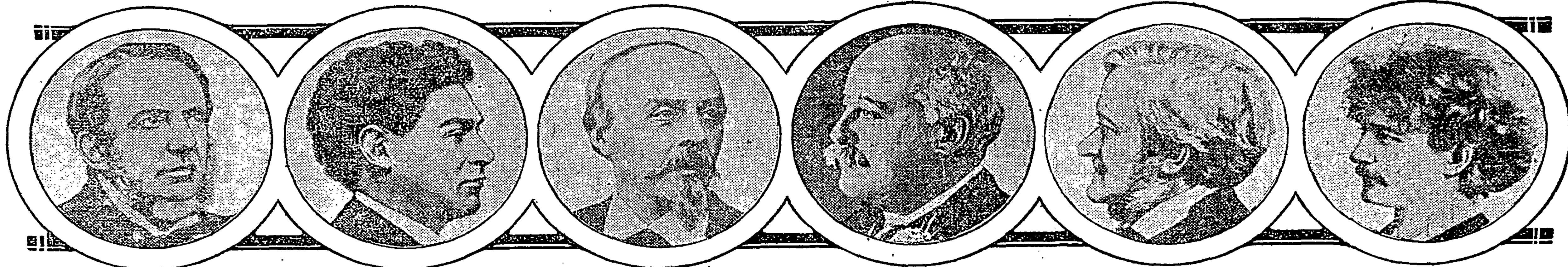


CAN YOU TELL AN EAR FOR MUSIC BY LOOKING AT IT?

If Dr. J. J. Kinyoun's Theory Is True the External Ear Discloses Whether You Have the Musical Gift or Not.

helix slopes backward slightly. "Richard Wagner had a typical external ear of the musical form. In his case the lower border of the concha made a sharp right angle with the anti-helix. Wassily Safonoff, the Russian composer; Rachmaninoff, Marie Mattfeld, and Cleofonte Campanini, who led the orchestra at the Manhattan Opera House in New York, have this sharp angle like Wagner. "Ordinarily in musicians the lowest border of the concha is rounded slightly as it joins the anti-helix. This is seen in the ears of Paderewski, Verdi, Ysaye, Von Bülow, Balfe, Wilhelmj, Perosi, Tschalkowski, Parry, Massenet, Maud Powell, Elgar, Litloff and innumerable others. It is noteworthy also that the lowest border of the lobule in musicians is commonly almost



Balfe.

Harold Bauer.

Hans v. Buelow.

Parry.

Richard Wagner.

Paderewski.

Dr. Austin O'Malley of Philadelphia has written an article on the subject for American Medicine, in which he goes thoroughly into the subject. He says: "It is commonly thought that persons who have the musical 'gift' have a peculiarity of the auditory tract, which distinguishes them from ordinary folk. There seems to be an actual physical

mediate tell by the sound alone what the note is. They can take down a melody, as if from dictation, and in its proper key. "Mozart thus obtained the score of an unpublished 'Miserere' sung in the Sistine Chapel in the attic. "What this peculiarity of the auditory tract is has not been determined. It is thought that the nervous struc-

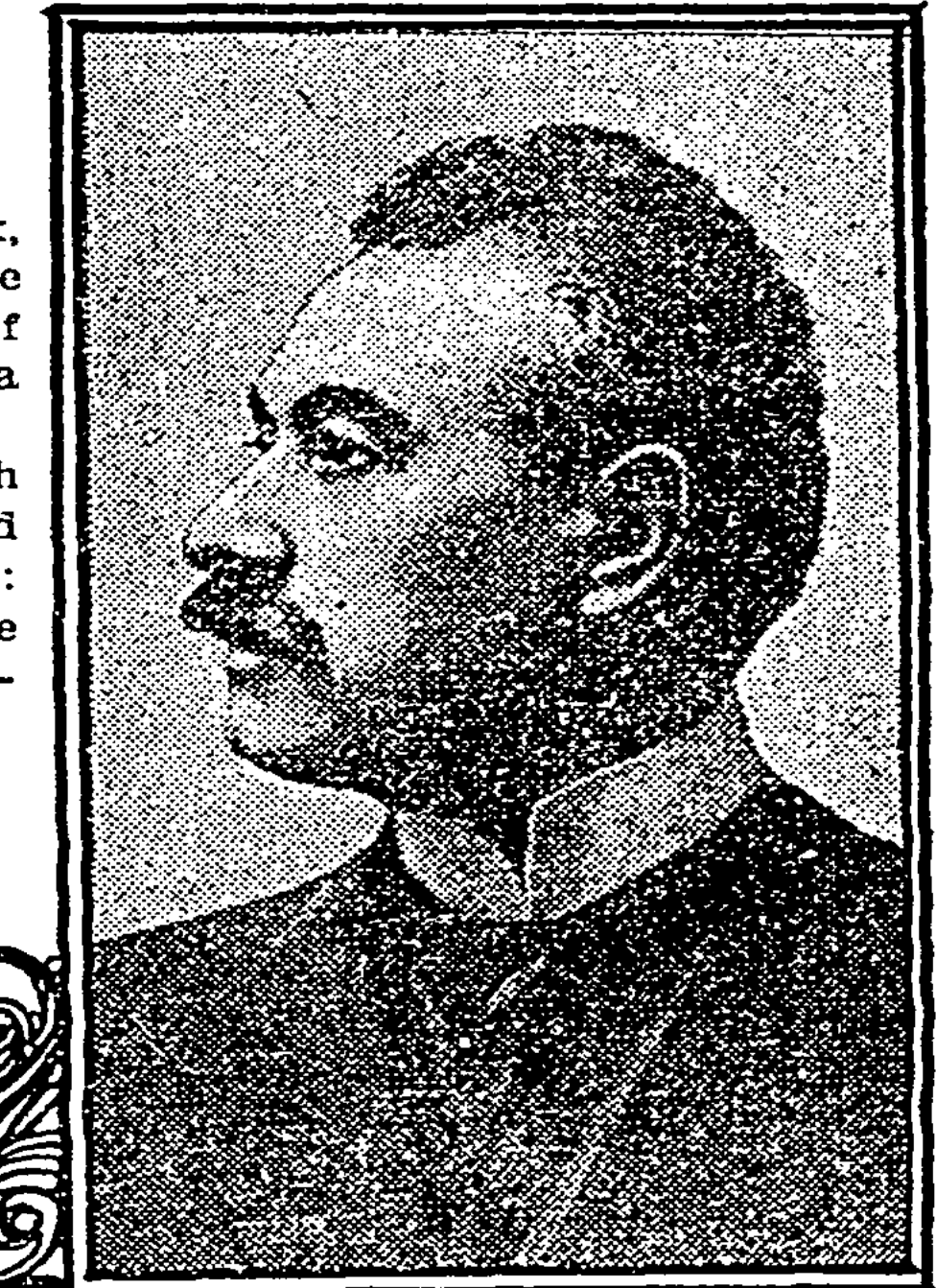
constant and readily perceptible. The external ear is called by anatomists the pinna (wing) or auricle. The outer border of the pinna is the helix. This begins in the crus (stock, leg) of the helix, just above the meatus, or canal leading into the ear drum, and ends in the lobule.

"Between the helix and the cup-shaped depression, the concha, at the bottom of which is the meatus, there is a ridge, bifurcated above, called the anti-helix. That bifurcation is named the crura of the anti-helix, and the slight depression between these crura is the triangular fossa. The groove between the helix and the anti-helix is the scapha (boat, boat-shaped).

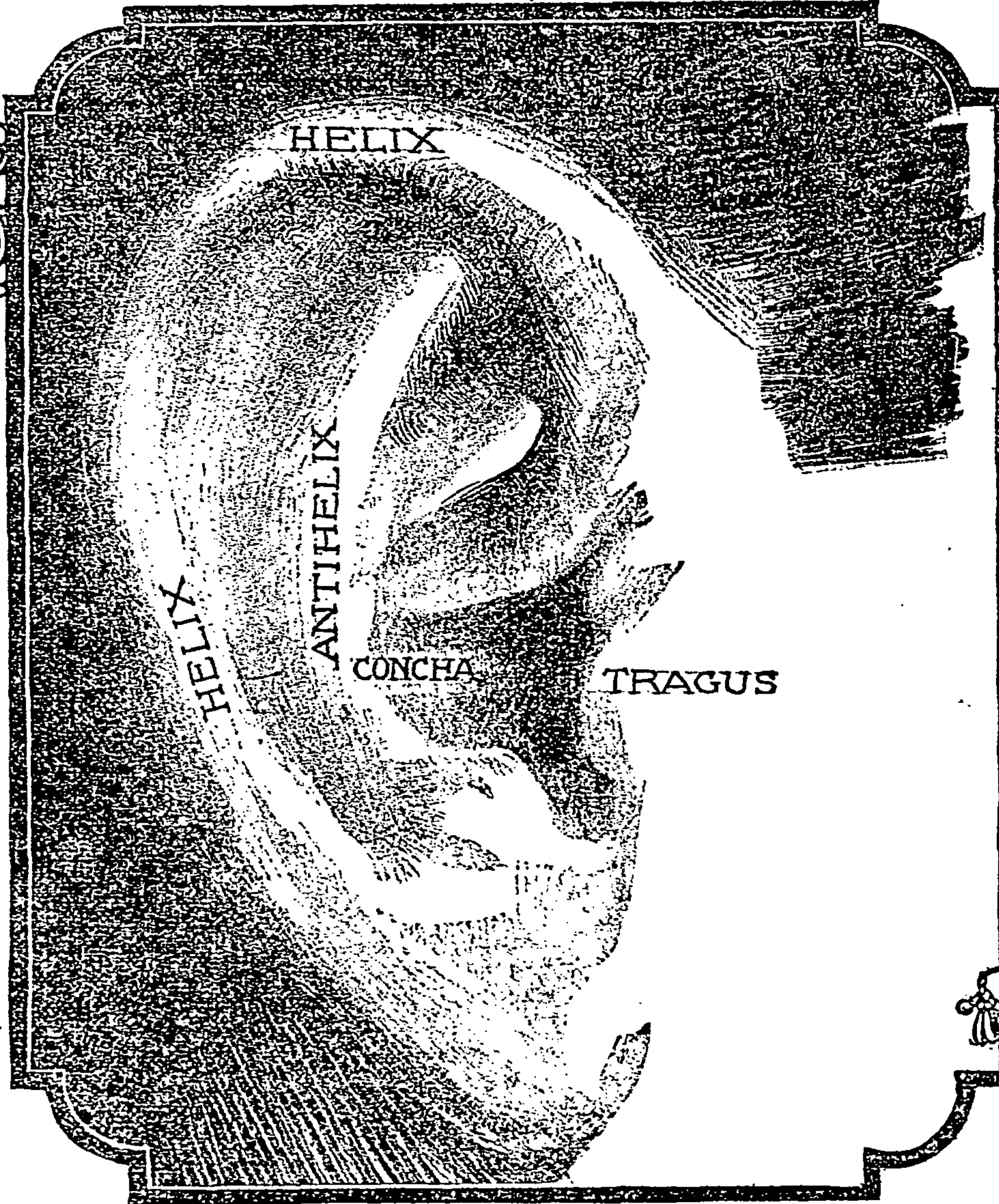
tal, and at right angles with the helix, which makes the outer border of the concha. The photograph herewith of the Apollo in the Louvre shows such a concha." The fact that Apollo's ear shows such a configuration in the statue would seem to indicate one of two things: Either that a musician posed for the sculptor, or that the ancients recog-



Eugene Ysaye.



Copyright by Mishkin, N. Y.
Cleofonte Campanini.



The Pinna of the Ear.



Mme. Eames.



Apollo of the Louvre.



Maud Powell.

quality in the hearing of musicians whereby they differentiate tones with subtlety, and this quality is congenital. "When two violins are supposed to be tuned in unison, yet absolutely are not, some musicians can recognize a difference in pitch of only one five-hundredth of a tone, and Landols, the physiologist, said a variance of one twelve-hundredth of a tone has been accurately appreciated. "Certain musicians have the power of 'absolute pitch.' When any note is sounded on an instrument they can im-

mediately tell by the sound alone what the note is. They can take down a melody, as if from dictation, and in its proper key. "Mozart thus obtained the score of an unpublished 'Miserere' sung in the Sistine Chapel in the attic. "What this peculiarity of the auditory tract is has not been determined. It is thought that the nervous struc-

constant and readily perceptible. The external ear is called by anatomists the pinna (wing) or auricle. The outer border of the pinna is the helix. This begins in the crus (stock, leg) of the helix, just above the meatus, or canal leading into the ear drum, and ends in the lobule. "Between the helix and the cup-shaped depression, the concha, at the bottom of which is the meatus, there is a ridge, bifurcated above, called the anti-helix. That bifurcation is named the crura of the anti-helix, and the slight depression between these crura is the triangular fossa. The groove between the helix and the anti-helix is the scapha (boat, boat-shaped).

tal, and at right angles with the helix, which makes the outer border of the concha. The photograph herewith of the Apollo in the Louvre shows such a concha." The fact that Apollo's ear shows such a configuration in the statue would seem to indicate one of two things: Either that a musician posed for the sculptor, or that the ancients recog-

parallel to the lowest border of the concha, but this formation is not invariable. The only marked exception to this shape of the lobule the writer could find is in Joachim's ear. "The form of the concha described here is found in the David of Michelangelo, and it was evidently known to the ancient Greek sculptors. In some of their statues the helix and lobe form an exaggerated rectangular letter C. "In profile portraits of musicians made by painters—Mozart's, for example—this form of the ear may be lacking, because the painter does not always copy the unimportant ear as literally as the camera does. Photographs, however, are sometimes deceptive, as an inclination of the head apparently changes the real angles of the concha. "The accompanying illustrations are examples of the musical external ear. Liszt, Grieg, d'Albert, Leoncavallo, MacDowell, de Beriot, Rosenthal, Lhevinne, Hubermann, Bauer, Mahler, and the two Damosches are other examples. It is a curious coincidence also that musicians almost without exception have large noses. "When, on the contrary, the ear-lines are vertical, and the concha is narrow, with little or no border, and the lobule is large and pendant, the person, no matter how intelligent he may be, lacks the musical sense, is tone deaf. It is said that Gen. Ulysses S. Grant was not interested in music, and he could not recognize old popular tunes. His ear lines were vertical. "If a child has vertical ear lines it is useless to attempt to teach him music. One might as well try to make a pianist of a boy that has short, stubby fingers. Again, when a person with vertical ear lines asks a musician to play an instrument the request is merely an act of patient courtesy, and the final applause is willful mendacity or a sign of relief."