Is what will be the treat.*

And then the pupil will play. After the applause, recite:

*Now you've heard this little tune,
Played in the key of C;
Just try to trick me, if you can,
And ask another key.*

Someone in the audience will suggest, for example, C sharp major. The pupil should recite, "C sharp major has seven sharps, F-C-G-D-A-E-B" (quickly) and then play in the key requested. At the completion

of this transposition, she should continue:

*Ask me another.
It's fun to play
All of the key scales
In this way.*

Another key will be suggested upon which the pupil will again give the names of the sharps or flats in the signature requested and play the piece in the key called for.

And for the last time the pupil will recite:

*Once more I'll play this tune,
In any key you wish;
In F or G or E or B,
Or D or E or A.*

Go through the procedure directed in the foregoing.

If there are words to the piece it would add to the effectiveness of the performance if other children would sing.

The National Element In Polish Music

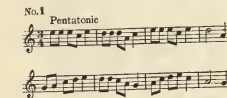
By R. MALECKA

THE ACCENTUATION of the national element in music, which began during the romantic period and found its clearest expression in the works of Chopin, plays an important part in the growth of present-day music. We notice an increasing interest in the study of folk-songs, for it is here that we find the elements of a national style.

This fact leads us again to Chopin whose inspiration rested in the folk music of his country and whose genius was steeped in the religious mystic patriotism which distinguished the Poles during the time of their captivity. As an eminent Polish author, Przybyszewski, who was at the same time an excellent musician, says in his essay, "Chopin and the Nation," "Every nation possesses its specific tone to which its soul is tuned. This tone differs with each nation. It is quite another with German, with Romantic peoples and, again, with Slavs. The soul of a nation is revealed most clearly and transparently in music, and it is a hundredfold easier to seize the qualities and characteristics of separate peoples through their music than through their words. The fundamental tone of the Polish soul existing most purely in its folk music, though essentially the most simplest form, expands in the music of Chopin into a full-blown flower of majestic power and glory."

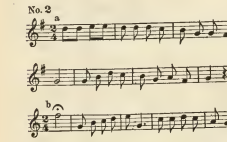
Polish folk music is varied and dates back to a very early period. There are melodies which bear traces even of pre-Christian origin, as is shown by the use of the primitive five-tone scale.

No. 1 Pentatonic



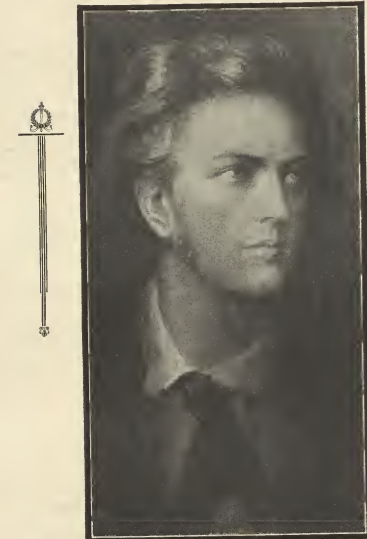
and old chronicles preserve texts of these songs with invocations to Slavonic gods. In later songs we often find a surprising variety of rhythms and of harmonic and melodic lines.

No. 2



Whereas the older motifs move in a close position (a) not exceeding the space of a fifth, the later ones show a far bolder scope, not fearing even the skip of a seventh (b).

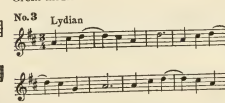
One of the most interesting features pointing to the great antiquity of these melodies, is the use of the old tonalities such as Phrygian, Lydian and Eolic modes. A most exhaustive study of Polish folk lore was made by Oskar Kolberg (1814-1890) who collected folk songs from every part of Poland noting the variations to be found from age to age and locality to locality. In Chopin's mazurkas we can also find examples of Greek modes, such as No. 48, the *Poco più vivo* in B-flat major. Various



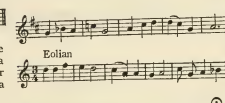
FREDERICK CHOPIN
From an Idealized Italian Portrait

other instances may be found by careful study. The following examples show traces of the Greek modes:

No. 3 Lydian



No. 4 Eolian

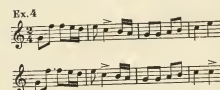


The essential tones of Polish folk music are the *Mazur* (mazurka) and its variations of *Oberok* and *Kujawiak*. These two latter dances are pre-eminent peasant dances in 3/4 time. The *Krakowiak* (*Gracioviana*) is in 2/4 time. The characteristic rhythm of these dances is the accent on the second beat (in the *mazurka* often on the third) of the measure. In the

Krakowiak which is in 2/4 time this accent on the second beat is brought about by the syncopation.

In the following "A" is the *Krakowiak*, I come from Cracow and "B" is a *Mazurka*.

Ex. 4



It is this characteristic rhythm which plays such an important part in the *mazurkas* of Chopin and so often proves a stumbling block to foreigners in their correct performance. To Poles accustomed from their childhood to this national dance it presents no difficulty. The *Mazur* takes its name from the province of Mazovia, of which Warsaw was the capital, when the chief town of Poland was Cracow. It was in this part of the country that Chopin was born, and here he constantly saw in his youth, the peasants dancing the *Mazur* or nearly related *Oberok* and *Kujawiak*.

Among his mazurkas we find examples of all these dances. For instance, Nos. 9, 15 and 17 are *Oberoks* which are mostly danced more quickly than the *Mazur* proper and are less dramatic and varied.

The *Mazur* is a vehicle for a wide scale of emotions ranging from sad to gay, from fiery and violent to dreamy and melancholy. Sometimes, when sung in slower time instead of danced, it bears the name of *dumka* (revery). In the same way also the *Krakowiak* is often sung as a *dumka*. This dance, as its name denotes, originated in the neighborhood of Cracow. Its characteristic feature is the syncopation already mentioned. Danced by the peasants in their gay, picturesque costumes, it is particularly attractive.

The Walked Dance

IN THE folk music of Poland are found also marches indispensable at wedding festivities. The polonaise which early in the seventeenth century found its way into international music, was never danced by the peasants, although occasionally we meet among them a slow dance called the "walked dance" (*Chodzonego*). The polonaise was essentially the dance of the nobles and is a true picture of the chivalry of Poland. Before one's eyes pass the richly attired nobles leading in courtly fashion the no less magnificently dressed ladies fanned for their grace and charms. They pass through the vast halls twisting and turning in long columns to the sound of grave, majestic music.

It was Polish violinists who were gladly welcomed at foreign courts that introduced the polonaise abroad. Telemann, a German composer, contemporary to Bach, relates the musical impression he received on a journey to Poland. He writes: "No body would believe with what an amount of phantasy the players on the bagpipes or violins improvise during the intervals of the dance. If one made notes one could collect enough musical ideas in one week to last for a whole lifetime. In a word there is much good in this music if one knows how to profit by it." Apparently Telemann did know how to profit, for he wrote two sonatas for two violins and basso continuo called Polish sonatas.

In the first one a *mazurka* rhythm has all the temperament of a Polish folk dance. In fact, in the eighteenth century the so-called "Polish style" had a great success in European countries, and German cities of that time gave it much attention. Johann Schiele in his work "Der Kritische Musikus" (1745) characterizes the Polish style as "gay, satiric and vivacious." Those qualities which we find in embryo in the music of the people find their perfected expression in the creations of Chopin who has enriched the literature of music with his joyous compositions. The noblest contribution Poland has added to the general culture of the world.

SELF-TEST QUESTIONS ON MR. MALECKA'S ARTICLE

1. What are the indications that Polish music has a pre-Christian origin?
2. Characterize the *Oberok*, the *Kujawiak* and the *Krakowiak*.
3. What is the derivation of the word, *mazurka*?
4. For what occasions was the polonaise danced?
5. What was the "Polish style" and when did it have great vogue in Europe?

Getting a Start in Music Teaching in the Country

By EUGENE F. MARKS

MUSIC is a language—a universal language—which, if not spoken by all, may at least be heard and understood by many. Naturally, the interest and appreciation are greatest in wealthy cities and large towns, and comparatively less in small towns and country villages. Yet many small towns, and homes in country districts have developed a decidedly musical atmosphere by giving liberal time and study to music, even though it be of the simpler character. It is not these few communities we wish to consider, however, but the remoter country settlements.

These places frequently offer a good opportunity for utilizing and investing a day's teaching at least once a week. The teacher who undertakes such a task may be assured in advance that he is a true missionary instilling a love for good music where it will be of far greater value than that imparted in his ordinary course of instruction.

The first step in the formation of a class among such rural districts is to have a frank talk with the principal of the day-school. If no one is already filling this important position, you may be assured of a hearty welcome; for he will need music for commencement and many other public events, and will greatly prefer the use of local talent to the importing of any from a distance. His assistance and countenance, once gained, will aid in keeping alive an interest in music.

Next, secure a list of the names of families owning pianos, or, if you also teach voice and string instruments, of all interested in music, and make a personal canvass of each home to ascertain the number of pupils you may count on in the beginning. You need not feel alarmed if the number appears small at first, for it is almost sure to grow, especially as soon as some social event demands the service of your pupils, and shows the results of your teaching. The matter of fees must be governed by the community's financial status. Let the price be the same for every pupil, for, among country folks, there are no secrets; each one is a member of a large intimate family.

Many of the parents will claim that the children have no time for music study with their school work, especially as the school-house is usually some distance from the home and much time is spent going back and forth, but these and similar objections may be met by pointing out that the period in which the child is developing his mind in the classroom is the very time in which to study music. At this early age, musical advancement may be steadily gained, even though the practice room be necessarily limited, say, to one hour before and another after school.

As the school-house is usually located centrally among these scattered homes, it will prove the best place for a studio; but if a room cannot be secured here, there is always some sympathetic and philanthropic member near-by who will gladly give a room, and sometimes the use of a piano, provided the teacher gives her child lessons in return. It will be well to so arrange the furniture as to suggest a musical atmosphere and to fulfill its practical objective of teaching. The keynote should be simplicity; its most prominent piece of furniture an inexpensive piano placed protect-

ingly away from any drafts near an inside wall, and somewhat distant from the source of heat, but in a position to secure a good light upon the sheet-music.

A bookcase or music-cabinet may be placed near the piano in order to have your music supply and books of reference within easy reach. The sheet music may be arranged and classified in the cabinet, all the different grades, the études, classical works, duets and so forth, in their respective divisions so that there will be no delay in obtaining a selection when needed. A few good pictures of subjects relating to music may be hung upon the wall and two or three busts of eminent musicians placed upon stands in convenient places. No studio is complete without the monitor—the metronome. Now add a small table, a black-board lined into staves, a few com-

fortable chairs and an extra piano-seat for use in duet playing; and your studio is sufficiently furnished. However, since the light should enter from above or overhead rather than from below or on a level with the eye, the shades should roll up from the bottom. This is easily managed by fastening the shade to the base casing of the window, tying a long cord to the ring in the middle of the hem-stick of the shade and passing it over a small stationary pulley fixed in the center of the upper cross-board of the window casing.

The lesson periods can be easily interwoven with the school duties by taking the pupils during their free periods or a half hour before school. After school dismissal a half hour or more may well be employed in rehearsing numbers for public exhibition, such as cantatas and musical plays.

Every opportunity should be used to participate and have the pupils participate in the social activities of the immediate community. This leads to the upbuilding of a large clientele.

In addition to the special events of the school in which you or your pupils may take part, there is the opportunity of having pupils recitals several times during the year. This is a splendid medium for demonstrating the result of your teaching ability, and, besides, it stimulates enthusiasm among the pupils. It is well to arrange the program some time in advance, in order that the pupils may have ample time to master their pieces. An exhibition extending over an hour or an hour and a half becomes tiresome. It is quality rather than quantity which counts in musical endeavor.

Parents can aid the music teacher greatly in his endeavors to elevate the musical standard of the community, and at the same time give themselves much enjoyment. By purchasing phonographs and the best educational records they can familiarize the child with some of the world's best music. The members of the district who can afford to install radios will secure an additional source of educational material which will lend a large measure of interest in music throughout the community.

It should be the teacher's endeavor to lay, from the very beginning, a good, sound, and dependable musical foundation upon which the pupil, if forced at any moment to rely solely on his own direction and exertion, may be able to erect a substantial edifice. "No matter what the task may be that lies before you, try to perform it so well that nobody can do it better. There is nothing 'just as good' as your BEST."

Wagner and King Ludwig

By S. G. ALBERTI

WAGNER had fled to Stuttgart to get away from his creditors when he received the fateful summons from the supposedly insane King Ludwig of Bavaria which changed the current of his whole existence and finally established him at Bayreuth the acknowledged musical master of Europe. The summons was unexpected. A letter of Wagner's tells of this extraordinary meeting. "You know that the King of Bavaria sent a messenger to find me," Wagner wrote. "Today I was brought before him. . . . He wants me to be with him always, to work, to rest, to produce my works; he will give me everything I need. . . . I am to finish my 'Nibelungen,' and he will have them performed as I wish. I am to be my own unrestricted master, not Kapellmeister—nothing but myself and his friend. All troubles are to be taken from me; I shall have whatever I need, if I only stay with him."

What he says to this? What do you say? Is it not unheard of? Can this be anything but a dream? But was no dream. As Henry T. Finck observes in his biography of Wagner, the young King of Bavaria, who had mounted the throne but four weeks before, had read the despairing call of the composer: "Will this Prince be found?" and had said: "I will, I will be this Prince."

How One Teacher Did It

The following is a part of a summer circular issued by Mr. John W. Schaum of Milwaukee. He says that it was a great success. Perhaps it contains a hint for some of our teacher friends.



IT TAKES PRACTICE

Twelve months of the year to make something of your

MUSIC

If----"All Play and no Work gets Jack into trouble!," study piano this summer.

If----Jack is to keep some semblance of order and routine during vacation, study piano this summer.

If----you want Jack to retain the musical knowledge already learned, study piano this summer.

If----summer provides more practice time with its freedom from school, social activities and winter colds, study piano this summer.

If----you don't want Satan to find mischief for Jack's idle hands to do, study piano this summer.

If----teachers are not so driven with work in the summer, they are able to give more individual attention to their pupils, study piano this summer.

STUDY PIANO THIS SUMMER.

The Art of Program-Making

By EDWIN HALL PIERCE

An Article of Especial Interest to Those Preparing June Recitals

AMONG THE most important and responsible duties of a great orchestral conductor is that of the choice and arrangement in favorable order of the pieces which make up his programs. It is a matter calling for good judgment and the most discriminating taste.

The direction of large symphony orchestras is an honor which falls to but few men; yet practically every music-teacher has occasion at various times to plan a pupils' recital or give one of his own. When there is such a program to be planned there is a right and a wrong way to do it, and the possibility of contributing greatly to the success of the whole undertaking by the proper selection and ordering of pieces is in itself a work of art.

There are, broadly speaking, five different questions to be considered: length, variety, unity, suitability and aesthetic value.

Length

OF COURSE one wishes to present a program so brief that people feel it has not been worth their trouble to come. Such a fault, however, is very unusual. Rather, is common, since teachers have a tendency to select pieces which they wish to exhibit, to prepare programs so excessively long that both the audience and the pupils themselves are "bored to extinction."

It would be better to give two or more recitals, automatically to limit the number of participants by never permitting a pupil to appear in recital before he has studied a fixed number of years and has reached a certain grade of advancement. The minimum length of a program should be placed at one hour, the maximum at two. To be sure, operas much longer than this are often listened to without boredom, but there the eye is diverted by the stage and costumes, and the mind interested by the plot. Also one may walk in the foyer between the acts and come back refreshed. It is easy to determine beforehand the probable length of a program by timing each number separately and adding about as many minutes to the whole period as there are separate compositions, to allow for the slight pauses which must occur between numbers.

Variety

VARIETY is necessary to sustain interest, and there are several ways of attaining it. One of the most obvious is that of sprinkling a few vocal numbers in an instrumental concert, or of using instruments on a piano or organ recital—a violin solo on a program of organ selections, for instance. In order to take full advantage of this source of variety, it is better not to have a violin or flute come next to a soprano solo, nor a bass or tenor solo come next to a cello solo. The same principle warns one against two "high" voices or two "low" voices in succession.

When the program is of entirely one type of music, however, variety may still be secured by taking care that no slow movement (unless quite brief and of a wholly different rhythm) should be heard directly after another slow movement and no two adjacent numbers should be in the minor mode, unless one of them is of a light and playful character.

In general, it is better not to have two

adjacent pieces in the same key, though this cannot be laid down as a strict rule, especially as the earlier classical composers quite commonly retain the same key throughout all the separate numbers of a suite and occasionally even in a sonata.

In making up a program, one should try the end of each piece in connection with the beginning of the next to see whether the effect is pleasing or otherwise. A solo pianist or organist who is a highly talented musician will sometimes improvise a few chords where they are necessary to bridge over an otherwise bad transition between the keys of two pieces. But this procedure is not possible to most amateurs; neither is it practicable in the case of orchestral or concerted music. An example of one of the bad transitions is that of the whole-step. D major does not sound well after C major. There are a few pieces, however, which have an "Introduction" of such peculiar character that they sound well after anything, because they begin with a vague and undetermined tonality and presently modulate skillfully into the real key. Such is Grieg's "Violin Sonata in F" (Op. 8).

Unity

NOTWITHSTANDING the importance of variety, it is equally necessary to study unity in the make-up of a program. It is quite possible to assemble a number of masterpieces yet ones whose styles have nothing in common. It follows that there is no underlying principle to make the program a logical whole. As a horrible warning, let us try

1. *Sonata Pathétique*, Beethoven
2. *Old Folks at Home* (vocal), Foster
3. *Prelude and Fugue in C sharp*, Bach
4. *Star of the East*, Sousa
5. *Pavane*, Ravel
6. *Settette from "Lucia"*, Donizetti

Now here are five real masterpieces, each almost supreme in its own style. Yet, presented together, they would absolutely ruin all chances of harmonious effects. To be sure, Nos. 1 and 3, might well find places in the same program, and Nos. 4 and 6, together on some other program, but, with these exceptions, there is no number which number three, or any other, has in common with any other.

At the same dinner-party, Wayne B. Wheeler, Bishop Fiske, H. L. Mencken and President Roosevelt, together with his favorite bookbinder, his physician and a policeman with whom he has a pleasant speaking acquaintance. Or, to vary the comparison, it would be as if the cook should pour maple-syrup over the beef-steak, or garnish the ice-cream with strips of bacon. I have seen blunders in taste in the make-up of musical programs which were as bad as these—combinations to make a fastidious musician squirm in his chair.

If such blunders are to be avoided, there must be some element of unity in a program. Contrasts may be frequent, but they should not be so extreme as to be

grotesque. Without pretending to exhaust the possibilities, let us enumerate some of the ways in which unity may surely be attained.

A program may consist of:

1. The works of recognized classical composers, or of those moderns whose idiom follows a development of the same general lines.
2. Extreme modern compositions, possibly either preceded or followed by classical works.
3. The works of some one composer, selected with due regard to variety.
4. The works of some one national school of composers, such as the Russian, the French or the Scandinavian.
5. Illustrations of the art-songs of various countries.
6. Illustrations of the folk-songs of various nations.
7. Dance music or classical music in various dances-forms.
8. Sacred music, preferably of some one school.
9. Operatic music, preferably of some one school.
10. Salon music, such as that of Lange, Lick, Chamaine, and so forth.
11. A combination of both popular and classical music, judiciously selected and arranged.

(See programs at the end of this article.)

This last variety is one which, if well planned, will please a great many, but "up" on the older classics and wish to hear the latest novelties by leading contemporary composers. In general, whatever appeals to you, personally, so that you can play it with wholehearted enjoyment and adequate technique, will stand the best chance of succeeding with almost any audience. Players who have chosen an inferior program from a supposed necessity of playing "down to their audience," have generally found that they pleased neither the audience nor themselves. Anything more total than such a failure it would be hard to conceive. Better give the best that is in you, even if not always appreciated.

Personal Problems

WHERE several persons take part, one or more at a time, in a program, there are certain little matters of management to be considered. Should amateurs and professionals appear on the same program, it is courteous to neither to assign them their places indiscriminately. Better have the professionals appear, if possible, by themselves, in a second or third program. Of course, the case in which a professional soloist appears accompanied by an amateur orchestra, or a solo singer in connection with a chorus, must be an exception.

Another little point of etiquette that should be observed is in relation to position on the program. A soloist or a group of persons who is to be treated as an acknowledged "star," should neither open nor close a program, in a mixed concert. The choicest places should be given to the person who is to be the second or third number. If, however, the "star" does not appear until the second part of the program, there is no great importance attached to the matter

Fitness to the Character of the Audience

THERE is a common opinion that for an audience composed of musically uneducated people, one can present only "popular" music, or, at best, those of the classics which are simple and obvious in their appeal. This is doubtless true, in general, but exceptions are more common than many suppose. One is led to believe that when the classics are played with the same heart and abandonment of expression to be heard in the singing of familiar popular songs or in the performances of old-fashioned country-dances. They will appeal even to people of primitive musical taste. The trouble is that our performances are often too deadly dull and laborious.

Some assistance comes to mind of a young lady, a very fine pianist, whose father was wholly unmusical. On one occasion he

of position. If several of the performers can appear in an ensemble number for the closing piece of the concert, the effect will be specially good.

However, there are exceptions to all rules. Often, pianists who have already played a concerto with orchestra, at a symphony concert, play a group of piano solos unaccompanied, at the very last, after all the orchestral part of the concert was over. This would seem slightly anticlimactic, but, as long as everybody is pleased, why criticize?

Well-Balanced Programs

1. *Recital Suitable for a Graduation, Recital or a Teacher's Recital*
Beethoven.....*Sonata Pathétique, Op. 13*
Schubert.....*Impromptu in A flat*
Schubert.....*Moment Musical*
Schumann.....*Aufschwung*
Schumann.....*Wurde*
Schumann.....*Träumerei*
Sinding.....*Rattle of Spring*
Sibelius.....*Valse Triste*
Grieg.....*Indian Ekstase*

2. *Embodying modernistic tendencies*
(This program demands a very fine player for the solo numbers and a good competent player to assist in duets.)
Grieg.....*Concert Overture*
Grieg.....*In the Autumn* (four hands)
Sibelius.....*Valse Triste*
Sibelius.....*Romance*
Debussy.....*Maques (Masques)*

3. *Jardins sous le pluie*
(Gardens in the Rain)

4. (If these two last are too difficult substitute *Mazurka in F sharp minor*, and *Kievite*, by the same composer.)
The Children's Corner (six short pieces, or a selection of them).
Cyril Scott.....*Three Dances* (four hands)
Ravel.....*Pavane pour une Infante Défunte*

5. (This is a very difficult piece, demanding some virtuosity. Should it be thought best to omit this, some classical composition, not too alien in mood, will furnish a good relief at this point, and make an effective close. Mozart's *Fantasia in C minor* is suggested.)
Grieg Program
"Peer Gynt Suite" (for piano, four hands)
a. *Morning Mood*
b. *As's Death*
c. *As's Death*
d. *As's Death*
e. *In the Hall of the Mountain King*
f. *Savage's Song* (soprano solo)
g. *I Love Thee*
h. *Love (piano solo)*
i. *Norwegian Bridal Procession* (edited by Percy Grainger)
On the Mountain

6. (This program employs two pianists, violinist and soprano soloists.)
Sonata in F, Op. 8, for violin and piano
(Suitable for well-advanced performer)
4. Russian Program
Lvoft.....*Russian Hymn*
(two pianos, eight hands)
Tchaikovsky.....*Andante cantabile, Op. 11*
Lindow.....*Musie Boy*
Cui.....*Oriente*
Moussorgsky.....*Gopak*
Schuetz.....*A la Bien Aimée, Valse*
Rubinstein.....*Melody in F*
Romance, Op. 44, No. 1
Rimsky-Korsakoff.....*Song of India*
(two or four hands)
Tchaikovsky.....*March Slav*
(two or four hands, preferably the latter)

7. (If a contralto solo is available, insert the number, Only a Yearning Heart, after, say, No. 4. If a soprano or tenor solo is available,

No. 8 may be rendered in its original form as a vocal number. All of the pieces in this program are of only moderate difficulty.

8. Marches and Dance forms, by Classical Composers (suitable for well-advanced players)

9. *Sarabande* from "Sixth Violoncello Sonata" (four hands)

10. *Bourrée* from the Second Violin Sonata (piano solo)

11. *Gigue ("Jig")* from the First Partita (These numbers may be found in the Bach Album.)

12. *Minuet Célèbre* Mozart.....*Minuet from "Don Juan"* arranged by Moszkowski (four hands)

13. *Waltzes* Schubert.....*Soirées de Vienne, No. 6* (four hands)

14. *Military March* (four hands) Schubert.....*Minuet in G* (four hands) Chopin.....*Valse Brillant in E flat* (piano solo)

15. *Second Mazurka* Schuetz.....*A la Bien Aimée* Brahm.....*Hungarian Dance, No. 5* (solo or four hands)

16. *Spanish Dance, No. 2* (solo or four hands) Spanish Dance, No. 5

17. *Wagner Program*
Primal's Chorus, from "Tannhäuser" (two or four hands)

18. *O Thou Sublime Sweet Evening Star*, "Tannhäuser"

19. (If these two last are too difficult substitute *Mazurka in F sharp minor*, and *Kievite*, by the same composer.)
The Children's Corner (six short pieces, or a selection of them).
Cyril Scott.....*Three Dances* (four hands)
Ravel.....*Pavane pour une Infante Défunte*

20. (This is a very difficult piece, demanding some virtuosity. Should it be thought best to omit this, some classical composition, not too alien in mood, will furnish a good relief at this point, and make an effective close. Mozart's *Fantasia in C minor* is suggested.)
Grieg Program
"Peer Gynt Suite" (for piano, four hands)
a. *Morning Mood*
b. *As's Death*
c. *As's Death*
d. *As's Death*
e. *In the Hall of the Mountain King*
f. *Savage's Song* (soprano solo)
g. *I Love Thee*
h. *Love (piano solo)*
i. *Norwegian Bridal Procession* (edited by Percy Grainger)
On the Mountain

21. (This program employs two pianists, violinist and soprano soloists.)
Sonata in F, Op. 8, for violin and piano
(Suitable for well-advanced performer)

22. *Russian Hymn* Lvoft.....*Russian Hymn*
(two pianos, eight hands)
Tchaikovsky.....*Andante cantabile, Op. 11*
Lindow.....*Musie Boy*
Cui.....*Oriente*
Moussorgsky.....*Gopak*
Schuetz.....*A la Bien Aimée, Valse*
Rubinstein.....*Melody in F*
Romance, Op. 44, No. 1
Rimsky-Korsakoff.....*Song of India*
(two or four hands)
Tchaikovsky.....*March Slav*
(two or four hands, preferably the latter)

23. (If a contralto solo is available, insert the number, Only a Yearning Heart, after, say, No. 4. If a soprano or tenor solo is available,

24. No. 8 may be rendered in its original form as a vocal number. All of the pieces in this program are of only moderate difficulty.

25. Marches and Dance forms, by Classical Composers (suitable for well-advanced players)

26. *Sarabande* from "Sixth Violoncello Sonata" (four hands)

27. *Bourrée* from the Second Violin Sonata (piano solo)

28. *Gigue ("Jig")* from the First Partita (These numbers may be found in the Bach Album.)

29. *Minuet Célèbre* Mozart.....*Minuet from "Don Juan"* arranged by Moszkowski (four hands)

30. *Waltzes* Schubert.....*Soirées de Vienne, No. 6* (four hands)

31. *Military March* (four hands) Schubert.....*Minuet in G* (four hands) Chopin.....*Valse Brillant in E flat* (piano solo)

32. *Second Mazurka* Schuetz.....*A la Bien Aimée* Brahm.....*Hungarian Dance, No. 5* (solo or four hands)

33. *Spanish Dance, No. 2* (solo or four hands) Spanish Dance, No. 5

34. *Wagner Program*
Primal's Chorus, from "Tannhäuser" (two or four hands)

35. *O Thou Sublime Sweet Evening Star*, "Tannhäuser"

36. (If these two last are too difficult substitute *Mazurka in F sharp minor*, and *Kievite*, by the same composer.)
The Children's Corner (six short pieces, or a selection of them).
Cyril Scott.....*Three Dances* (four hands)
Ravel.....*Pavane pour une Infante Défunte*

37. (This is a very difficult piece, demanding some virtuosity. Should it be thought best to omit this, some classical composition, not too alien in mood, will furnish a good relief at this point, and make an effective close. Mozart's *Fantasia in C minor* is suggested.)
Grieg Program
"Peer Gynt Suite" (for piano, four hands)
a. *Morning Mood*
b. *As's Death*
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e. *In the Hall of the Mountain King*
f. *Savage's Song* (soprano solo)
g. *I Love Thee*
h. *Love (piano solo)*
i. *Norwegian Bridal Procession* (edited by Percy Grainger)
On the Mountain

38. (This program employs two pianists, violinist and soprano soloists.)
Sonata in F, Op. 8, for violin and piano
(Suitable for well-advanced performer)

Walter's Prior Song, from "Die Meistersinger" (arranged for violin solo, by Wilhelm)

Ela's Bridal Procession, from "Lohengrin," transcription by Liszt

Ela's Dream and March from "Lohengrin," arranged for four hands by F. Berger

(This program calls for two pianists, a violinist and, if possible, a baritone soloist. The piano duet may also be had for piano solo.)

7. Salon Music (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

8. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

9. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

10. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

11. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

12. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

13. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

14. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

15. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

16. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

17. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

18. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

19. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Resch.....*Secret Love Grotto* Lablady.....*Dream of a Shepherdess* Merkel.....*In the Green Meadow* Lange.....*Pure as Snow* Lange.....*Flower Song* Thoms.....*Under the Leaves* Chaminate.....*The Flatterer*

20. *Salon Music* (piano solo and duet) Bolm.....*Charge of the Uhlans* (four hands)

Chaminade.....*Scarlet Dance* Gottschalk.....*Orla (Grande Polka)* Flagler.....*With Song and Jest* Gabriel Marie.....*The Golden Wedding* J. Strauss.....*Straussiana* (four hands) Sousa.....*Columbia's Pride* (four hands)

(This program contains pieces of various grades, suitable for a pupils' recital.)

SELF-TEST QUESTIONS ON MR. PIERCE'S ARTICLE

1. What five points should be considered in planning a program?

2. What extremes are to be avoided in seeking for variety?

3. Why is it unwise to "play down" to an audience?

4. Which places on a program are considered most desirable? Which least?

5. Plan a program suited to a metropolitan audience with modernistic tendencies.

Under the present geographical division of France, Auvergne includes the seven departments or States of Allier, Cantal, Corrèze, Haute-Loire, Lot, Lozère and Puy-de-Dôme. The country is very picturesque and rugged, for above the plateau rise many ranges of mountains of volcanic origin. These mountains are called "puy" by the Auvergnats, and the best known of them are the Puy-de-Dôme and the Puy-de-Sancy. The most important cities are Clermont-Ferrand and Aurillac. There are few towns of any magnitude, since the region, composed of high table-lands, mountains and deep valleys, is largely unproductive and of agricultural pursuits.

In such country it is usually found that folk-song has flourished. Auvergne is no exception; indeed, it may be said that the region is without doubt one of the richest in indigenous folk-tunes. Its musical traditions have been kept alive by its devoted inhabitants and their descendants. In Paris where many Auvergnats now make their homes, local usages and memories are kept alive by intensely patriotic Auvergnat societies, at the meetings of which the old Auvergnat costumes are worn and the dialect of Auvergne is spoken. In this day, when folk-music is in danger of losing its place in rural life, the Auvergnats in Paris have formed at least one society of particular interest. This society is known as "La Bourrée," and its purpose is to maintain the traditions of the Auvergnat songs and dances. The name of the society is taken from the principal folk-dance of central France. Although I have seen and heard the *bourrée* in Auvergne itself, it was through the activities of this society in Paris that my interest was aroused.

Of Far Lineage

THIS BOURRÉE is not to be confused with the *bourrée* to be found in the suites of Bach and other masters, although the latter is said to be derived from the former. The classical *bourrée* is in *alla breve* or 2/4 time, and of rapid tempo, whereas the *bourrée* of Auvergne is generally in 3/8 time, with a very strongly marked rhythm and considerable syncopation.

(7) Finally, an accompanist should be a good sight reader and also be able to transpose. If at times a singer is not in good trim, he may request the playing of a song a tone or half tone lower. A thorough knowledge of harmony and key relationship will serve the accompanist well when modulating from key to key, so as to form a pleasing connection between two pieces of different tonality.

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unobtrusive and subdued manner. However, parts written in a high register for voice or instrument call for dynamic intensity and sonority in the accompaniment. A climax by its very nature demands spirited playing and strong support. A good accompanist enters into the different moods of the composition and varies his playing accordingly.

(2) When the accompaniment consists of simple chords or arpeggios, the accompanist must keep special care at least he must not be too obtrusive instead of treating them as a background for the melody. The bass notes which form the harmonic foundation must not be slightly but clearly brought out.

(3) An efficient accompanist should carefully follow the phrasing accentuation, fluctuations in tempo as well as the general dynamic scheme of the soloist. He should, therefore, merge his own interpretation with that of the soloist.

(4) The accompanist should give particular attention to the value of rests, and beware of blurring harmonies by excessive or injudicious pedaling. He should often abstain from pedaling phrases of a delicate or imitative character, which are easily blurred.

(5) The accompanist must give careful attention to prelines, interludes and postludes which occur in a composition or song, for upon them often depends the effective rendition of the whole.

(6) The playing of accompaniments requires special aptitude, training and practice. Like the ensemble player, the accompanist must sacrifice his personal vanity for the good effect of the whole.

If diffidence on his part is determined to a well-balanced performance, an exaggerated assertiveness is much more reprehensible. We do not accompany a harp solo with kettledrums, nor are we satisfied to look for a pound of melody in a ton of accompaniment.

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The Music of the Land of the Bourrée

By RICHARD H. M. GOLDMAN

RATHER OFF the beaten tourist track lies the section of France known as Auvergne. Yet almost every high school student has read about this country and its early inhabitants, in the Commentaries of Caesar. This region, located on the Massif Central, the high plateau of the south-central part of France, the Romans called *Avernus*. It was this country that Verginotrix so heroically defended against Caesar in about 53 B. C. But Imperial Rome eventually conquered, and the Latin civilization spread throughout France. As we shall see, however, many survivals of Gallic usages still exist in this region where tradition rules.

Under the present geographical division of France, Auvergne includes the seven departments or States of Allier, Cantal, Corrèze, Haute-Loire, Lot, Lozère and Puy-de-Dôme. The country is very picturesque and rugged, for above the plateau rise many ranges of mountains of volcanic origin. These mountains are called "puy" by the Auvergnats, and the best known of them are the Puy-de-Dôme and the Puy-de-Sancy. The most important cities are Clermont-Ferrand and Aurillac. There are few towns of any magnitude, since the region, composed of high table-lands, mountains and deep valleys, is largely unproductive and of agricultural pursuits.

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three to six strings, of which all except one are played as drones. These drones are tuned in fifths and octaves. The single melody string is stopped by keys which the player manipulates with his left hand. With his right hand the player rotates a rosined wheel which is turned by a crank at the lower end of the instrument and which sets the strings in vibration. The "ensemble" of the *musette* and the *vielle* produces, as may well be imagined, a very strident sort of music. But the character is perfect for rustic festivity, and, in the open air, most of the unpleasantness is lost.

The costume worn by the performers at these festivals are surprisingly simple in color. The men wear broad-brimmed hats, short jackets and tight trousers, all of black, the only note of color being introduced in the neckerchiefs. The women wear bonnets of white lace or other material, bodices with square or V-shaped necks, and ample skirts which have double bustles over them. Occasionally one sees brightly-colored aprons and shawls over the simple dresses.

Songs of Souning and Reaping

BESIDES the *bourrée*, the characteristic songs of Auvergne are songs of the field and of the harvest. These are melodies of a type infrequently heard in Latin countries. They are very broad melodies of a small compass and loose rhythm. In written form (though it is impossible to notate them precisely) they are the best into the 5/4 meter. Characteristic phrases are often composed of one or two long notes held *ad libitum* and followed by

a rapid cascade of descending notes. Many of the tunes are remarkable for their insistence on a single note. When it is possible to notate the melodies in 6/4 or 6/8, the ends of phrases often fall on the second beat of the measure. There is in indefinable suggestion of space and air in the breadth of these songs.

The absence of melancholy for the songs of Auvergne gives them a rather rare place in the world of folk-melodies. Most of the tunes are in the major, which is unusual, since most folk material, especially in southern countries, tends to fall into the old modes such as the Aeolian and the Dorian. The dance-tunes of Auvergne are invariably jolly, and the pastoral songs, though not exuberantly gay, are full of the repose of the beautiful countryside of France.

Large numbers of these songs have been collected and harmonized. Many people will feel, however, that a rich accompaniment is superfluous. The proof that a tune is good is always that it can stand by itself. And this is precisely what the folk-melodies of Auvergne can do.

SELF-TEST QUESTIONS ON MR. GOLDMAN'S ARTICLE

1. What is the purpose of the "La Bourrée" society?
2. Describe three characteristics of the *bourrée*.
3. What was the decision of the Sacred College regarding the *bourrée*?
4. What instruments were originally played for the *bourrée*?
5. What are other types of music sung by the people of Auvergne?

Music of Nature

A Series of Programs for Studio, Club or Radio Recital

By ALETHA M. BONNER
A MOUNTAIN ENSEMBLE

Part I—Music and Mountains

Reader:
When mountains lift their lofty heads to chant aloud in classic measure, they call to aid voices of wind, birds, trees and waterfall.

But of all these ensemble sounds in mountain score, the rugged ranges, crowned with pine and spruce and other trees, furnish greatest variety of tone and tempo. They may be heard murmured, music of the Aeolian type, when leafy branches meet; or staccato movements, sharp and clear, from ice-clad trees, when winds of winter blow with might.

Or, again, when Mother Nature presses the loud pedal in the *fortissimo* of storm, with, as Kipling has said, "a heave and a halt and a hurl and a crash," a continuous flood of harmony sounds forth, ranging from the delicately-tuned overture of sighing breeze through the entire gamut of musical emotion: when is heard the aria of raging wind, the *recitativo* of sonorous thunder, and the wild chorus of rain torrents—a majestic display of color and power and tone!

Yet harmony in the hills prevails, and day by day, through calm and stress, the melodies of the heights ring out in measured cadence sweet. Here does music rise to highest form—music that stirs our souls to scale the heights of life!

PART II—MUSIC

Piano, four hands
In the Hall of the Mountain King (difficult) from the "Peer Gynt Suite".....Edvard Grieg
Dance of the Winds (medium).....A. Jackson Peabody, Jr.
The Wind-Swept Pines (medium).....Mrs. E. L. Ashford
Piano Group (medium)
In a Mountain Hail.....Carl Heins

Down on the Mountain.....George Egeling
Sunset in the Mountains.....Carl Wilhelm Kern
Mountain Idyl.....Hans Engelmann
On the Holy Mount, Op. 85 No. 13.....A. Dvořák

Piano Group (difficult)
Whispering Wind, Op. 38.....Heinrich A. Wollenhaupt
The Raindrop (Prelude in D Flat).....The Storm, Op. 101, No. 4.....Jean Sibelius
Song Group
The Hills of Home.....Oscar J. Fox
I Am the Wind.....E. R. Kroeger
Wind in the Trees.....Arthur Goring-Thomson

The Pine Tree.....Mary Turner Salter
A Mountain Madrigal.....Thurlow Liewrance

Reading:
Selections from "Monument Mountain"
By WILLIAM CULLEN BRYANT

Part III—NATIONAL MOUNTAINS

Violin Group
Souvenir of the Alps, Op. 91, No. 1.....A. Hermann
Alpine Heights.....L. Andre
Piano Group
Farewell to the Alps.....Carl Bomb
Scenes in the Scottish Highlands, Op. 23.....A. C. Mackenzie
Piano Number (four hands)
Blue Mountains (Wales).....F. D. Baars
Song Group
From These Dear Mountains.....(Swiss Folk Song)
The Blue Alsatian Mountains (Alsace).....Stephen Adams
My Heart's in the Highlands.....(Scottish Folk Song)
Shepherd of the Mountains.....(Spanish Folk Song)

RECORDS AND RADIO

By PETER HUGH REED

EUGENE ORMANDY has in a relatively short time established himself as one of our leading orchestral conductors. Ten years ago he arrived in this country from Hungary to make a concert tour as soloist. Shortly after that he was in the violin section of an orchestra; and not long after that he was a recognized conductor of marked abilities.

Mr. Ormandy's first two recorded selections are unbacked-up ones, chosen from works by contemporary composers of his native land. They are the *Suite* from Kodály's opera, "Háry János," and the *Polka and Fugue* from Weinberger's opera "Schwanda." Kodály, one of the foremost living Hungarian composers, was at one time Ormandy's teacher in composition at the Budapest Conservatory. His opera, "Háry János," founded upon a national figure in Hungarian folklore, was successfully presented for the first time in Budapest in 1926. The orchestral *Suite* from it, arranged later, is the only part of the opera which has been heard in this country to date. This *Suite* is clearly a colorful music of a descriptive genre, and most of it depends upon a knowledge of its program for enjoyment. The opera "Schwanda," which had a meteoric success in Europe, contains much effective music, none of which, however, surpasses the ingenuity or the vitality of the polka and fugue which are most skillfully orchestrated.

Russia Set to Music

IN KEEPING with Balakirev's position as head of the Nationalist School of Russian music, which inspired Rimsky-Korsakoff, Borodin and Tchaikovsky, is his symphonic poem, *Russia*. A particularly life-like recording of this work comes to us on Columbia discs 17031-20, played by Sir Hamilton Hartley and the London Philharmonic.

Massenet's "Manon" is unquestionably one of the most charming lyrical scores in the operatic repertoire, its facility and melodic suavity having endeared it to the hearts of opera goers of several generations. Since its initial presentation the rôles of *Manon* and *Des Grieux* have been included in the repertoires respectively of the majority of great sopranos and tenors. Columbia's recently released recording version of this opera is a performance as given at the famous *Opera-Comique* in Paris, where its *première* took place in 1884. It is a complete presentation of the score, including the celebrated *Coucou de Nîmes* scene, so often omitted in this country. The principals assembled for this recording are all to our way of thinking, well adapted to their respective rôles; and, since "Manon" is a difficult opera to sing well, this performance is considered high praise. Germaine Ferraty, whose voice reminds us of our own Liciaia Bori, is *Manon*; Mr. Rogatchewsky is a golden-voiced *Des Grieux*; M. Vallier is a competent *Lescarot*, and M. Guenet a dignified *Père Des Grieux*. Elie Cohen is the alert conductor.

Wagner's famous "one and only" wide-swinging scene (the one between *Fricka* and *Wotan* in "Die Walküre") is recorded here in its complete original form. It is completely performed by Emmi Leisinger, who wisely refrains from over-stressing *Fricka's* ill-fated love for *Wotan*. Friedrich Schorr, who makes *Wotan's* defeat a dignified one, well as the true singing tone of the piano.

done well to record excerpts from the American opera, "Emperor Jones," and "Merry Mount," if for no other reason than to perpetuate his remarkable characterizations of the principal rôles (Victor disc 7957).

Music Transcending the Instrument

YEHUDI MENUHIN'S pure tone, his inherent musicianship, and his emotional quality, make him an ideal recording violinist. Although this young artist's interpretative ability has grown since he first recorded, nevertheless his early recordings are still appreciated along with his more recent ones. And well they may, for his performance of such works as Beethoven's "Sonata in D major," Opus 12 (Victor set M91) is rendered with a charm and simplicity wholly appropriate to its musical concept. One could hardly demand emulation in this set.

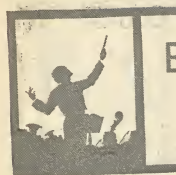
It is good to have Menuhin growing into works like Chausson's expressive *Poème* for violin and orchestra (Victor discs 7913-14); for the exalted sentiment and dramatic intensity of such music, produced by the purity of his style. In a work so intensely poetic as this, there is often an urge to over-sentimentalize. The fact that Menuhin refrains from this makes his performance an outstanding one, even though he fails to penetrate the fulness of its more meditative moments.

In Lalo's "Symphonie Espagnole" (Victor set M137), Menuhin is quite at home, for he easily enters into and sustains its sunny moods. Beethoven's "Piano Concerto No. 3" is seldom heard in the concert hall. Hence Schnabel's recording of it (Victor set M194) is most welcome. The "Piano Concerto No. 3," although spiritually allied to the traditional solo concerto as exploited by Mozart and his contemporaries, is nevertheless far above it in creative depths. It is the dominating factor in its form, was the soloist, with Beethoven it is no longer so; for in this work the orchestra is an equally important constituent which no longer simply accompanies but instead "argues with, supports and contradicts" the speech of the solo instrument.

The Oboe Given Solo Treatment

COLUMBIA'S recording of Mozart's "Oboe Quartet" is, to our way of thinking, an unforgettable experience; for Leon Goossens, the oboist, not only attests his supremacy at playing this difficult instrument, but also proves his perfect understanding and feeling for Mozart's total poetry. Three members of the Lener Quartet give him useful support (Columbia discs 68157-68180).

There is a dream-world aura to Debussy's piano music, which George Copeland, with the apprehending spirit of the ideal interpreter, captures and projects in a selected group (Victor set M198). The vague subtleties and the nebulous atmosphere of such pieces as *Clair de Lune*, *Après Midi d'Espagne* (his arrangement for piano), *La Cathédrale Engloïte*, *La Terrasse des Audiences dans clair de lune* and *Canope*, and the rhythmic artfulness of such pieces as *La Sérénade de Granada*, *General Lavine-ecceitric*, *Brueyres* and *Odine* are perfectly realized in these recordings which faithfully reproduce Copeland's total shades and colors as well as the true singing tone of the piano.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

THERE ARE so many forms of string accompaniment from staccato counterpart against the melody of pizzicato or plucked figuration that it would be next to impossible to enumerate them. Anyone who manifests an interest should study these different effects through examining a great variety of orchestral scores. He should make it a point to become familiar with the two kinds of pizzicato, the right hand pizzicato, which is the more common, and the left hand pizzicato. Note in the following:

legato is the slurred rapid undulating repetition of two notes on the same string. Tremolo-vibrato is the fast repetition of the same tone.

Ex. 12

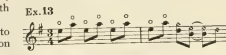


Ex. 10



Some of the modern orchestral scores require of the string player a very much greater technical knowledge of his instrument than was expected of him up to the time of Beethoven. In many scores of the early writers there will be found examples of occasional natural harmonics, but the use of the artificial harmonics was a rarity. Today, however, it is not uncommon to find such passages of harmonics as the following, containing both varieties:

Ex. 13



from Percy Grainger's *Gay but Wistful*, the melody in the right hand pizzicato, with bowed accompaniment in the staccato.

Ex. 11



Left hand pizzicato is sometimes indicated with a pluck sign under each note: +.

The different kinds of bowings should be considered as to effects. Of these the most important are legato, staccato, spiccato, marcato, détaché, tremolo-legato and tremolo-vibrato. The legato is a firm, smooth, sustained tone. This is the expected style of bowing employed when no special bow markings are found. The staccato is a short, crisp stroke of the bow, indicated by a dot over the note. The spiccato is the springing bow, the hair leaving the string for each note. This should be designated "spiccato." The marcato is a firm, solid stroke using about one third of the bow. It is indicated by a downward dash over the note. The détaché is a full, quick stroke of the bow and should be marked "détaché." Tremolo-

There are several ways of producing the artificial harmonics but the two principal methods are:

1. By firmly pressing the first finger on the string and lightly touching the same string a perfect fourth higher with the little finger. The result is an harmonic two octaves above the firmly pressed note.
2. By firmly pressing the first finger on the string and lightly touching the string a perfect fifth higher. The resulting sound is an octave and a perfect fifth higher.

Such ethereal and *spirituelle* effects as are produced by the harmonics are noteworthy in compositions of Debussy, d'Indy, Stravinsky and others of the modern school.

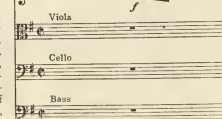
To return to more solid tone ground, the bowing should be carefully considered in arpeggio and scale passage figuration. One of the most important of these considerations is the uninterrupted, unbroken arpeggio or scale line through the ranges of the string body. In order to maintain a steady flow of the ascending or descending, overlapping should be resorted to with the thought in mind of shifting to the next instrument at the most favorable spot rhythmically as well as tonally. In other words, the best spot in which to change is on the beat, the performing instrument carrying the passage one tone over the beat while the next instrument starts on the beat. This insures an unbroken connection of the passage. Then, too, consider the ranges of the instruments and plan to overlap into the next instrument at the point where both instruments

are most nearly alike in tone quality. In this event, the change from one instrument to another will be less noticeable and consequently more artistic in effect.

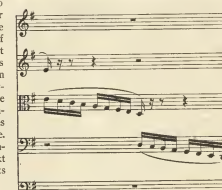
Ex. 14



Ex. 15



Ex. 16




THE FAMOUS IRISH GUARDS BAND OF LONDON
One of Britain's finest bands leaving Westminster Cathedral on a religious service

The interlocking of chords in double stops in the second violins and violas is especially desirable as this tends to mix good advantage the tone qualities of two instruments and to facilitate the technique in the double stopping. This is a quite common practice among the composers who have made a deep study of the instrument and is greatly appreciated by the string performers.

(Continued on page 379)

Experimenting With the Class Lesson System of Teaching

Changing a Class of Private-Lesson Pupils Over to Groups

By CONSTANCE ROE

Editor's Note:—The Etude's historic policy has been that of presenting all sides of every question of musical interest and then permitting our readers to form their own opinions. Many authorities are fundamentally opposed to class instruction, because of the general educational principle that the bright pupils are retarded in their progress by the dull ones.

IN A representative section of the middle west and in a relatively small community, an experiment was begun last spring along the lines of class teaching. The teacher who started it found, after six months of carrying on classes in three small towns with a hundred pupils, that she would have to take on an assistant teacher. She made many other discoveries also, which more or less proved the basic soundness of class lessons for the majority of pupils. It is taken for granted that some music students must have private lessons, but the common run of ordinary music pupils, those "taking lessons" as part of their regular education or for the family's enjoyment (later) or to be enabled to play the current popular music can get greater good from taking lessons in classes than from taking private lessons.

Instead of taking a rest during last summer's school vacation, this teacher continued her music lessons throughout the summer, keeping fifteen pupils to experiment with in class groups. At the end of the summer she had definitely made up her

mind that she might better keep all her students in classes, and she began the fall term with a good run of advertising and announcements of the new class lessons, for which she cut her regular lesson price in half. She later decided this was too much to cut and that she could have got as many pupils at a slightly higher rate, probably at about two-thirds of the private lesson price. She was centered in a farming community and took on the whole county, establishing studios in three towns by renting in each town for one day a week a sitting room with piano. Maintenance of this schedule was relatively high in cost, there being advertising, studio rent (a dollar weekly for each room) and upkeep and gasoline for a car on the road at least three days a week.

However, the system brought in more money and provided her with larger classes for recitals, class meetings, and so forth, and the teacher found that the classes were satisfactory, pleasant and highly desirable for ordinary pupils.

Fun in the Group

SHE TOOK pupils in groups of ten at first and later cut down the class membership in each group to six. She graded all pupils and gave them certificates at the end of the teaching term if the pupils had completed a standard graded course of instruction which she used. She found that the pupils progressed together with admirable uniformity and that in most cases

they actually received more for their money than they had been getting in private lessons. For instance: a most music students regard scales as unavoidable pains which the teacher inflicts upon them for no good reason, and their scale work in private lessons is to a great extent simply a dry ten minutes to be got over with as best they can.

In classes the pupils have individual keyboards and take their scales all together, naming the fingering aloud and trying with each other for greater correctness. This teacher had built ten small keyboards and spent some time and money in experimenting. She secured the use of an electric circular saw at her local printer's and cut out wooden keys the actual size and shape of the piano keyboard. She contrived a spring action on them, and the pupils were more than delighted with their little keyboards, the younger ones even choosing the soundless keyboards in preference to the piano at first in class demonstrations. It is quite essential to provide some sort of individual keyboards for class lessons.

In this case the teacher's classes grew from twenty to more than a hundred. With six in a class she held forty-five minute periods which averaged about three dollars an hour for the teacher, a high rate in the country. The class system also involved a strict bookkeeping account, as some of the pupils pay by the month, some by the week, and some not until a notice is sent them. It is necessary to

charge the pupils for missed lessons, in the class system, for an absent pupil necessitates either holding the rest in that class back until he catches up or else giving that pupil individual attention to the extent of a private lesson. It was found that after this was understood by the pupils' parents, there was no difficulty in collecting the money for missed lessons, and that, after a pupil had paid once for a missed lesson, he seldom, if ever, missed again.

Need for an Assistant

IN THE case of a small community it has been found that class lessons are a boon to people who cannot afford more expensive musical instruction for their children; but, except the teacher is very strong and healthy indeed, the work is more than one person can handle for an appreciable period. After six months of taking the classes alone, the teacher in question took on an assistant; and a hundred pupils at class lesson rates is almost too much work for the returns if they are divided. Class lessons in a large place, where a director can have several assistants and hundreds of pupils, would be almost certain to work out to great advantage. In the smaller places they are highly desirable from every standpoint except financially for the teacher, unless she can take over a hundred students alone.

Class lessons are desirable because, for one reason, they give the students much

(Continued on page 373)

FASCINATING PIECES FOR THE MUSICAL HOME

MORNING MUSIC AT MALMAISON

The little château of Malmaison is located a short distance outside of Paris. Here it was that the Empress Josephine came in 1799. Napoleon rejoiced in the simplicity of the chaste palace, after the grandeur of the Luxembourg or the Tuileries. Play in the style of a court dance. This is No. III in the composer's *Palaces in France*. Grade 3½.

JAMES FRANCIS COOKE

Allegretto ma non troppo M.M. ♩ = 100

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A NEW FORM OF CLASS PIANO

This ingenious instrument is the Ros Multiple Piano, manufactured by the Weaver Piano Company. Its chief feature is that each of the keyboards played by the children operates electrically the same keys on the master piano standing in the rear. This is the first device of its kind, putting the piano pitch (tone) into what hitherto have been dumb keyboards. The quality of the touch is not exactly that of the piano, but the instrument points to a great step in advance in facilities for class room instruction. The teacher at the desk may turn on or turn off any one of the keyboards. Thus any one of the pupils may hear the sound of the key struck. The Etude steps Ross of the State Teachers College of Mansfield, Pennsylvania, and because it represents a distinctly different approach to a contemporary problem.

THE STARS AND STRIPES FOREVER

MARCH

New simplified version

Every boy and girl in America ought to be able to play this, the greatest March in American history. The publishers take great pride in presenting this new, greatly simplified version which preserves all of the stirring vigor of the more difficult original.

Arr. by John W. Schaum

JOHN PHILIP SOUSA

Grade 2 1/2. *Marziale* M.M. ♩ = 160

THE ETUDE

35 *rall.* *a tempo*

40 45

50 *rall.* *Fino*

meno mosso

55 *mf* 60

65 *rit.* *a tempo*

70 75

80 *f*

85 *D. S. ♯* *rall.* *a tempo*

THE ETUDE

A JOLLY JIG

LOUISE CHRISTINE REBE

Grade 3.

Gaily M. M. ♯ = 132

p 5

mf 10 *f* 20

rit. 15 *a tempo* 25

p 30 35 *f* 40

mf 45

50 *Fino*

A JUNE ROSE REVERIE

Born melodist that he is, Mr. Cadman presents one of his loveliest tunes in this very playable and "lilting" piece suggesting stately Jacqueminot roses swaying in the wind.

Grade 3. Allegro moderato e tranquillo M.M. ♩ = 72

CHARLES WAKEFIELD CADMAN, Op. 25

MINUET L'ANTICO

There is always a place on the recital program for a piece of this type with its obvious educational opportunities for octave study.

Grade 5. Tempo di Minuet M.M. ♩ = 96

ALEXANDER MAC FADYEN, Op. 18, No. 4

WALTZ OF THE FLOWERS

Here surely is a ballet of violets, tulips, hyacinths, lilacs or any of the lovely sprites of the garden that the imagination suggests. Imagination—that is the word. Unless this delightful Tchaikowsky piece is played with imagination, it is worthless. First, however, learn to play it very slowly with great exactness.

Tempo di Valse M.M. ♩ = 168

Grade 4.

P. I. TCHAIKOWSKY
Arr. by William M. Felton

MORNING SONG

Although Mendelssohn wrote successfully in musical forms ranging from the beginner's piece to the symphony, he was unsurpassed in the much imitated "Song Without Words" type of composition which he created.
This selection is full of the sunshine of morning, and decidedly choral in character.

F. MENDELSSOHN, Op. 62, No. 4

Grade 4. *Allegro con anima*
M.M. ♩ = 100

Mit vieler Innigkeit vorzutragen
(with deep feeling)

THEKLA HOLLINGSWORTH*

LADY MOON

CLARA EDWARDS

Allegretto

La - dy swing - in' in de sky,

Does yo' hear dis dar-key sigh? Does yo' hear an' won-der why, La - dy Moon?

Won-der why Ise sad ob min', Lone-some - like an' sort ob pine, Al - lus when I see yo' shine,

La - dy Moon. Reck-on I mus' tell yo' dis, It's kase Ise long-in' fo' a kiss

From two lips dat I so miss, La - dy Moon! La - dy Moon!

TYRONE KING

LORD, MAY THY KINGDOM COME

CECIL ELLIS

Moderato

Lord, may Thy King - dom come on earth to - day, Thy Grace be with us,
Thy Love, we pray. Here as in Heav - en, Thy Will be done,
Thy Will, Thy Love, know we for one.
May we a - bide with Thee through all our days, Bear - ing Thy Stand - ard,

mf

sing - ing Thy Praise. May all Thy chil - dren joy - ous - ly sing:
"Lord God of Love, Thou art our King,"

BO-PEEP

NOVELETTE

GUIDO PAPINI, Op. 101, No. 1

Moderato cantabile M.M. $\text{♩} = 84$

VIOLIN
PIANO

a poco cresc.

20

cresc.

25

mf

cresc.

30

f

mf

mp

35

mp

40

p dolce.

50

LEGEND

CHESTER NORDMAN

THE ETUDE

Sw. Salicidal, St. Diap., & Oboe 8' Trem.
 Ch. Flute 8'
 Ch. Dulciana (or Soft 8')
 Ped. Soft 16' to Choir

Andante con moto

p

mf

10

poco rall.

a tempo

cresc.

15

Fine

Poco piu mosso

20

rall.

mf

25

poco cresc.

poco meno mosso

30

cresc.

35

mf

poco accell.

a tempo

molto rit.

CLOG DANCE

A SOUTHERN HOEDOWN SECONDO

N. LOUISE WRIGHT

Allegro M. M. ♩ = 144

[illegible]

TRIO

[illegible]

CLOG DANCE

A SOUTHERN HOEDOWN

N. LOUISE WRIGHT

Allegro M. M. ♩ = 144

PRIMO

[illegible]

TRIO

TRIO

8

1 5 3 2 1 2 3 4 5 6 7 8

40

mf

45

8

mf

50

rit.

f a tempo

55

D.O.

LOVE'S RESPONSE

BERT R. ANTHONY, Op. 286

Arr. by R. O. Suter

Andante moderato M.M. ♩ = 84 TONE POEM.

[illegible]

LOVE'S RESPONSE

BERT R. ANTHONY, Op. 286

6 *a tempo*

Fine *rit* *p* *Muted*

Open *p rit* *p* *f* *roll* *D. C.*

p a tempo *f* *p roll*

LOVE'S RESPONSE

BERT R. ANTHONY, Op. 286

Andante moderato a tempo BERT R. ANTHONY, Op. 286

p *rit.* *a tempo* *rit.* *rit.* *Fine*

p a tempo

p *f* *mf* *1* *2 D.C.* *p rall.*

LOVE'S RESPONSE

BERT R. ANTHONY, Op. 286

Andante moderato *a tempo* *rit.* *dim.* *rall.* *Fine*
p *a tempo* *rit.* *dim.* *rall.* *Fine*
mf *a tempo* *rit.* *dim.* *rall.* *Fine*
f *a tempo* *rit.* *dim.* *rall.* *Fine*

LOVE'S RESPONSE

BERT R. ANTHONY, Op. 286

Andante moderato

LOVES RESPONSE

BERT K. ANTHONI, Op. 20

rit *p a tempo* rit *a tempo* *p* rit *rall. Fine*

p a tempo rit *dim.* *rall.*

mf cspres. *mf* *rall.* *a tempo* *1* *2* *mf*

LOVE'S RESPONSE

BERT R. ANTHONY, Op. 286

CELLO

Andante moderato

LOVE'S RESPONSE

rit. p. *a tempo* *rit.* *a tempo* *rit.* *Fine*

p. *a tempo* *rit.* *dim.* *rall.* *a tempo*

mf espress. *f* *p rall.* *D.C.*

ONLY A YEARNING HEART

Arr. by William Hodson

P. I. TSCHAIKOWSKY

Grade 2½. Andante moderato M.M. ♩ = 92

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COUNTING THE SHEEP

A SLUMBER SONG

DONALD CLAFFLIN

Grade 2½. Rather slowly M.M. ♩ = 84

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BANJO SONG

ELLA KETTERER

Grade 2½. Allegro M.M. ♩ = 92

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THE SINGER'S ETUDE

Edited for June by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Coloring the Tone

By GURDON A. FORY

A LEADING SINGER of today has been quoted as saying that the most prevalent fault of American singers is that they sing "white." With this criticism the writer most heartily agrees.

White tone is thin, colorless, insipid tone—such, for example, as one might use in singing short "a" as in "am" and making no attempt to round the tone nor broaden the vowel. It is a characteristic quality of the untutored child voice. "A" as in "may" and "e" as in "the" are also apt to give white tones.

As to why we sing "white" the writer has puzzled his brain for many years and can say only that we sing "white" because we want to sing white, because we are satisfied to sing white, because we evidently think that white tone is good tone. But where comes the idea? How do we "get that way"?

Surely we do not acquire the habit from listening to the world's great voices, for not a single great singer sings (or sang) white. Some will say that our vowel sounds are not conducive to good tone—that they lack the round and open character of the Italian vowels and that this, perhaps, is the reason for our thin, white voices. But this contention cannot stand as stated since a vowel, any vowel, is as round as the tone on which it is sung or carried—as round as we choose to make it. Back of every tone is its mental concept, that is, the substance of which tones are made and vowels, too.

Teaching White Tone

THE BLAME must at last be laid at the door of the American vocal teachers who send out their pupils with the idea that white tone is perfectly satisfactory tone. And if you look closely you will

see that there are two reasons why the teacher does this: first, ignorance and, second, the demand of patrons for quick results. There appears, too, the characteristic impotence of the average young American vocalist who must be in Grand Opera at seventeen even though she be a wreck at twenty.

White tone, as has been said, is a quality of the average child voice. So the average teacher in his hurry to make a showing hardly dares to let the pupil get for the voice as it matures anything not apparent on the surface in the beginning. He must go after high tones and loud tones. He cannot take the time necessary to deepen the tone, to focus and round it, to color and enrich it by a full and free expansion of all resonating cavities—an infinitely exacting and painstaking process for both teacher and pupil. The obvious escape from all this "bother" is to ignore chest, larynx, pharynx and nasal cavities and sing against the teeth, utilizing only the very front of the mouth or, worse yet, the pinched nasal passages. There is constant admonition to "sing front" and "everything else go forward."

White Without Sparkle

A WHITE quality is often mistaken for brilliance or freshness or sparkle or carrying power. A tone shining as round as the tone on which it is sung or carried—as round as we choose to make it. Back of every tone is its mental concept, that is, the substance of which tones are made and vowels, too.

A Cure for Hoarseness After Singing

By JULIETTE LAINE

AS A STUDENT I was troubled with an acute hoarseness after singing, such as is often said to come from faulty tone-production, strain or forcing of the voice. I knew very well, however, that none of these causes were true in my case, as I was in the care of an excellent teacher, who was training my voice very carefully and who permitted no straining or forcing at any time. Moreover, what seemed most extraordinary was that this condition invariably followed my hours of practice at home and never occurred when I sang in my teacher's studio or in public.

Neither my teacher nor I could understand this situation. I consulted a throat specialist, who found my throat quite normal, except for enlarged tonsils. I had these removed, but found this no improvement.

Some years later, when I began to

teach, I was surprised to find this trouble beginning to manifest itself among my pupils. Again I consulted throat-specialists among my books, I happened to open a volume, "Voice Production in Singing and Speaking" by Wesley Mills (J. B. Lippincott Company, publishers) and found there the very help I was seeking. In the eleventh chapter are the following paragraphs:

Head Poise and Tone

"THE POSITION of the head in its influence on tone-production is an infinitely considered subject. It is impossible that the head be much raised or lowered without changes being produced in the vocal apparatus, especially the larynx, and if the tone is not to suffer in consequence, special care must be taken to make compensatory changes in the parts affected. It is only necessary to sing any vowel, and

far back, that it is too dark, that it will not carry. But in this we are wrong. Because a tone is given depth at the back of the throat does not mean that it is held back nor obstructed nor directed backward nor hindered from coming forward. Because the pharynx is expanded and roomy does not mean that the tone may not come from the front. A tone is white not so much because it is front as because it has not been enriched by utilizing the resonating cavities of the chest, larynx, pharynx, mouth, nose and head.

As teachers, we should learn that the chief resonance comes from cavities rather than from the throat, that to sing into expanded resonating cavities means much more than to sing against a resonating surface, however powerfully one may drive; that to develop this free and full expansion is the greatest work of the vocal teacher and a task to which too few are equal.

First, then, not mechanical aids, but mental concept. A tone of deeper and roomier quality must be pictured—one richer and more colorful, warmer. Then the vocal organ, if given free action, will produce just such a tone—not at once, but eventually. In the imagination such a tone must be built up and endowed with emotional quality. One is not to drive but to try to amplify. The attempt should be to sing in more than to sing out.

To Create Color

AS MECHANICAL or material aids three points might be mentioned. First, there is the easy yawning position at the back of the throat—not a tense and rigid feeling but a grateful feeling of roominess in height, depth and breadth. This is not

then raise the chin greatly, to observe a distinct change in the quality of tone, with corresponding sensations in the vocal organs.

To speak or sing with the head turned to one side is plainly unfavorable to the well-being of the parts used, because it leads to compensation, which gives rise to that congestion before referred to as the source of so many evils in voice-users. To sit at a piano and sing is an unphysiological proceeding, because it implies that the head is bent in reading the music on a page much lower than the eyes, and when, with this, the head is turned to one side to allow for compensation, the music on the distant line of the page, farthest from the middle line of the head, the case is still worse. If all who thus use the vocal organs do not give evidence of the truth of the above by hoarseness, etc., it is simply because they sing and vigorous organs may be

easy to maintain at first, but, as you persist, it grows to be habitual. Allow no cramping nor tenseness.

Second, there is the use of the vowel sound "oo." This should be more as in "you" than as in "too." Attain first exactly the right kind of "oo" which will come round-pointedly forward in the mouth; then mix it with every other vowel sound, working in this order: "oo, oh, ah, ai, ee." Do not sing scales on "oo" but on "oh," "ah," with the "oo" mixture which will not distort the other vowels if properly used. "Oo" is one of the singer's very best friends regardless of the kind of voice he or she has. "Oo" works on the thick base of the tongue, holding it forward from the back wall of the throat in a way that is not of pulling with handkerchiefs nor man-handling with spoons can ever under the circumstances accomplish. One should not try consciously to shape the "oo" with the tongue but let the "oo" shape the tongue which is, of course, the reason for using the "oo."

Third, there is the practice of humming—but it must be the right kind of humming—here are as many ways of humming as there are of singing. Only a very competent teacher can give you the correct one which expands the nasal cavities and does not give a nasal quality to the tone. The vowels in the order given can be used to great advantage, following a hum or "mo, mo, mah, may, me." Let each "m" hum a moment.

Each one of these "mechanical aids" can be misunderstood, wrongly used and carried to extremes in such a way as to result disastrously. Rightly used, they cannot fail to give richness, because it is the nature of the tone. It is only by using these expanded resonating cavities that one can sing "forward" and not sing "white."

considerable power of resisting unfavorable influences. The student is recommended to use his voice in the standing position only, whenever possible, as all others are more or less unnatural.

"One often has the opportunity to observe how the effect is lost when a reader bends his head downward to look at a book or manuscript; and he himself, if the process is long continued, will almost certainly feel the injurious influence of this acting on his vocal organs."

Careful Practice Habits

I DO NOT recall having seen these statements in print before, nor had I ever heard them from any of the authorities I had so painstakingly consulted, until his "Tandem" Overture. At the very start up the problem for me and my pupils, instantly and completely! We all, in our home practice hours, had been in the habit

of sitting at the piano, picking out vocal lines and song accompaniments with our heads lowered to such a degree that in some cases our chin rested on our chest instead of being held in a natural position! Naturally, after a period of this type of practice the congestion developed a fine case of hoarseness. At our teacher's studio the condition did not manifest itself, simply because it couldn't; at our lessons we invariably stood, head and body properly poised and balanced, and our organs free to assume their natural and correct positions!

That the above is true instead of mere theory I know because of my own careful experiment with myself as well as my pupils, and for that reason I offer the information to all who find the same problem in their work. I do not mean, of course, that the wrong head positions are the only cause of hoarseness. The latter condition can undoubtedly be caused by strain, force and other faults of tone production; but I do say that where these faults are absent the hoarseness will very likely be found to result from such faults of posture as Prof. Mills describes. On the other hand, it is quite possible for one to practice in the aforesaid incorrect manner without noticeably bad results, if one is blessed with a strong and healthy larynx; but the lack of immediate hoarseness does not prove that at the practice is without harm in such cases.

AS A RESULT of my discovery I make sure that every student has the matter fully explained to him and I advise each one to do no vocalizing at the piano at all, instead, the student's time at the piano is devoted to playing scales, vocalises and studies, without singing, until they are memorized, after which they are sung with the pupil standing away from the piano.

The same holds true for songs and arias. These should be practiced with the pupil sitting at the piano, the number of times and over until memorized, then sung, in

standing position. Moreover, one should stand far enough away from the piano so that one cannot glance toward the music. In other words, no music should be sung until it is memorized. It is extremely tiring to the throat to pick one's way through a song in haphazard fashion.

So, sit at the piano while studying the piece, singing it mentally, in proper tempo, until it is learned. Then, rise and stand as you would in public, and sing the number in your very best manner. If you have no accompanist you will have to imagine the piano part, mentally hearing the introduction and solo piano parts during which the voice is silent. If you have really learned the song the lack of an accompanist should not distress you.

(While we agree, in general, with the premise that standing is the more favorable posture for tone production, still we are of the opinion that the trouble here discussed arose not so much from the mere act of sitting as from improper position at the instrument. We feel that the entire elimination of vocal practice at the piano limits too much the opportunities for study of the vocal mechanism and the harmonic content of the song repertoire. If the page of music on the piano was "much lower than the eyes" so that "the chin rested on the chest," then the seat was entirely too high and the position of body all wrong for either playing or singing. No first rate pianist or singer ever thinks of sitting at a height. The seat should be low enough to bring the elbows just slightly under the level of the wrists when playing, which also will bring the eyes just about on a level with the middle of the page of music on the ordinary piano. Jenny Lind, Adelina Patti, Melba, Sembrich and Nordica frequently played their own accompaniment to an encore on a concert program; and it must be granted that these great artists sang the number with either their throats or their tones. It depends mostly upon the "how."—Editorial Note.)

Begin Singing Early

By ALFRED VSEETI

THE MORAL uses of singing as a study are indisputable. Music has all ways a refining influence; and of all the branches of the art, singing is the one most readily to children, because it deals with the melodic side of the chief study and is, from a musical point of view, the more simple

ready, avoiding the complex harmonies of modern writing, which, admirable as it may be from a progressive point of view, is totally unsuited to the purpose under discussion.

Singing is the spontaneous glad shout of youth, the unrestrained hymn of the dawn of life; and never so sweet a sound has been heard as the unadorned joy of a child's song. The misanthropic songs to vanquish the weariness of his lonely soul; the pilgrim sings in the isolation of the wild forest; the prisoner, in his chains, but in all their songs there is only a lamentation in

the nature of an extraneous voice of compassion; for them the melody is but a momentary forgetfulness of grief. Only a child sings from pure joy.

I shall never forget, so long as I may live, entering, on a bright May morning not long ago, a school in a small town in Turkey, where a number of children were singing a morning hymn, in such unaffected spontaneity that they sounded like one mighty voice of nature. Let us keep the atmosphere of beautiful song before our children, singing such appropriate music as the fine song, for instance, for the indescribable comic nature too often, alas, chanted out by little treble voices in the streets, unaware (we hope) of the ugliness of what they are singing.

Teach the children to sing!

—Musical Opinion.

Wagner at Rehearsal

By G. A. SARGENT

WAGNER was very demanding when rehearsing his operas. "It was at a rehearsal that I saw Richard Wagner for the first time," Carl Goldmark tells us in his autobiography. "He was looking over his 'Tandem' Overture. At the very start he demanded of the first horn that the first few measures of the chorale should be more slurred."

"After attempting it two or three times, the first horn player said: 'I beg your pardon, Master, but it is impossible further to slur this passage.' Whereupon Wagner returned: 'Impossible? Indeed, my dear friend, isn't that what we expect of an artist?' The next time the passage was slurred."

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Making Sight Reading a Pleasure

By CLEMENT ANTHROBUS HARRIS

Are you an acrobat on the lever lines, springing to distant points? Or do you crawl along line by line and space by space?

You will be helped greatly in becoming the former, that is, in learning to be a ready reader, if you remember that:

There is only one line between the treble and bass staves; therefore after playing the note one ledger-line above the bass staff you enter the treble; and after playing the note one ledger-line below the treble you enter the bass staff. The clef-line is the second from the top of the bass and bottom of the treble. Therefore, mentally, omit the first ledger-line and place a shadow-clef on the second of the remaining ledger-lines.

This principle works equally below the treble and above the bass, but this makes one clef overlap the other: the system is much more useful as given in Ex. 2.

(It would not do to repeat the clef on the higher or lower staff, as a clef represents only a single note, not other octaves of the same note.)

The middle line of any staff and the second space above and second space below the same staff represent the same note alphabetically:

Ex. 3

Intervals are paradoxical: odd numbers, thirds, fifths are sevenths, sixths even, placed, that is, both notes on a line or both in a space:

Ex. 4

Even numbers, seconds, fourths, sixths and eighths, are oddly placed, that is one note is on a line and the other is in a space:

Ex. 5

Then the identity of these lines with the clef from which they are borrowed will become quite clear and the reading of distant ledger-lines quite easy.

As there are seven notes in the scale, and five lines in the staff, after two ledger-lines every staff repeats itself as regards alphabetical names of the notes:

Ex. 2

This rule is most useful in connection with the reading of octaves, since they occur so frequently and sevenths are often mistaken for them: remember that the two notes of an octave are always differently placed, one on a line, the other in a space.

THE COVER FOR THIS MONTH

THE ETUDE

The beautiful music created by Franz Schubert causes many to hold him as their most beloved. His phenomenal musical gifts were apparent very early and before he was five his father started training him in music. Even as a child Mozart's compositions were amazing gems and by the time he was seventeen his works included an opera, a mass, a trumpet concerto and an oratorium.

Despite his prodigious writings, Mozart died in poverty because he gave little heed to conserving his means. Although not dissolute, he had a joy-loving disposition and likewise his wife, whom he married in 1783, was somewhat impractical and imprudent.

Mozart was born at Salzburg, January 27, 1756. He died in Vienna, December 5, 1791. Those who would like to know more of the details of the life of this composer, who left tremendous legacies through his music to the world despite his death at thirty-five, will find the short biography of Wolfgang Amadeus Mozart by Jean Francis Coeur in *The Etude Musical Booklet Library* worth purchasing at its nominal price of 10 cents. For children we would suggest Thomas Tappan's *Child's Own Book of Great Musicians* (with cut-out pictures), price 30 cents.

Musical Scramble

By HELEN E. SANDERSON

SELECT a well known, rather short and not too complicated air—it may be one appropriate to the occasion—and make a copy for each two players, using the melody notes only, or, if desired, the other parts also. It is quicker to make all the copies of each note as you progress rather than to make one complete copy of the music at a time. Be careful to put in all rests, bars, staff signatures and so forth. Then cut the music up into bits with one of the characters on each piece of paper.

The game is to see which pair of contestants can put the scrambled music together most quickly with the proper number of notes only, or, if desired, the other parts also. Of course players must have a complete copy of the air selected before they do their work. A heavy line drawn to indicate the top of bottom of staff makes the work less confusing. This is educational for younger music students.

Passing Notes

By FLORENCE LEONARD

EARLY Moderns: Burney says that Galuppi was the first composer to use B flat as a passing note against D natural, and, next to Porpora, the first to use the sharp fifth in melody—an early glimpse of Debussy's augmented triad—B-flat.

Was it accidental?—Louis Boulanger, eccentric Thuringian musician, wrote a piano concerto in D major, which contains four measures identical with the first four measures of Agathe's grand scene from "Der Freischütz," as well as other passages which have an echo in this opera. The concerto was published ten years before Weber composed his work.

Crossing hands: The first important composition of P. E. Bach attracted widespread attention because it required crossing of hands.

"Old Pignatelli" was the name given by Philipp Emanuel Bach to his father, the great Johann Sebastian. But nevertheless Philipp Emanuel was proud and happy to have "Old Pignatelli" visit the court of Frederick the Great where P. E. Bach was chief musician.—Newman.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

THE MUSICAL "BIG BAD WOLF"

● For years we have been hearing people, who should know better, make the very stupid statement that we are all coming to a day when music will be so mechanized by the radio and the talking machine that music study will become a thing of the past. Piffle—pure piffle!

This thought has been the "Big Bad Wolf" of musicdom ever since Beethoven wrote his Mural Symphony the "Battle of Vittoria" for Maelzel's mechanical band and orchestra contraption, known as the Panharmonicon. The radio and the talking machine, as we have insisted for years, are great blessings for the art, when these devices are properly employed with good music.

Music teachers, who have had a dearth of pupils, have been suffering from the unforgivable depression, along with the butcher, the baker and the candlestick maker, rather than the mechanical "wolf."

The best indication, with the return of prosperity, that the musical "Big Bad Wolf" is running for the woods, is the fact that many of the piano factories of the country are reporting an astounding return of business—some running full capacity, way behind in filling orders and searching eagerly for more expert employees. This amazing come-back in piano sales points to inevitably increased business for music teachers everywhere.

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BOOK OF PIANO DUETS FOR ADULT BEGINNERS

It is quite natural that following the successful work, *Book of Piano Solos for Adult Beginners*, there should be requests for a similar book for piano duets. The adult beginner desiring to enjoy duet playing will find this book ideally suited for the purpose. Included in the contents will be such old favorites as "I'll Take You Home Again, Kathleen," "Londonery Air," "O Swanee," "Jolly Dandies," by Beethoven and Ballet Music from Schubert's "Rosamunde." The arrangements are made to suit the larger hands of adults and at the same time difficult rhythms and technical problems are avoided.

The special price in advance of publication for a single copy, is 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

The timely volume of piano solos that is being withdrawn from the advance of publication offers this month prompts the suggestion that teachers may prefer by placing a copy of it in the hands of pupils going away for a Summer vacation. It also gives the teacher who is active during this season an excellent work with which to create or refresh the interest of pupils. By the time this copy of *The Etude* reaches our readers it is hoped that copies will have been sent to all advanced subscribers and will be available for inspection at leading music stores. You may obtain a copy for examination by writing direct to the publisher.

Summer, "Around the Year" Series of Piano Solos, is a book comparable in size and grade of contents to the two books of this series that previously have been published, *Winter and Spring*. These latter are so successful that we have every reason to believe that this new collection of piano solos will be as readily adopted by the teaching profession and that it frequently will be found on the music racks of pianists whose limited technical facility makes the possession of such a collection of tuneful, easy-to-play pieces a real delight. Price, 25 cents.

LOOK OUT FOR SWINDLERS

Not a day passes that we do not receive a complaint from one of our musical friends that *The Etude* is not being received, although an order was placed for a subscription, with a strange canvasser.

Be careful! Do not allow all of our musical friends to exercise extreme care in paying money to magazine canvassers unless they have consulted themselves of the responsibility of the agent and are willing to take the risk of loss.

Beware of bargains offered by these solicited canvassers! They represent a contract presented to you carelessly, without any agent, change a contract.

Help! Can you do aught to protect you?

(Continued on page 388)

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ADVANCEMENT

JUNIOR ETUDE (Continued)

Alice In Meterland

By ALICE McENEMY McCULLEN

"Tick, tick, tick, tick," sang the metronome.

"Thumpety, thump," went Alice's uncertain fingers, all out of rhythm.

"What is the matter with my scales, anyway?" muttered Alice to herself. Hearing this, the metronome could stand it no longer. "You wonder what is the matter, do you? Well, you have no rhythm. Pay attention to my beat and all will be well. Do you not know that rhythm is the heart-beat of music, and do I not mark the beats for you? Pay attention!"

"Oh," began Alice, rather apologetically, "Well, you see, I never really knew just what you did or what you were for."

"Well, now you know I'm the time-keeper," exclaimed the metronome. "And let me tell you, it is a big job, and it could be so easy! You have to have a heart-beat, and so does your music, you know."

"I suppose it does," said Alice. "I'm called a metronome. My name is Greek and it means 'the rule of time.' A German invented me. You ought to read about me in a book."

"Oh, please tell me yourself," begged Alice.

"It's this way," began the metronome. "Several centuries ago the speed of a composition was set by the pulse of the player, but a man named Quantz, if you care for names, found that pulses of different types of people beat at different speeds. A sad person, for instance, had a slower pulse than a merry one; so he established a standard pulse of eighty beats to the minute. Then

someone invented a swinging pendulum made of a bullet on a string, and all during the seventeenth century people tried to improve this as a more very satisfactory. Bieethoven is said to have been quite interested in the goings-on."



"Indeed," said Alice with her eye-brows.

"Finally," continued the metronome, a man named Maazel perfected an idea he got from a Dutch mechanic. That was the historic year, 1816, when my ancestors filled a great factory in Paris. Oh yes, my family is very aristocratic. We have served most of the great musicians—Bethoven, Chopin, Liszt, and others. We have set the pace for the musicians. They respect us and we consult us. If great musicians can learn something from listening to a metronome, couldn't you?"

"Of course," agreed Alice.

"Tick, tick, tick, tick," sang the metronome in a cheery tone.

"Thumpety, thump," went Alice's finger in good rhythm.

Scrambled Letter Puzzle

By JANICE HARVEY (AGE 12)

Rearrange the letters in the following words and make the names of twelve composers.

Tisracael
Vetuechoh
Kyrdoe

Yeehdas
Rhmash
Gnawre

Bakhteur
Iurecnoo
Uisicp

Stunene
Iswalonde

Answers to Ask Another

1. Handel
2. Wagner
3. Debussy
4. Beethoven
5. Brahms
6. Verdi
7. Tchaikovsky

DEAR JUNIOR ETUDE:

This is a picture of our Rhythm Band. There are twenty-one members. I play a cymbal. We took part in a program in music week, and we wore white blouses, blue caps and sashes.

From your friend,

Cecil J. Hensler (Age 7),
Texas.

DEAR JUNIOR ETUDE:
I play the violin and piano, and I have a sister who sings and gives concertos all over Florida. When she visits me we practice together. I have written two pieces and I have played over the radio twice.

From your friend,

HALAMAS THOMAS (Age 15), Florida.

DEAR JUNIOR ETUDE:
At 14 I had much interest in music and music clubs. I decided to write and tell you about our Music Club. At our meetings we have ear-training, scale-work, pop-tests and rehearsals for recital work. Once a month we have a program, at which each member makes a report on assigned composer and contributes a piece from memory. About a year we give a radio program over WOLN. I have played over the radio twice. At Christmas and Easter we give special programs and invite our parents and serve refreshments. I have been president of this club for two years.

From your friend,

CAROLYN COWDEN (Age 11), Alabama.

N.B. As Carolyn uses an unusual word—"pop-tests," in this letter, the invention which is not quite clear, we would be glad to have her write again sometime and explain just what they are.



Junior Etude Contest

The Junior Etude will award three prize originals each month for the best and neatest, original essays or stories and answers to puzzles.

The subject for the essay or story this month is "Concerts on the Radio." Must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear the name and age of the sender in the upper left-hand corner, and the address in the upper

right-hand corner of the paper, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the fifteenth of June. The names of the prize winners and their contributions will be published in the November issue.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not comply with all of the foregoing conditions will not be considered.

Myself and My Music

(PRIZE WINNER)

I began writing because I wanted to learn to play, and I have learned that a boy, in making things a musician, is not making himself a chess, and that music is not a thing for girls only. A big composer like Mozart was a very young man and I would like to be like him. There was nothing else about him. And yet, when I started lessons, I was asked to learn about that.

Now I will play on my violin for hours if I can get some one to play my accompaniment. My music is a great big part of me. It is not just a hobby, it is a part of my life. My music has meant a lot to me. It is history, art, and education, and it is a lot of fun to be a musician. And it is fun and beautiful.

RICHARD NELSON CHAIR (Age 13),
Virginia.

Myself and My Music

(PRIZE WINNER)

My music and I are very good friends. I could not get along without it. When I am sad, it cheers me up. When I am happy, it makes me happier still to think that I can create such a beautiful melodious sound just by touching the keys. How interesting the world would be, and what little good I would get out of it, if it were not for my friend, music. It makes me glad that I am alive here on earth to enjoy it.

My greatest comfort—the piano.

My best friend—

BARBARA FLOREZANCZY (Age 14),
West Virginia.

HONORABLE MENTION FOR MARCH

ESSAYS:

From the large number of essays received, the thirty next best were from Donald Kille, Linda Schreier, Pearl Rose, Miss. Donna Brock, Bonnie Jean Noel, Jack Goldsworthy, John Belcham, Billy Eklund, Rose George, Helen Schmitz, Evelyn Vopack, Vera Weber, Mildred Mauchlin, Irving Rowland, Daniel, Betty Ruth Miller, Mary Elizabeth Twiss, John Watson, Marie Hunter, Flor Haywood, Mary Louise, Doris Reiter, Juanita Koehner, Lucille Lynch, Bobby Sander, Betty Bethell.

Myself and My Music

(PRIZE WINNER)

When playing a piece which I like very much, these questions often arise: "What makes me like it? What is there about it that makes it so different from some of the music I like to like nearly as well?"

With a certain amount of curiosity I play the piece again and compare it with others. Yes, everything about the piece pleases me. Therefore, I say that myself and my music are closely woven, meaning that certain styles of pieces meet my desires perfectly, while other types are less interesting to me.

In order to like any piece, it is necessary to understand what the composer wished to relate and have some feeling for it and execute it with expression.

Myself is responsible for my musical library. None but myself has decided the musical road with to follow. And I am sure that every individual finds this to be true.

ROBERT E. WHEELER (Age 14),
Massachusetts.

ANSWERS TO MARCH PUZZLE

(Other names can be substituted on some of these answers and still be correct.)

- P-iccolo
- A-cordion
- D-rum
- E-english Horn
- E-schmannoff
- E-tide
- W-agner
- S-chumann
- E-rielder
- I-ally

PRIZE WINNER FOR MARCH PUZZLE:

MARGARET WATERS (Age 15), Connecticut.
LAURENCE RALPH (Age 14), Illinois.
VERA WATERS (Age 15), Wisconsin.

SPECIAL HONORABLE MENTION FOR MARCH PUZZLE:

Bruce Berquist, Lillian Marie Hyatt.

HONORABLE MENTION FOR MARCH PUZZLE:

The thirty next best answers, all of which were correct, were received from: Margaret Maughan, Katherine Wolf, Margaret Barlow, Doris Winkler, Elaine Bell, Stanton Jones, Virginia Houston, Raymond Grosjean, Jane Goldman, Helen Marie Myers, Jane De la, Gladys Schwartz, Julia Elizabeth Cantor, Ralph Pedman, John Grant, Josephine Mitchell, Arlene E. Young, Shirley Lator, Maria, Barbara Fitzgerald, Alice Nelson, Anna Mae Roper, Harriet Simmons, Sydney Korfman, Margaret Mitchell, Elise Sault, Tell, Barbara Rhodes, Lillian Osterman, Frances Cooper, Adele Schumier, Mary Louise Montrose.

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