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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

DECEMBER 1919



PRICE 20 CENTS

\$ 2.00 A YEAR

An Important Event

The plans for the Annual Convention of the Music Teachers' National Association, to take place in Philadelphia December 29th, 30th, 31st, are now practically complete. The convention promises to be a very profitable and enthusiastic occasion for the men who have striven so long to bring substantial and dignified standards of musical scholarship to the credit of American musicianship. A number of intensely interesting meetings have been arranged, and the attendance will be large. There is no red-tape about joining this organization. The annual dues are only \$3.00, and any musician in good standing may have his name enrolled as a member by sending this amount to Waldo S. Pratt, Treasurer, 86 Gilett Street, Hartford, Connecticut. Many musicians have made this occasion for an edifying holiday during the Christmas week. Even though you cannot come to the convention, you will find it well worth while to enroll as a member and receive the finely-bound book of reports to which the members are entitled. If you can come, we of THE ETUDE shall be only too glad to have the opportunity to shake your hand in hearty welcome to the city of brotherly love and musical renown.

Pogroms and Progress

REPRESS A MAN, scorn him, revile him, scoff at him, insult him, sneer at him, cheat him, obstruct him, fight him—and if there is the red nettle in that man, the sense of eternal right down deep in his soul will force him to rise triumphantly and achieve overwhelming success. The same is true of a race. Witness the staggering results which came from the repression of our Puritan forefathers. It was this resistance which put iron in the character of the men and the women who laid the foundations of our beloved America.

In like manner the Jews, persecuted through the centuries from Cesar to Czars, when given a chance, soar to artistic heights that often make them the wonder of the ages. This is particularly true of the Jew in music. When his finer sensibilities are developed, when his keen intellect is trained, when his genius is freed he becomes a virtuoso or a composer in the high sense of the word. The cruel pogroms of Russia have been but a whip to the race. Instead of exterminating it, the lives that have been sacrificed, have driven others on to triumph. All honor to those who have succeeded so wonderfully. It is right that they should be richly rewarded—who give the world so much.

The trouble with many Gentile musicians is that they do not have obstacles enough in their youth. Everything is made comfortable for them. Their minds become flaccid, their bodies indolent, latent vigors and genius slumbers on the bed of failure. This is often likewise true of Jews when prosperity and liberty are theirs. The editor, in his experience in teaching scores of Jews, found this time and again. It was the Jews who came trembling from the shambles of Kishineff and Odessa who outstripped all other students. It was the race damped up by years and years of persecutions that triumphed. That is the great point. Hold back a brilliant, able, strong man, and the day will come when he will run far beyond his fellows.

In American musical art the Jew has made a splendid edifice for himself. Many of the unpleasant attributes that have been attributed to his race by scoffers have been conspicuous by their absence. He has, in many cases known to us, helped Gentile genius with free tuition and has done it in such a quiet way that very few have ever heard about it. He has contributed splendidly to the American war funds, and has supported the flag with his blood and valor as well as his gold. Once emancipated from the chains of European tyranny and permitted to develop his God-given talents under new and liberal conditions, he does not stand apart from our national ideals, as some so stupidly believe, but becomes American in the true sense of the word. At this Christmas time, when the world bows to the wondrous light of Bethlehem let us not forget that the child cradled in a manger, who came to save the world, was born of the tribe of Israel.

Higher Tuition Rates Certain

Of course teachers will receive higher tuition rates. The only reason we have never let ourselves think anything else. The only reason why they have not gone up in the past, is that the teachers themselves, devoted to the sacrifice that has accompanied the profession since the beginning, have been too patient. But the world since the beginning, have been too patient. But the world since the beginning, have been too patient. But the world since the beginning, have been too patient.

Slowly but surely Mr. and Mrs. Public are coming to see that after all the foundation of all things is education, physical, mental and spiritual. The very continuance of the State is based on this. Without it—without the knowledge and the wisdom and the power that comes through it—the world will be forced through the gates of Sheol.

But it takes something more than merely boiling over with rage to learn that a man who feeds hogs makes more than many teachers in the same community! Of course the hogs have to be fed, and labor is scarce; but what about the minds and souls of the little children who some day will be either the makers or the despoilers of this country—dependent entirely upon the kind and amount of education they will receive.

Convinced as we are that music is one of the great essentials in mind training and soul development, the music teacher deserves earnest consideration in all movements to raising the incomes of teachers. THE ETUDE feels it a privilege to help in all such movements. For the past two years we have devoted a great deal of our space to this purpose and urged our readers to organize to this end.

Let us close this editorial with a quotation from the statement of Governor Smith of New York, written after his signature of the bill in New York State increasing teachers' salaries: "Neglect the school houses, and you provide a fertile field for the spread of doctrines of the discontented who, without a proper understanding of the benefits and blessings of our free country, cry out from the street corners of our important cities for the downfall of our state and the dissolution of our Union."

The Cost

A COLUMN twenty men abreast, marching sixty days—sixty long days and sixty nights—that would be the parade of the dead who fell in the great war on the side of the Allies. The cost of \$800,000,000,000.00 is trifling beside this. Let us who are lovers of music, teachers of music, do our utmost share in helping with all other forces for the good, to spare Christendom the repetition of such a ghastly parade!

Movies and Music

ONE of the best known New York publishers (Appleton & Company) have arranged with a film manufacturer to have films to accompany their text books. These children will not merely have the half-tones that illustrate their book, but actual moving pictures of thousands of things that should make education turn a virtual sonsanct during the next few years. The wonder of it is that some live publisher has not done this before now. The idea has been tried out with piano instruction, and we recollect as long ago as seven or eight years, seeing some moving pictures that purported to deal with a better method of teaching the piano. It seems to us, however, that in this application the work is not feasible, since it would have to be applied in groups; and after all, who can see with the eyes the magic that comes from the touch of Paderewski, Bauer, Hofmann or de Paechmann? If some future Lumiere or Edison will contrive to photograph their cerebral operations we might learn something.

Merci bien!

So many ETUDE readers have written to us recently telling us of the practical help they have received from ETUDE articles that we feel deeply grateful for their appreciative interest. The main object of THE ETUDE is to HELP. We want to work hand in hand with our readers for their inspiration, instruction, entertainment and profit.



The Music of the Vatican

An Interview Secured Expressly for THE ETUDE with
CANON MONSIGNORE RAFFAELE CASIMIRO CASIMIRO

Head Master of the Pontifical School of Higher Sacred Music. Director of the Choir of the Roman Basilicas, now in America



ETUDE'S NOTE: Monsignore Casimiro is not only one of the most scholarly authorities upon the music of the Church, but is also one of the most active and musically gifted of the time. He is the author of numerous master works upon the music of the Church and much of his editorial upon such as his life of "Palestrina" and his "Johannes 25," as the result of mastery research. The choir he is now conducting in America is conducted from singers

"It gives me the greatest pleasure to send through you a message to the musical people of America who are interested in the high ideals of the Church authorities at Rome to provide music for the Church that shall be beautiful, dignified, reverential and appropriate. Since this is the first time in history that a choir of singers from the Roman Basilicas and from the Sistine Chapel has made a tour outside of the city of Rome it may be interesting to know something of the history of music at the Vatican.

The Earliest Choirs

"The earliest Papal choir dates almost back to the time when the early Christians were permitted to leave the subterranean passages under the city, known as the catacombs. Hidden in those long tunnels, which have since become the abiding place of the remains of countless dead, they worshipped in secret. It is reported that under the Pontificate of Sylvester I. (314-415 A. D.) the Schola Cantorum, or Papal Choir, was first formed.

"At that time the Church of St. John Lateran was the Papal Church, and the Schola Cantorum was located there. This was said to have been more like a guild than a school. Its leader was frequently a clergyman of high rank, often a Bishop, as music was from the very start, regarded as a significant part of church worship.

"Even at that very early date the choir accompanied the Pope wherever he held station, and his singing became world renowned. It will be remembered that in the thirteenth century the Papal See was transferred to Avignon. There the Pope established a new choir. This was composed of French singers and Flemish singers, some famous composers. Returning to Rome, the Pope took his own body of singers, and thus the Papal Choir, which had remained in the Eternal City, was greatly strengthened.

"This became the Capella Papala, and with the completion of the Sistine Chapel by Pope Sixtus IV, in 1483, the choir was renamed the Capella Sistina. At first the choir was composed of appointees of the Church, but eventually laymen were admitted. Pope Sixtus sought far and wide to bring the best singers of the world to the choir.

"Of all the eleven thousand halls, galleries and rooms in the Vatican none is more famous than the Sistine Chapel. The Vatican, it should be remembered, with St. Peter's, covers thirteen and one-half acres, and with its marvelous treasures of Michelangelo, Raphael, Botticelli, Pisano and others, is one of the richest treasure houses of art in the world.

No Instruments Permitted

"In the Sistine Chapel no instruments are permitted. The singing is purely vocal 'a capella.' Since the earliest times this choir has been the model for thousands of other choirs throughout the world, and it has been the ambition to have its character and quality surpassed. In addition to this the Choir of St. John Lateran is also renowned. This church was, according to tradition, started in the fourth century by Constantine himself. It was known as the 'mother church of the world.' For nearly twelve centuries its choir, as known as the leading papal choir. The choir of St. Peter's was founded by Pope Gregory the Great. For

in St. John Lateran, St. Peter's, St. Maria Maggiore and the Sistine Chapel. This large body of singers is the first of its kind ever to be permitted to leave the Vatican for such a long time. The exclusive choir have been reserved for their celestial singing and the American tour is attracting immense attention and comment, not merely among the adherents of the Roman Catholic Church but among people of all creeds. Prior to the departure of this choir for America the program was given on July 10th last at the Apostolic

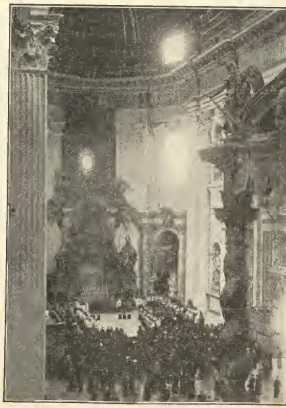
a time it served as a kind of preparatory school for the Papal Choir of St. John Lateran.

"Many of the most famous musicians of the church, Palestrina, Nanini, Anerio, Giovannielli and others, were identified with this famous choir. For Palestrina it was a stepping stone to the Sistine Chapel Choir. The wonderful Choir of St. Peter's sings to an immense congregation in that building covering eighteen thousand square yards—four times as large as St. Patrick's Cathedral in New York City. It is from these three choirs and from the Sola Cantorum that the choir which I have the honor to conduct in America is assembled.

"Unquestionably the greatest master of the church is Palestrina. In my researches of old documents placed at my disposal in St. John Lateran I have found many errors in current biographies of Palestrina and have endeavored to correct them in the little pamphlet which I am handing you herewith for reference. It refers in part to Palestrina's service at the church of St. John Lateran. Palestrina, rightly named Giovanni Pierluigi, was born in the village of Palestrina, near Rome, in 1526. He died in Rome in 1594. In his boyhood he was a boy singer in Santa Maria Maggiore, and was educated in the art of contrapunto by the chapel masters of said basilica. Among his earliest published works was a book of four masses dedicated to Pope Julius III. He held many positions of distinction in Rome (St. John Lateran, Santa Maria Maggiore, etc.).

The Foundation of the Chapel at St. Peter's

"In 1512 Pope Julius founded the Musical Chapel at St. Peter's with the injunction that 'There should be



THE MAGNIFICENT HIGH ALTAR AT ST. PETER'S IN ROME, SHOWING THE CHOIR SINGING.

after Palestrina in Rome and his Holiness the Pope addressed a letter to the President of the Pontifical Academy of the Sacred Music, of which Monsignore Casimiro is the head and secretary. The letter was signed by the Pope and read and 'all such plain persons as shall have their eyes to good will, cooperation and contribution to the cause of this worthy enterprise.' The following interview was obtained in person in the Italian language by the Editor of THE ETUDE.]

twelve singers and as many scholars, with two teachers, one of music, the other of grammar. This school became famous, as did the other choir school, and, as in previous times, education in church music has been an important part of the work of the church. It is realized that nothing of serious consequence can be accomplished without the best possible teachers. This has already done wonders for the music of the church. Palestrina himself is the result of careful training in the church. This prince of music, this Dante of the tone art, could not have achieved his high aim if he had not had the assistance of educators within the church.

"The art of Palestrina is gloriously youthful despite the fact that of all the great masters of music, he is the oldest. By this I mean that, although the mass of the people think of Bach and Handel as musicians belonging to a remote age, Palestrina is still older. He ranks unquestionably higher than de Lassus, Willaert, du Fay, and others, great as were individual accomplishments in the art of sacred music. Palestrina wrote for all time. His works of composers have a permanent character. They are as fresh and interesting and vital to-day as they were in the day when he wrote them. They are not cold and academic, as some have thought after hearing them inadequately sung, but they are filled with a warm human beauty. The silvery voices of the boys—and Palestrina wrote for boys—and the rich, sonorous voices of the men make a total texture in Palestrina's works far superior to any instrumental combination ever heard. No organ, no orchestra can compare with the beauty of the polyphony of the fifteenth century master, whose works are coming to life again through our Schola Cantorum.

"Our great Italian master, Verdi, realized the significance of the early Italian polyphony and said, 'Let us not lose the ancient Italian musical art—it is thus that we shall find progress.' Let us then draw from the beautiful and glorious music of a great day, renovate, make new, our intellectual, spiritual and musical selves. The art of to-day is waiting for a redeeming genius. Perhaps it may come in this way.

"In the Codice 59, containing the autographs of Palestrina, as found in the Church of St. John Lateran I have discovered a vast amount of important information which reveals the seriousness of the art of Palestrina. He was an indefatigable worker, and never ceased his labors for the glory of his art and his church until death overtook him.

Training of the Early Masters

"As so many of the early masters of the church received their training in church schools, for that purpose it is my dream that in Rome a college and school for boys singers shall be founded—that is, a school where the child's education, musical and otherwise, may be wisely promoted from the start.

"Children are now taken in the musical work in the Roman church as early as seven and seven and one-half years of age. They are not merely taught in the music that they are to sing, but are given a very thorough drill in solfeggio and, when necessary, at the proper time in harmony and in music in general. The boy voice is now universally recognized as the true voice for soprano.

* Cf. R. Cantini: *Il Pierluigi di Palestrina* *Scritti documentati*. Bologna, Op. no. 1918.

purposes. Men (that is, men with natural bass and tenor voices) who sing falsetto by the false chords of the throat sometimes are able to produce a very beautiful tone. These are still used as sopranos in guiding and leading the boys. They add to the security of the singing of the choir. The employment of male sopranos performed by untrained means has disappeared. The last ones went a few years ago, when Pappi Maestro introduced new methods under Pope Plus.

"The reforms in church music which were initiated by Pope Plus may have worked some hardship upon directors in America who were unacquainted with the new order of things, but all sensible people must realize that this new era toward a higher dignity and a greater beauty was essential to the welfare of the best in the music of the church. The inspiring works of the great church writers will now be revived, and this material age will have the spiritual inspiration and untrammeled day when art stood unadorned and unaccompanied."

Be Ambitious

By L. M. B.

Be ambitious! Do not study music simply because your parent or guardian demands it of you. Make it your profession, and do everything within your power to perfect it, unless, of course, you find that your talent lies in another direction, in which case study music for the unexcelled joy that comes from acquiring the ability to play in an interesting manner.

Organize in Your Own Town

By Edna J. Warren

The individual music teacher in the small town, no matter how influential he may be as an individual, becomes more so if he is backed by an organization of the local teachers.

The moment a music teachers' club is started many musically inclined persons often apply for admittance. Better keep it strictly a teachers' club and invite music lovers to guest meetings now and then.

Give prominence to press notices, since the more outside can find out about the meetings without being able to gain admittance, the more curious they become and the more curious the teachers' club can arouse, the more musical stimulus is given to the town.

Since the organization of a similar association in a small city less than four years ago, a community orchestra of about twenty-five pieces; a mandolin, guitar and banjo club; a community chorus and several minor organizations have been established, each branch having had a tendency to inspire a large number of young people to take up the study of music. This club has prospered, both as to members and finances. Delegates are sent to the State convention, \$25 was given for patriotic purposes during the war, and music has been placed in the public library, forming a department that never before existed.

Many teachers, previous to the organization of the club, had scarcely a speaking acquaintance with others, and a good-will and co-operative feeling has been established which, we hope, will last for all time. Intensity in managing a club of this kind can work wonders in a small community. Promote confidence in the fact (whether you think it or not) that each and every one will do their part. The members feel that certain things are expected of them and they are approached courteously, they will, almost to a man, respond readily. Regardless of personal friends or feelings, pick the best person for the office in question—one who has plenty of tact in dealing with others, and your little club will live long and prosper.

What About Your Left Hand?

By Caroline V. Wood

How many people do we hear who "play a little" whose playing is full of obvious error because of the left hand? Sometimes their right hand can play the notes almost perfectly, "but oh, those bass notes!"

What is the reason for this great inequality between the two hands in piano playing? The chief reason usually is the fact that they don't pay as much attention to reading the left-hand part as the right, and consequently have no definite idea of which notes in the bass they are trying to play, and they don't aim at any in particular.

The writer knows a girl who didn't play very well (because she didn't practice), but was called upon to be the pianist in a small church orchestra, as she was the only one available, and when it came to playing with the orchestra where accuracy was quite important she didn't get along any too well, and the reason was explained in a remark I heard her make: "I never paid much attention to the bass notes before."

I know of but one way to overcome this difficulty, and, of course, that is by working toward that end—by giving special attention to the left hand. Take some simple waltz and practice the left hand alone first, then, with the right hand; but always have in

How to Prepare a Number in a Given Time

By Miss Grace White

(Miss White, a well-known teacher and composer of successful pieces, gives some very practical bits of advice to the student who is obliged to prepare a composition in a short time.—Editor of THE ETUDE.)

A CELEBRATED Englishman of letters used at one time, it is said, to let his hair grow until he completed time of writing he had set out to do. As his locks grew longer and longer, he felt more and more the need for getting the work done on time. Most students do not get their work done on time because they procrastinate, put off things until the last moment. If you have a piece which you must prepare for a special event, get as much of the work done as far in advance as possible.

Many music students say: "I can learn anything I have time to let it become a part of me, but I cannot prepare a number in a given time."

In time much of the music one learns does become a part of one's being, and it is then that one most enjoys playing it, but it is well to know how to master a composition for public performance within a given time. Suppose one is asked to do a group of pieces or a concerto on a particular date. If it is well to read the composition over, away from the instrument at first.

2. Pick out the principal themes and the structural outline.

3. Go over it again, observing the harmonic plan.

4. Note the modulation and the way they are approached.

5. If the piece is contrapuntal mark the passages that contain the arrangement of themes and all specially accented voices.

6. Take accurate notes of the principal climax and plan how to approach it. With a clear idea of themes, structure, harmony and content, one may take up the technical side of it.

Play the composition slowly enough to include and observe every note and detail. Do not aim for expression. Pick out the mechanical difficulties, work out your own individual fingerings, and then memorize.

With a clear idea of themes, structure, harmony and content, one may take up the technical side of it.

The next step is to memorize the composition in its entirety. Play the first four or eight measures with the music and then from memory. This can be done in one playing. Every time a new phrase is reproduced the one preceding it should be repeated, thereby memorizing the connection between them. If the learner has not had much musical discipline of this kind he may be able to reproduce only two measures at a time but if he perseveres, adding phrase to phrase, he will be amazed at his sureness and the rapidity with which he learns.

The last step is to work out the interpretation as decided upon in the mental survey. Changes may have suggested themselves during the playing, but the general outline will remain, and the final reading will be authoritative and musicianly.

Accentuation

By Ira M. Brown

ACCENT! If you do not know how and where to accent lose no time in learning. Never play a piece or exercise without accenting it properly, because, as rhythm is the soul of music and accent the foundation of rhythm, then surely we cannot hope to play music without proper accentuation. Often the reason why our music fails to interest our hearers is because of the absence of accents. There are very few people who do not have a sense of rhythm, so we are able, sometimes, by accenting, to tell the listener when other things would fail. The accents should not be unduly harsh or even prominent.



Borrowed Chords and "Fancy" Chords

How They Are Used in Musical Composition

By PROFESSOR FREDERICK CORDER
of the Royal Academy of Music of London



I know well enough that if you wanted to be good, and with that intention bought up all this year's lack numbers of THE ETUDE to study my previous articles.

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THE FAMOUS CHOIR OF THE ROMAN BASILICA, MONSIGNOR CASIMIRI IN CENTER.

mind a definite note or chord that you want to play before your left hand strikes the keys—don't leave it to take care of itself as you used to do. Chopin's *Etude*, Op. 25, No. 4, is also excellent if you are far enough advanced for it, and there are plenty of others. In fact, don't avoid pieces because the left-hand parts are hard—welcome them, instead, as giving you additional opportunities for improving that left hand.

If thy left hand offend thee, don't cut it off—make it do better.

Josef Hofmann on the Indispensables of Music

What must you actually have in your daily musical work? What is it that you cannot afford to leave out? Josef Hofmann, in an interview, gives very graphic ideas upon this subject—not merely the ideas of the master-pianist who has been in music since his babyhood, but the man of affairs, the man versed in the literature, history, philosophy and mechanical progress of the times—the rare man that Mr. Hofmann is. You will find this practical, interesting, and useful. Just as Mr. Hofmann's advice would be invaluable to you in your musical progress. It is one of many "The Etude" has in store for 1920. Have you become a regular subscriber?

I know well enough that if you wanted to be good, and with that intention bought up all this year's lack numbers of THE ETUDE to study my previous articles.

Many music students say: "I can learn anything I have time to let it become a part of me, but I cannot prepare a number in a given time."

In time much of the music one learns does become a part of one's being, and it is then that one most enjoys playing it, but it is well to know how to master a composition for public performance within a given time. Suppose one is asked to do a group of pieces or a concerto on a particular date. If it is well to read the composition over, away from the instrument at first.

2. Pick out the principal themes and the structural outline.

3. Go over it again, observing the harmonic plan.

4. Note the modulation and the way they are approached.

5. If the piece is contrapuntal mark the passages that contain the arrangement of themes and all specially accented voices.

6. Take accurate notes of the principal climax and plan how to approach it. With a clear idea of themes, structure, harmony and content, one may take up the technical side of it.

Play the composition slowly enough to include and observe every note and detail. Do not aim for expression. Pick out the mechanical difficulties, work out your own individual fingerings, and then memorize.

With a clear idea of themes, structure, harmony and content, one may take up the technical side of it.

The next step is to memorize the composition in its entirety. Play the first four or eight measures with the music and then from memory. This can be done in one playing. Every time a new phrase is reproduced the one preceding it should be repeated, thereby memorizing the connection between them. If the learner has not had much musical discipline of this kind he may be able to reproduce only two measures at a time but if he perseveres, adding phrase to phrase, he will be amazed at his sureness and the rapidity with which he learns.

The last step is to work out the interpretation as decided upon in the mental survey. Changes may have suggested themselves during the playing, but the general outline will remain, and the final reading will be authoritative and musicianly.

The last step is to work out the interpretation as decided upon in the mental survey. Changes may have suggested themselves during the playing, but the general outline will remain, and the final reading will be authoritative and musicianly.

This week I am playing as the concert number the overture to *Il Guarany*, by the famous Brazilian composer, Gomez. It is really coming to a point where the music student in the large city such as New York, has more opportunity to become acquainted with some of the modern masterpieces through the moving picture theaters, than he has through the large symphony orchestras. Where, for instance, could he hear, if he chose, the *Rossini Rhapsody* played three or four times in one day?

The recent \$350,000 bequest of Mr. George Eastman to the Rochester University for the purpose of assisting in producing moving picture musicians, is attracting very attention. Naturally I have received many, many letters asking me how to go to work for moving pictures. The Eastman gift will answer that in the future. The answer is, go to Rochester. However, there are thousands who have been trained musicians, who desire to increase their incomes, and the moving picture field offers steady and lucrative employment if they can enter it. All that I say to these aspirants is that they should first of all secure as good a musical training as possible and then develop an ever-extending repertoire of standard compositions by the great masters. They must know literally "everything" and they must have it all at their finger-tips.

The only practical preparation possible is, of course, to attend moving-picture theaters and mentally note the music that the best players use, and then ponder upon its appropriateness and endeavor to think of better music for the same purpose. When the aspirant feels that he is able to make a beginning, it is sometimes possible to secure a position as pianist in one of the smaller houses playing good pictures. Of course, there is still a great deal of very bad playing being done all over the country, but in no way should this discourage it is going rapidly. I am not stupid enough to think that Beethoven, Gounod, Strauss, Elgar, or Debussy will do away with the demand for popular music, popular jingles and such like. Much of the music which is characteristic of America, the America of Jazz and Rag will always exist. Some of this music is very original and distinctive. Much of it, however, is bad, much of it is purely trash, and much of it is played all through it. It is written from the pocketbook and not from the mind or from the heart. No wonder it does not survive long. The melodies of Beethoven, Mendelssohn, Verdi and all the great classical composers, with the exception of a few tunes that secure vogue because of their human worth, the moving-picture player and the small theater goer are not interested in it. Music is solely because it is supposed to be popular and occupies large space in the five and ten-cent stores. The older times have often a far greater heart appeal to the greater number of people. You will never "lose out" by choosing the best. If a really worth-while popular tune turns up, play it; but at the same time turn a deaf ear to the publishers who try to force out trash through the moving-picture theaters.

Business Musicians

"Much comment is often made upon the fact that I have been named the director, supervisor of all the business of the Rialto and the Rivoli theaters, as well as conducting the orchestra at different performances. There seems to be some assinine idea that if a man is a musician he cannot be a business man. It is one of the most absurd of all ideas. I have known many musicians who have been exceptionally fine business men. Music trains the mind to quick, accurate, thinking. It introduces them to men and women under all manner of conditions and situations, and it demands a high form of intellectuality. Are these things inimical to good business judgment? As a matter of fact, three of the most successful men now in the moving-picture industry in United States of America were trained as professional musicians, and expected early in life to devote their lives to playing in public. The cinema presented other opportunities to them and they have made fortunes for themselves and for others as business men—possibly to the loss of their art. There must be countless other cases of men in other lines of business who expected early in life to be professional musicians, who in later life developed into business men, and who have been remarkably successful. Indeed, I would not be averse to contending that their very musical training helped them to their success. I believe that the music which the men in my industries hear is a great stimulation to their imaginations, and it has been a satisfaction for me to know that business men often stop in to my theaters during the daytime to see the pictures and hear the music for mental refreshment and innocent diversion from the great problems of their business life.

The Famous Chopin "Minute" Waltz

Arranged by Moszkowski

Our readers will be charmed to find the new and exceedingly beautiful arrangement of the famous "Minute" Waltz of Chopin, by Moszkowski, for the first time appearing in the music section of this issue. Strangely enough, the double-thirds in this composition seem to "fit the hand" in such a way that they are not nearly so difficult as they look. Once learned in this arrangement the waltz becomes a very delightful way of keeping up one's technique in this profitable branch of pianoforte study. The new middle section, with its undulating swing is most fascinating. The waltz in this arrangement will be played by many noted pianists.

"Habit is Second Nature"

By A. L. C. Chase

A NOTE READER recently made the remark that we are creatures of habit, and at the same time ridiculed the fact that the pianist puts on his "second nature" every morning. Psychologists tell us that habit is one of the powerful forces in the human life. We, as serious students of the great art of music, ought to learn to use this great force to the best of our abilities.

Habit greatly diminishes the amount of attention with which our acts are performed. Attention means effort, and if the habitual movements are performed with little or no attention, they are performed with little or no conscious effort.

Habitual movements are less fatiguing than other activities. An action that has become a habit is performed with less time and more precision than otherwise. According to Professor James, "habit is Nature's most precious conservation agent."

In what way is habit of special benefit to the student of music? We know that if habit is such a vital force that the habits we must have must be the right kind or their very force will drag us in the opposite direction from which we wish to go.

The pupil who forms habits of careless fingering, inattention to correct phrasing or correct fingering, his practice periods playing things outside his lesson is in a fair way to be dragged down to musical oblivion. On the other hand, if a scale is not played with other than the correct fingering for two or three weeks no other will ever be attempted, for the fingers, having formed the habit, will automatically play it correctly. Much perfectly good time is wasted because the wrong habits are formed and must be corrected, or rather, no habits are formed.

A great deal might be said of the habit of systematic practice being formed early, of promptness at the lesson, of the habit of watching the left hand most of listening for good tone quality. These things, and these only, mark the difference between music students and those who merely "take lessons." The pupil who must every day make a fresh start in his work is like a horseman who upon arriving at a hurdle which he wishes to leap, stops, turns his horse around and makes a fresh run, for without unbroken advance there is no thing as success. Unless our minds, and consequently our fingers, are trained to work as a mechanical part of our work automatically, our playing will never grow in power and beauty. In other words, the technical side must become second nature. Montaigne, the great French philosopher, says in his essay on *Vanity*, "Habit is second nature."

The Magic of Pedaling

No one knew better the art of pedaling than the late William Mason. One of the warmest admirers of his pedal effects was Paderewski—another was Joffe. With Paderewski's refined touch, his keen, inquiring mind, his excellent taste, his understanding, he taught the secrets of pedaling to his leading pupils in a way in which they never forgot. Mr. Perlee V. Jervis, one of Dr. Mason's best known pupils, in a forthcoming article upon "Principles of Pedaling" explains many things that students have difficulty in finding out. Don't miss this profitable article. It is one of many coming "Etude" features.

No Such Thing as Miracles

By Thomas B. Empire

THERE is no such thing as a miracle. There is no happening that is not the result of circumstance in pinging upon LAW. What seems to be a miracle is merely the action of a higher law overpowering the lower law. It is a well-known law of nature, for instance, that anything specifically heavy will sink in water. Yet to-day we see ocean liners floating serenely on the waves, and riding buoyantly on the mountain waves. To the savage this would look like a miracle. But we, who know better, are aware that the engineers pitted one law against another—supplanted the obvious law by one more powerful—the law of air-chambers in the iron vessel—and, behold! the miracle!

The same process was invoked with the airplane. They fly in thin air, seemingly against every law to the contrary. But the subtle law, less well understood even now, prevails against the obvious law, and now set against wings against the sky and win their rights to fly.

So with wireless telegraphy, with the X-ray and with increasingly more and more new ideas of the modern century, it seems as if there were no fact in our experience that could not be made to conform to tradition under new and amazing manifestations. There is no such thing as a miracle, but all things are possible if the laws of nature are properly applied. To invoke, and all "miracles" are explainable, if we go of the little law for the big. You say you can't learn to play—you were born with stiff fingers, poor sight, an unreliable ear. Pshaw! Call upon an indubitable and all-pervading law that will enable you to laugh at these deficiencies—the law of mind over matter—and march serenely to your goal. Some of the famous musicians of the world were handicapped by seemingly insurmountable obstacles, but they overcame them. "Stood erect—clung to God's skirt and prayed," as Robert Browning says, and they prevailed mightily for they received the power of a larger law—the LAW that we humans try to set at naught with our own little rules and inferences.

Studio Revelations

By Helena Maguire

Training the Musical Recitalist

I GAVE Clara a piece called "Sunday Morning" and I told her that it was a musical picture of one Sunday morning. She had a great chuckle to the first page, and organ-like music on the second page, and so on. "But," I said to her, "I want you to make it a picture, on the piano, of your very own Sunday morning. You know what your Sunday morning is like—"

"Oh, yes," she interrupted me. "I know that I get up and have breakfast, and then daddy reads the paper while mother gets me ready for church first. Because I don't keep quiet, but I keep quieter than the lesson. And then she sets me on the hassock in the parlor. And then she goes to the window to dry her shirt and dresses brother. Then she is hurrying up like everything getting ready herself, and she says, 'Nicola, aren't you going to get ready to go to church with me?'"

"And daddy reads his paper right along and pretends he don't hear."

"And by and by mother says in a louder voice—'Nicola, are you going to get ready for church?'"

"And daddy says, 'Oh, dear! I hate church!'"

"Can anyone put it to music?"

How to Know It's Spring
I gave Mary a "Spring Song" and I told her all about the signs of spring. That the music meant the song birds, the whisper of brand new little wind, the rustle of the new grass, and all the rest. Then I said—"Now, how do you know that it is spring?"

Whirling round on the stool she grasped my arm and said impressively—"I know that it is spring because mother took off my flannels to-day."

Fingering

By Ira M. Brown

Form a habit of using correct fingering. If the given fingering is awkward and does not please you, take a pencil and write your own fingering which you believe to be superior, and then use it provided it is applied intelligently. So many pupils think that it is a waste of time to use the given or certain fingering, but they should know that it is in fact, no guide, but a help, both in studying and memorizing. In fact, no thorough, careful work done without following definite fingering, either that which is given or that which you may adopt.

The Relative Value of Accent in Pianoforte Playing

By CLAYTON JOHNS

The distinguished Boston Teacher and Composer gives some very valuable information upon an important subject in his unusually lucid manner.

In music there are two kinds of accent, one of natural accent depending upon the regular pulsation of meter, as the pulse beats, and the other accent depending upon relative values.

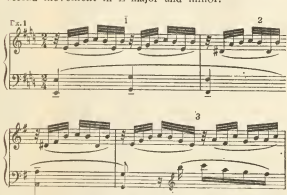
Natural accents are those distributed in different divisions called measures having various time signatures, 2/4, 3/4, 4/4, 6/8, etc. In 2/4 and in 3/4 time, there is but one natural accent in each measure, while 4/4 time has two natural accents; the first of the two, however, is stronger than the second. 6/8, 9/8 and 12/8 are multiples of 2/4 and 3/4 in which each division is relative to the first beat of the whole measure. The natural accent pertains to the common metrical language in music but the relative value of accent is quite a different matter, which depends upon phrasing.

Phrasing in music is like phrasing in speech, each has its different relative quantities (tone) and qualities (touch) depending upon their special significance. Phrases are usually divided into two, four, or eight measures, but, by exception, they may have one, three, five, seven or even more measures.

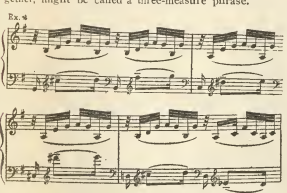
Good phrasing is almost more important than anything else. Faulty fingering is possible, but bad phrasing is unintelligible both to the performer and the listener.

Liberties may be taken in a phrase just as a written or spoken sentence may be turned about without injuring the sense, but false quantities and unpleasant qualities ought not to be tolerated.

Example of an irregular number of measures in a phrase, the first measure of Op. 2, No. 3 in C major; second movement in E major and minor.



Measures 1 and 2 might be called a two-measure phrase, and measure 3 might be called a one-measure phrase, or the same measures, 1, 2, and 3, taken together, might be called a three-measure phrase.



The above is a perfect example of a three-measure phrase, also an example of relative synopicated pressure.

In this article, the words accent and pressure are, in fact, synonymous, the only difference between them is that the pressure sign indicated by a straight line—placed over the note, is melodic, and the accent sign, indicated by an inclined \wedge , is rhythmic. The size of the two signs may be made larger or smaller according to the relative value of the quality and quantity of the note.

There is much room for expression in different phrases depending upon the emotional temperament of the individual interpreter, but the logical sequence of accent should be maintained and should not be put in helter-skelter, which, to the unmusical mind, is often called, "playing with expression."

The examples below of short phrases, taken from standard works, will serve to illustrate the relative value of the different quantities and qualities of accent (relative means the relation of the different tones to each other in a phrase or in a composition, quantitative means the quantity of tone produced, qualitative means the quality of tone produced).

The first 8 measures of Beethoven's Op. 2, No. 1, in F minor.

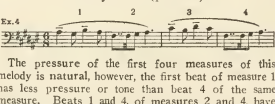


The accent of the first beat, of nearly every measure of these eight measures, is of different accent value. The first natural accent of measure 1 is very slight, while the first beat of measure 2 has a quantitative and qualitative accent. Measure 3 corresponds to measure 1, excepting that the accent of the first beat of measure 3 is a little stronger, because the character of the phrase progresses.

For the same reason, measure 4 progresses, that is, has a stronger accent than that of measure 2.

Measures 5, 6, and 7 are still more progressive and more strenuous, until in the second half of measure 7, through a short diminuendo to piano, nevertheless, less beat 1, in measure 8, must have its natural accent. All this shows that not only the first beats of the different measures are natural, but they are also quantitative and relative.

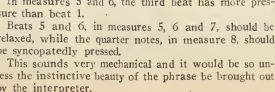
SCHUMANN, ROMANCE IN F#
Melody accent (pressure)



The pressure of the first four measures of this melody is natural, however, the first beat of measure 1 has less pressure or tone than beat 4 of the same measure. Beats 1 and 4, of measures 2 and 4, have less pressure than the beats in measures 1 and 3 because the notes have less quantity. Beat 1 of measure 3 has more pressure than beat 1 of measure 1, and beat 4 of measure 3 has more pressure than any note of the phrase, of four measures, because the melody rises.

Beats 3 and 6, of measures 1 and 3, and beats 2 and 3, of measures 2 and 4, must be relaxed.

In the foregoing measures all the pressures are qualitative and natural, whereas in the following four measures the pressures are quantitative and relative depending upon synopication, which demands more pressure for the synopicated notes.



CHOPIN WALTZ IN C# MINOR, Op. 64
Relative Value of Waltz Accent

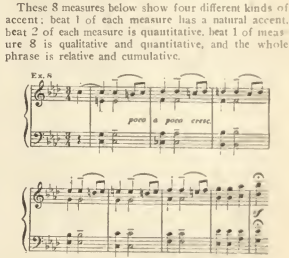
As a rule, bass accents, in a waltz, are relative. The two measures of a waltz, are more or less, like the two measures of a 6/8 time, in which the first beat of the first two measures is stronger than the first beat of the second measure.

Most of Chopin's waltzes follow this rule. The two measures alternate, either tone and dominant, or dominant and tonic.

In the two examples below, the first begins with the tonic and in the second example the dominant begins. In both cases the first beat of the second measure is less strong than the first beat of the first measure. Of course, there are many exceptions to the rule.

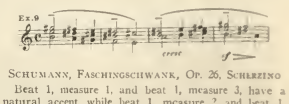


CHOPIN WALTZ IN A FLAT OP. 69
These 8 measures below show four different kinds of accent: beat 1 of each measure has a natural accent, beat 2 of each measure has a quantitative and qualitative accent. Measure 8 is qualitative and quantitative, and the whole phrase is relative and cumulative.



BEETHOVEN SONATA IN C MAJOR, Op. 53
(Second theme in F major)

Beat 1, measure 1, has the natural pressure, while beat 1, measure 2, has a quantitative and qualitative pressure, measure 3 is like measure 1, while beat 1, measure 4, has more quantitative and qualitative pressure than any note in the phrase.



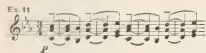
SCHUMANN, FÄHRINGSSCHWANN, Op. 26, SCHERZINO
Beat 1, measure 1, and beat 1, measure 3, have a natural accent, while beat 1, measure 2, and beat 1, measure 4, have a quantitative and qualitative pressure.

In measures 1 and 3 the touch must be light, while in measures 2 and 4 the pressure should have quantity and quality.

This sounds very mechanical and it would be so unless the instinctive beauty of the phrase be brought out by the interpreter.

SCHUMANN, FACHINGSHWANG, Or. 26. ALLEGRO.
In this extract the pressure is both quantitative and qualitative through synopocia; a device which Schumann often employs.

Press the third beat of each measure and relax each second beat of each measure.



If the student could be his or her own interpreter of a musical composition through imaginative values, instead of following printed dynamic signs in many editions, the result would be much more worth while. The over-edited editions of many of the classics are often misleading rather than leading. Bach made no dynamic signs as he said: "Those who don't understand my music [without signs] they needn't play it."

Shakespeare's plays are full of footnotes, but the text is left free. Would that the original text of Beethoven might be left untouched!

Everybody isn't a Bach, of course; moreover, the modern pianoforte has very little to do with the dynamics of Bach and his clavichord, therefore, good editions are very helpful to the student, provided that he or she will consider well the relative value of the directions given by the editor.

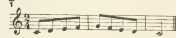
As a rule, the same mark > is used for all manner of degrees of tone, both quantitative and qualitative on different notes. Let the student be sure that the mark is relative and not absolute. An absolute accent, like this >, may be indicated by a straight touch, by the wind, or by telegraph wires sounding in the air, will help to make clear to him the power of vibrations upon strings.

An excellent little exercise for ear-training is to strike a note on the bass, then force the tone down the damper pedal after the note has been struck. Then, supposing the bass note to be C, press down very gently, without making it sound, the C four octaves higher. The vibrations will then be heard to steal slowly but distinctly up the four octaves.

After making a pupil thoroughly understand that the pedal makes a tone "loud" simply by calling in the relative values of the tones, the teacher should then termed "broad" or "full" turn to his own lesson and find for him where this pedal is needed there and where not.

Write the five-finger exercises and scales he will not need to use the pedal. Why not?

Because the tones are all so close together that they do not need the over tones, which use of the pedal produces. All would be discord and confusion. Show him how this would be by holding down the pedal during the following exercise:



Play it for him a second time, using the pedal only after the final note and have him listen to it ring away into silence.

"I Can't Memorize Music!"

By Alice Z. Kastner

One of the chief reasons why many people say, "I can't memorize music" is that they are too easy with themselves and don't realize it. They have never made the effort sufficient to memorize.

Memorizing may not be easy for some, but everyone can memorize if enough effort is made. The student plays over a passage and then makes one, two, or possibly three efforts to recollect the passage. If it doesn't come right away, out come the notes, and the student looks at them again. Someone has compared the memory to a muscle which may be weakened or strengthened by persistent use. If you give in after a few attempts to recollect, your "muscle" will be accordingly weakened.

Once your memory has served you well, that is, if the image is recalled perfectly, stick to it, and play it over and over at the keyboard, making every effort to be extremely exact. Then go away from the keyboard for a rest. Return, and demand of yourself that you play the passage again accurately. Keep at it, and results are sure to come.

It isn't what you do to-day or to-morrow; it's the sum total of what you have done year after year's end that spells success or failure.

Introducing the Pupil to the Pedals

By Leonora S. Ashton

RACHMANINOFF, in a recent conference, quotes the old saying that the pedal is the soul of the piano, and adds: "The pedal is the study of a lifetime." If this assertion is true, as inevitably it is, then the sooner this special study is begun the better.

There will be no difficulty in keeping your pupil's foot on the "loud" pedal. He will probably want to keep it there all of the time. The great thing to be accomplished will be to make clear to him the intricate workings of this pedal in its contribution to musical sound; and to point out to him the blurs and frightful discords for which the damper pedal may also be responsible.

It is improbable that many of your pupils will have pianos with three pedals. The third pedal is always so placed as to be useful for different effects, such as sustaining one note as a pedal point on the organ; but your attention will be fixed almost exclusively upon the right hand or damper pedal.

After explaining that the left pedal subdues the sound by pressing the dampers gently upon the strings of the piano, demonstrate this fact yourself at the piano. Then show him how the damper pedal *prolongs* the sound by lifting these same dampers from the strings so that the tone struck vibrates among them all. Every pupil with an average ear can hear the fullness of tone which results from the use of the damper pedal; but if a practical illustration is needed, an Aeolian harp in the window with strings touched by the wind, or the telegraph wires sounding in the air, will help to make clear to him the power of vibrations upon strings.

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A Crippled Piano Lesson

The other day I happened to overhear a piano lesson which was given to a little girl about ten years old, who appeared to be, so far as I could judge, in the second grade.

After a few scales which were played in a flip-flop fashion, a study by Czerny from Op. 299 was introduced. This study was too difficult for the child, her hands too small and fingers too weak to combat with it. Naturally, the child sat down and feet crawled along the keyboard, which made the teacher rather nervous. He shoved the girl aside, took her place at the piano and tackled the study at a mad tempo, remarking to her, "You hear? That is the way to play this study; now try, don't stop, play it all through!"

But in vain, her playing did not improve.

The teacher rattled it off several times more, but it did not seem to make the child any wiser.

What object is there in all this? Does the teacher get paid to show off his own technical skill (or rather deformity in this case)? Does he think the child will be able to play only by hearing him play?

NEVER! The pupil will remain in a tumult, a chaos of swiftly following notes, and discouragement will be the result.

Although he will not be able to play them at this stage of music study, show him some of the pages of the old masters, the *Well-tempered Clavier*, of Bach and passages of Mozart and Haydn. Tell him these were written before the damper pedal was invented and let him see, if from the printed page alone, how the music is all his under the fingers. Then explain to him that, as musical ideas and the instrument itself developed, one of the first duties of the damper pedal was to help join tones distant from one another. For instance:



Of course this you will play with and without the pedal.

Explain to the pupil that this joining is made possible by the *prolonging* of the main tone by lifting the dampers from the keys and thus allowing the other tones to sound.

From the earliest days of teaching mark the right use of the pedal as a part of the lesson, even if it only be to use it after the closing note, as in the example given above, and *always* in marking the pedal's use explain *why* it is used in that manner.

A sure but certain knowledge of harmony must create a desire for the best rules and ear-training. The fundamental rule in pedaling is: "Join only those harmonies which are akin to each other." Impress this upon your scholars. Of course, the exception, that prove the rule will come in abundance later on, but a virtuoso will change the pedal many times in one measure for the sake of pure tones and a pupil can never be too careful of not blurring his harmonies.

The habit of pressing down the pedal immediately after the note or chord is struck is a habit which should be formed early with every scholar, as it is one of the surest ways to obtain a singing tone.

In these days, it is not likely that any pupil would have been given the old idea that the pedal is to be used to *hold* the tones, but his friends and neighbors called him the "Jolly Fellow." His wife was the daughter of a baker. She was a bright, energetic woman and had a voice of much sweetness. His jovial father and chatty mother instilled in Gioacchino's heart a wholesome and cheerful view of life and encouraged his musical tastes.

Some political trouble brought the "Jolly Fellow" into prison and the mother and her boy were left without support. So, selling little by little, he went to Bologna and joined a provincial opera troupe, singing secondary roles. Her husband was soon released, and they traveled about, she singing and he playing.

A Drowsy Teacher

Meanwhile Gioacchino was installed for education in the household of a pork butcher in Bologna and entrusted for lessons on the harpsichord to Pinetti, whose knowledge of music seems not to have been of the highest order, as he taught Gioacchino to play the scales with only two fingers, alternately. He also had a peculiar habit; he went constantly to sleep during the lesson, thus avoiding a large part of the drudgery of teaching.

That reminds me of my first music teacher in Venice, the Maestro Busola, a poor old priest, who was afflicted with the same "sleeping sickness." This oddity, however, aroused my deepest sympathy, and when I noticed the first symptoms of his falling asleep, it never occurred to me to wake him, but, on the contrary, I played more and more softly until I saw his head hanging down as though lifeless. Then I stole noiselessly away and played at my favorite games. That was a teacher wholly after my own heart. He was a delight to my boyish soul. I loved him!

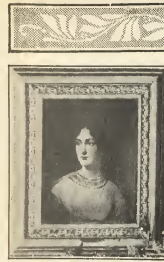
Gioacchino, had, of course, an excellent sense of rhythm, and the maestro took an extensive use of it that his parent soon took him away from Pinetti. He

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

Gioacchino Rossini

This is the ninth article in the interesting series by Commandatore di Pirani. The former ones were devoted to Chopin (February), Verdi (April), Rubinstein (May), Gounod (June), Liszt (July), Tchaikovsky (August), Berlin (September) and Grieg (October).



MAE. ROSSINI

had a clear, true, boyish voice and was able to sing at various theaters and earn a little money.

Cavaliere Giusti became interested in the witty, intelligent boy, and took him into his home to read the classics with him and impart to him the first knowledge of Italian literature. Later Gioacchino entered the Conservatory of Bologna and studied counterpoint with *Padre Mattel*. Mattel appreciated the talent of the boy and hoped he would devote himself to sacred music, but Rossini soon grew tired of his dry methods. The boy's desire was for something more exciting. The padre explained to him one day that while he knew enough counterpoint for ordinary secular music, he would have to work a great deal before he could write serious church compositions.

"What!" gasped Gioacchino; "do you mean that I know enough to write opera?"

"Certainly," answered the padre in somewhat contemptuous accents.

"Then," cried the youthful musician in delighted amazement, "I want nothing more! Opera is just what I wish to write."

He bade farewell to the padre soon afterward and started off, accompanying, conducting, composing. He had the gift of making friends and found admirers everywhere he went.

Marquis Cavalli obtained for him an invitation to write a one-act opera bouffe for the San Moise Theatre in Venice. This was produced in the autumn of 1810, under the title, *La cagniale di Matrimonio*, which brought Rossini less than \$50.

One of his most interesting failures was *Dontata e Polbio* (Bologna 1809 and Rome 1812), written for Signora *Mombelli* with her two daughters—*Marianna* and *Esther* in two principal parts, and *Mombelli*, the husband, in a third—a complete family affair; a fourth part was undertaken by Signor *Olivieri*, who besides filling utility characters on the stage, acted as cook in the household. One of Rossini's biographers tells us that the *Mombelli* girls had pleasant faces, but that they were "ferociously virtuous" and it was supposed that their father, who was very ambitious, wished to get them married.



A SCENE FROM ROSSINI'S OPERA "THE BARBER OF SEVILLE," WHICH WAS A FAILURE AT THE FIRST PERFORMANCE.

Rossini had written nine operas (now completely forgotten) when in 1813 he produced *Tancrède* at Venice. This work was destined at once to make him celebrated throughout Europe. But even this opera is now sunk into oblivion, and of the 49 operas written by Rossini, only *Il Barbiere di Seville* and *Guillaume Tell* remain as monuments of the immortal genius of the Swan of Pesaro.

Tancrède, which by the way delighted Meyerbeer, had a triumphant success. Standish's story of the transport of enthusiasm excited by the aria, *Di tanti palpiti*, and by the due, *Mitridate*, *il rivale*, has been repeated by all Rossini's biographers. The melodies were heard all over Venice; boys and girls sang them in the streets and the gondoliers used them as serenades.

One of the most important events in Rossini's career was the production of the *Barber of Seville*, a sparkling, charming work which the maestro composed with great rapidity, some say in thirteen days! Biographers tell us that the subject of the libretto was not fixed upon until some days after December 26, 1815, when Rossini signed his agreement with the managers. But there is good reason to believe that Rossini decided on making a new setting of the *Barbier* of *Seville* after hearing Mozart's incomparable setting of the same dramatist's *Mariage de Figaro*. His airs and duets are so melodious, his ingenious concerted pieces, its magnificent finales, the whole supported by a varied instrumentation as yet foreign to the Italian stage, could not but suggest to Rossini the happy idea of treating the *Barbier*'s twin work in a more modern style than that of *Figaro*, whose antiquated manner he reproduced in the air of *Don Basilio* in the music-lesson scene of his own *Barber*. Paisiello, patronized by the *Empress Catherine* of Russia, had produced his *Barber of Seville* in 1781 in St. Petersburg. His opera had no choruses, no concerted finales and an orchestra composed only of strings.

A Laughable Failure

Although Rossini had behaved most respectfully toward the aged composer who had already set the *Barber* to music, yet neither Paisiello himself nor his numerous followers could tolerate Rossini's presumption in venturing to treat the beginning of his time (the most famous) of his predecessor what was regarded the most perfect musical setting. In the hope of appeasing the animosity of Paisiello's partisans, Rossini called his opera, *Almaviva*, though it was through necessity to retain this title after the inevitable demonstration of the first night.

Manifestations against the new opera are said to have begun before even the beginning of the first act, when at the last played, excited continuous manifestations of disapproval. The opening chorus of men was not liked, and the appearance of *Garcia*, one of the most admired tenors of his time (the most famous) pupils being his two daughters—*Maria Malibran* and *Pauline Viardot*—*Garcia*, was soon followed by fits of laughter. There was a mixing wrong with *Garcia's* voice, but he was about to sing his own Spanish air to the accompaniment of a guitar when one of the strings snapped. That was enough to furnish the ill-disposed audience with a pretext for their demonstrations.

a great violin lover all his life and notwithstanding the fact that he never really possessed any talent whatsoever for the violin, he studied it faithfully. At the time I last saw him he was near the eighties.

When I asked him who he was getting along on the violin, he sadly replied:

"Oh—my wife insisted that it was money thrown out—to quit my teacher—yes—I quit him."

He was genuinely, deeply affected, for no matter how little he had progressed, he had always looked ahead to his lessons with great happiness.

Before we parted he drew me aside and with a shy whisper:

"Can you keep a secret?" I promised I'd try.

"Well," said he, looking about, "then I tell you: I fooled my wife, for I gave up my teacher just as she said I should, but—and a few more careful classes about—"but I'm taking lessons by mail—hi, hi—isn't that a good one on the old lady?"

Next moment his face darkened again as he admitted:

Disadvantages of Utilizing Old Music

By Mae-Aileen Erb

When parents ask a newly engaged teacher to use the music which the members of the family have studied, they little realize what a serious handicap they are expecting that teacher to accept.

Every teacher, no matter in what method she has specialized, will naturally combine with it her own original ideas and plan of teaching. Coupled with this she will have learned by experience and experience what music is best adapted to increase the effectiveness of her particular scheme of instruction. To fall an unwilling victim to a predecessor's selections will not only dampen the enthusiasm, but will considerably diminish the benefit of the lessons.

As no one is expected to wear another's shoes or to take another's medicine, so no pupil should be expected to use another's prescribed course of study—and thrive. A teacher, in mapping out lessons, assigns each exercise, study or piece with a view to overcoming some fault in technique or interpretation, or to instilling in the student a certain writing out a prescription. A careful teacher studies each pupil's individual needs and prescribes accordingly. What suits one person may be the direct opposite of what another requires.

Then, too, it is possible that the former teacher may not have made a judicious selection of music, and that the supply on hand is not likely to conduce to an appreciation of the master composers. Literature and music are not another's medicine, so no pupil should be expected to use another's prescribed course of study—and thrive.

An Experience Book

By Thomas Tappan

CAPTAIN CUTLER'S famous dictum: "When found make note of" is a truly worth-while contribution to the ethics of right living. And particularly to the right living of the teacher. Let us see how it applies:

The literature of "How to Teach," as applied to music, is small. The few books that have been written on the subject have found its place and still continues to find place in the pages of this and the other magazines, which as a rule are the forerunners of books. That is, specialists turn their experiments, draw their conclusions, and finally for a period of time, first reproduce to current periodicals. Then when their work has been thus publicly scrutinized it is presented in the permanent form of a book.

Readers of scientific journals must be struck by the fact that, for example, a new method of assistance from the larynx in recording phenomena. The scientist needs, and he works from, the assistance of the layman, who has only to observe and to record, two very fine mental qualifications, by the way.

Now the art of teaching music will never attain to a really valuable literature unless every teacher turns to and does his bit. It is therefore to be recommended that the teacher (and none is too humble), should record his own experiences, particularly as to the ways of doing for the pupil under all circumstances. We want to know not only how the hands work in acquiring technical facility, but how the mind works as it guides the movement of the hands. We want to know the story of progress of the individual student, who has had much general education, and of the one who has had little. We want to know how memory manifests. Does the pupil memorize with apparent ease? Is there a conscious system back of his memor-

"It's sort o' hard for me to start in by mail now. You see I got the *Rondo Capriccioso*—a lesson and my hands sort o' tremble so I can't very well get through with that first part of spiccato bowing."

I glanced at his hands—they were knotted with old age and rheumatism and shook perceptibly.

That old man with his faith in humanity and his trembling hands, made me think about the ravages that mail lessons on the violin can wreak among our unsuspecting young students.

The age of the village fiddler is fast disappearing. We want no more mediocrity. We need legitimately trained young violinists. We need thousands of them for orchestras, for soloists, for teachers, and I finally and firmly state that no mail-made violinist can hope to aspire ever to become such a useful member of our musical life—None—Never! And I can't make it too emphatic.

If you study violin aspire to graduate from a conservatory, not the post office.

The Music Teacher and the Dollar

By Arthur S. Garbett

Music teachers seem to think there is something rather lowering to their dignity in being businesslike in their dealings with pupils and parents; yet there is no excuse for this. They are business-like in the work of teaching in the studio, even if they do not know it, and there seems no reason why they should not be equally so in the management of their affairs.

Being business-like is being systematic; it is nothing else in the world. Every teacher divides and subdivides his work so that he can give clear-cut lessons in progressive order; if he fails to do this he is no teacher, no matter how good a musician he may be. He has his lesson-hour divided: so much time for scales, so much for arpeggios, chords, études, pieces, sight-reading. He divides his lesson into definite courses of study, and his lesson applies him exceedingly. He has also his work similarly analyzed. If he teaches piano he has closely analyzed the arm, hand and finger-movements required so that he can give his student definite instructions, according to requirements. If he knows harmony, his knowledge of chords depends upon similar careful analysis and classification.

Wherefore, then, allow oneself to be unsystematic in advertising, sending out advertisements, the required length without skipping or excess, meeting the Missed Lesson issue, and otherwise attending to the details of a music teacher's business?—for business it is.

If you use the time expended on a lesson systematically, why not use the dollar a lesson earns with similar care? Why not see that at least some part of the dollar earned is saved and put to work? Any teacher who does not do this is not a business man. Money until you put your money actively to work for you, no matter how much cash may be coming in. And if the music teacher insists that he is engaged in making money, he is not a business man. He is a member that the more money he has in the bank, the greater the surcease from worry, and consequently the better lessons he gives.

Are You Going Behind?

Saving money is particularly necessary at the present time. The war has taught us a few things about dollars and cents. The dollar, we discover, is an economic agency of shifting value. What you could buy for a dollar in 1914 you cannot buy for a dollar now. The dollar is less plentiful—it is more scarce. Its purchasing power has decreased, some say as much as thirty, forty, or fifty per cent. If you are earning twice as much now as you earned in 1914 you have not made any progress whatever. The only way to meet this condition is to see that every dollar earned yields a few cents of clear profit for investment. Otherwise it is impossible to get ahead without the constant drudgery and menace of poverty.

Most musicians do not care to think of money in this way. It seems rather materialistic and degrading. But this is not true unless ordinary care over financial matters degenerates into greed. On the contrary, taking care of a dollar amounts almost to an act of piety. It is a kind of money economy of material. The composer strives to make the most out of one or two letters, and the letterman, in an extraneous matter, a pianist strives to avoid unnecessary movements. Why not apply the same artistic economy in the expenditure of the dollars you earn?

Ready! Aim! Fire!

By Edith W. Hamlin

Last year I had a number of boys among my new pupils, and finding that they were all interested in soldiers I substituted a drill for the usual counting finger exercises at the table.

I asked them what officer drilled the soldiers. They answered me promptly: "I do." So I gave them each a copy of a book called "The Awkward Squad" (his fingers) giving a "Manual of Arms" as follows: (the book) "The Awkward Squad" means lift the finger, "down" below a word means to strike a finger).

Shoulder arms! Ready, fire! Up, arms! Now fire! Up, fire! Up, fire! Up, fire! Up, fire! (In this way the fingers move alternately up and down.) This was used at first for one finger at a time, then the fingers in combination. It proved such a success that others might like to try it.

THE ETUDE

THE ETUDE



An old brown trunk, full of old brown manuscripts—handmade copies of orchestral parts—in several different handwriting, the oldest dating back over a hundred years, but all beautifully clear and correct—that was what my friend "N." showed me, as a valuable family heirloom. Musically, it constituted an excellent repository of standard orchestral works, skillfully rearranged for small orchestral combinations of from five to twelve or fourteen players. The "N." family are, not yet in any musical dictionary of biography—no Paganini, Liszt or Beethoven has ever arisen among them, yet "N." is an excellent musician, his two children are musicians, and this trunk full of manuscripts represents the accumulated work of his father, grandfather and great-grandfather, each of whom, in turn, did good, skilful, conscientious work in music throughout a long lifetime, and each of whom, when the time came for him to join the great, silent majority, passed on a valuable musical legacy to his children. This manuscript music, some of which I have been glad to borrow and make use of on occasion, when leading a small orchestra, is an evidence and memento of the time when printed music was still scarce and expensive.

The Faithful Unknown

Families of this kind have been by no means rare among the older countries of Europe, and even America boasts of several shining examples. The children are destined, even from the cradle, to some sort of musical career, even as among the ancient Israelites the tribe of Levi was consecrated to the priesthood. Our musical histories we read the names of great and near-great musicians who have acquired fame in the world; sometimes, as was the case with Handel, they have sprung from families where music was an old tradition, regarded with veneration, but more often they are simply the most talented or the most energetic individuals of a long line of excellent musicians. Indeed, it may be seriously questioned whether, leaving out of the question the names of great and surpassingly great musicians, the great army of the faithful unknown have not accomplished more in the aggregate to make the world musical than those who have achieved the honor of a dictionary-immortality.

Notwithstanding the opinion we have just expressed, as it is difficult to obtain data in regard to members of musical families who have not reached at least "dictionary" fame, regarded with veneration, but more often they are simply the most talented or the most energetic individuals of a long line of excellent musicians. Indeed, it may be seriously questioned whether, leaving out of the question the names of great and surpassingly great musicians, the great army of the faithful unknown have not accomplished more in the aggregate to make the world musical than those who have achieved the honor of a dictionary-immortality.

Some of the names of some of the illustrious examples, a few words of general comment may not be out of place: it is the common thing for a young person who wishes to devote himself to a musical career to meet friends, who often have quite different plans and friends, but in these "musical families" the tendency is all the other way. The "L." family, of Boston, had been musicians for generations—likewise their uncles, aunts and cousins. The father was a professional violinist of high standing, and he destined one of his sons for the violin, one for the cello, and one for the piano. All three displayed encouraging talent and considerable industry, but must needs become a brewer, much to the disappointment of his father and brothers. Deeming it unwise to oppose him, and since the boy was very much in earnest, the father obtained employment for him with a friend, who was in that business, but secretly besought his employer to keep him as long and as constantly as possible. The more mental and disagreeable parts of the trade, did it not last too far afield, the writer could repeat a very dry story of the manner in which this was done, but suffice it to say, all proved in vain, and in course of years, instead of a "Trio for Piano and Strings," the family numbered a violin virtuoso, a cello

virtuoso and a successful brewer! (This was some twenty-five years ago.)

Not every family of a musician, however, is a musical family.

It is said that the Strauss family (the one famous for three generations of dance-music composers, including Johann Strauss, Jr., the author of the *Blue Danube Waltz*) showed no desire in any generation to encourage the profession of music in the generation following, but that each in turn took it to itself overcoming no little parental opposition. By the way, these Strausses are, so far as we can learn, not related either to Richard Strauss (famed for gigantic *Symphonic Poems* and the operas *Salome* and *Electra*) nor to Oscar Strauss, of light opera fame, who spells his name with a single "s" at the end. Richard Strauss, however, was the son of a famous horn-virtuoso, highly valued as an artist by Wagner, although too conservatively-minded in music to reciprocate the admiration of the great master. On his mother's side he is descended from a family of beer brewers.

For many years Salomon Jadassohn and Karl Reinecke were contemporaries in the Leipzig Conservatory. Each was a noted composer, an influential teacher, and each was the father of a family. Here the parallel ceases. Jadassohn is said to have locked his piano and taken the key with him whenever he left the house, as he had no more music in his family; Reinecke, on the contrary, took delight in teaching his own children, and composed a number of charming little piano pieces for them, which he afterward collected into one book and published. Reinecke's own children, however, were not musical. His daughter, a father, by the way, was a music teacher, his son, on the family traditions, being identified with the music publishing business. The Reinecke family is on record as musical as far back as Leopold Karl Reinecke, born 1774, who was a music director at Dessau.

The Ricordi Family (Italy)

Germany has had no monopoly of musical families; Italy, France, England and America furnish equally worthy examples, though possibly not so many in number.

Trio Ricordi, the present head of the well-known publishing house of Ricordi & Co., Milan, is not only a remarkably fine pianist himself, but belongs to the fourth generation of a remarkable family of musicians, counting his great-grandfather, Giovanni Ricordi as first. Indeed, were the facts obtainable, we have not the slightest doubt that the distinctive musical predilections of the Ricordi clan date back even further.

Giovanni Ricordi, whose name we have just mentioned, was born in Milan in 1785. He was first violinist and conductor at the old Fieschi theatre, and then a very lucrative post, as he was glad to earn small sums by outside work as a music-composer. Dissatisfied with his position, he departed for Leipzig, where he obtained employment with the famous firm of Breitkopf and Härtel and learned the trade of music; in 1808 he returned to Milan and started in a small way as a publisher on his own account, at first doing his own engraving. He was an intimate friend of Rossini, whose operas he published, and the great financial profit of both. He was also among the first to recognize the genius of Verdi when the latter was an unknown young composer.

His son, Trio Ricordi, who made a fortune in publishing Verdi's works and also established a musical magazine, the *Gazzetta Musicale*, was succeeded by his son Giulio, who made the same success with Verdi's works, and his father had achieved with Puccini's operas the same success. Although the father and his grandfathers had been in the music business for a long time, he found time to develop remarkable talent as a composer of salon-music, and brought out no less than 60 pieces of his own, under the pseudonym of "J. Burghoise." In 1890, the publication of the *Gazzetta Musicale* until his death, when it went out of existence. His son Trio, the pianist, we have already mentioned.



That quaint old book, *Pepys' Diary*, records under a date in 1660 a visit paid to "Mr. Hill, the instrument maker who is groundously supposed to have been an ancestor of Joseph Hill, likewise an instrument maker in London, and who lived from 1715 to 1784. This Joseph Hill had five sons, all violinists. The oldest son, William Elsworth Hill, succeeded to his business. He had four sons, all violinists, who together carried on the firm after their father's death. Their four interested themselves in researches on the history of the violin, and are the joint authors of *Antonio Stradivari: His Life and Work*—the standard authority on the subject.

Families Associated With Particular Instruments

Just as the above-mentioned Hill family have for generations been identified with violin, both as players, makers and students, so there have been families devoted to the cello, the bassoon, the horn, the clarinet, and various other orchestral instruments. In France, the name Sax is famous for the culture of brass band instruments. It is curious that although the piano is by far the most widely-cultivated and popular instrument, there seems to be no example of families of pianists, extending through several generations. There have been several cases of two noted pianists in one family—for instance, the two Rubinstein's in the two "Schwarzenks"; likewise Teresa Carreño and her daughter Teresa.

The name Góltzman and Ronberg are both inseparably connected with the cello, although the first-named family contained at least one famous pianist, the last-named a noted clarinetist and a violin virtuoso, as well as several distinguished cellists in different generations. The Gebauer family, similarly attainable, are connected in connection with the bassoon, although the family numbers also flutists, oboists, violinists and choir-masters. In the writer's own town is a family by the name of Bishop, which has furnished the world with professional concert players for at least three generations, instruction and traditions being handed down from father to son. Of the present generation, one individual is a member of Sousa's band, two others, of theatre orchestras. All these are cornets, but there is also a hand leader who plays the saxophone, another brother who is a clarinetist and a sister who is a fairly good pianist. That the next generation shall in due course of time be similarly distinguished in the field seems to be, not an open question, but a fact taken for granted as a matter of course.

The Mason Family (America)

America owes an immense debt to old Lowell Mason, one of the pioneers of music in this country, who was born in Medford, Mass., in 1792. Largely self-taught, and working with poor materials in a musically crude environment, nevertheless, accompanied wonders through his natural talent and immense energy, and stranger of all, actually acquired wealth, largely through the sale of his popular collections of music. Several hymns of his have been published, and one, including "Nearer My God to Thee," are still in use, being simple, melodious, and yet dignified—admirably adapted for congregational singing.

His son, Trio Mason, was a distinguished pianist and pedagogue, and his son, Trio Mason, was an instructive work familiar to all piano teachers. He was given the best opportunities for musical education, both at home and in Europe, and on his return to this country, arranged a series of classical concerts, in connection with Theodore Thorne, afterward of world fame. Thereafter he won wide celebrity as composer and teacher.

Luther Whiting Mason, a nephew of Lowell Mason, was active in the cause of public school music, the author of a series of books and charts known as the *National System*, which achieved immense popu-

What's the Use of Scales?

By Joseph A. Dyer

SCALES! Ugh, the very word is repulsive. "I love music, but I hate scales," I once heard a pupil remark, and he was only expressing the opinion that the majority of pupils hold in regard to them. Yet music is composed of scales, and scales are music. Scales are the musician's best friend, but like many best friends their worth is not appreciated until it is too late. The antipathy that beginners, and often advanced students, show towards this most necessary branch of study is due, in a great measure, to a want of recognition of their value and uses; the poor student is left to work, metaphorically speaking, in the dark. Scales have to be played because they have been set by the teacher, and they are usually assigned to pupils who are not strong enough to possess a natural technique while those less fortunate stumble through them somehow in a half-hearted manner, their one aim and object being to get them done.

What is the use of scales? (1) They show us the number of sharps and flats the different keys have, and their position on the keyboard. (2) Scale playing is a method whereby we can improve our touch. To prove this, the following experiment should be made: Play the scale of C major in three octaves, commencing piano and gradually increasing the tone to double forte, then decreasing the tone as the scale descends again until it becomes piano; this without the use of the pedals. Scales become quite interesting when played this way, and the touch will be found to improve wonderfully. (3) Scales may be used to improve phrasing, legato and staccato playing, etc. (4) Scales are a means whereby we may improve technique, but it must be remembered that unless they are practiced slowly at first, and gradually increased in speed, very little good is likely to result. We can strengthen the fingers by slow scale practice; the benefits to be obtained from this method cannot be too frequently impressed upon students. Any students who care to test this assertion will, on practicing a scale slowly, say half-a-dozen times, be conscious at once of the supple feeling it brings to the fingers. If a Metronome is available, use it. The use of the Metronome instils a true time sense. It should be borne in mind that scales are not solely mechanical exercises. Those who sit down to the piano, or any other instrument, and stolidly grind out scales with unvarying monotony, and without thought, are only doing themselves an injury, by spoiling what little love for music they may possess, besides making themselves and other people, who may be forced to listen to them, needlessly weary.

There is no more tiring work than that which is not only without interest, but seen to be without sense. Scale playing requires a combination of brain and muscle, and if students will only realize this, it will prove the first step toward success.—From *Music* (London).

The Eraser and the Darning Needle

By S. E. Hitchcock

At one time I would not "mark up" my pupils music. The composer tells enough; why be superfluous? I reasoned. Then, suddenly, on Violet's lesson day, I realized how far I had departed from my fixed law. "Behold the pencil-marks!" I exclaimed. "1, 2, 3, 4 written above all synopacted measures; legato understood repeatedly; 'semi-staccato' here; 'keep counting,' there. Isn't it disgraceful—such mutilation?"

Violet assented meekly. "Yet they mark 'thin ice' places!" I went on relentlessly. "I'm going to add to my studio equipment one pencil eraser, ten-cent size. Next lesson I hope to use it, and obliterate all these cruel marks of conquest. Dare I hope?"

"Oh, yes," she promised. And the plan worked. Now we have a regular rubbing-out celebration when pieces are learned. This kind of talk induces girls to practice weak places carefully. Fancy you've a hole in your best silk sweater. Would you darn that entire sweater, or just the torn place? You may have to take forty stitches in this weak place; perhaps only twenty. But your piece must be strong throughout.

The Music Tide
The Morning of a New Day in American Music

By Florence Newell Barbour

It is in the great silences of human experience that the heart speaks, and Nature is often felt the more deeply in her quiet moods. The inner voice is strangely audible sometimes at the last glimmer of sunset, when the vanishing day is ready to greet the calm mystery of the fragrant night. If, at such a dreamy hour, we could listen on the vast shore of world events, the deep, low sound as of music in the oncoming tide would be distinctly heard in the long distance.

Of a truth, it would seem as if all that there has been of beauty in our earth has been veiled by the god of war; that the music of music could no longer bear us on her flood of peace and delight, for there stalked among us with awful tumult the terrible Mars. But at the very root of the new thinking in a new power perhaps in the hush of the new day which has been born, after the flaming torch has burned itself out, though the earth has been torn in such poignant grief, our spirits will recognize and welcome that low sound from the sea and will know that the tide has turned, and beauty and higher thinking may take on greater meaning in the universe.

Music, with all its inspiration, seems as necessary to some aspects of our spiritual growth as is food to our physical sustenance. Music is primeval. Its rhythm is analogous to the heartbeat, the flow of tides, the movement of the spheres. It makes its appeal by way of self-expression and is one of the most wonderful ways of our communicating one with the other. It strikes at the very root of our being in a more powerful way than does any other of the arts. No other art tells us so much of ourselves, nor lends itself to the manifestation of so many distinct emotions. Poetry may be closely allied as being rhythmic and fanciful, finding its way in word picture as against tone picture in music, but its sway holds us in lesser grip than that of music at its highest rapture of enthrallment. What has quickened the patriotic pulse more than hearing massed bands play some martial strain? Or what can stimulate rest in the tired mind more than listening to the purity of harmony as given out by some fine string choir? Music has been built to the sick, comfort to the sorrow-laden, worship to the church, and has even been enchanting in love and entrancing in the dance.

Not so many years has the mighty current of creative music been surging on our own shores. Before the Puritan psalm-tunes, there was the primitive Indian music, but this latter, even with all its characteristic mode of expression, would hardly seem of enough significance to form the basis for a representative national style, any more than would the negro melodies, so much in vogue in the negro spirit. That America has as yet no distinct school is not to be denied. There is no doubt that her native composers have felt the influence of foreign countries, just as it is true in the history of music in all countries. Was not the musical art of the Netherlands brought to Venice, where gradually, with the more impressive Italian influence, it was assimilated into that school? So history repeats herself in the art of all schools.

It takes time and nourishing to develop a great country's art, to foster the growth of what is termed an

Clairvoyance and Music

Did the spirit of Maria Luigi Carlo Zenobio Salvatore Cherubini, most famous Italian composer of his day, come to Cyril Scott, the eminent English composer, and deliver a message to him, as Mr. Scott insists that he did in a London room a few years ago? Or is Mr. Scott, together with Sir Oliver Lodge, Sir William Crookes, Sir Arthur Conan Doyle, the victim of a delusion, or the dupe of impostors? Mr. Scott's article on "Clairvoyance, Spiritism, and Occultism in Music" is one of the most "thought-provoking" and most startling we have ever had the opportunity to print. It is one of many articles we have now in hand which will make "The Etude" for 1920 more interesting than ever.

American school of music. There is that wonderful process of evolution going on in all of America's musical thinking, and there has been wide progress in many directions. As is the case with all world tides, there is more or less fluctuation. At times it would seem as if a more powerful influence were drawing the tide one way, then there is a lessening of the pull in a seeming ebb tide, when it looks like retrogression, but in reality there has been a steady and broad rise to our music tide, and especially is this manifest in the last few epoch-making years.

There would seem every reason for great hope for the future of all art in America. It is inevitable that the war will give new impetus toward higher ideals of living and the dawn of a lasting peace will be a time for the beginning of a more profound meditation on the growth of things spiritual. We are so young a nation and have been in such fever of haste to settle material affairs that there has been little opportunity given for the cultivation of an artistic atmosphere or for the creation of the beautiful in the highest type of art forms. Contact with the grievous suffering of the soul-racked countries across the sea has outraged our sense of justice as a nation, but so abhorrent and tremendous a sacrifice may also help to clear a path of the essence of vital spiritual truths.

With a view of life in sweeter tune, with a keener understanding and a newly-awakened vision—it would be almost inconceivable to think of America as failing in development of a deeper insight into the great fundamental principles of existence. She should rise to loftier heights of sincerity in utterance concerning those things born of the spirit of fantasy. Who knows but that music will fill the longer earth with song as of many harps, and be one of the subtle forces in the healing of the nations? That quiet and irresistible force is ever flowing on and on in waves of potent aspiration, bearing us on its mighty surge—and in some golden age of a future renaissance the flood tide of music will fill the world as the waters cover the sea. Surely, it is not vain to dream of America as the great factor in that renaissance.

Gauging Your Audience

By J. van Haaven

THE best composition in all music will fall flat if it is not played or sung to the right audience. Try to gain an instinct for fitting music and listener, so that the will be the maximum of enjoyment for both performer and the one who listens.

The writer has found it a good idea to begin with something classic. You can get a pretty accurate notion of the taste of the audience by noting the effect this has upon them. If they show pleasure in the same level of the same level. If not, then another in readiness of the same level. If not, then always compositions that, while not of the highest form of musical expression, are yet worth listening to—that, for instance, of the kind known as "Salon" music. Engelmann, Vachs, Bohm, Lange, etc., so

On the borderline there is a large class of attractive music which is "taking" yet in thoroughly good taste—the lighter work of composers who have written in the larger forms, and who have written nothing mean or trivial. Godard and Chaminade are two notable instances. You can always pick out things of their writing that will please a wide class of listeners.

The is, of course, the plan to be adopted when the audience is small and the program is unimportant. But even where the audience is larger one may at least form an idea for future reference, as to the tastes of the particular group, or town, or village. And it is a very good plan to mark on the program after each piece you play or sing just the degree of approval which greeted the items. And keep these programs filed away for consultation. Sometime you can try a program made of a composite of all the favorites of

And, to do full justice to your audiences as well as to yourself, cultivate as broad a view of music as possible, be catholic in your tastes—not bound to any one school of music. In this way you will be able to enjoy all that you do, and this is one great stronghold in making the listener enjoy it, too.

"KING AGES said, 'The Lacedaemonians are not wont to ask how many, but where the enemy are?'"—PLOTARCH.

Try to show this same brave spirit in attacking and mastering the difficulties of a new piece or exercise. Don't be satisfied to play the easy pieces well and skirt the hard ones.

From a new set entitled *Images*. This number depicts a revelry of night elves or gnomes. Grade 3Tempo di Marcia M.M. ♩ = 108
leggero

NIGHT PATROL

E.D. POLDINI, Op. 78, No. 4

DOWN THE LANE

Taken from a new set of nine characteristic pieces entitled *Lure of the Woods*. To be played in a jaunty care-free manner. Grade 3

March time. Not too fast M.M. ♩ = 96

J.H. MATTHEY

THE ETUDE

LITTLE INDIAN CHIEF

L. STRICKLAND

A war-dance in miniature which will please young players, Grade 2

Con spirito M.M. ♩ = 96

RIDE IN THE COUNTRY

EDWIN E. WILDE

A jolly little teaching piece introducing a favorite old college song. Grade 2½
 Allegretto M.M. ♩ = 108

Ped. simile

mf

f

Mer-ri-ly we roll a-long, roll a-long, roll a-long, Mer-ri-ly we roll a-long

Ped. simile

p

rit.

D.C.

OLDEN COURT DAYS

A graceful dance in the style of an old gavotte. Mr. Braine is the talented son of the editor of the Violin Department of the Etude. Grade 3½

Allegro moderato M.M. ♩ = 108

ROBERT BRAINE

p

rit.

atempo

f

Ped. simile

mf

f

rit.

*D.S. * TRIO*

rit.

p

f

rit.

atempo

cresc.

f

p

rit.

f

rit.

D.S.

HOLIDAY TIMES

SECONDO

A stirring march in the orchestral manner, full of go. Make no change of pace in the Trio (♩ = 120)

Vivace M.M. ♩ = 120

T. D. WILLIAMS

This page contains the musical score for the Second part of 'Holiday Times'. It features a piano accompaniment with two staves. The music is in 2/4 time, marked 'Vivace M.M. ♩ = 120'. The score includes various dynamics such as *f*, *ff*, *mf*, and *f Fine*. There are also markings for 'TRIO' and 'M.M. ♩ = 120'. The piece concludes with a 'British Copyright secured' notice.

HOLIDAY TIMES

Vivace M.M. ♩ = 120

PRIMO

T. D. WILLIAMS

This page contains the musical score for the Primo part of 'Holiday Times'. It features a piano accompaniment with two staves. The music is in 2/4 time, marked 'Vivace M.M. ♩ = 120'. The score includes various dynamics such as *f*, *ff*, *mf*, and *f Fine*. There are also markings for 'TRIO' and 'M.M. ♩ = 120'. The piece concludes with a 'British Copyright secured' notice.

The symphonic character of this celebrated number renders it especially suitable for four-hand transcription. Grade 4.

MINUET

from Sonata, Op.7

SECONDO

E. GRIEG

Alla Menuetto ma poco piu lento M.M. $\text{♩} = 96$

ff *cresc.* *dim.* *p* *pesante* *rit.* *Fine* *p a tempo* *pp* *p* *pp* *D.C.*

MINUET

from Sonata, Op.7

E. GRIEG

Alla Menuetto ma poco piu lento M.M. $\text{♩} = 96$ PRIMO

p *cresc.* *dim.* *p* *cresc.* *pesante* *ff* *rit.* *a tempo* *p* *pp* *p* *pp* *D.C.*

VALSE, Op. 64, No. 1 CHOPIN

 Transcribed by
 M. MOSKOWSKI

Vivace M.M. 6-72

p *pizzicato*
 mp
 dim.
 pochiss. rit.
 sosten. e cantabile
 molto rit.
 allegro
 legato
 dim.
 poco rit.
 Ped. simile
 *Ossia

8va
 dim.
 cresc.
 marcato
 sf
 dim.
 cresc.
 poco rit.
 al tempo
 Ped. come prima
 p
 mp
 8va
 8va
 poco rit.
 8va
 rit. mf accelerando
 cresc.
 8va

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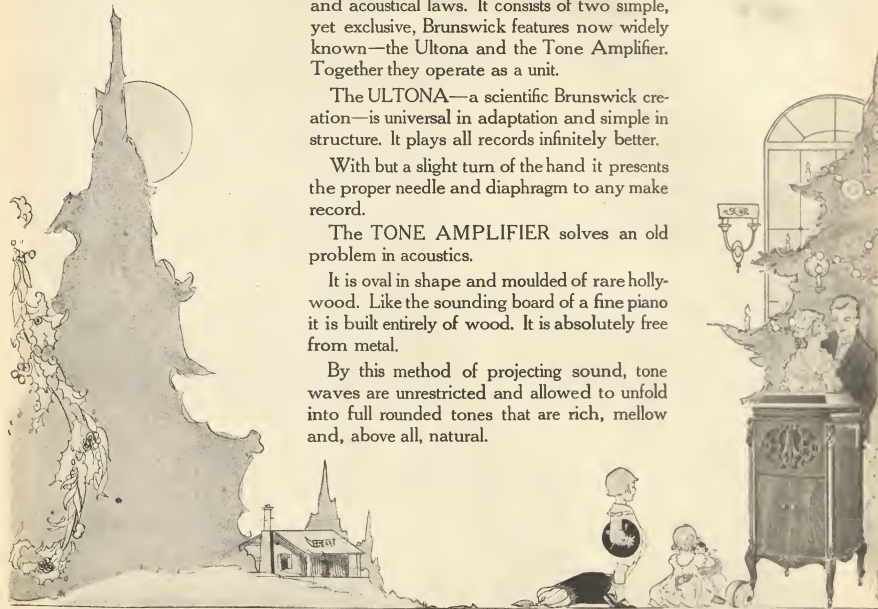
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* From here go back to Trio, and play to Fine of Trio; then go back to the beginning and play to Fine.

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mp delicate
poco rit.
poco rit.
mf poco più mosso
poco meno
atempo
cres.
mf
poco rit. e dim.
atempo
mp delicate
mf
dim. e poco rit.

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pompously

f Play chords staccato

melodie marcato

At the Anvil

a tempo

cresc.

rit.

f

DC

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VIOLIN

PIANO

con sordino

a tempo

rit. *P a tempo*

pizz. *arco* *pizz.* *arco*

a tempo

rall. *rit.* *accel.* *Fine* *mf*

rit. *rall.* *rit.* *rall.*

rall. *3* *rall.* *3* *rall.*

THE ETUDE

rit.

sal G

ff

Senza Har.

D.S.

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Gt. Gamba
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MANUAL

PEDAL

Sw.

Ch.

Ped.

a tempo

rall.

A little faster

p *Fina*

Sw. Celestes

Gt. Wald Fl.

Sw. Strings

Gt. Fl.

rall.

PERHAPS

LOUISE ALSTON BURLEIGH

A touching love song by the popular baritone soloist and composer, Mr. Henry T. Burleigh.

Andante cantabile

1. Not long a - go 'mid the birds and cold when the heart is

flow-ers, Where lov-ers spend man-y qui-et hours - You touched my lips - and taught me
wea-ry, The hours are long and the days are drea-ry, I live and dream you loved me

dear, To love you more as the days flew by: My heart was gay all the world was
once dear, Tho' you are cold and have turned a - way; I some-times wish I had nev-er

sing-ing, As soul to soul we were ev-er cling-ing, But now you've gone - and I am
met you, But then my heart should have pined to love you, I some-times feel - you must come

lone-ly, And still sing to you ev-ry day: Per-haps - you may re-mem-ber! Per-
back dear, And hold me close as in days of old: -

haps - you may for - get, My heart is 'ev-er con-stant, And says - love you yet; The

years - can nev-er change me, Nor take - from me your kiss: Per-haps - you may re-mem-ber this, Per-haps - you may for - get!

2. The world seems

KING SOLOMON AND KING DAVID

Music by JAMES FRANCIS COOKE

A humorous encore song, used with great success by a number of prominent singers.

King Sol-o-mon and King Da-vid Led mer-ry mer-ry lives, With man-y, man-y la-dy friends And man-y, man-y wives; But

when old age came to them, With man-y, man-y qualms, King

Sol-o-mon wrote the Pro-verbs, and King Dav-id wrote the Psalms.

SISTER, AWAKE!

To be sung in the simple, straightforward manner of an old English folk-song.
Words from The Bateson First Book
of English Madrigals 1604

TOD B. GALLOWAY

Moderato

Sis - ter, a - wake! Close not your eyes! The

day her light dis - clo - ses, And the bright morn - ing doth a - rise Out of her bed of ro - ses.

See the clear sun, the world's bright eye, In at our win - dow

poco rit.

peep - ing! Lo, how he blush - eth to es - py Us i - dle wenches sleep - ing!

al tempo

There - fore a - wake! Make haste, I say, And let us, with - out stay - ing, And in our gowns of

al tempo

green so gay, In - to the park a - May - ing.

Musical Comprachicos

By Grace Eaton Clark

Who were the "comprachicos?" We doubt whether many readers of *THE ETUDE* are able to answer this question. However, nearly everyone knows of Victor Hugo—the author of *Les Misérables*. He, with his startling imagination and gift for research, found in the "comprachicos" of the seventeenth century material for one of his most vivid novels.

Comprachicos is a Spanish compound word meaning child-buyers. This hideous and nondescript association of wanderers—famous in the seventeenth century—forgotten in the eighteenth—heard of in the nineteenth—employed an expert method of cutting and remodeling the child's features so that the child's own parents would not recognize him. Thus in *L'Homme Qui Rit*, the "comprachicos" are employed to distort the features of a child so that, as a grotesque inveterate of a grinning man, he was deprived of his rights to a lordship.

Every child has a right to a certain existence—a career, if you please—yet, many parents, and many teachers of music, deliberately set out to distort and twist the musical career of the student in such a way that the child is deprived of his birthright.

Handel's father was one instance of a "comprachico." He insisted that the child should be prepared to enter the law. Only the instinctive wisdom of the mother—who permitted the boy to play on a spinnet secreted in the garret—saved the child from a career which might have resulted in failure. Still, the father was not convinced; it was only after a visit to the Duke of Saxe-Weissenfels, when little George found the way to the chapel organ and astonished the Duke with his playing, that the elder Handel—the Duke's valet, secretary, and barber—consented to have his son become a musician. It should also be remembered that Schumann's kindly mother insisted that her son become a lawyer—and Schumann was forced, by sense of duty, to waste several years in preparing to be something that was very foreign

to his nature. The French composer—Berlioz—became a victim of "cutting and remodeling" in this way. His father—who was a physician—wished his son to follow in his footsteps, but the young man abhorred the dissecting room—and he loved music. After much discussion between father and son, the victory was won by the latter.

Another instance of "rowing against the tide"—as we might say, was that of Tchaikowsky—the great Russian composer. His father sent him to the "Technological Institute" at St. Petersburg (Petrograd) and held a position in the "Ministry of Justice" for a while—but his great success came later—in the world of music.

Verdi was at first rejected by the conservatory heads as being unworthy of receiving their attention.

Let us recall Madame Schumann-Heink's account of an interview with a famous director, in the days when she was unknown to the musical world. This man told her that she would never win laurels with her voice—and advised her to lay a sewing machine, whereby to earn a living. She said: "met her 'comprachico'—and she did not submit to his advice upon 'cutting and remodeling.' The words of the old proverb come to mind, 'Know thyself' for no amount of reconstruction upon the part of others, even though this work is done by those nearest and dearest to us, can change the natural inclination of the individual. You cannot convert a pear tree into one which will yield any other fruit; neither can you make a clergyman out of a man whom God has designed for blacksmith. We are all like ships on the sea of life—each one with his course to pursue according to the compass hidden within his breast, and placed there by a higher power.

To change the course from what this guide indicates is ruin.

Then let us discover the calling for which our soul longs and then—"push"—Yes, "push," until we attain our heart's desire.

Scatter Sunshine in Your Music

By T. MacLeod

To-day, all over the war-bruised world, we are stressing Optimism. There is Pessimism enough in the facts. And we are reaching out for something that will lift us above the sadness and loss that we have suffered.

Flowers grow sparsely—blossom to the minimum—without sufficient sun. The sun is true, in the mental concept of things. And in few things more than in the study of music. The teacher needs a vast store of optimism to draw upon for his pupils. While noting the errors of performance, her ears and eyes must be quick to seize upon the excellences. And she must be keen to mark even the least sign of progress, and to comment upon it with hearty sincerity.

The progress of the pupil will proceed by leaps and bounds with a proper amount of praise—the sunshine of growth—judiciously administered.

And this same method of "scattering sunshine" would be a godsend to many and many an obscure performer who has "graduated" from the teacher's hands, and is struggling to make a name and a place for himself. Give the timely word of praise ungrudgingly. Do not allow any small feeling of professional jealousy or vanity to check it. You will serve a double purpose in saying, "Well done"—the progress of the one commended and your own into the bargain. Isn't it worth while?

Change in Musical Art

"Observe always that everything is the result of a change, and get used to thinking that there is nothing Nature loves so well as to change existing forms and to make new ones like them."—MARCUS AURELIUS.

The student of musical history, if thoughtful and well informed, will observe this same law at work in the rise and fall of different schools of composers, and the changing fashions in the style of musical compositions.

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that causes failure in the majority of cases—that has probably caused your failure as a pianist.

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Department for Voice and Vocal Teachers

Edited for December by HERBERT WILBUR GREENE

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Do Young Teachers Damage Voices?

THE danger of inexperienced teachers injuring more or less seriously the voices of their young students is not so great, if the teachers are sincere and are perfectly honest with themselves. It goes without saying that experience is the only dependable teacher of teachers. This being the case, we could have no teachers unless they were at some time beginners. Therefore, the only safeguard which the public can rely upon with young teachers or beginners is their absolute honesty.

Let us consider a concrete example. A young teacher of singing accepts a voice which is difficult. He is confronted by conditions that are entirely new. The voice is very "breathy." The vocal chords do not close perfectly as the tone vibrates, wherefore that disagreeable sound of breath escaping with the tone. Now, since this is new to the young teacher, he will read all the authorities in the library, but finds no specific directions as to how to correct the defect. So he experiments. He tells the pupil to hold the breath back. That doesn't help any, because what little tone there is, given with the breath held back, must be made with the same local conditions. He tells the pupil to sing louder, in the hope of drowning the sounds of escaping breath. That is even worse, because it is liable to injure the voice by the use of too much fortissimo. He tells the pupil to make the tones more nasal. That does not help greatly, because the seat of the trouble isn't in the nose. At last he is in despair, and does what he should have done at the very outset, joins forces with some older and most reliable teacher, and they build a clinic on the defect.

It might be objected that the young teacher was revealing his ignorance to the pupil. That is true, but we started out

with the premise that the young man is perfectly honest. And, sooner or later, perfect honesty pays a hundred-fold, not only in quality of students, but in quantity also. Because, after all, perfect honesty is as important in the student as it is in the teacher. And, if the student recognizes that the teacher has that quality, he will respect the sincerity of purpose which prompts the young teacher to go to a dependable source with his difficulties.

Now the older and more experienced teacher, in the presence of the young man takes this concrete example of a "breathy" voice and tries it with three different exercises, which are peculiarly adapted to the voice and its defect. Knowing, as he does, that breathiness is caused by a weakness of certain muscles that control the vocal chords, making it a purely local difficulty, he proceeds to give exercises to strengthen those muscles. Of the three, one of them seems to act more directly than the other two. The young teacher, who is alert, recognizes this fact, and the other two exercises may be contributory to the relief of this difficulty and need not be ignored, he works for two or three months with the one that meets the needs of this voice, with the result that the tone becomes clear and resonant and dissociated from any disagreeable breathiness caused by the use of too much fortissimo.

The value of this experience to the young man cannot be measured. He will not forget those particular three exercises, and the next voice that comes in that has that difficulty finds him ready to meet it. He is that much more of a teacher than he would have been if he had not had the experience. He is that much more of an ally to the voice of the alienation of his pupil to acknowledge his defeat by taking the latter to his master.

There is another point which must not be overlooked here. He had three exercises, not one, for this difficulty, and, in the above examples, one particularly fitted it. With the next voice, another one of the three might have a more direct effect and, in a third case, the third exercise might fit the student's need better than the other two.

Thus, we have a principle, the application of which is broad in the extreme. It may apply to "throaty" conditions, to defective overtone adjustments, to excess of nasality, and innumerable other obstacles that are to be found in the voice of the universal, for any one of the thoroughly trained and experienced teacher has corrective exercises.

There is a certain similarity to Freemasonry among singing teachers, a difference being that there is no pledge to secrecy among the latter, as there is among the former. In Masonry a man is not supposed to take any succeeding degree until he has attained the one that he is "duly qualified," and the secrets of Masonry cannot lawfully be printed. With the singing teachers, the fugitive student, who is not bound by any such secret, are absolutely unprintable. Take, for example, the above allusion to three exercises for the "breathy" voice. It is the attempt to print them that spells disaster, so many cases. Description as to *how* and explanation as to *why* are all right in print, as examples of pedagogy, but they fail to hit the mark when the moment arrives for their application.

The singing teacher may well be guided by that Masonic principle and make it the principle of his teaching, that he will not attempt to correct peculiar defects or meet obstinate conditions until he is "duly qualified."

An Interesting Musical Allegory

OF Art. While unable to trace accurately the line of descent, we have discovered that the particular descendant called Music has a number of intimate relations. Those most nearly related are the Rhythmic Family, an exceedingly erratic tribe, prone to widely different temperatures. They, some grave and embracing all the moods between those two extremes. Then there is the Tone Family, a remarkable clan, enjoying a heritage of undeveloped resources, which are well-nigh inexhaustible.

The Singing Family is an offshoot from the three above-mentioned families. Music, Rhythm and Tone, is to be found in all parts of the world. As a result of their patrician ancestry it is not remarkable that these Singing people should create quite a disturbance in the world. In a way, they are more aggressive than the other descendants from the Art forefathers. Indeed, they came to be much sought after even by their congenial relatives. And it came to pass that the daughters of Language, who are

known by the generic term of Poetry, were wedded to the members of the Singing-Music Family in great numbers. These unions were usually both happy and fortunate.

It is interesting to follow the accomplishments and wanderings of the children of these gifted parents. What an itinerant race they became! Like the Wandering Jew, penetrating all lands, but unlike that mythical Hebrew, these children of the musical father pitched their tents and made permanent habitation and brought joy into all the places of the earth.

It would be absurd to claim that the children of Music and Poetry never quarrelled. The children of Music and Poetry never quarrelled. They quarrelled, for they do. There are many occasions when they do not agree at all. It is sadly consoling, however, to know that the children of Music are usually healthy and die young. However estimable the parents, there are always some unworthy offspring, who persist in causing their forebears a deal of suffering and trouble. These black

sheep, while inconvenient, often serve the useful purpose of increasing the rigor in discipline among those more amenable and afford the valuable object lesson of degeneracy, together with the opportunity to study contrasting tendencies. With this passing allusion to domestic difficulties, we will turn to the more rounded and more companionable side of the respected members of this noble hold in their wanderings and note the influence of environment upon their character and work.

It is almost inconceivable that the children of Poetry and Music can display so wide a divergence in taste and such delicate susceptibility to their surroundings. Some are real strong mechanical tendencies, others are quite mechanical. Again, we find some imbued with deep religious fervor; others are sincere lovers of Nature; others are wide imaginative, reveling in romanticism, patriotism, in sentiment, sadness and ecstasy. Indeed, one can hardly conceive of a phase of human thought or activity

that has not been touched upon, if not appropriated as a dominant life-motive by some of the children of this wonderful couple, Music and his poetical wife. It is not my purpose to go deeply into their motives, but to give myself up to the fascination of their accomplishments.

Of course, it is not probable that the character of a music-worker will always be reflected in his product, but whether he will or not, the Spirit of the Times and the peculiarities of the Race or People with which he mingles will find expression in his music. Occasionally a music-maker appears who ignores all precedent and seems entirely oblivious to his surroundings. The results of his work are so unusual and out of keeping with tradition that he is ridiculed and regarded as an unusual child of his parents. After a generation or two, however, opinions change. People realize that he was a very unusual person. They begin serious search for his grave, that they may do him honor.

It cannot be denied that these Singing people are very adaptive. The culture

and sentiment of the time and place in which they find themselves are quickly revealed. Among the primitive races they sing a dry and stilted lay. Among the Shepherds sits one of their number who sings of his love, while another plays the pastoral melody upon pipes of his own fashioning. Others respect their flock and listen rapturously. In the softened splendor of the cathedral they turn their offerings to their God, who blesses their precious sacrifice. In lowly cottages, perched on storm-swept hills, in palaces of kings, in the stately homes of wealth, in the hovels of the poor, in where thousands are dying, in the bedchambers of the dying, in deepest mines, in dreary desert wastes, and here and there on the bosom of the unresponsive ocean, may be found the Singing children, each, in his own way, making contribution of the gifts which are his by virtue of his direct descent from the patrician family of Art.

Happy and blessed are they who can claim relationship with the Singing children!

The Example of David Bispham

YOUNG men in music have a splendid example of the influence of that art upon character, as a test of ability, of memory, of extreme adaptability, in our American singer, Mr. David Bispham.

The ability of the so-called successful men in any business or profession to-day is measured by their keenness of intellect, by their swiftness of perception for those methods which will bring the best possible results for the work in hand, and, finally, by such a development of their powers of concentration as will enable them to master mentally all phases of their business and to accomplish their labors in the most efficient way. Any man who can prove his ability by these tests is most certainly a demand for himself and his work the respect and admiration of those whose ideal of accomplishment demands the best results arrived at in the efficient and clear-thinking manner.

Mr. Bispham is a musician who can measure his ability and accomplishments by the above standard. He possesses a keen intellect trained by years of the study necessary to attain to his rank of a true artist. He has also a quick and delicate perception that has lent to his song interpretations a finish and distinction which place him in the front rank of the leading singers of today. Finally, by means of a tremendous power of concentration, combined with untiring energy and devotion to his purpose, he has attained to a degree of artistic achievement and won a meed of success, which few men in any profession can claim. It is no mean task to become master of the dramatic art and music and to fill roles in as many operas. Mr. Bispham, however, has accomplished this. And why? Because he has the trained intelligence, the artistic perception, the concentration, and the memory to retain to do unusual things in the most difficult of all fields of professional activity.

Another lesson to be drawn from this man's life should be brought to the notice of young students. Picking up a prospectus of the American Singers' Opera Company the other day, I found among

David Bispham

the artists who were to appear the name of David Bispham. Here is a man whose operatic debut was made 30 years ago, who has lived so restrained amid the enticements and extraordinary demands of the stage, that he is still able to-day to delight and thrill his audience with his voice, which he has always considered as a precious responsibility, a gift to be cherished and shared with the world.

It is easy to recall the names and personalities of many a young American singer who has greatly qualified his strength and sphere of usefulness by his self-discipline. We have, on the other hand, plenty of examples, none, perhaps, more striking than in the case of Mr. Bispham, where the voice has been so carefully used that when the artist arrived at years of maturity through experience he has been able to give to his public the combination of the beautiful tones of a voice in its prime and a breadth and richness of interpretation founded on thoroughly developed musicianship.

While to a great degree the prejudice parents felt against a singing career for their sons has been removed, it is largely because of the achievement of a man like David Bispham that the clear-headed and far-seeing parents of a musically gifted son will no longer place obstacles in the way of a realization of his desires, and will give him every advantage possible.

Through many years filled with artistic successes and the fame that accompanies the life of the dramatic artist and musician, Mr. Bispham has worked in such a way as to add always more dignity to his calling. He has helped immeasurably to make music in all respects a profession which demands of those who enter it the deepest thought, the highest aims, the keenest attention to the business phases of art. He has proved conclusively that they who would be musicians in the truest and best sense of the word must be fit in mind, body, and soul.

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The Excellence of the Gregorian System

By the Rev. F. J. Kelly

GREGORIAN MUSIC, otherwise known as Plain Song, can be defined as a collection of melodies provided by the Church for the music-setting of every portion of her liturgy. It is truly called the "Handmaid of the Liturgy." In the art of music it has a place entirely its own, antedating our so-called modern music system, and holding the pre-eminent position in the field of sacred song. To the uninitiated, Plain Song is a mere catch-word of the hour, conveying little or no meaning to the mind of the ordinary church-goer. Indeed, many churchmen have the opinion that Gregorian Chant is specially appropriate to the services of penitential seasons, or to the solemn chanting of the Requiem Mass only. Those who so regard the beautiful chant of the Church will be surprised to know that it has certain archetypal qualities, which every great work of sacred music, of whatever school or period, must in some degree reproduce, or else fail to serve its purpose. To the ear of the real lover of good music, Plain Song is delightful, and its controlling beauty seems to be able to begin and end upon any note which pleases it in our present-day diatonic scale, without being in any way bound to recognize the limitations or other tyrannical restrictions of our tone, dominant or leading tone. The purity and universality of its style give it a vitality, which is unimpaired from one age to another and which prevents it from ever seeming antiquated.

From the early years of the Christian era the Gregorian ecclesiastical modes, then the Greek modes, provided the foundation for the musical liturgy of the Church, from the determination of simple melodic formulae, through the development of the florid melody, to the polyphonic master-period of the sixteenth century, the advent of Palestrina. The early Christians took to themselves the system of musical declamation or recitative in vogue in their day, a system built upon the Greek modes, and adapted it to their own needs, thus gradually reaching upon the foundation thus obtained the whole system of free-rhythm music, which is now known under the general title of Plain Chant. Plain Chant derives its real charm from the fact that it is founded upon a system of scale formulae practically now extinct, the Greek modes, from which the eight ecclesiastical modes are derived. The Greek ideas concerning music became the ideas of our plain-chantists. To the "word" which stood first in the Greek definition of music they gave the same place of honor, so much so that Plain Song has been called by a modern critic, "verbal music par excellence." As the beauty of Plain Song comes to a great extent from the beauty of the words, so also their rhythm is the rhythm of Plain Song.

Much of the beauty and excellence of

Gregorian Chant lies in the fact that it is subject to no hard and strict rhythmic rules, as is the case in our modern system. Its rhythm is founded on that of a prose sentence. This depends upon the accentuation of the syllables, and the succession of accents in prose is irregular, we get what is called free rhythm, in contrast-distinction to fixed rhythm, which is the characteristic of poetry, where the accents occur at regular fixed intervals. This is the real distinction between Plain Song and modern music, and this is an art *per se*, which appears to express the rhythm of the human soul, but whereas, the measure, designed to mark out the rhythm is made use of by modern artists, the composers of Gregorian melodies, instead of such an aid, constantly took into consideration the rhythm of the words and phrases, manifesting the rhythm of the soul, for a controlling factor. Hence there is nothing arbitrary, nothing artificial in Plain Chant rhythm, for in the soul of the composer himself beats any way bound to recognize the limitations and other tyrannical restrictions of our tone, dominant or leading tone. The purity and universality of its style give it a vitality, which is unimpaired from one age to another and which prevents it from ever seeming antiquated.

The excellence of Plain Chant is further enhanced by the fact that it supplies the operative and symbolic composer with thematic material of great value, for the weaving of his contrapuntal fancies; it also suggests grave and solemn diatonic harmonies, whose severity is alone sufficient to bring to the mind of the people assisting at our holy services the purity and sublimity of God's Church, and the mysteries of His holy religion. In fact, no composer is now-days properly equipped for the exercise of his art, without a competent knowledge of the glorious Chant of the Church. The church musician very rightly regards Plain Song as one of the most beautiful pigments in his tonal color book, supplying him as it does, with tints which enable him to impress upon his hearers, the holiness, the purity, the sublimity of the solemn services of the Church.

The rare qualities of Plain Chant, which so wonderfully adapt it to liturgical functions are difficult to describe. Modern music, no matter how excellent, no matter how solemn, is always the stranger when set to the words of the liturgy. The reason is very evident. The composers of Gregorian melodies fitted the music to the liturgical text, always having in view to make the words of the text more clearly, grieving with the Church in her sorrows, rejoicing with her in her gladness, and hoping for the life of the world to come, as the Liturgy changes its character from one season to another, the character of the Gregorian melodies also changes to con-

form to the spirit of the Liturgy. Modern composers on the contrary, fit the words to the music, without making any special effort except in a general way, to impress the meaning of the text that accompanies it upon the hearers. The superiority of Plain Chant over modern music for church services is forcibly impressed upon us, when we consider its tonality, which of the modern era appears to be almost unobtainable. In modern music, we have but two modes, the major and the minor, so that all modern compositions are written in one of these two modes. How poor modern music appears, when we consider that Gregorian composers have eight modes to draw upon to express the meaning of the text, and the rhythm of their musical attempt. From this we see that the old modal system was capable of many varieties of melodic effect, which would be lost to the modern composers were they not able to take refuge in the chromatic scale. These varieties of melodic effect are classified thus:

First Mode—Joyous, festive and majestic.
Second Mode—Glorious and mournful.
Third Mode—Exulting and imperious.
Fourth Mode—Sweet and attractive.
Fifth Mode—Jubilant and spirited.
Sixth Mode—Tender and majestic.
Seventh Mode—Bold and majestic.
Eighth Mode—Powerful and manly.

We can judge then, what a wealth of tonal material the Gregorian Chant composer possesses when compared to the modern composer, and how the modern system. When considering the totality alone of the two systems, the Gregorian and the modern, who will venture to deny the excellence of the former over the latter, and who will be so rash as to regard the glorious Chant of Holy Church as music in its primitive and barbarous state?

Aside from consideration of the appropriateness of Gregorian Chant to our solemn services, its excellence in a purely musical way is emphasized by the many advantages that it possesses over modern compositions. In the first place it affords a legitimate means to the church composer for widening out, both melodically and harmonically, the somewhat limited resources of our stiff and unyielding major and minor diatonic scale systems. It does this in several ways, by overcoming the strait-jacket of the "leading tone," by the use of our modern scale, and by making a greater and more expressive use of the secondary diatonic triads. Next, it restores that exclusively sacred by the melodic and harmonic avoidance of the "tritone," and of all those passionately dramatic discords, which are peculiar to our modern chromatic system; and lastly, it favors congregational singing by the use of a moderate range

of voice, and by the avoidance of all wide and awkward intervals in the melody of every single part of the score.

How then can Catholic musicians feel anything but a pride in the glorious Chant of our Church? How can they do otherwise than use all their efforts in restoring it to its proper place in their churches? It has been the admiration of holy men in all the ages of the Church. St. Augustine in his "Confessions" says: "How did I weep in thy hymns and canticles. The voices flowed into mine ears and from mine eyes tears ran down, and happy was I therein." Moreover, great musical authorities and composers both in and outside of the Church, have held Plain Chant in the highest respect. Ambros, the great musical historian, says: "The Plain Chant is the specific, or if you will, the only undisputed style of church music. It was conceived in the Church and that elementary force which is in all music must be made consciously, but grown spontaneously, is in the Gregorian Chant." Mozart said that he would gladly give all his compositions for the honor of having composed the simple melody of the Preface. Halvey, the celebrated French composer, says: "I know can the Catholic priests who have in the Gregorian Chant the most beautiful religious melodies that exist on earth, how can they admit the poverty of our modern music in their churches?" How explicable then the attitude of those who should know better, yet who prefer our liturgical services accompanied by modern harmonization, to the plain Chant of our system? How incongruous the practice of those, who, by various devices and florid harmonizations, try to improve upon this system that has survived the ages? To attempt this, is

"To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice or add another hue
Unto the rainbow, or with taper light
To seek the bounteous eye of heaven for garnish."

Pius X of glorious memory, he to whom the Church owes the restoration of the sublime Chant to its proper place in our churches, has done a service to the cause of sacred music, which will make the world forever his debtor. His zeal in bringing about this restoration is exemplified in these, his own words: "I love music of all schools. I love Bach, the great symphonists, and even the masterpieces of the opera, but I wish the opera to remain in the theatre. Such music is not for the Church, the only chant which is wholly admirable, but its place with the Church. It has gradually invaded the Church, whence it is for us to expel it. Here the Church is the proper chant. The Roman Church, the only chant which she has inherited from the ancient Fathers singing by the use of a moderate range



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directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the Liturgy, and which the most recent studies have so happily restored to their integrity and purity." He, therefore, commands that it be largely restored in worship, and that special efforts be made to bring back its use by the people, so that the faithful "may again take a more active part in the ecclesiastical offices as was the case in ancient times."

The following beautiful tribute to the glorious Chant of Mother Church should make us appreciate it more and more: "Gregorian Chant purifies the mind. It transports us into a region of supernatural beauty and immortality; it vivifies and strengthens the life of the soul. No other music penetrates so deeply and so intimately or causes to vibrate so harmoniously the heart of man; no other music carries him so swiftly on its wings to the mysterious worlds of prayer and mysticism. It is exquisitely tender, full of peace and trustfulness; it reawakens faith and hope; it satisfies the heart and the intelligence, for expression and form are here living in peace together. The human element is entirely absent; there is no preoccupation of distraction of things belonging to material life or conditions. Those who go to drink of the waters of this stream come back fortified with a great spiritual ardor, with strength of mind and simplicity of heart. Here there is nothing conventional, nothing superfluous, nothing ephemeral; through Plain Song we pass from the finite to the Infinite."

The Boy Choir and Liturgical Service

By the Rev. F. J. Kelly, Mus. Doc.

"The superiority of the boy choir over the mixed choir for liturgical service is so evident that it seems that no argument is necessary. The boy voice is exactly suited to such service. It is more pliable and more amenable to discipline and to the authority of the choir-master than the adult choir. Their voices are virgin material, which the choir-master can train according to his own method. Women singers, as trained at all, receive that training from different voice teachers, each of whom has his own method and style. Uniformity of method in choral art, and the consequent impossibility of a mixed choir, whereas, in a boy choir, it is a natural sequence in the training of boys.

Their rehearsals can be held at different intervals during the week, whereas the mixed choir can be asked to meet but once a week. The leading members of the mixed choir demand salaries for their services. The boy choir need not and should not be remunerated. Above all things encourage him, praise him when he deserves it, and when he is to be corrected do it gently but firmly. Maintain discipline at all times and at all costs, but do it quietly and with as little commotion as possible. If a boy will not respond to repeated trials he should be dismissed at once.

Because a boy happens to be a chorister does not in the least change his nature as a boy. He has the average mischief and love for fun that other boys have. In common with other boys he is confiding and grateful for what is done for him. The secret of success in dealing with the choir boy is to understand him. If choir-masters fail, if discipline is ragged, if attendance is poor, the trouble is not with the boy but with the one in charge. The average choir boy is desirous to please and to cooperate with the one that really understands him. The judicious choir-master should aim to get into the light, he will manifest the keenest interest in it.

If we are to have boy choirs in our churches, let them sing nothing but ritual music, and this for two reasons: In the first place, if we are to have true church music, we must educate the coming generation in the right kind of music in our churches. Moreover, the boy voice is entirely unfitted for the singing of modern operatic church music. The boy voice has none of that spirit of the world that characterizes the adult voice, but seems to be something mysterious, something heavenly, something that overpowers one with its purity of tone. As Gregorian Chant and Polyphonic compositions seem to be entirely out of place except in the Church, so the boy voice impresses one to be especially intended for the sacred precincts of the Church. How incongruous then to have boy choirs singing modern non-liturgical masses. It seems to be nothing less than a sacrilege, for the boy voice is something holy. The purity, aloofness of tone, heavenly char-

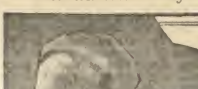
acter of the voice itself, and its lack of the spirit of the world, make it the most ideal for Christian worship. It stimulates devotion, and enters the mind on the liturgical exercises.

In dealing with choir boys too many choir-masters expect too much from them in the beginning. It is an old saying, but a true one, "you cannot put an old head on young shoulders," but most choir-masters forget that they too were once boys. Because a boy has an angelic voice is no reason to suppose that he is going to be an angel in every other way. Due allowance must be made for restless activity and the consequent impossibility of thoughtfulness. One should not expect of him what he would not expect of an adult, but keep him busy during rehearsals and he will give but very little trouble. Above all things encourage him, praise him when he deserves it, and when he is to be corrected do it gently but firmly. Maintain discipline at all times and at all costs, but do it quietly and with as little commotion as possible. If a boy will not respond to repeated trials he should be dismissed at once.

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Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Clean Playing

There is nothing so effective in violin playing as playing which is perfectly "clean." How little we hear of it (at least from students). By "clean" playing I mean where everything is worked out to the last detail of perfection, bowing correct, phrasing artistic, intonation perfect, expression marks observed, tone smooth and at all times of the proper strength, vibrato well executed and introduced only on notes where it will be effective, all accents observed, difficult passages worked out, tempi and variations of tempi properly brought out—in short, every element present tending to produce the exact musical picture the composer had in mind in writing the composition. An audience would much rather hear a comparatively simple composition rendered in this manner than a great concerto hithered.

Over-training is the bane of violin teaching and is the real cause of so much of the bad violin playing we continually hear. The students are as much to blame as the teachers for this state of affairs. Instead of being satisfied with compositions and studies they can really make any effort to play beyond the present ability which are far above their abilities. They want to play in the seventh position before they are well grounded in the first, and to play concertos before they can play cello songs.

Over-training is bad enough on any instrument, but there is no instrument on which it takes such speedy revenge on the performer as on the violin. The extreme accuracy required in violin bowing, shifting, fingering, etc., makes it necessary to go very slowly in building up the technique. There is so much to watch that the violin student must be kept on very simple music until he has something of a foundation. If he has not overcome difficulties before he is ready for them, before the proper foundation has been laid, the primal elements of the art, without which even the most accomplished violinist is unbearable, will be all awry, and the edifice is ready to tumble like a pack of cards.

Very simple material is needed at the start, so that the student can concentrate the proper attention to his bowing, tone production, position of the arms and fingers, intonation, etc. If he is tangled up in a maze of difficulties far beyond his powers, he loses sight of all the correct fundamentals, and a bad performance follows. I have often seen pupils struggling with Kreutzer, when Kreisler would have been in the first book of Kayser, or trying to play the Mendelssohn Concerto when they should have been playing Dances of the Little French Girl.

It is often embarrassing to a teacher who gets hold of one of these over-trained pupils. He does not like to set him back to the comparative beginning where he belongs, and he knows it is useless to have him continue with compositions far beyond his powers. In such cases a compromise will be found possible. Some fine fundamental work, such as the best of the "Review work," started under the name of "review work," and the other part of the lesson given

to a material of more difficulty, but not so hard that he can work up to it. In this manner the pride of the pupil is not hurt, and he is put to work on material which will be more nearly within his powers.

Thousands of violin scholars go through life without ever learning to play a single composition correctly. This comes either from a lack of talent or from overreaching ambition, that tempts them to rush to the next difficulty before learning the exercise or piece in hand. Many a violinist dates the first time he began to get a firm hold on the art of violin playing to the time when he was lucky enough to get with a teacher who refused to give him musical food which he could not digest, and he insisted on his learning one piece or exercise reasonably solidly before proceeding to the next.

Sentiment for the Violin

There is no instrument to which so much sentiment attaches as the violin. People get to love their violins as they would love a child. I have known owners of violins to refuse prices for them far beyond the value of the instruments, purely on grounds of sentiment. The present owner of the Bett Stradivarius violin, one of the best-known Stradivariuses in existence, has decided to sell it. In his advertisement offering it he says: "The violin is not to be on sale publicly, and it will be released only to an artist or collector at whose hands the famous instrument will receive the best of care."

Many of the famous violinists of history have had violins presented to them by admirers, because of the sentiment that a great violin should be in the hands of a great violinist who can bring out its beauties. The Queen of Spain gave Sarate, the famous Spanish violinist, a superb Strad. which he used in his concerts all his life. The London admirers of Dr. Joachim formed a fund to purchase one of the best-known Stradivariuses violins, which was given to him. A few years ago Lady Palmer, a prominent English noblewoman and great lover and patron of music and musicians, purchased two Stradivariuses violins, one of which she gave to Kreisler, and the other to the American violinist, Francis Mercier.

A yarn is told of Paganini, to the effect that when his mother was on her death bed he took his violin to her bedside, and placing one end of a rubber tube in the violin, he put the other end into the violin through one of the sound holes. The lady sang a few notes, and the supposition was that her voice was thus transferred to the violin, and could be heard when the great wizard played it. However, it is needless to say that this story is not very well authenticated.

There is hardly a violin of any age or note at all that has not many romances woven around it. Almost every violin has a history. A letter came to THE ETUDE recently, with a sticky addition, which told of a violin of the alcohol-dipped variety, the moisture of the hand. This gives relief for a short time, but the perspiration returns. I know one concert violinist who claims to get great relief from alcohol,

Perspiration
A correspondent writes: "Can anything be done to remedy perspiration of the left hand. It ruins all my playing. Before I have played two minutes my hand and fingers are wet, the strings and fingerboard are wet, and the strings get flat in consequence. Besides this my thumb and the part of the hand which ought to slide smoothly up and down the neck in shifting get so wet that they adhere to the neck and make a smooth performance impossible."

Excessive perspiration of the hands is one of the greatest bane of the violinist. It has to contend with, if not all the time, at least occasionally. Some violinists have hands which are clammy and reeking with moisture at all times. They have hardly played a few bars when the fingerboard will be dripping with perspiration. A wet hand sticks to the neck of the violin, and interferes with smooth, accurate shifting. If gut strings are used, the moisture from the hand spoils their tone and causes them to break frequently, as well as to get constantly out of tune.

Players with excessively perspiring hands are often obliged to use all silk or wire strings, but this should be done only as a last resort, for silk or wire A's and D's and G's, wrapped on silk or wire, are an abomination, not only for their harsh, crude tone, but for the difficulty of keeping them in tune. The player whose hands perspire to only a moderate degree can get along very well with a steel E and gut A, D, and G strings wound on gut. A little oil of sweet almonds rubbed over the strings before beginning to play is of great assistance in preserving strings and preventing them from getting out of tune so soon as they would otherwise do, under the influence of the moisture of the hand.

Many violinists have hands which are reasonably dry ordinarily, but break into perspiration at certain times, due to certain emotional states or nervousness. I have known many violin players whose hands remained dry on ordinary occasions, even when playing in public, such as orchestral playing. But let them be called on to play an important solo, and their whole bodies, including their hands, would break out in a profuse perspiration, interfering very greatly with their success.

Innumerable remedies have been suggested for overcoming this handicap, but none seem really successful. Many violin students use talcum powder and similar powders, but this only makes matters worse, as the powder fails to check the perspiration, which keeps on flowing, getting the hand into a sticky condition worse than the perspiration alone. The grain alcohol and preparations of alcohol, such as *cau de Cologne*, toilet waters, and such preparations applied to the hand just before playing, are better, since the rapid evaporation of the alcohol drives up the moisture of the hand. This gives relief for a short time, but the perspiration returns. I know one concert violinist who claims to get great relief from alcohol,

and always carries a bottle in his violin case, with which he bathes his hand just before going on the stage for each number.

Others profess to get relief from rubbing the hand with a lump of alum. Anton Witke, former concertmaster of the Boston Symphony Orchestra, told me some time ago that a foreign chemist had produced a specific which is an absolute cure for perspiring hands, and that as soon as trade was resumed after the war this preparation would be available for violinists all over the world. Henri Em, the Swiss violinist, told me of a soap manufactured from the deposits of a mineral spring in Michigan which, he assured me, was of great efficacy in checking perspiration of the hand, but I have never been able to obtain any, nor has this remedy come into general use as far as I know. Another remedy is the X-Ray applied to the left hand.

Dr. Leonard Keene Hirschberg, a graduate of John Hopkins University, and the author of much medical literature, says of perspiration: "When excessive perspiration does not come from excessive physiological activity of the thyroid glands it often comes from constitutional indoor life, dressing too warmly, overexertion, eating too much, not bathing enough, not keeping skin in proper condition and similar things."

Occupation sometimes has a good deal to do with excessive perspiration. In my early days of teaching I remember one of my pupils, a baker's apprentice, who was accustomed to work around the ovens in the bakery at a very high temperature. All his working hours were one drip of perspiration, and his face and hands were as white as the paper of his printed gas. During the lesson drops of moisture fell from his hand to the floor and rivulets of perspiration trickled from his face to the violin. He could not keep his gut strings on his violin any length of time at all, and the only recourse was wire strings. A few years later I happened to see this young man again. He told me he had changed his occupation to that of a worker in a box factory, where he had light work and a moderate temperature. The excessive perspiration had left him, and he was able to use gut strings on his violin again.

It is an undoubted fact that many young people outgrow this tendency to excessive perspiration, the trouble leaving them as they advance to maturity, youth and middle age. It is also true that the nervousness of the beginner in appearing in public gradually wears off, and the tendency to profuse perspiration on such occasions gradually disappears. As the hand gets into a sticky condition, the French violinist says, wrong thinking has been done to promote this trouble, and much good can be accomplished by careful attention to the general health. Perspiration to a normal degree is one of the most necessary bodily functions, and cannot be entirely checked, so that can be done is to keep it within bounds and prevent it from becoming too excessive.

An Early Start

For a successful career as a violinist the start can hardly be too early. Paganini had a fair technique at six, Spohr commenced at four, Ole Bull at five, Mischa Elman at three, Wieniawski at four; many other violinists in early childhood. In the case of really eminent violinists it is an exception to find one who had not acquired sufficient technique to play violin concertos at ten from eight to ten years of age.

The advantage of having the foundation laid in early childhood cannot be over-estimated. The brain and muscles are so soft and plastic at this early age, and the child is as day in the hands of the sculptor, to be fashioned at will. It is like planting seeds in the springtime; the soil is receptive, and if the right kinds of musical seeds are planted in the plastic brain of the child wonderful things blossom later on.

Of the importance of early instruction in any branch of human learning, or as regards character or habits, a well-known educator says: "The Jesuits were credited with saying, 'Let us have a child until he is twelve years old, and the world cannot afterwards seriously alienate him.' These wise brothers knew from centuries of long observation and experience that the habits of thought and conduct formed during these plastic years of childhood will hold throughout life, no matter how the environment may change."

Fault of the Pupil

In many cases it is the fault of the pupil that he is over-trained. Anything that he can get he does not care to bother with, and is happy only when he is working on a composition full of technical difficulties far beyond his present ability. "Give me something real hard, something that will keep me busy," is a familiar request, as every teacher knows, and the teacher too often comes against his better judgment. Many violin pupils carry their demand to be kept on music far beyond their ability, even to the point of attacking the teacher, when the one they have refused to let them stray from studies which are really within their abilities. The wise teacher will not regret losing such pupils, for a pupil who is to play compositions in a feeble, scratchy manner, breaking down every new measure, is certainly not calculated to improve the teacher's reputation.

If violin students could only be made to see that they cannot fool an audience by trying to play a difficult composition far beyond their technical strength it would be greatly to their advantage. People at a concert judge by their ears and not by the name of the piece on the program. An easy piece, well played, will every time carry off the honors against a difficult one badly played. How often do we hear a great violinist sending the audience into raptures over some simple little piece which the violin student who has had two or three years' lessons would turn up his nose at.

An American Concerto

Cecil Burleigh, one of the most prominent and successful American writers of violin music, has just published his second violin concerto. Mr. Burleigh's compositions are played by all the best-known concert violinists of the day, and his new concerto will be of interest to every violinist. The composition has a characteristic flavor of the music of the North American Indian, and Mr. Burleigh says

The great scientist, Thomas A. Edison, says: "Nobody knows a seven-hundredth of one per cent. about anything."

Coming from one of the world's greatest men, who is considered the ultimate authority on electricity and all the various contrivances based on its use, this is impressive. The violinist who is disposed to consider himself a great authority on the violin and violin playing should apply this assertion to his own case. Even the greatest men in any department of human achievement have only a little superficial knowledge, and are really like Sir Isaac Newton, who felt like "little boys gathering seashells on the shore, while the great undiscovered ocean of truth lay before him."

The above is good doctrine as applied to violin playing. Correct musical habits, ideas and impressions acquired by the child in early years are like money invested at compound interest; they expand to a wonderful degree in after life. An early start is also of enormous importance as regards the mechanical part of playing the violin is concerned. The bodily structure adapts itself to the holding of the instrument and to the various muscular movements involved in playing. It is comparatively easy for the young child to acquire the proper curves involved in correct bowing, when it would be ten-fold more difficult at 18 or 20.

I have instructed pupils of five and six years of age, and although during the first year or two very little seemed to be accomplished, yet it was astonishing what results this early instruction produced later on. A child of this age should have a lesson every day or at least three times a week, as his principal progress will be while he is with the teacher, and his private practice is likely to result in more harm than good, for the reason that it will be difficult for him to practice correctly, such an early age, or remember what the teacher has taught him at the previous lesson. In this I am speaking of the average pupil. With genius it is different.



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Santa's Present

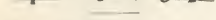
Twas the night before Christmas,
And all through the night
Not a creature was stirring,
Not a creature in sight.

Old Santa came by
With his pack full of stuff,
And filled all the stockings
Till all had enough.

And here's what he brought—
"Twas a wonderful thing—
He made everybody
That wanted, to sing.

He set the world singing
And made the world glad.
That's the very best present,
His pack could have had!

(P. S.—Help him by doing your bit.)



Who Can Fill in the Blanks Without Looking in a Book?

LEWIS, you, one of the greatest of composers, was born in
On his father's side he was of ancestry. He began to study early, and at years of age played in public, and at years of age composed a cantata. He afterwards played the in an orchestra. He was a great worker, composing sonatas for piano, concertos for piano and orchestra, string quartets, symphonies, besides a great many other works. The last part of his life was very sad on account of his being He died in

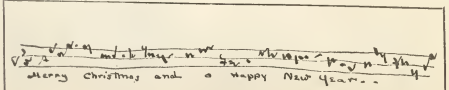
Slur Tie

By Beth Nichols

A "Slur" said a "Tie."
"I wish that you were I.
For you are understood
While I, I'm just no good."

The singers pass me by
Without a real good look
And players always sigh,
Get up close your book.

Now I amount to more
Than you, a quiet Tie;
I whisper low, I roar,
But you lie down and die."



The Little Scale Fairies

By Clara Louisa Gray

"I do not like to play the ugly old scales over and over, and I don't care who hears me say so," Mildred pouted, as she brushed the tears from her eyes. "Well, I suppose I must go on with my practicing, but I just hate the scales!"

"Oh, no you don't!" said a clear, little voice, so near to her pink ear that it made her jump. "Come, child, take back those words, or you will be sorry!"

"Who are you?" asked Mildred, as she opened her eyes in amazement.

"You will never be able to play all those runs and turns in your new piece, if you do not practice your scales more than you do," continued the voice.

"Who is talking?" And Mildred turned from side to side, to see if she could see anyone.

"That is better," said the little person. "And now perhaps you would like to see some of my brothers and sisters."

"Indeed I would!" answered Mildred. The bright light flashed again and another little figure stood before her.

"Do you not remember me?" asked this little person. "You can never play me correctly, can you, and my sharp always troubles you."

"You are the scale of G with one sharp," and Mildred laughed.

"I do wish that you would remember this when you are playing," said the scale of G.

Again came the flash of light and Mildred saw another strange figure.

"I am called the scale of D, and I have two sharps," spoke this little person. "My sharps are F and C, and if you would play us smooth and silvery it would make your practice hour a pleasure instead of a task!"

Mildred's face became as red as a rose, and she turned aside to hide it; but it was no use, for to the child, the voice seemed even to have eyes, and she was sure that it could see everything!

"Who are you?" and Mildred looked around once more.

In a moment a bright light flashed, and she saw a strange little figure, stranger than any she had ever read about in her story-books. Its body was thin, so that she could see right through it, and its head was something like one of the keys on her piano. On its head was a black hat and on the hat were printed the words, "I am the scale of C; please play me ten times."

"That is just the trouble!" said Mildred. "I do not like to play the scales!"

"But you said that you would try and do better," said the strange little figure. "If you do not try to do better, I must go back to the Land of Melody and I can never come to see you again." As the tiny person spoke, Mildred suddenly decided to like the scales.

"If teacher had only made me like the scales by talking that way, they would not have been so hard," and she brushed back her tears and tried to smile.

"The scale family leads a hard life," he continued, "and it is too bad, because if the children would only try to do as their teacher tells them, they would make much difference and we would all be so happy." The poor little girl hung her head, and the tears came to her eyes, for, like all little folk, she did not mean to be so naughty—she was careless and forgetful, that was all.

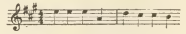
"I am so sorry; please forgive me!" As she spoke, another light flashed before her, and a long, golden beam of light flamed through the room, and in this light beam Mildred saw all the dear little scale families that in so short a time she had learned to love, floating about, now here, now there; and she held out her hands to them saying, "Oh, dear little Scale Families, please do not go away and leave me. Do come back to me."

Point and far away a voice answered her: "Dear little child of the Earth, just keep on trying and learn to play as better, and perhaps some time very soon we will come back and make you another visit. Good-bye for a while; do not forget the Land of Melody and the Little Scale Families who have tried so hard to help you with your music."

Mildred awoke with a start. Had she been dreaming?

Who Knows?

1. What is a pipe organ?
2. What is compound time?
3. What is the greatest number of lines ever used in the staff?
4. Who was Christoph Gluck?
5. When was Debussy born?
6. What is a clavier?
7. Who wrote *Cavalleria Rusticana*?
8. What is meant by *Tutta Forza*?
9. What is a libretto?
10. From what is this taken?



Answers to Last Month's Questions

1. There are twelve half tones in an octave.
2. Rubinstein was born in 1829.
3. Macnato was a majestic.
4. The Queen of Sheba is an opera by Gounod.
5. A chorus is a body of singers, and also a composition to be performed by a body of singers.
6. Guido d'Arezzo is famous for having improved the methods of notation in the tenth century.
7. Beethoven wrote one opera.
8. Verdi wrote *Aida*.
9. Monteverde was an Italian composer of the seventeenth century.
10. *Tramieri*—Schumann.

The Game of Address

WHAT, for instance, would happen if we did not know the name and country, city, street, and house number of a friend we were going to visit?

Why, we could not find him.

Can you play a piece without knowing the name, key, time, signature, first note and fingering of the piece? No, is the answer.

Well, just for fun let us play the game of address.

The name of the piece is the name of your friend.

He lives in the United States of America (Key).

In the city of New York (Time signature).

On Central Avenue (Name of First Note).

At Number 2635 (Fingering of First Note).

In this way a young pupil will with ease and lots of fun unconsciously form the habit of going through the correct formality of beginning a new piece.

Local names of cities and streets can always be substituted for the above-given names.

THE ETUDE

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and newest original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "A Christmas Story" (must relate to music). It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age, and address of sender, and must be sent to JUNIOR ETUDE, 1712 Chestnut street, Philadelphia, Pa., before the 20th of December.

The names of the prize winners and their contributions will be published in the February issue.

WHAT IS MUSIC?

(Prize Winner)

Music is well said to be the voice of angels. The song of the bird is music, and the sound of the Aeolian Harp, which is made by the wind it blows over the tightly stretched strings.

Music is the purest of the fine arts and careful study is necessary for its mastery and enjoyment. Poetry may paint a scene—true, and a very beautiful one, perhaps; a statue or picture may tell a story; but music can do neither of these things. And since this is true, since it has at its disposal the sense of beauty and the purest of the arts.

As Addison said:

It wakes the soul and lifts it high,
And waxes it with sublime desires,
And fits it to bespeak the Deity.

This not only describes music but shows its effect upon the soul.

WILLIAM NEAL, Jr. (Age 11),
Greensboro, N. C.

WHAT IS MUSIC?

(Prize Winner)

Music is emotion expressed in sound. Pleasant sounds in succession or combination arranged rhythmically make music.

Music has its origin in nature—the bird's song, the rippling brook, the wind in the trees, give us a definition of music.

The great composer, Beethoven, used to spend much of his time in the woods and there get inspiration for his symphonies.

Music has given great courage to soldiers in time of battle, and the Highlanders of Scotland have been known to win great victories under the influence of their famous bagpipes.

Music can also be used as a medicine, as David played to King David and on his harp. Saul was calmed by the music and before long was relieved of his distracted mind.

SOPHIE FREEDMAN (Age 14),
Pontiac, Saskatchewan.

WHAT IS MUSIC?

(Prize Winner)

This definition Webster gives for music is—"The science of harmony. But music is more than harmony. When one plays a composition one must understand it, feel it, and almost be it, to make music in the true sense."

Music is the expression of that part of man which is divine—most like his Maker. I like to think that music originated with a person whose heart was so full of sympathy and kindness and happiness that it just had to have some natural outlet. And because joy and happiness are so closely allied to pain and sorrow this person had an undertone of pathos, which made it doubly beautiful.

And always music is more than the moving of the hands, or the vibration of

the throat or the passing of the bow on the strings—it is the voice of the soul.

GAIL CROOK (Age 14),
Evans City, Pa.

Honorable Mention

EARL R. ROBINSON, Cynthia Hendroft, Sarah Miller, Mildred Nichols, Maude Byrd, Katherine Douglas, Alice Weber, Louise Cordy, Marie J. M. Ryan, Kathryn Hood, Velma Davidson, William Lerner, Henry Wolff, Jr., Marian Jones, Virginia Mary Lett Page, Aileen Neal, Louise Jones, Marie Brink, Helen Weber.

If Edith J. Lainshard had given her age she might have been a prize winner.

Answer to October Puzzle

c-Bony; f-East; l-Edge; s-Trip; s-Harp; c-Over; a-Void; l-Ease; s-Nags. Composer, Beethoven.

Prize winners: Katherine Byrd (Age 14), Callahan, Ga.; Doris Christie (Age 14), Norfolk, Va.; Frances E. Smith (Age 14), Washington, D. C.

Honorable mention: Lawrence Edelson, Meredith Thomas, Abbie Rollins, Charlotte Tegarden, Sarah Hampshire, Edna Levy, Catherine Stevart, Vincent Aita, Mildred Irma Levitt, Laura C. Putnam, Florence Shipman, Edith Palmer, Isabel Hesse, Eleanor Sullivan, William Gehard, Richard B. Haines, and Marie Brink.

Puzzle

By Rose Bink (Age 13)

The answers of the following are terms used in musical notation:

1. Something used in prisons.
2. Something used by farmers.
3. Something raised in gardens.
4. Something used by shepherds.
5. Something used by men and boys.
6. Something with which people buy.
7. Something the weary love.
8. How some people are.

Exchange of Ideas

By Gertrude Greenhough-Walker.

There is some excuse for the grub who sticks his head up in a chrysanthemum at some future time it will issue as a glorified being. There is no excuse, however, for the musician who encloses themselves with tightly woven walls of diffidence or indifference so that they are separated from the rest of mankind.

Mix with your fellow-men. Get new ideas by the good old process of barter and exchange. Because you play the piano do not feel that you have nothing in common with the drummer. Perhaps he can teach you ten-to-one in rhythm. I learned one valuable little point from a drummer when he had long rests of five or ten measures he counted them thus: 224, 234, 324, 424, 524, 624, 724, 824, 924, etc. This counting was a great help to me in duet playing. He also told me that conductors beat time often with one beat to the entire measure when the tempo is fast. In many pieces it is a mistake to count the beats in the measure where the notes in one hand have a different rhythm from those in the other hand.

The following example from *A la bien Aime* of Schuetz is naturally much more readily played when counted in that fashion:

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Old King Cole
Was a merry old soul,
And a merry old soul was he.
He played on his pipes,
And he played on his drums,
And he played on his fiddles three.

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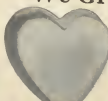
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