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### Volume 40, Number 12 (December 1922)

James Francis Cooke

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# ETUDE MUSIC MAGAZINE



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DECEMBER, 1922

Theodore Presser Co.  
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WE ARE forty. You will probably hear a great deal about this during the next year. We cannot restrain our pride in forty years of hard work, representing the accumulated effort of hundreds of our staff of editors, composers, writers, business workers, artists, clerks, printers, binders, in and outside of THE ETUDE offices. All honor to the splendid builders of the past! With every issue, THE ETUDE is re-born; but it is re-born of the same stock, the same basic ideal of constructive musical educational helpfulness. It is the spirit of youth clashing hands with experience which keeps us fresh and alert in the field. We have no room for age-old junk, no room for dullness, no room for partisan quarrels, backbiting, pessimism, the harbingers of journalistic senility. THE ETUDE above all things must be young and vigorous.

Do you wonder that at the end of four decades of progress and prosperous coöperation, all those at the home of THE ETUDE welcome this opportunity to express their intense gratitude for the years of unexampled support and inspiration given by friends all over the world? It is a kind of friendship unlike anything else we know. We value every one. In the words of the Oriental sage—

"He who has a thousand friends, has not a friend to spare."

## Salvation and Bass Drums

A "PAINTED LADY" and a "lounge lizard" stood upon a curb smirking and giggling at a Salvation Army lassie pounding upon a big bass drum. An ex-service man stepped up and said: "What's the big idea?"

The "painted lady" pointed to the lassie. The "lounge lizard" guffawed aloud. The ex-service man said: "If either of you had been 'over there' you'd think different about her. If you want something to laugh at, take this."

His fist flew out into the center of the grinning countenance of the "lounge lizard" and sent the scuffer sprawling in the street. The ex-service man went off with his head in the air feeling that his duty was done. The "painted lady" escaped down the street to avoid trouble, but the Salvation Army lassie knelt down in the gutter and with her own handkerchief stopped the flow of blood.

We tell the story just as it came to us. We don't know just how accurate it is, but it speaks the spirit of the Salvation Army, which has been a "Sacrifice Army" for nearly every one who ever enlisted. The war crowned the army with glory and put it upon an entirely new foundation in public opinion.

At the same time, we have never been able to understand why it was desirable for the Army to continue with such an awful rumput in the way of music when a little intelligent direction, time and zeal applied to the same work would enable the Army to produce enough skill to lead to music of a better sort with a far wider, far more powerful and far higher appeal to the mob of unredeemed which the Army seeks to reach. Can not the Army take a suggestion from the herds that flock to public parks where good music is performed. These people do not, for the most part, come from the "upper" classes which the Salvation Army does not make so much effort to reach (but which probably need the S. A. spirit even more than the mob in the street).

Somehow the idea has been held that a rumput of some kind was needed to attract attention and that because of the lack of musical skill it was best to stop with a few instruments, reducing the music to little more than the rhythmic thump of the savages.

On the other hand, the Salvation Army does possess some fine bands recruited from the workers themselves. These bands seem to bring a far greater response, draw larger crowds and command far more respect from all grades of society. We recently heard one from Troy, New York. The players worked in the mills in the day-time but at night put on the blue and red uniform and went about the Lord's business in the streets. There were some eighteen performers, young and old, girls and boys, men and women, white and black. The instruments were excel-

lent and well selected. The performers were well trained and worthy of far better music than that assigned to them. A sweet-voiced singer, who also played the euphonium, sang a few verses that brought tears to the eyes of some of the men. The drum head was covered with coins and bills from the crowd who wanted to foster the work of the Army.

Compare such a street service with the disagreeable jangle of sounds which one often hears at the Salvation Army services. Surely the music of such a worthy purpose deserves the best and loses nothing in sincerity and self-abnegation by being beautiful.

## Am I Slipping Backward?

AN ANXIOUS reader wrote us last month in the following manner:

"Somehow I don't seem to be progressing as I think I am entitled to advance. I keep hard at work from early morning until late at night, and the more I work the less I seem to get ahead. What bothers me most is that the original ideas, that used to come to me all the time in connection with my teaching, rarely seem to come now. What is your advice? I am slipping backward and don't know what to do."

We do not know all the circumstances; but it would seem that this friend had been working too hard or had not taken time from his work to restore his fount of inspiration and idea-making factors. Many teachers make this mistake. The mind works in a very peculiar manner. It seems to require regular hibernation other than sleep. It needs periods of folly, sprees of fun. On the other hand, the mind requires to be sharpened upon new grind-stones. Drop a pupil or so and take on some new study. Go to it with all the enthusiasm of young manhood. Don't make the mistake of trying to do this by studying music; if you are up to your neck in music every day. Subscribe for new magazines that interest you. Lose yourself in good fiction. Go to the theater and drop your reserve long enough to laugh naturally and heartily. If other folks laugh and you do not, don't criticize the others for their inanity; find out why things have ceased to amuse you. Above all things, don't loaf with the hope of improving yourself. Loafing is one of the best ways to unfit the mind for progressive work. In short, cut out a little of your regular work and fill it with some new job that will stimulate you like a June breeze.

## What a Cork Did

Once, after the editor had been teaching for several years, he placed himself under the hands of a celebrated teacher in Europe. On coming to the piano at the second lesson he found that his trusty servant, the damper pedal, could not be depressed.

On examination he found, much to the amusement of the teacher, a large cork under the pedal.

"I put it there, purposely," said the teacher, who had long been a pupil of the great Liszt. "You make a crutch of the pedal and a very poor crutch at that. Instead of developing a careful legato, crescendo, diminuendo, etc., with your hands, you depend upon your feet with your pedal crutches to help you along. For the next month I want you to take these corks home, put them under your pedals and learn for the first time how to make expression solely with the use of your hands and fingers."

That was a bitter month. Playing the piano without the pedal is like a banquet without salt. Gradually, however, the wisdom of doing without a crutch, until certain indispensable phases of keyboard technique had been mastered, became apparent.

Of course we are going to make a festival of it—our fortieth year. Very few papers ever last that long. The next few issues will show you how you will share in that festival in the best articles and the best music obtainable for our purposes in the world. Just watch THE ETUDE for 1923.

# Technique and Hand Training

Written Expressly for THE ETUDE by the Well-known Polish  
Composer-Pianist, Teacher

PROF. XAVER SCHARWENKA

(EDITORIAL NOTE.—THE ETUDE is pleased to present this unusual article from a well-known musician, convinced that it contains much that will prove immediately and directly helpful to thousands of readers. Prof. Xaver Scharwenka and his brother Philipp have been for years among the most

distinguished teachers of Europe. The enormous success of the *Polish Dance*, of Xaver Scharwenka, brought him to great fame early in his career; but serious musicians are acquainted with the other works of Xaver Scharwenka, notably his four pianoforte concertos. Most of Scharwenka's

pianistic education was received at the famous Kullak conservatorium. The portraits shown in this article are those of the greatest expert in pianistic training, Wolf-Schénke. Prof. Xaver Scharwenka will come to America next year for a course of lessons in Chicago.)

compass the technique of an artist, or organ must receive special training.

"The way to perfection is long, so long that our all-too-short lives can scarcely encompass it. Therefore, the chief question of the music teacher and the student is that of finding out the shortest way so that time and labor may not be lost. Technical study points out the shortest way."

In investigating this subject, the following questions present themselves:

(a) Where are the obstacles and weak points in the hand and of what do they consist?

(b) How and with what means may they be successfully combated?

In reply to the first question we may say that the obstacles and interferences may be found in the outer skin of the hand as well as in the muscles, the ligaments and tendons. They are experienced partly in a kind of inelasticity of the middle layer of skin (the so-called thick skin or leather skin) which is to be found noticed in the hollow of the hand and in the web between the fingers. This obstacle is to be felt principally in the performance of widely spread or broken chords. The ligaments and the tendons prevent very materially the freedom of the fingers unless definite exercises are taken to prevent this. The weak points in the hand which become tired through practice and which sometimes produce the various forms of muscular strain, namely as piano cramp, violin cramp or cello cramp, are to be found principally in the delicate and more or less feeble stretching muscles which are located in the middle hand, as well as the somewhat stronger extensor muscles which are to be found in the upper side of the forearm.

In considering the second point it must be obvious, in the light of the foregoing, that the obstacles and interferences mentioned make perfect understanding of the hand and its use in some cases impossible. It is therefore important to seek every scientific means whereby these impending conditions can be removed.

Let us now attempt a practical search for the best means of securing the remedies for interferences of this kind. The restrictions to be found in the outer skin and in the groups of muscles may be greatly relieved in the following manner:

A second person or trainer should take the hand to be trained in his hand, grasping the entire thumb and the entire little finger, so that the hand may be gently but firmly stretched until a very slight sensation of pain is felt in the hollow of the hand. In doing this neither the ligaments nor the sinews should be strained. This expansion should last about three seconds, and should be repeated three times with each hand.

To facilitate elasticity in the metacarpal joints of the hand (that is, the joints connecting the fingers with the hand) as well as the joints at the wrist, the trainer should grasp the tip of each finger in his hand and describe circle-like curves with the finger held straight and moving at the metacarpal joint only. This exercise should be repeated with each finger seven to ten times. First move the finger in a circle, going from left to right, and then in a circle going from right to left.

The same principle of describing such circles is introduced with the whole hand moving upon the joints at the wrist as a kind of pivot. In this case, however, move the hand ten times toward the left and then in circle ten times toward the right.

During these exercises the student should maintain the muscles of the hand in the most relaxed condition possible. Indeed, he must so concentrate upon his condi-



ILLUSTRATION I

Physiologists discovered long ago that every organ in the human body is susceptible to development, under the influence of those conditions which are required in playing the piano are peculiarly susceptible to development. It is not merely a matter of interest but a matter of necessity for the performing artists and the teacher to know something about the human hand itself. In this connection I have in mind the ideas of the well-known physiologist, Wolf-Schénke, discussed in his works on the training of the hand. He says in part:

"Although the origin of the human hand (as well as that of mankind itself) is obscured in the dim and distant past, experience has taught us that the various organs and members of the human body can with the proper amount of use in a given direction be completely transformed. It is with reason that this transformation, investigation and training any normal organ may be perfected."

"The hand is apparently adapted by nature to be able to play the different musical instruments. As a matter of fact the instruments were invented and constructed so as to fit the human hand. Therefore, it became a belief that the hand is so adapted that special study is not required. However, if any organ is to be elevated to en-

(1) The activating moment in the brain when the thought center sends its commands through the impelling force of the will. These impulses of the brain are repeated again and again.

(2) The conducting or directing apparatus, that is, the nervous telegraphic system whereby the ideas and thought impulses of the brain are conveyed definitely to the keyboard. This resembles the works of the player-piano in some respect although this comparison of a mechanical apparatus with the human body hardly conveys the right idea.

(3) The performing or executing apparatus. This refers to the muscles actually put into motion and all that pertains to them—bones, the ligaments, the pericarp, the muscles, all moving in almost magical manner.

"Technique is situated in the brain" is a remark we often



tion of passivity that at no time is there any suggestion of resisting the movements of his trainer in the slightest degree. In many instances the trainer will find it necessary to hold the hand being trained with his left hand while he describes the circle-like movements with his right hand.

The movements have the effect of rendering the finger joints elastic; that is, "smooth." The effort which resembles friction is lost hereby in some measure. It will be readily understood that the movements of both the

from three to five seconds, and then bring it to its former position for a similar time. This exercise should be repeated from five to seven times, and may be practiced at four different periods daily. This exercise has two advantages. First, it brings about an expansion of the skin of the palm of the hand and a stretching of the fibres of the inner middle hand at the same time making both skin and ligaments more elastic. In other words, the span distances between the little finger and the thumb become manifestly of the keyhole type. Second, this exercise will in time give strength to those muscles which every pianist must employ in octaves, ninths, tenths, and in broken chords. While this exercise is particularly valuable for small hands, it is also of very great value to large hands which have relatively small grasp or expansion and weak muscles.

See Illustration I.

#### Developing the Extensor Muscles

To develop the extensor muscles of the hand and fingers, by which I mean the muscles which raise the fingers from the surface of the piano keys and from the strings of the violin, the following exercises will be found very helpful: Take the same position as that described in the previous exercise. Instead of holding the fingers straight up, hold the hand in the form of a fan. Notice that the fingers in this position are in the position which they assume in the upper design shown in the dotted lines in illustration No. 1. This movement should be done with rapidity and snap, but it should not be done rigidly or with strain. Notice that the fingers in this position are in the position in which one shakes hands, but that the finger tips point in toward the palm of the hand. The knuckles of the fingers thus form three sides of a right angle, as it were. Now, with the fingers in this position, spread them apart as in the former exercise, but with the knuckles still bent instead of being out straight, as in exercise No. 1. That is, the fingers remain in the crooked position. After this, as a third movement in the exercise, the fingers spring with a snap back to the loose fist position. This exercise should be done from five to eight times; with increasing strength of the hand the exercise may be repeated from seven to nine times. Since independence of individual fingers is of great importance, it is most desirable for the student to endeavor to repeat the foregoing exercise with each finger alone while the remaining fingers are motionless. (Note the accompanying illustration No. 1.) This very important exercise cannot be done readily at first, but must be practiced for some time before it can be done to perfection. The practice of these exercises may be slightly laborious in the beginning, but the student will be well rewarded if he attains thereby the complete independence of his fingers.

#### Making the Hand Elastic

Let us reiterate that these finger exercises have their main value in making the hand elastic and responsive, as well as disciplining the spreading muscles of the body of the hand, and also the extensor muscles which serve to lift the fingers from the keys.

The following exercises for the arm as a whole are of especial importance in developing the upper arm, which is of such significance to the pianist as well as to the violinist and the cellist.

Assume an upright standing position, with the feet about a half step apart. Stretch the arms out at the sides on a level with the shoulders, as indicated in illustration 2. The arms thus form a straight line with the shoulders. The hands are held in a loose fist position. With the upper arm remaining in horizontal position unmoved, let the hands move with considerable energy toward the shoulders, as indicated in illustration 2. Do not make these motions in jerky fashion, but in moderate tempo. When in this position draw the lower arm nearer to the upper arm, so that a slight strain is felt in the upper arm. Return to the original position with the arm extended. This is done more like a stretching than as a quick, jerky exercise, as similar exercises are so often done in the gymnasium. Repeat this exercise ten or twelve times. Its object is to develop strength in the muscles of the upper arm—the biceps.

See Illustration II.

The following exercise develops the triceps, the muscles which antagonize or oppose the biceps. The position at the first is the same as in illustration 2, but with the hands over the shoulders instead of stretched outward. Now stretch the arms gradually outward to the sides on a level with the shoulders, with the upper arm remaining motionless. In these exercises we have one set of muscles resisting another; and it is in this that the strength of

the arm is developed. Quick, impulsive movements mean little. It is the slow, steady, against-muscle movement that counts. When the arms have reached the position which they are to hold, they should be held in a horizontal position stretch them a little farther until a slight strain is felt upon the triceps muscles. The forearm then returns gently to the first position with the hands over the shoulders. This exercise should also be repeated ten or twelve times.

In closing, give another exercise which contributes greatly to the strength of the arm and assists in tone formation, as well as in developing the bow-arm of the violinist and the cellist. Again we assume the upright, gymnasium-like position described in the previous exercise, with the feet a half step apart. The hands drop, at the side, the hand held loosely, with the fingers touching each other gently. Move the arms, with the hands facing each other forward until they are directly in front of the shoulders, thus describing a quarter of a circle. Next move the arms until they are literally vertical (palms of the hands facing inward), thus forming the second quarter of a circle. From this position the arms are to move backward and downward to the starting position, as nearly as possible describing a circle. (Of course, it is literally impossible to describe a perfect circle, it is literally impossible to be double-jointed. The circle in this manner unless by making a circle without stopping.)

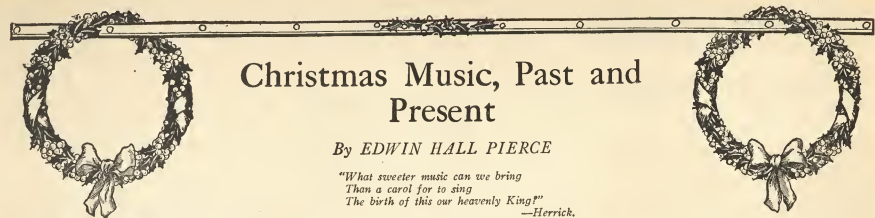
Intensive breathing is an important factor in the execution of such an exercise. Meanwhile the arms keep describing circles without stopping until the required number of circles has been made. The breath must be taken in or inhaled while the hands are ascending to the vertical position, and the expiration takes place while the hands are moving back to the original position. During this exercise the arms must not be bent in the least at the elbow, held straight. The tempo of the exercise is gauged by the upward movement of the arms. If you inhale slowly the arms move slowly; if you inhale rapidly the arms move rapidly. It is important that the upward movement and the downward movement should both be identical in time. That is, do not move your arms upward slowly as you inhale, and then move them down rapidly as you exhale.

This exercise must be done eight or twelve times, always remembering to keep the elbows straight. Do not repeat the exercise, as a whole, more than two or three times a day. The best time for these exercises is in the morning shortly after arising. At night one should exercise only when one feels in the mood. Never force yourself to exercise at night when you are tired; work under such conditions is valueless. Rest will do you far more good. The foregoing movements are shown in the following illustration:



ILLUSTRATION III

This exercise is valuable to the performer, not merely because it develops the shoulders, chest and back muscles, but also because of the valuable training in breathing, the consequent purification of the blood-stream, and the excellent carriage it gives to the torso.



"What sweeter music can we bring  
Than a carol for to sing  
The birth of this our heavenly King!"  
—Herrick.

"It must be that they celebrate Saint Sunday-nearest-Christmas!"

Such was the good-naturedly ironical remark of an Episcopal choir leader on hearing of an elaborate program of Christmas music which was given in a church of another denomination on a date which was to him the "Fourth Sunday in Advent," and as such connoted quite a different mood of religious sentiment.

The exact date at which we may choose to celebrate Christmas is, however, of much less importance than the spirit in which it is observed, and this is all the more true because, historically considered, there is doubt even as to the season of the year, let alone the month or the day, of Our Lord's Nativity. That other great event which we commemorate in the festival of Easter, is determined in time beyond the shadow of a doubt, because it is recorded as occurring at the season of the Passover, a festival of the Jews, the date of which was fixed according to certain astronomical formula, depending on the spring equinox and the new moon. Christmas, on the other hand, was not celebrated in any systematic way much before the year 354 A. D., in Rome, nor before 379 A. D., in Constantinople; and the date December 25, though chosen not without sound reason, was more or less arbitrary.

It may seem to the reader that we are not approaching the subject of Christmas music very directly, but the preface is absolutely necessary in order to understand and appreciate several facts which bear on it in an important manner.

#### "The Birthday of the Unconquered Sun"

The day which was chosen was the one which had formerly been celebrated by devotees of Mithras—a deity whose cult had succeeded the belief in the ancient gods of Rome and Greece—as *Vashti Ischiri Solis* "the birthday of the unconquered sun." Belief in Mithras was practically extinct by that time, yet some pleasant and not altogether blame-worthy customs of the day in question still survived; and the Church very wisely and kindly, instead of trying to root them out, simply turned them to a nobler purpose—the most noble purpose possible, in fact.

By a curious coincidence, which may not have been altogether due to chance, the same date found an equal fitness among the northern nations of Europe, who, before their conversion from heathendom, held the winter solstice to be a particularly holy and important time, at which Odin and other of their greatest gods came to earth and bided themselves active in the welfare of humanity. This season lasted for twelve days, during which the ancient Germans held their "Yule feast." With the coming of Christianity the same thing happened to these old customs as had happened to those which were a hang-over from the religion of Mithras—they were not abolished but turned to a new and nobler purpose.

Incidentally, before leaving the subject of the date of Christmas, we would mention two facts—first, before the date was set as December 25, the early churches had celebrated the festival sometimes in other months of the year—January, or even April or May; second, December 25, being the height of the rainy season in Judea, was a very unlikely time for the shepherds to be in the fields "watching their flocks by night."

The first Christmas music of which we have any account is that of a most remarkable sort, described by St. Luke (II: 8-14):

"And there were in the same country shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, 'Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find

the babe wrapped in swaddling clothes, lying in a manger.'

"And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, 'Glory to God in the highest and on earth peace, good will toward men.'"

#### Origin of the Christmas Carol

Many centuries now intervene before we have authentic accounts of any further Christmas music, either angelic or human. Of course, there would be no special "Christmas music" until Christmas was at last recognized as a Christian festival of great importance; namely, not until some time in the fourth century. The sacred music of that date and long after consisted of the "plain song," much like what is now known as Gregorian Chant, or like the intoning of the priest in the Catholic churches. If there was, at that date, anything resembling what we call Christmas "Carols," any lighter and semi-secular style of sacred music suitable to the joyousness of the season, no record of it has come down to us. That was left for the age which was to be blessed by the life of that great-hearted and lovable man, St. Francis of Assisi, who flourished in the twelfth century.

Realizing with dismay that the Christ idea was becoming too much of a mere theological abstraction, he cast about for some means of pressing in a vivid way the human side of Our Lord's nature. His first practical attempt was at a little Italian village called Greccio, near Assisi. Arriving there in the year 1223, in the course of a journey from Rome to Assisi, and having obtained permission, he caused a manger, an ox, an ass, and all the trappings of a stable to be prepared in the church.

Quoting from Mrs. Oliphant's *Francis of Assisi*, "Francis and his brethren arranged these things into a visible representation of the occurrences of the night at Bethlehem. It was a reproduction, so far as they knew how, in startling realistic detail of the surroundings of the first Christmas."

The population of the neighborhood rose as one man to the call of St. Francis. They gathered round the village church with tapers and torches, making luminous the December night. The brethren within the church, and the crowds of the faithful who came and went with their lights, in and out of the darkness, poured out their hearts in praises to God; and the friars sang *new canticles*, which were listened to with all the eagerness of a people accustomed to wandering jongleurs and minstrels, and to whom such songs were all the food to be had for the intellect and imagination. . . . We are told that Francis stood by this, his simple theatrical representation (for such, indeed, it was, no shame to him) all the night long, singing for joy, and filled with unspeakable sweetness."

#### Christmas Mystery-plays

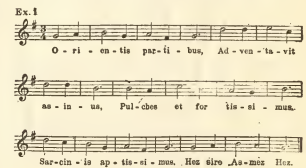
This simple performance was the origin not only of the Christmas Carol, but also of the Christmas Mystery-play, dramatic representations of the events surrounding the birth and childhood of Jesus, interspersed with songs which were, in fact, all Christmas Carols.

These little sacred dramas served admirably the purpose intended—that of bringing home to men's minds the great fact of the incarnation; but unfortunately there is nothing whatever so good that it is not liable to be misused or perverted. In course of time the authors of these plays, in their search for variety, were no longer satisfied to stick to the true Scripture narrative, but began to draw from the legends of the infancy and other spurious writings, long since repudiated by the Church, containing many matters puerile and irrelevant. Those carols which drew their inspiration from the same dubious sources are, of course, scarcely to be commended, for the most part have fallen into merited oblivion. When we feel disposed to blame the Reformers and Puritans for their wholesale

condemnation of Christmas celebration, we ought in justice to take this into account.

Many of us were perhaps a little startled recently to read in the New York papers of a pagan in the Church of St. Mark's-of-the-Bowery, celebrating the festival of the Annunciation, which included symbolic dancing before the altar. Yet, historically, this is by no means such a novelty as one may suppose. Dancing was early associated with the singing of the "Vigils of St. Francis of Assisi," as occurring in Paradise. Fra Angelico is one of his great paintings representing the Christmas angels as not only singing but dancing as well.

The third Council of Toledo, in the year 589, passed an edict forbidding dancing in the churches on the Vigils of Saints' days—proof positive that it had become the custom before that time, and perhaps proof presumptive that it was still to be allowed on other more appropriate occasions. The Council of Avignon in 1290 placed further restrictions on the practice; yet traces of it are found up to the 17th century. The apprentices were accustomed to dance in the nave of York Minster, in England, on Shrove Tuesday, while in Echternach in Luxembourg, every Tuesday in Whitsun week, the clergy, choir and people all danced to the church and around past the altar, singing carols. In the Cathedral of Seville, in Spain, a religious dance is performed by the altar-boys on certain church festivals, even at the present date. It is not surprising, therefore, that many of the early carols have an excellent dance-rhythm; for instance,



#### Early Carols in France and England

This carol which we have just quoted was popular at Beauvais, France, where, in commemoration of the flight into Egypt, a donkey was dressed in gorgeous harness and a young girl rode on its back, carrying a child in her arms, to the choir where the above old Latin "prose" was sung, followed by noises imitating the braying of an ass. The words are Latin, with the exception of the last four, which are old French, and may be translated thus:

"From eastern parts came an ass,  
Handsome and very strong,  
Well fit for burdens.  
Hey, Mr. Donkey, hey!"

As we shall see in further quotations, the use of the Latin language in carols was exceedingly popular, but generally mixed with the vernacular. Such verses are known as "macaronic." Even where the Latin is used without admixture, the versification is on an entirely different principle from that which was used by the classical Latin poets, modern rhyme and accent taking the place of the ancient "quantity" in the make-up of the verses. Such verses were in those days known as "prose"—an entirely different meaning from our present one being given to the word.

By the fourteenth century, carols had become as popular outside of Mystery-plays as in them; but before taking leave of the latter it will be of interest to glance at the program of one acted in London during the time of Queen Anne—about the year 1700. This one is of the sort known as "Miracle-play," but the difference is slight and technical.







"The American musical public, which is expanding so rapidly every year, is taking a more serious interest in the art. The demand for concerts and opera in our great cities is already far beyond the supply. The talking-machine alone satisfies those thousands and thousands who never can possibly hear an opera or form of music at seven dollars a seat. Thanks to this wonderful invention, the great voices of the day are carried about to millions instead of a few thousands. Of course we shall have more opera houses; but even then the music supply—that is, the supply of good music—will be far behind the demand, which is spreading so enormously every hour."

"As one goes through the country one realizes that study never ends and that great fame, like Rome, is not built in a day or on a frail foundation. It is but too true that—

"Art is long but time is fleeting."

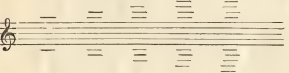
## A Device for Teaching Notes to Beginners

By S. M. C.

Most teachers occasionally meet with pupils who are not accurate in reading notes. They confuse the treble with the bass notes and, in general, get things badly mixed.

A simple and useful device for getting pupils over this difficulty, as well as for starting beginners on the right path may be constructed as follows:

Take a piece of cardboard, sheet music size. On one side rule the treble staff, on the other the bass. Add larger lines at convenient intervals and below the staff. If properly done the board will look like this:



The pupil is provided with seven buttons or pennies, and with these he spells the words each letter in Sutor's Note Spelling Book, Bilbro's "Spelling Lessons in Tune and Notation" and Morris Primer, Exercise No. 2, placing the button or penny on the proper line or space. Children who are unable to write notes enjoy this immensely and can be usefully employed while waiting for their lesson, or after the lesson period, if the teacher finds that they have not yet mastered the notes. It makes a really interesting game.

## Musical Jealousy

By Emma U. Watrous

CERTAINLY the most destructive of human emotions is that of jealousy. With the exception of love and war nothing seems to be so provocative to the "green-eyed monster" who seems to have the faculty of consuming all those who admit him to their souls, as music. A list of the famous musical jealousies would be interesting. It would run into the hundreds. Opera companies are usually nests of jealousy.

Possibly one of the most famous cases of musical jealousy is that of Henry Cooke (deceased 1872). Cooke was a fighter who gloried in the term of "Captain." He joined the King's Army and fought valiantly, it is said, but when the Commonwealth came into existence he was obliged to make his living teaching music. Eventually he became a gentleman and a master of the Children, when the Chapel Royal was established again in 1660. There he and as his pupils no less than Purcell, John Blow and Pelham Humphrey.

Humphrey so closely imitated the work of his master that after some time he was able to supplant him in his state position. Captain Cooke flew into a rage of jealousy and this continued until in his death notice there appeared the significant line, "died of Jealousy."

"Anything that you can begin and do right now is not worth the doing. This idea that we must do a thing right now or not at all is one of the banes of America. What is the difference whether the thing is done to-day or if it takes ten years, just so it is done right."

## Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

### New Records of Interest to Musicians

When Geraldine Farrar retired from the Metropolitan it caused many people much sorrow, for they felt that perhaps the greatest American diva was leaving the musical world for good and all. Indeed, their fears were unwarranted, for not only has Mme. Farrar begun a concert tour which will cover every state in the Union, but on the recent Victor bulletin there appears also an addition to the list of records she has made. The selection is the well-known concert song, *Si mes amours s'allaient (Were My Song such Wings Provided)*. This little French song is one of the most beautiful of all modern literature, and Mme. Farrar has made a reproduction of it that surpasses every disk she has ever created.

On the same list John McCormack sings the old English aria which has been the test and breath control of so many singers. *O Sleep, Why Dost Thou Leave Me?* He sings it in superb fashion, each phrase perfectly turned, each syllable accurately enunciated. Mr. McCormack has no rival in singing arias of this type, and there is no finer example of his consummate art than this disk.

An orchestral record of Schubert's *Moments Musicaux* is a recent contribution of the Philadelphia Symphony Orchestra. Mr. Stokowski has caught in his performance all the scintillating piquancy which permeates this fascinating little melody. It is a creation of perfect balance, careful shading and skilful tempo. In several places the oboes have punctuated the melody with an effect which is most stimulating to the emotions. This record is most highly recommended.

Though the Victor records mentioned seem to hold the highest honors for musical beauty and expert workmanship, those here noted which the Columbia publish this month, December, are of the same performance. *Paul Casals*, the 'cello, has made a disk of Paganini's famous *Gavotte in D*. In this selection his performance is almost violinistic in effect, though always he sustains the rich, warm tone which is the appealing charm of the 'cello. The selection carries the connotation of a folksong, so simple and lyrical is its melody. It is merry and graceful, and could be used for dancing the Gavotte. Another instrumental solo disk of interest is the violin record *Tocha*. Seidel has made of his own paraphrase of Paderewski's *Minuet*. This quaint little tune is the most famous of any of the great pianist's compositions, and Mr. Seidel interprets it exquisitely. He first plays the air through as it is written, and then, upon repetition, embellishes and ornaments it with a pattern of florid cadences, trills and double stopping which seem but to enhance its beauty. Always accurate in his performance, Mr. Seidel has credited himself with high honors.

There is a vocal record in spirit with Christmas which holds a place on this list of releases. It is the reproduction of *All Through the Night*, the familiar hymn which Margaret Rendall has covered. She has caught admirably the quality of peace and rest which is the theme expressed in the old song, and with the aid of an orchestral accompaniment of exactly the right weight, has produced a record which will be of everlasting value.

The Brunswick publish the first record made by John Barclay, the English baritone. Mr. Barclay, who is one of the best known of all English concert artists, gave his

first American recital in New York last season. His success here was instantaneous and he has already made an enviable name for himself. The selection which he sings is Weatherly's ballad, *Friend o' Mine*. It is a song which demands fire, intensity and spirit, and Mr. Barclay has given it all. His tone is heavy, full in quality and power, and he sings with splendid diction, building up to a climax which displays all the force and musical richness that his voice holds.

Theo Karle also contributes a record of an English aria to this list. The aria which he has made for the Brunswick is *Thou Shalt the Righteous*, from Elijah. Although this record is up to the standard Mr. Karle has set for himself, his diction has not registered with the usual distinctness. This aria is one of the greatest of all oratorio work and is the delight and often the despair of most vocalists, for though it is simple in its expressions of interest is centered in the interpretation of it. Mr. Karle has colored his work perfectly; his pianissimo tones are pure and cool, depicting accurately the heavy text given him to explain.

When Richard Strauss was here last winter he made several records with his orchestra for the Brunswick. The first of these disks, *Der Burger Jaki Edel*, is released this month. This record is as interesting as most instrumental selections. It is worth hearing for the tonal color and interesting technical construction of the composition. It is surely more meritorious than many other orchestral disks.

Yvonne Gall, the soprano of the Chicago Opera Company, has made a splendid record of *Amie Laurie* for the Actuelle. Though of French birth and education, Mlle. Gall has mastered the difficult Scotch burr beautifully and sings this delightful folk-song melody with a simplicity and musical tone of exquisite purity which best expresses it. Without exception, this disk is one of the best records of *Amie Laurie*.

Claudia Muzio, a mezzo-soprano of the rival organization, the Metropolitan Opera Company, also has made a record which the Actuelle release this month. The selection is the famous aria, *Visti d'Arte (Prayer of Tosca)*, from Puccini's *La Tosca*. This is the most lyrical melody that Puccini has written. Mme. Muzio has accomplished a great deal with her reproduction of it. Not only is her very syllable distinctly enunciated, but her voice has registered with surer. She builds to a climax of a full, round, clear, high tone that could be the envy of many artists. Her phrasing is carefully finished and altogether she has created a disk which calls for great praise. It is recommended with the knowledge that it will please.

In company with these artists, Deszo Szegiet, a new violinist to the realms of phonographic art, plays a double-faced record of *Two Hungarian Poems of Hubay*. The first selection is a persuasive, haunting melody of Hungarian folk-song extraction. In it is to be discovered where the composer of *Hearts and Flowers*, the pride of the movie musicians, found his germ idea. However, with all that, Mr. Szegiet interprets his work with much fire and enthusiasm and achieves interesting results. The second poem is a vivace movement of great intensity, spirit and dash.

## Feel the Rhythm

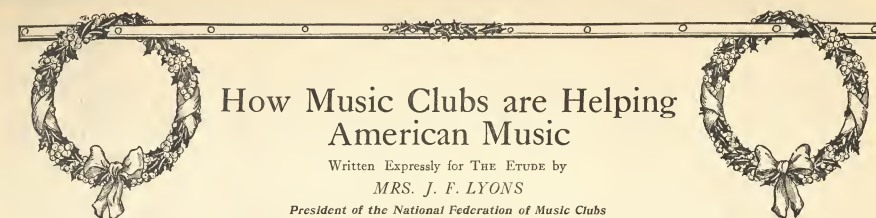
By George S. Schuler

HAS it ever occurred to you that rhythm is something that can be felt? That it need not be heard? That a person totally deaf could easily feel a rhythm? That it could be felt upon his arm or even see a rhythm with the eyes, such as the swaying of the trees or the flight of a swallow?

One of the reasons why many students of music fail to comprehend rhythms and execute them is that they do not feel them. This in all probability is due to the fact that in learning a piece of music with a complicated rhythm their attention is divided among the melodic line, the notes, the harmony, the metre, the touch and the expression marks. Make a separate study of the

rhythm itself so that the pupil learns to feel it as a distinct thing dissociated with music and music of the difficulty dissolves.

Probably the best way to master this is by tapping with a pencil upon a table. Place the piece on the table before the pupil and let him tap it with the pencil in the left hand. Then let him take another pencil in the left hand and while counting aloud in very strict time, tap the main rhythmic outline in the left hand. This makes an interesting game which is by no means simple. Establish rhythms so that you really feel them and you will be delighted with the result.



## How Music Clubs are Helping American Music

Written Expressly for THE ETUDE by

MRS. J. F. LYONS

President of the National Federation of Music Clubs

THE subject is one which is uppermost not only in my own mind, but in the minds of many thinking people of to-day who are interested in America's musical development. The Music Club movement has grown so tremendously in the past few years that people are beginning to realize its great power, and it is coming into its own as one of the greatest cultural forces and civic assets of our present-day life. Correspondingly, it is now the subject of our clubs "make good," as it were, in their growing responsibility. The subject might well be discussed at length and still not exhausted; but, knowing that the readers of THE ETUDE are practical people who are looking for practical suggestions, we shall try to speak briefly and to the point.

"The Future of America, Musically," "The Making of a Musical Nation," "America's Musical Independence," and so on, are topics that greet us from the pages of every musical magazine and many newspapers; evidently many people are greatly interested and concerned—and that not without cause. And yet, unhesitatingly, if we had a Music Club in every city and town in America and those clubs were functioning fully and properly, there would be no longer any concern or doubt about our musical future or independence, or the rightful recognition of our own American musicians, artists and composers. In other words, the Music Clubs can do everything, if they will, to help in American musical progress. True, they will need cooperation of others interested, but they can secure that cooperation through earnest effort and unselfish work. The National Federation of Music Clubs, as an organization, has the machinery and power for doing much if the individual member clubs will consider themselves directly responsible for the musical progress of their respective communities.

### A Few Things to Do

Now a few things, definitely, that can be done—and we know they can be done because in many places they have been done. The Music Club can absolutely fix and maintain the standard of musical appreciation of its community. It can make a music-loving community out of an indifferent or really antagonistic atmosphere. We have in mind one city that six or seven years ago was musically dead, so far as real appreciation was concerned; such a thing as adequate audiences for musical attractions was impossible; hence there were no musical attractions. To-day, the leading artists of the world visit this city and are given large audiences and true appreciation. The city boasts of many splendid local artists and gives annually excellent performances of Oratorio and Opera. Band concerts are given in its parks during the summer season and many local concerts attract wide attention. The pioneer work of a Music Club is directly responsible for most of this development and indirectly responsible for all of it.

### Music at the School Age

But, after all, a real musical America depends upon the musical education of our boys and girls while they are in the public schools. And we have never yet had the proper recognition given to music by all our public schools; in fact, very few of them have even approximated it. The Music Club can render a very definite service to its community by securing, through enlightened public opinion, the proper recognition of music in the school curriculum. It can encourage the establishment of music appreciation classes, classes for the study of applied instrumental music, and the like. The school orchestras which will ultimately provide the material for the symphony orchestras of this country and will undoubtedly make for the greater appreciation of music as played by the visiting orchestras which come to our larger musical centers. And, by way of parenthesis, we must say that we deem it the duty of the Music Club to see that its community, wherever the size of it will jus-

tify, has an opportunity to hear a real symphony orchestra concert once a year. It may take work, and hard work, to keep from losing money on such a proposition, but in the long run it will be worth the effort.

### A Public School Question

And in the public school music connection there looms up, most important of all, the work for and in the schools, particularly in those isolated hamlets where wrestling a living from the soil makes up the whole of existence; where musical instruments are few and far between, and the joy of living has been overshadowed

opera scores and all that goes to make up a library of music, as well as the accustomed volumes of history, theory and biography. Surprisingly few are the public libraries having adequate music sections. And it would be comparatively easy work for any Music Club to see that this condition is remedied. It should ultimately lead to the establishment of sound-proof rooms where students could hear records on player-pianos and phonographs—great music by great artists. If the community has no public library, then the Music Club can see that these musical opportunities are placed in the school libraries; or, if there is no school library, help to establish one.

### Recognizing the American Musician

And when it comes to the recognition of the American musician—artist and composer—what agency can do more to bring this about than the Music Club? If we are sincere in this one thing, we can establish the American artist so securely that there will be no further discussion about the matter. Certainly a very large percentage of the concert business of America is handled by the Music Clubs. If, then, we insist on presenting a goodly percentage of American artists to our audiences in our various concert courses, there will be no foundation for the complaint that America shows preference for the foreign artist; a complaint that has truly not been without its justification in the past. We do not mean to exclude the foreign artist; we have been most generous in this respect. But why can't we give equal consideration and appreciation to our own Americans who have every right to it? As for the composers, if the Music Clubs give due attention to their regular club programs to these Americans and insist on visiting artists and orchestras including American composers in their programs, truly a tremendous impetus will be given to American creative art.

### Much Yet to be Done

We have merely scratched the surface as to the field of work for the wide-awake and sincere Music Club. Numerous critics have kindly said of the National Federation of Music Clubs that it is to-day the greatest constructive force for music in America. We are earnestly striving to do our full part; but we must have unanimous, united and concentrated cooperation from all the Music Clubs in America; and we must have many, many more Music Clubs if we are to accomplish our full work. Our membership is large and is steadily increasing, but there are still many fine clubs in America who have not joined their efforts with ours in National Federation and there are many more communities that have no Music Clubs.

Does your club belong to the Federation? If not, why not? Our various departments of work are at your disposal and ready to help you to do your part for a musical nation. Have you a Music Club in your community? If not, organize one and join us in our march of progress. Our Extension Department, Mrs. Cecil Frankel, Chairman, is anxious to help you in such organization. Her committee is composed of the various district and state presidents, who will give you personal assistance. Are you really interested in the musical progress of America? Then don't stand outside and criticize, or even philosophize, but come inside and help!

Forty years of Progressive achievement—that is the record of THE ETUDE. Literally hundreds and hundreds of Music Clubs have been started as "Etude" Clubs and have used the Etude as a medium for study and inspiration. The Etude believes enthusiastically in the Club movement and has supported it unwaveringly for four decades.



MRS. JOIN F. LYONS

by the workday living of each twenty-four hours. The well-organized club of any community has within reach several rural schools which might be placed under its jurisdiction and the club members be made responsible for putting music and some sort of musical instrument into those schools. Success in one such venture will surely bring success in others. The National Federation of Music Clubs has instituted in this work what will be followed by others.

### Junior Music Clubs

The organization of Junior and juvenile auxiliaries to Music Clubs will have a tremendous influence on the public school children and will greatly assist in educating appreciative audiences for the concerts of visiting artists. The Junior Music Club movement is one of the most important in the National Federation. It is gaining ground every day and its possibilities are tremendous.

Again, the music clubs should see that a music section is established in the various public libraries. The music student has as much right to information as has the student of literature or architecture. This music section should include sheet music, books of music, oratorios,



## Behind the Scenes with Artists

By Harriette Brower

## V

## Shall One Sit High or Low at the Piano?

In attending piano recitals the sort of chair, stool or bench the performer uses excites little or no comment in the mind of the listener; in fact he may not even notice the difference in the sort of support which holds the artist. Paderewski may sit so low as to look almost diminutive; most of the great ones seem to be "on the level" while occasionally a player will come along, as for instance the gifted young Hungarian, Erwin Nyiregyhazi, who has his stool screwed up so high that his arms descend almost perpendicularly upon the keyboard. This an "eccentricity of genius" in his case, and does not follow the lay of cause and effect.

On one occasion, when this talented youth happened to be on the writer's studio in company with other musicians, for afternoon tea, he consented to play. Before doing he gathered up several large books and placed them on the piano chair, which other artists had found of convenient height. Finding these insufficient, he added one or two sofa pillows to the pile, while the onlookers regarded the performance with surprised amusement. From this lofty eminence the youth delivered himself of the Ballade by Liszt. Under the circumstances it was splendidly played, but one could not help wishing to hear the work under more normal conditions. With a lower seat the tone would have been of much more beautiful quality, the arms could have been naturally relaxed, and the great effort used to produce power would have been avoided, and the arms could have fallen to their own weight, reinforced by impulse from shoulders and back.

Some may be surprised at this; it may be a new thought that height of seat can make a difference in the tonal effect which a great artist produces. A study in reflection will serve to convince one this must really be the case. Why should Paderewski, the greatest pianist of his generation, sit so very low? There must be a reason. Among the writers who have discussed this question, the very chair used by the Polish pianist when he practiced nightly at old Steinway Hall. The exact height of this chair seat is seventeen and a fraction inches from the floor.

The precise height of chair or stool which the young player uses at the piano elicits claims his attention; and if it ever does, he usually elicits it to sit high, as high as he can screw up the stool. In the beginning it is the teacher's place to direct him, to put the piano stool at just the right height and so accustom the student to correct conditions. But does the teacher always know what is right? In nine cases out of ten, no. Probably the rank and file of teachers of piano do not know what effect the height of seat has upon the player. Nor do they know that an adjustable chair is much more comfortable and artistic than those of the type known as the piano stools, which "go with the instrument," when it is bought. These are a delusion and a snare. The only good thing that can be said of them is that they can be used or lowered, in every other way they are an abomination. Yet in one school of music, which advertises largely, the director endeavored to forbid the use of the chair, saying students would have to use stools wherever they might go, and might well go to the end of the world! No arguments in favor of artistic performance, comfort, ease or musical effect had any weight at all.

The artistic fact is that the height of seat at the piano is governed by the length of the player's arm, from shoulder to elbow. In other words, the elbow should hang a little below the line of the forearm. This position will give much more freedom to the fingers, allowing them to act with quickness, ease and lightness.

The great artists of the keyboard doubtless sit a little lower when they are at work in their studios than when they come before an audience. Cortot is a pianist who has been sitting a trifle higher when playing in concert than visible. But the student will be greatly benefited by using a low seat at the instrument, especially at practice.

Watch the great pianists and note how this, as well as several other points of technique, a public performance, is thought out. Wilhelm Backhaus, the marvellous technician, and truly great artist, told the writer that he is very particular about his piano chair; it travels with him everywhere. The same can be said of Mrs. Schelling, and of many others. We can see that your piano seat is adjusted to your particular physique.

Musical forces me to forget myself and my true state; it transports me to some other state which is not mine.

Tolstoi

## A Particular Treatment of the Turn

By Orlando A. Mansfield, Mus. Doc.

Presumption is not always good pedagogy, but we are going to presume (for the purpose of this short paper) that our readers understand the principal facts relating to the composition and usual rendering of a turn. This leaves us free to concentrate upon a particular treatment of the turn after the written note, the point to be discussed being whether the first note of the group of notes forming such a turn should fall exactly upon the beat or a little after the latter.

That eminent editor and teacher, Mr. Franklin Taylor (1843-1919), unhesitatingly declares for the course last named, as, thereby, he says, "the turn will be made more graceful than if it began precisely on the beat."

Mr. Ernest Fowles, in his fine work, "Studies in Musical Grace," says that "a stiff and regular performance of one of the time-divisions of the bar (measure) should be studiously avoided when the tempo permits of the 'weighting' of each sound."

Lastly, Dr. H. A. Harding, in his useful treatise on "Musical Ornaments," says that "When the turn is played during the latter half of the principal note, it is better to commence it upon a beat or a division of a beat."

Of these three writers Mr. Fowles touches upon the crux of the whole matter when he declares the method of execution to be, after all, a matter of tempo. In other words, if a movement be rapid, or the tempo allotted to the turn after a note be very short, the first note of the turn will have to fall on the beat; but if the movement be slow, or the tempo allotted to the turn be considerable, then it is better for the first note to fall after the beat—better, because more artistic, or, as Mr. Fowles says, less "stiff and regular."

Let us now descend, or ascend if our readers will, from theory to practice. First we take a turn after a note so situated that there is only a very brief time for the rendering of the ornament. Here are two examples, both from quick movements, the first being a turn after a simple or undotted note, the second after a compound or dotted beat. The first extract is from the *Prestissimo* (Prestissimo) of Beethoven's *Sonata in F minor, Op. 2 No. 1*; the second from the *Allergo* of the same composer's *Sonata in E, Op. 14, No. 1*.

Ex.1 Prestissimo

Ex.2 Allegro

Here it will be noticed that the first note of the turn falls upon one of the rhythmic divisions of the measure. Or, in other words, for two reasons. The first was that the turn might be so placed that there would be more time in which the turn may revolve or unfold itself, this "stiff and regular" method should not be followed. Example 3 is from the *Prestissimo* previously quoted and shows that, although the tempo is rapid, the time allotted to the turn is considerable because the latter occurs at the end of a comparatively long note:

## Regular Lesson Plan for Teacher and Pupil

By Earl S. Hilton

A MOTHER once suggested that she would like her child to have one lesson every two weeks. I told her I could not do this, for two reasons. The first was that it would interfere with the pupil's progress; and the other, that it would necessitate a double schedule which would be very inconvenient for the teacher.

The pupil would lose interest in lessons so far apart. By practicing on the lesson the first week, he would perhaps get it well, but he would let it go stale the next week. Thus the lesson would not be properly prepared when the time for recitation came.

Or, perhaps he—realizing that there were two weeks till the next lesson—would think plenty of time remained for practice. With this idea, he most likely would do his lesson in a haphazard manner, also thinking that if he should practice too much the lesson material would be grown tiresome. So, time soon slips by. A week is gone and barely an hour of practice done. He suddenly finds that a few days remain till the next lesson; and, mustering up courage, determines to practice more.

Ex.3 Prestissimo

In this, and in every subsequent case, it should be noted that the throwing of the first note of the turn after instead of upon the beat is expressed by tying the principal note to the first note of the group comprising the turn. But Ex. 4 shows a turn after a comparatively short note as regards notation, but one of considerable duration because occurring in a slow movement, the *Adagio* in A flat, from Chopin's "Studies in F minor, No. 10. I. We show side by side, the mechanical as well as the artistic and vastly preferable method of execution:

Ex.4 Adagio

Ex. 5 shows a similar case to the *Andante* preceding Mendelssohn's *Rondo Capriccioso, Op. 14*:

Ex.5 Andante

Lastly, in Ex. 6, we have illustrated the turn after a dotted note of considerable length, really an example of how we ought to have rendered the turn in Ex. 2 if we had only possessed the requisite time:

Ex.6 Adagio

The foregoing extract is from Beethoven's well-known *Sonata in D minor, Op. 31, No. 2*.

From what has been already said it will be obvious that the execution of the turn depends upon the tempo (and that while the placing of the first note of the turn after a note slightly later than, rather than exactly upon, the beat is a practice which should be followed wherever there is room or the tempo would permit of its rendering. Such a method is "worthy of all appreciation" because it avoids the mechanical and suggests the artistic, without which latter attribute any musical performance will be in danger of resembling what Shakespeare would call "Art made tongue-tied by authority."

There are certain cardinal rules for the beginner of which it is imperative to insist upon the start.

The student should sit far enough from the keyboard to be able to move the arms with freedom. The chair should be so adjusted as to allow the elbows to be a trifle above the keyboard. If his feet cannot reach the floor, a footstool should be supplied.

As the formation of the hands and fingers is the matter of paramount importance to a beginner, close attention must be paid to their use. In striking the keys the fingers should be slightly curved. Finger observation and training is best commenced with exercises based on the compass of five notes. Every teacher knows the value of those exercises and I need not consume space expounding upon them.

I shall have something to say on the subject of practicing, later on; but I wish at this point to emphasize the value of keeping the hands quiet while practicing these five-finger exercises and watching attentively the action exclusively with each hand separately for a few weeks is essential.

I must confess that this is the most uninteresting as well as tiresome period of piano instruction. It is one of the supreme tests of a teacher's abilities whether or not he can make it interesting to the student, and of the latter's desire to accomplish results. It is wise to bear in mind that rewards for passing bravely through it are the very greatest to repay more than adequately the investment of time and patience needed.

## The Most Important Musical Step

By the Noted Virtuoso-Pedagogue

ALEXANDER LAMBERT

Etude Readers who missed Mr. Lambert's former article, "Getting the Right Start in Piano Playing" (November Etude), will find it a very helpful article for teacher and student.

(Editor's Note.—This article concludes the interesting remarks of the renowned pianoforte teacher, Mr. Lambert has been the guide and teacher of many virtuosos. Those who read his article last month will at once grasp the fact that he places far more stress upon the need for the right elementary instruction than he does upon the higher degree of technique with difficult material.)

HAVING discussed the age at which a child should start the study of the piano and having covered generally the rules to be observed in the selection of a teacher, we are now ready actually to enter upon the period of instruction itself.

## Get the Best Possible Piano

Get the best piano you can afford and avoid jumping at an ill-advised "bargain." A good instrument is a blessing to the hands and ears of the pupil. It responds easily to the touch, it remains in better tune and is constantly dependable. The poor instrument is misleading and unsatisfactory. To do good work you must have good tools.

Parents not entirely confident of their ability to pick a proper piano (there are many excellent makes) should consult the teacher they have chosen. The latter will ordinarily be more than glad to assist in the purchase or rental of the instrument. I might say here, incidentally, that it is far wiser to rent a good piano than buy a bad one.

There is no sheet music for the absolute beginner. Hence a "piano method" is almost invariably employed. This is a book containing exercises and little pieces in which the pupil is advanced gradually to the point when he is able to continue with sheet music.

"Piano method" is not meant a method in the usual sense of that word. It is a mixture of musical tidbits for the beginner.

Unfortunately, most of these "methods" are antiquated and bulky affairs containing a great quantity of unnecessary matter. Hence, a pupil is apt to become bored by having to work with the same book for an excessively long time. For this reason, I advocate the use of a modern piano method which contains just enough but no more than is necessary to carry the pupil to the point when he is able to go on with sheet music which can be selected by the teacher. Inasmuch as there are several excellent modern "methods" on the market, no difficulty should be experienced in finding one.

## Position at the Keyboard

There are certain cardinal rules for the beginner of which it is imperative to insist upon the start. The student should sit far enough from the keyboard to be able to move the arms with freedom. The chair should be so adjusted as to allow the elbows to be a trifle above the keyboard. If his feet cannot reach the floor, a footstool should be supplied.

As the formation of the hands and fingers is the matter of paramount importance to a beginner, close attention must be paid to their use. In striking the keys the fingers should be slightly curved. Finger observation and training is best commenced with exercises based on the compass of five notes. Every teacher knows the value of those exercises and I need not consume space expounding upon them.

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I must confess that this is the most uninteresting as well as tiresome period of piano instruction. It is one of the supreme tests of a teacher's abilities whether or not he can make it interesting to the student, and of the latter's desire to accomplish results. It is wise to bear in mind that rewards for passing bravely through it are the very greatest to repay more than adequately the investment of time and patience needed.

## The Life of Music

Another matter of importance is that of learning from childhood to play in time. Time is to music what life is to one's body. All beginners should count aloud when

practicing, once they have learned the values of notes. The student should be careful to play as he counts and not merely count as he plays; for if he counts in strict time he will play in time.

It is impossible for me to say how long it should take to practice these elementary steps. Some grasp quickly, some slowly. Nor does it mean, necessarily, that the slower pupil will not eventually show as good results as the faster. Some start slowly and get faster; others reverse that order. Hence, slowness in progress should never be permitted to discourage either pupil or parent. It must be borne in mind that the slow learner reaches his goal just as surely if not, in fact, a bit more surely than the quick walker.

## How Many Lessons a Week?

In the matter of lessons, I advise three a week of half an hour each for the very beginner. This is due to the necessity for constant supervision and the short periods of time which the pupil can practice. In fact, those who can afford it would do well to have an assistant teacher supervise the daily half hour of practice. In all events, *not less than two lessons a week is the absolute rule for the entire first year of study.*

After the first year or two—two lessons a week are sufficient. Once the pupil has gathered up a fair amount of material, it is advisable to leave him plenty of time for independent work and thought.

Average and good progress should result in a pupil's emerging from his "method" book and systematically working from eight months to a year's time. Once through with the "method," however, elementary instruction continues. Neither parents nor pupil are to believe that he has now entered the advanced stage.

He has really learned but a few things. He has an idea how to use his fingers, hands and wrists. He has become familiar with the minor and major keys. His hand is a little bit formed. He has learned time value. He can play the simplest of little pieces. And that is about all. But, at least, he has passed through the difficult period of initiation and is now prepared to enter upon more interesting study.

It must be already clear to my reader that the study of what is called piano technique and system, in general and proportionately my schedule for the daily work of my advanced pupils. This is as follows:

On a basis of four hours study a day, the time should be divided into an hour and a half in the morning, the same in the afternoon, and one hour in the evening. Half an hour in both the morning and afternoon sessions should be devoted to finger exercises and scales, half an hour to studies and half an hour to the assigned sonata or piece. The remaining hour should be devoted to reviewing the last lesson.

The rule as to the speed of practicing is the same for the beginner as it is for the advanced student, for the amateur as well as the professional. One should always practice slowly and carefully. If a difficult passage is reached, it should be practiced with each hand separately repeating the passage, first slowly and with a certain amount of strength, then faster and more softly until it is mastered.

## Parental Supervision of Practice

Unfortunately it is not possible in a limited space to go very deeply or extensively into the difficulties of correct practicing. All I can do is to treat of the general rules which govern good practicing and which can be applied to almost everyone with good results.

I am most certainly not one to recommend that a pupil's parents should interfere with the course of his pianistic education. That should be left entirely in the hands of the teacher who, once chosen, should be trusted until and unless he has demonstrated his incompetence. But, in the matter of practicing, parental supervision is almost invariably a necessity in the early days of study, especially for the parents to see that the time his child is supposed to devote to the piano and see to it that it is done.

It is an old saying that "Genius is a gift for hard work." Certainly inspiration is not to be had from idleness; and without the one there is usually little of the other. But even the most talented child would rather play than work. Hence the influence of a loving eye is usually very much in order.

The very young child beginner should not practice over half an hour a day, and the time should be increased as its strength grows. Few people realize what exertion is taken in the striking of the keys of a piano. It is important that at no time a child's strength should be taxed. Muscles and tissue as well as nervous habits are constantly forming in the young child, and it is possible to make pianistic habits as much a part of the muscular and nervous system as walking and breathing. But to do this properly the element of fatigue must be carefully eliminated.

It might be advisable to repeat here that the child should practice on a good piano. A poor piano is the best medium to bring good results from a pupil, especially if the action of the keys is stiff. It is hard to strike, responds inadequately and gives secondary satisfaction all around. Also, a piano that is not tuned and kept in tune is a very bad influence indeed and is likely to affect seriously the pupil's musical ear.

As the child gets a bit older and stronger the practice time can be materially advanced. A young child—even as young as eight—who has been studying a few months can begin to practice an hour a day. This time should be divided into two periods of half an hour each with a good rest time between each. For a very young child the time should never exceed this.

## Never More Than Four Hours a Day

For older pupils, rules vary. But the most I ever permit even my most advanced pupils to practice is four hours a day, this even though they may aspire to become famous as pianists. It is not well to think that art, although produced by hard work, is better or more quickly produced by too much hard work. One's fingers cannot stand the strain of six or seven hours of practicing, day after day, without taking revenge by losing strength and surety a few years later. I have long said that a pupil who cannot accomplish much in four hours, will not be able to do much in six or seven hours.

For the intermediate student who has not the time to devote four hours a day to study, and who studies only for pleasure, two hours or even one hour and a half daily practicing will produce good results, provided he practices carefully and systematically, following in general and proportionately my schedule for the daily work of my advanced pupils. This is as follows:

On a basis of four hours study a day, the time should be divided into an hour and a half in the morning, the same in the afternoon, and one hour in the evening. Half an hour in both the morning and afternoon sessions should be devoted to finger exercises and scales, half an hour to studies and half an hour to the assigned sonata or piece. The remaining hour should be devoted to reviewing the last lesson.

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## The Loose Wrist

In practicing, the wrist must always feel perfectly loose. The moment one feels the wrist stiffening it is a sign that one is practicing with too much strength and that, instead of the fingers alone being used, the whole arm is working. Finger cramps are often the result of this. The remedy is to strike the keys of the whole arm—practicing with a loose wrist and relaxed body. I am constantly emphasizing this to my pupils.

If there is the least fatigue, stop and rest. It suffices to practice but a few minutes with a tired wrist to incapacitate it for many days.

I have already advised even my most gifted students not to practice their entire lesson every day. One can learn a page a day easily where two or three might be hard. The putting together of the whole then becomes a simple



Or what you call  $s_t$  age-fr $g^h_t$

In my opinion, there is no remedy for stage



to do his best before an audience. The teacher works constantly to help the pupil to that perfect poise; but the atmosphere of the studio and the stage are so different that it is impossible to get the necessary experience in the studio. Untiring labor and persistency will in time overcome self-consciousness and stage-fright.

#### Arthur Hubbard:

My idea is that stage-fright originates in the desire to be taken for more than one's true worth, and is obviated through an act of will in excluding all thoughts not absolutely necessary to performance, thus absorbing the mind in the present task.

#### Frederick Haywood:

There are only three things necessary in dealing with stage-fright:

1. Experience of facing an audience.
2. Experience of facing an audience.
3. Experience of facing an audience.

### Relaxation Tests

By Harold Myning

The importance of relaxation has passed the need of emphasis to the music student; and yet there are those who fail to put it to practice. Relaxation merely says in one word that there should be freedom from rigidity.

Let us say that you were to practice the Scale of A major. Follow this formula: Play A, and after you have played it test the muscles of the arm and hand to see if tension exists anywhere. Be sure that you do not make the common error of pressing the finger down on the key after it has been played. The whole matter, of course, is in the mind. Madame Carre used to say, "One must think relaxation before he can relax."

After the A, play B, and again test the muscles. Do this after each note of the scale. Practicing in this way will increase your technique enormously.

Rigidity originates in muscles used without intelligence. Therefore put thought into their every movement.

### Are You Guilty of the Double Movement?

By Sidney Vandy

One of the most common faults met with—not only in pupils, but also in pianists of a certain standing—is the double movement. There is not the slightest necessity for this. It arises from various causes. It may be simply a nervous tic, similar to the twitching of the muscles or to stuttering, etc. Or it may denote merely a certain hesitancy in the attack. In any case it is a grave fault which must be guarded against carefully from the beginning, and promptly eradicated. This is especially the case when striking a chord or a series of chords. The normal way of playing a chord is by striking the notes with a sharp downward blow. With the double movement the action of the hand or fingers is very much more complicated. It is not only a downward stroke, but it is also a lifting stroke; the fingers feel for the keys; the hand is lifted again; and, finally it descends to play the chord. We therefore have an upward and downward movement which has been unproductive and counterproductive.

Nor must we think that this preliminary feeling for the keys insures the playing of the correct notes. On the contrary, this searching for the keys begets hesitancy, which invariably leads to incorrect playing. It also has a directly detrimental influence on the tone. It is also diametrically opposed to the fundamental principle which should govern our technique. There must be absolutely no useless expenditure of energy.

A very little thought and calculation will prove to us the necessity of avoiding the double movement. Any important musical work will be found to contain several measures of needless, needless, needless movements. These movements, which are not really necessary, require an upward and downward movement. But if, instead of one composite movement we employ two, the number of useless movements may be counted by hundreds; hence, an appreciable waste of energy. This fault cannot be corrected, like so many others, by any definite exercise. The only way to eradicate this habit is by constant vigilance and unremitting attention.—Modern Pianoforte Technique.

### A Home Town Musical Comedy

By H. Loren Clements

This is the experience of a small town teacher of music. I am an average teacher in an average town. I have given the usual number of pupils' recitals with the usual amount of interest, or lack of it.

At last I came to the conclusion that, as far as the town was concerned, I was not measuring up to the best that was in me. I wanted to do something musically that would unite every finger in town, that would demand the cooperation of singers, those who played some instrument, those who enjoyed dancing and those who were dramatically inclined.

Finally, in order to the greatest amount of good to the greatest number, I felt that the proceeds should go to some town enterprise. One day the thought came to me "Why not try a musical comedy?" At first, I admit I felt that I was lowering my standard; but the idea persisted and finally I found a comedy especially written for amateur production, with music both catchy and worth while. Then came the problem of where to give it. The only community building was the town hall and it had no adequate stage, no scenery, no curtain. Discouraging? Yes! But listen to how it was solved.

First, I approached my private pupils and was amazed at their enthusiasm. Some theatrical producer once said that every man and woman has a speaking idea that he or she can act. It is usually proved true in our town. I admit I had a struggle at first to interest the men but after we were fully launched, they proved themselves loyalists. Talent began to appear from sources of which we never dreamed. A young mechanic desired to sing, and our town voice, and our comedy man was at last supplied in the person of the pastor of one of the churches, to the consternation of some of the older members but resulting in a splendid increase in numbers and added devotion of their young people.

An orchestra began to be built up. To our surprise the principal of our high school proved to be an excellent violinist and was made concert master. Four other amateurs made the string section, and an old gardener produced a flute and proved himself a master; the brass was supplied with two cornets and a trombone, but we had no reeds. Then some one offered their reed organ for use, and it was purchased. A young man, a student of music, gave color and solidity to the whole orchestra. Of course we had a piano. One of the teachers in our high school had taken a course in folk-dancing and the movements of the dancers were placed in the hands of the girls.

My hopes for community interest were being fulfilled far beyond my expectations and at last I turned with renewed courage to my greatest problem, an adequate stage and scenery.

The comedy asked for both an exterior and an interior. The latter was comparatively easy; furniture collected from various sources, a few rugs, a few pictures, draperies placed with taste and discretion and

we had a very presentable drawing-room. For wings, our town cabinet-maker made screens joined in sections of four. These were covered with canvas and lined with the same shade as the walls of the town hall.

When in despair over an artistic exterior, one of the cast handed me a paper advertising paper scenery. Investigation showed that this scenery came printed in colors on large sheets of heavy paper, said sheets numbered and to be pasted on canvas as the numbers indicated. That looked easy and we ordered a garden scene. We stretched the numbered sections on cotton cloth already stretched on a frame and skrambled and we had a backdrop which the majority of the audience believed we actually painted, besides being beautiful and durable.

For wings a package of "foliage" sheets served. These were pasted on the reverse side of our screens. Our electrician who achieved some remarkable effects in his months to come, help us to face such problems with increasing courage, I shall consider my mission a success.

Truly, the name under which we meet seems a most appropriate one. For just as, in the days of old, King Arthur's knights gathered about the Round Table for counsel and guidance before setting forth to champion the cause of whatever was noble and beautiful, so we here seek inspiration with which to fight the good fight against the dragons of Sloth, and Carelessness, and Misunderstanding. And to fight this fight we must be equipped with the armor of High Ideals, the sword of Self-control, and the invincible spear of Persistence. Thus protected, we need have no fear in entering the lists.

Let me then bespeak your hearty cooperation in grasping the opportunities that lie before us. I trust that you will show this cooperation in many different ways: by presenting interesting and practical problems for solution; by yourselves suggesting how these problems may be best met; and by bringing forward for the good of us all any other idea which you may have evolved from your own experience and which may help others along the way. All such material I shall welcome for the enrichment of these columns.

With the above thoughts as an index to our aims, let us proceed to the consideration of some questions propounded in recent letters.

In closing, let me make a short résumé:—

I. The discovery of unknown talent in singing, acting and dancing.

II. The establishment of a permanent orchestra and band.

III. The awakening of a community spirit which was fostered and made permanent by the community house.

IV. To me personally, the satisfaction of knowing that I had done something worth while not to mention a greatly increased clientele.

What we did can easily be duplicated in almost any town. Try it!

### Practicing Backwards for Results

By G. C. Eichinger

OCCASIONALLY a little kink in piano practice becomes a short-cut that relieves one of much drudgery. The writer once stumbled across one such kink and received such results as to drop the conventional method and get to the kink alone. While the method might not get the same results for everyone, it will undoubtedly prove worth while to most who have the patience to give it a fair trial.

Any one who has practiced a piece in the regular way long enough to get the fingering correctly, you are then ready to put the kink into practice. All you now have to do is to reverse—start from the other end and work backwards. Take one measure at a time, starting with the last one of the last movement. Play it over and over until further improvement seems impossible. For the first few times you can practice from the notes, but you must compel yourself to rely on your memory as soon as you find that the notes are not really necessary. Taking it for granted that you have the last measure thoroughly studied, now take up the one immediately preceding. Practice this new measure in exactly the same manner as the other. This accomplished, practice the two measures together several times. Proceed similarly, always one measure alone, then with the one following, then the three, and on to the end. Picking all you have practiced at least three times, and from memory.

Each movement should be studied as a single unit. To illustrate, when you have completed the last movement of a piece, simply drop it for the time, and devote your entire

time to the new movement. Then when you can play the new movement acceptably, practice the two movements together in the same manner as you practiced the last two measures. After a movement is thoroughly learned it must be treated the same as if it were a measure.

Perhaps this looks like drudgery; but it surely gets results. One thing it does for the student—and this is too important to be overlooked—it gives him confidence in his ability. Any piece practiced in this way will never be a puzzle to dread playing before a jury or before an audience. The reason is easy to understand. There are no difficulties to anticipate. The first measures of a movement have already been practiced least, and as the player gets further into the piece it is better known and so more certain. The same applies to each succeeding movement. The player gets his confidence from the fact that he has already mastered the hardest places have been passed.

Generally the pupil starts an brilliantly and, as he goes on, the piece becomes more and more difficult because the first parts were quite unintentionally given the most practice. The natural nervousness that is always present at such time also helps to middle one's thoughts.

By way of contrast, compare the results when a pupil plays a piece that has been practiced backwards, in the manner that has just been outlined. He may not start with as much confidence as he would if he had practiced it in the usual way; but, as he advances, difficulties will have been better and better mastered, so that he feels more and more confidence enabling him to finish with justice to both himself and the composition.

## The Teachers' Round Table

CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

#### DEAR TEACHERS:

In assuming at the Round Table the chair so long and devotedly filled by my predecessor, I want first to express the pleasure with which I anticipate an intimate association with your work. One of the chief joys of my own career as a piano teacher has been in giving such assistance as lay in my power to others who were grappling with the innumerable problems of the profession—problems which I often recognized as familiar baggages of my own experience. If I may, in the months to come, help you to face such problems with increasing courage, I shall consider my mission a success.

Truly, the name under which we meet seems a most appropriate one. For just as, in the days of old, King Arthur's knights gathered about the Round Table for counsel and guidance before setting forth to champion the cause of whatever was noble and beautiful, so we here seek inspiration with which to fight the good fight against the dragons of Sloth, and Carelessness, and Misunderstanding. And to fight this fight we must be equipped with the armor of High Ideals, the sword of Self-control, and the invincible spear of Persistence. Thus protected, we need have no fear in entering the lists.

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With the above thoughts as an index to our aims, let us proceed to the consideration of some questions propounded in recent letters.

#### Careless Mistakes

(1) A number of my pupils are in the habit of playing carelessly. Even those that read notes accurately away from the piano, when they sit down to play, notes when playing. I teach them to play slowly, but even then they make mistakes. (2) Some of my pupils have a hard time remembering the sharps and flats in the signatures. Sometimes they hear the mistakes and try to correct them, but they never succeed. (3) When pupils take their lessons it is best to have them correct their mistakes as they go along. (4) Should they go straight ahead to the end of the piece and then play the piece again, while mistakes are corrected?—M. C.

(1). Evidently these pupils need to cultivate more systematic and thorough habits of practice. Try requiring the following method of practicing new material:

The pupil starts by treating the first measure by itself (always adding the first beat of the measure following). Let him practice first the part for the left hand alone, slowly and carefully, until he can play it at least twice through without a mistake. The right hand then practices its part in a similar manner, and finally both hands play together until the measure is satisfactorily completed. Each following measure of the section assigned is then similarly practiced.

The next process is to practice each pair of measures first with the left hand, then with the right, and then with the hands together. Long passages may now be similarly treated, and finally the entire section which has been assigned. Review work should be studied in passages, and not in measures.

A variation of the above is to begin with the last measure of the section instead of the first, and then to proceed backward by single measures, as before. There is no so great a disadvantage in this method as it seems, for it is by this method that there is when he starts at the beginning.

With careless pupils, it is wise to spend a part of the lesson period in practicing several measures as described above, so that there may be no doubt in his mind as to what you really want him to do. It is often well, too, to sit at the piano and yourself practice several measures, as an example to the pupils.

(2) Try having the pupil write a sharp or a flat in light pencil before each note that should be affected by the signature. In this way his attention will be forcibly

drawn to each one of these notes; and after he has thus learned to give them proper attention, the penciled accidentals may be erased.

(3) It will depend upon the pupil and his degree of proficiency, also on the nature of the piece, whether the play with tolerable accuracy, it is generally best not to confuse him by irritating interruptions when performing a piece or section of a piece. In other words, get his individual conception of the composition, whenever this is not too twisted. If he is very inaccurate, however, especially if his rhythm is awry, he should not be permitted to founder on to good purpose.

#### Attention to Notes

I write for advice about a boy of eighteen who has studied with me about two years. He mentions from some time to time that he has been before he has studied it at all thoroughly, and then

to my piano pupils. I have pupils from Grade I to Grades VI-VII (Mather's graded Course), and am anxious for them to begin the "wide branches," such as History, Harmony and whatever else they should have of the problem. Will you kindly advise me as to what texts to use and when to use them?

It is possible and wise to lay the foundations of a knowledge of musical structure very early in a pupil's course. By the time he has learned to play the major scale of C through one octave, for instance, he may be taught the nature of its intervals, and how to recognize these both by eye and by ear. A little ear-training at each lesson, indeed, will produce surprising results toward the comprehension of his studies, which may be taken up in natural order, as they occur in the music which he is studying.

After the principal intervals have been learned the chords may be treated in order. As each one is studied the pupil should be taught to recognize it by ear, and also to recognize the chord as it appears or is implied in his music. From this point on his work in harmony may proceed as far as is made practicable, always closely applied to the music in hand.

Musical forms may be similarly presented. From the very first, the pupil should be taught to recognize the limits of phrases, periods, and finally their union in the longer forms.

The study of History may begin by briefly telling the pupil facts about the composers whose works he meets, together with some inkling of the special characteristics of each. Later on the pupil may purchase some good textbook, such as the *Standard History of Music*, and report each week on sections assigned for special study.

Other subjects on the above subjects which may profitably be employed are: *Harmony Book for Beginners*; *Ear Training*, by Arthur E. Haeckel; *Musical Forms*, by Ernest Power.

#### A List of Studies

Please advise me in forming a program for pupils from the works of the following or of other composers, including what you think is the best for the beginning student: Chopin, Debussy, Liszt, Schumann, Brahms, Czerny, Soriano, Kohler, Gurliot, Duvernoy, Liebling, Gosselin, etc. If there are any special books or magazines that a teacher should have along with these studies, will you please tell me what they are?

Studies as a whole are of two varieties: those which stress especially (a) technique, and (b) interpretation. To the first class belong such studies as those of Czerny and Cramer, while the second class includes such as those of Heller, Burgmüller and Chopin. A good curriculum for the piano student will include a judicious selection from each class.

The following list I have selected with the above classification in mind, and with the idea of alternating the two varieties. Some of the groups overlap in grades, so that all of them would probably not be used with the same pupil. I have added to your list some others whose works seem indispensable. Gurliot, *First Lessons*, Op. 117; Lemoine, *Fifty Juvenile Studies*, Op. 37, first book; Burgmüller, *25 Studies*, Op. 100; Loeschhorn, *48 Books 2 and 3*; Heller, *25 Studies*, Op. 37; Czerny, Op. 99, *Book 1 of Pedagogy*; Bach, *S. Two-Part Inventions*; Heller, *30 Melodious Studies*, Op. 46; Cramer, *50 Selected Studies*; Clementi, *Selected Studies from Gradus ad Parnassum*; Moscheles, *24 Characteristic Studies*, Op. 70.

Following these, the pupil should proceed to the easier *Etudes* by Chopin, and thence to the more difficult ones, following these by *Etudes* of Liszt, Alkan, Rubinstein and others.

As to books, you will do well gradually to collect a useful reference library. Books especially referring to piano teaching are as follows:

*Piano Teaching: Its Principles and Problems*, C. G. Hamilton; *The Education of the Music Teacher*, Tappan; *Musical Interpretation*, *First Studies in Teaching*, W. S. B. Mathews (3 volumes).

General reference books will include:

*Pronouncing Dictionary of Musical Terms*, H. A. Clarke; *Concise Dictionary of Music and Musicians* (5 volumes).

Books on history, biography, form and other subjects may eventually be added to the above.

As to magazines, how about THE ETUDE?



PROF. C. G. HAMILTON, M.A.

cannot play with the music. One would judge that the student who has been playing for so long should be able to play the notes after he has played the piece a few times, but looks constantly at his hands. Should he forget, he cannot start where he stopped, but has to start again from the beginning. After finishing a piece and laying it aside for a short time he often forgets it all, either with or without the notes.—L. D.

It seems that the trouble you mention may again be referred to lack of system in practice. In itself, the young student is not naturally ready; it is a good thing; only it must be brought under proper control. I suggest that you have a frank talk with him about formulating a system of practice, and encourage him to plan out such a system on his own account. Work with single measures, such as is proposed in the answer to the preceding letter, might well be made the basis of such a plan. Boys, as a rule, like to work out such schemes, and to feel that they have a methodical and business-like basis with which to perform their practice.

Such a practice plan, which will require him to treat each measure as a separate unit, ought to necessitate that attention to the notes in which he is so deficient. If, after he has mastered the individual measures in this way, he is quickly able to play the whole from memory, so much the better!

#### Theory with Piano Lessons

I would like your advice as to the proper time for introducing the theoretical branches of music



# Fifteen Minutes a Day—at Least

By Helen Tyler Cope

After spending twelve years and considerable means on piano study, I married—just at the time I might have begun to turn my talent into a profitable career.

*Just girls do!*  
Soon the duties of a home, with other newly acquired interests, so absorbed my time that I began to neglect my music and stopped regular practice hours.

*Most young matrons do!*  
When the duties of motherhood, like every good woman in modest circumstances, I found my time so completely occupied that I gave up my music almost entirely.

*Most mothers do!*  
Such a mistaken sacrifice this is; for in a few short years gone are the babyhood days, you again have more time for yourself; but, alas! your technique is almost gone and you find you must make that poor old excuse, "I'm so out of practice" when friends ask you to play.

Young women of talent, do not make this foolish mistake. You can find time if you determine to do it! I know this from my own experience, for, at the present time I am busier, doing more, accomplishing more along lines worth while, than ever before, and also getting in "fifteen minutes a day—at least" of good, systematic work at the piano!

When I suddenly and remorselessly realized the fact that I had failed to take care of the talent the Lord gave me, thereby showing ingratitude to my parents for educating me—I resolved to make amends. In doing so I am getting more real joy out of my music than I ever did. In working up the favorite old pieces I loved so, I get that deepened, really true interpretation of the masterpieces, which comes to those who have loved, known all the heart throbs of sorrow and joy in each time brings. As to my personal practice time, I chose after several unsuccessful attempts at various hours, my "first fifteen minutes—at least," immediately after breakfast. If I even started my busy day's routine, often I never could get back to the piano! I determined to let things wait that long, and the habit once established, like all others it clings. I have improved my faltering fingers much in a short time and can play credibly a few selections which I once did so well, for the same old Liszt, Chopin, etc., are ever new and beautiful, since they last, when the modern, so-called popular stuff is old!

Get back to your scales, five-fingers, arpeggios and some specially difficult passages early in the day if possible, then spend more evenings at home with your solo practice! Do not think forty years old, but forty years young—few have ever done anything in the artistic world much younger—certainly most of the "great" are in their prime then!

Remember that technique is not all; and, if you despair sometimes over your stumbling fingers, try to make up in your heart and soul's expressive playing, what your fingers lack! Recently I crossed in an old note-book an anonymous quotation which so beautifully expresses the thought:—"Music After Supper."

## High Hurdles

Marjorie Gleyre Lachmund

WHAT greater error can there be than that of giving the average pupil too difficult music? Teachers do this continually with the very best of intentions. Often it is due to the fact that the teacher imagines that in order to attract lofty ends the music must be high. They think of Browning's lines: "Better have failed in the high aim, as I, than vulgarly in the low aim succeed." But this quotation is not always applicable.

Every teacher should make a mental catalog of just what constitutes difficulty. Some teachers are woefully ignorant upon this point. It comes, of course, with experience.

"How can I gain that experience?" asks the teacher. Perhaps the best way is to remember that publishers of educational music go to great pains to have their music carefully graded. Get such a booklet as the *Guide to Piano Technique*. Study the lists of music for each of the elementary grades in the rear of this booklet. Endeavor to find out just why certain things are strictly left out of *Grade One* or *Grade Two*. High hurdles for little folks are often their bane, which hold them back for years. Pick out low hurdles and let them jump higher and higher every day.

# A Musical Biographical Catechism

## Tiny Life Stories of Great Masters

FELIX MENDELSSOHN (BARTHOLODY)  
(1809-1847)

By Mary M. Schmitz

[EDITOR'S NOTE—We are presenting herewith a monthly series of biographies designed to be used by themselves or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Masters* series and *The Student's History of Music*.]

1. Q. Where and when was Felix Mendelssohn born?  
A. Hamburg, Germany, February 3, 1809.
2. Q. Was Mendelssohn a Jew or a Christian?  
A. The family was Jewish; but Mendelssohn was raised as a Lutheran. Mendelssohn's father was the wealthy banker, Abraham Mendelssohn; and his grandfather was the well-known Jewish philosopher, Moses Mendelssohn.
3. Q. Was Mendelssohn a brilliant man in other lines than music?  
A. Yes, he had a very fine education and he had a special talent for landscape drawing. His father was very careful to make sure Mendelssohn had more talent for music than for drawing before he decided to let him become a musician.
4. Q. Where and with whom did Mendelssohn study theory?  
A. In Berlin with Carl Frederick Zelter who was a friend of the great German poet, Goethe.
5. Q. When did Mendelssohn pay a visit to Goethe?  
A. When he was twelve years old he was taken by his mother, Zelter, to visit the great poet. He spent several weeks with Goethe.
6. Q. What other composer did Goethe regard unjustly?  
A. Beethoven. When visiting Goethe the second time, Mendelssohn told Goethe he must play the great composer's C. Minor symphony for him. Then Goethe recognized the greatness of Beethoven and was much affected by the music.
7. Q. What other great musician lived and died in Leipzig?  
A. Johann Sebastian Bach.
8. Q. What great work did Mendelssohn revive about one hundred years after its first production in Leipzig?  
A. J. S. Bach's "St. Matthew's Passion Music."
9. Q. What influenced Mendelssohn to revive Bach's great oratorio?  
A. Mendelssohn had studied the works of Bach very thoroughly with his teacher, Zelter, and had learned to love Bach's music.
10. Q. What important work did Mendelssohn write early in life and what inspired him to do it?  
A. The Overture to "A Midsummer Night's Dream." It was inspired by the reading of Shakespeare's comedy "A Midsummer Night's Dream." It was written when Mendelssohn was nineteen years old and is one of the best of his compositions.
11. Q. Name two oratorios Mendelssohn wrote.  
A. "Elijah" and "St. Paul."
12. Q. Did Mendelssohn write any symphonies?  
A. Yes, several, among them the "Italian" and the "Scottish."
13. Q. Name some piano music Mendelssohn wrote.  
A. "Rondo Capriccioso," "Songs Without Words," "Concerto in G minor."
14. Q. Tell the story about the "Spring Song."  
A. It is said that Mendelssohn one day in spring went to call on some friends. He found the older people away from home but the children were playing in the garden. Mendelssohn joined in their play until he became tired when they went into the house and the children begged Mendelssohn to play for them. He sat down to the piano and improvised a beautiful melody but the children playfully pulled his hands from the keys. After he went home he wrote the music as he remembered it and called it the "Spring Song."
15. Q. What famous conservatory of music did Mendelssohn found?  
A. The Leipzig Conservatory of Music.
16. Q. What great composer and pianist was associated with Mendelssohn in the Leipzig Conservatory?  
A. Robert Schumann.
17. Q. What great pianist was Mendelssohn's friend and teacher?  
A. Ignaz Moscheles.
18. Q. What name did Mendelssohn adopt to his own and why?  
A. Bartholdy, because his own's husband adopted the name of the former proprietor of a business he had acquired. Then the Mendelssohns adopted it.
19. Q. Where and when did he die?  
A. Leipzig, November, 1847. Forty thousand people joined in his funeral cortege.

## The Individuality of Tones

By Doris McIntyre

Each person has a characteristic touch at the piano. This touch is as indicative of his personality as is his voice. It will always be distinctive of him and peculiar to him, but it may be improved or it may deteriorate. Just as a person with a naturally shrill voice may by practice tone it down and modulate it, so a pianist by careful listening and practicing can soften and overcome the defects of his touch. It is essential that a pianist hear his own shortcomings. If he can hear his imperfections he is on the way to mastering them.

There are different ways of developing touch. A good one is to develop the imagination. In teaching, this is one of the best means of getting a desired result. For instance, if you are teaching a lullaby you might impress upon the pupil's mind a picture of the mother rocking her baby to sleep. Most children have been in such situations and if they can realize just what the music is meant to convey they will unconsciously induce the proper touch. Or if you can appeal to the pupil's emotion he will strive to put his feeling into his playing.

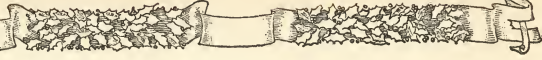
A pupil must learn to listen to the tones he is producing. His ear must be cultivated until he hears the right tone. If he does not recognize a poor tone when he makes it, he will not care about changing it. However, he may have the right ideal and still be unable to obtain on the piano the tone he hears in his mind's ear. The use of many very technical details solves this difficulty. Certain conditions are essential for a beautiful touch. Possibly the most important one is a loose and flexible arm. After one can relax his arms and shoulders at will, he can make it easier to produce a beautiful tone. While, if he plays with a stiff arm, it is not only fatiguing but also extremely difficult to obtain good tones. A player's finger tips must be sensitive too. However,

nothing need be said about the pupil's finger tips except as to position; for through practice they will unconsciously develop a feeling for the keys. The position at the piano is important. A pianist should sit well back from the piano so that his arms and hands are free and not in a cramped condition.

Any good pianist uses different methods of attack for different types of tone. One way of obtaining a beautiful singing tone is to hold the fingers close to the keys and then drop them with a dead weight on the keyboard. The whole weight of the arm and shoulder is behind that touch and if one desires depth in his tone this is an effective way of getting it.

If one wishes a loud ringing tone the hand should start a long way from touching the keys and be dropped rapidly. The more rapidly the hand falls the bigger the tone will be. This is not a dead weight drop but a live weight drop and the inclination of the hand is to spring back from the keys after they have been struck—just as a rubber ball will rebound when thrown to the floor. Another type of touch is used in scale work and rapid finger work. This is a quick rapid finger stroke—the arm is relaxed but has nothing to do with the touch.

The different touches are cantabile, a singing touch, staccato, a staccato touch, and the half way between legato and staccato and portamento which is an exaggerated legato. In playing staccato the keys are struck but not pressed. A very pretty melodic staccato may be secured by touching the keys and quickly withdrawing the hand away. Generally speaking, a melodic hand is relaxed, while a coloratura hand is not so much relaxed—standing on tiptoe so to speak—ready for brilliant action.



# An Analysis Lesson on Edward MacDowell's Witches' Dance

Prepared in Collaboration With

MRS. EDWARD MACDOWELL

Introductory Note

By DR. ALLAN J. EASTMAN

(This following lesson on the *Witches' Dance* by the great American composer, Edward MacDowell, was prepared by an expert teacher of national fame, in collaboration with Mrs. MacDowell, who has hesitated to write definite notes in person. However, all the material is based upon her own suggestions. In many ways the writer feels that it will present more and very different ideas upon the nature and interpretation of this work, one of the most unusual successes in the history of American music.)

Prior to studying the work itself, the student will find it advantageous to read the following notes pertaining to the life and work of MacDowell. No American composer in the field of symphonic, vocal or piano music of the higher class, has produced works which have met with such international acclaim as has this tone poet. Edward Alexander MacDowell was born in New York, December 18, 1861. He died there January 23, 1908, and was buried at Peterborough, New Hampshire, where many of his greatest works were created and where has been established The MacDowell Colony to provide for workers in all the creative arts the best working conditions. Already notable results have been given to the world.

In his childhood, in New York, MacDowell's instructors were J. Daitz, R. P. Desvernin and the great virtuoso, Teresa Carreno, who at once recognized the remarkable talent of the boy and gave him special attention. Later this brilliant woman introduced into her programs many of the notable works of her own time. Upon one occasion she told the writer that the greatest artistic thrills of her career came when she was playing the works of MacDowell.

## MacDowell Abroad

In 1876 we find MacDowell hard at work at the Paris

Conservatoire, under Marmontel (piano) and Svavard (theory). At this age his talents were so manifest, in



different directions, that it was uncertain whether he should become a painter or pianist.

## A Lesson on the Witches' Dance

While printed lessons upon a pianoforte composition must, at best, be wholly analytical (there being no opportunity for the teacher's criticism), music can nevertheless be said which will help the active-minded student, who may not have the advantage of a carefully trained instructor.

Behind every composition there is always a background which, when understood, contributes much to the proper interpretation of the composition. Innumerable people essay to play this composition without the slightest idea of what Mr. MacDowell had in mind when he wrote the work. Indeed, many have a totally different conception of the piece from that intended by the composer.

The first error that most people make about the *Witches' Dance* is that they have a different kind of *Witch* in mind. They think of some old hag, like the witches in Macbeth, or the witches which the good folk of Salem feared when they nightly barred their doors to keep them out. That is not at all the kind of spirit which Mr. MacDowell pictured. It was rather the mischievous demons or elves who fly in clouds through the air, like pixies. They were light gossamer notions, mischievous, but delicate as a feather, wafted by the swift March breezes. They soured the milk and put a blight upon the wheat, and did all sorts of antics which got people into trouble, but they were not heavy or loathsome about them. Because so many people have pictured a malignant old hag, or crone, in association with the *Witches' Dance*, the average student hangs away at the piece and tries to add a kind of tragic or morbid element to it. Mr. MacDowell never had this thought. He played most of the work as though it were made of thread lace. Indeed, in the following

modifications of the original, and the following suggestions given, I am following the precedents set down by him, and in this way I have felt at liberty to do away with one repetition and also to eliminate one extremely awkward passage, which makes the whole work needlessly difficult for many students, and has doubtless placed it beyond the grasp of many who would otherwise be able to play with pleasure. These changes in no way injure the artistic value of the work. Indeed, they are the very changes sanctioned by Mr. MacDowell and often played by him.

## The Lesson Begins

Well, let us begin with the lesson. The metronome makes 128 notes a dotted quarter note, a fair speed, but unless you have a remarkable technique, you will find it desirable to begin the study very much slower, possibly, counting at first three beats to the measure, with the eighth note equaling, let us say, 72 or 84. Most teachers find there is an advantage in studying any piece that is to go very fast ultimately, at an aggressively slow pace at first. Indeed, it is impossible to study this at first with a high finger action, although when it is really played, the notes trip off in groups from fingers held almost as light as cobwebs.

Imagine at the start that the air is fairly filled with clouds and clouds of pixies, whirling and posing and playing about, bent upon mischief. Catch this spirit from the start. Most of the editions of this work are quite without pedaling, but Mr. MacDowell certainly never played it without using the pedals. In this edition I have endeavored to indicate the pedals and this contributes to the gossamer effects of the piece quite as much as anything that can be done with the hands.

In 1878 he went to Germany, where he studied with Louis Ehrlert in Weisbaden. In 1879 he entered the famous Dr. Hoch's Conservatory at Frankfurt, studying piano with Carl Hellmann and composition with Joachim Raff. In 1881 MacDowell accepted a position as teacher of pianoforte at the Darmstadt Conservatory. The following year Raff introduced MacDowell to Liszt, who was much interested in the work of the young American and placed his *Modern Suite* (Opus 10) on the very important program of the annual concerts given by the Allgemeine Deutsche Musikverein, MacDowell himself playing the piano part.

In 1884 he visited America and married Marian Griswold Nevins. Miss Nevins was a brilliant and sympathetic pianist, destined for the concert stage and very carefully trained for years by MacDowell. She permitted her art to remain in the background during the life of her husband, but since his death took America every year with notable success, contributing her income to the MacDowell Association at Peterboro.

After again visiting Europe MacDowell returned to America in 1888 and settled in Boston. Nikisch, Gerick and Pauer were enthusiastic over his works and gave him every facility for public presentation with the Boston Symphony Orchestra. In 1896 Columbia University of New York called MacDowell to the Chair of Music. The next year he became the director of the Mendelssohn Glee Club of New York.

MacDowell stands easily at the head of American composers, because of his innate musical gifts, his grasp of musical forms, large and small, his facility and logical means of expression and his rich, poetic soul. His music is, at times, as bold as the mountain tempests, and again as delicate as spring zephyrs in the waving iris.

In publishing the following lesson on the *Witches' Dance* the main body of the text follows certain pedagogical suggestions made by Mrs. MacDowell.

In the first measure, at A, I would like to call attention to the fact that Mr. MacDowell practically always played the passage so that the grace note in the left hand came first, and not with the first note in the right hand, as is ordinarily done. In other words, he played the grace note as though it were a part of an imaginary preceding measure, making the first chord as arpeggio, thus—



When the performer has a fine grand piano, it is desirable to use the middle pedal to sustain the last chord for the first few measures. If you have not such a pedal, employ the regular damper pedal here, because that chord must be heard delicately sustained.

Throughout the composition some students will wonder why the pedal is employed, although the bass notes are marked distinctly staccato. How can they be sustained and be staccato? The pedaling in these, played atmospherically, is quite necessary; and if the staccato notes are struck lightly enough, their percussive value will give the suggestion of staccato.

At B the melody-like flight of the witches really begins. Here the melodic line surges up and down, and the dynamic effects for the most part follow the line. That is, as the melody ascends the melody becomes ever



so slightly louder, and as it descends, slightly softer. The hands, after much practice, become very sensitive to these swirls of tone. It must not be played like a Czerny exercise with angular corners.

When further concerns is required until letter C is reached. Here the wrist staccato should be as light as possible. Indeed, the effect described by Dr. Mason, in which the hand seems to be lifted sharply from the keys rather than struck, seems to be desirable. In the interlocking passage at D, endeavor to have the right hand and left hand as even as possible. The same is true at E and at F. Here again the lightness is produced by the illusion of playing as though lifting the hands away from the keys instead of striking them.

#### The Pedal and Staccato

At G do not be afraid of the quick pedal indicated on the bass notes. These are marked staccato, to be true, but Mr. MacDowell always played them with the pedal to avoid a "bony" tone. It is almost impossible to play them in these low registers without giving a too brittle, too thumpy effect.

At H begins a kind of triumphant little march as though the pixies were glowing over the accomplishment of their work. Watch the crescendos and the decrescendos here very carefully.

At I make the effect with the right hand as much like a trill as possible. Indeed, for these four measures the tempo may be slightly accelerated, gradually. All the left-hand notes in these four measures may be made more staccato and more dramatic if played with one finger, the second or third finger. In the next four measures, if Mr. MacDowell had a pupil with a small hand, he encouraged him to play the bass thus—

Ex. 2



instead of as written.

Ex. 3



Indeed, he would often play it this way himself and thought that it added color.

At J, a passage which seems to bother some pupils, the difficulty will disappear if it is regarded as being written in 1 measure, without the intervening bar line. This applies to all the measures as far as K.

Ex. 4



At K the pixies have worked up to a fine frenzy of imitatory inquiry; and the one measure rest comes like a flash of silence. The effect is very dramatic if the rest is not overheld. The attention of the audience is smitten by this rest more than it would be by a crashing chord; if the crescendo approaching it is carefully developed and the total silence come abruptly enough.

The theme is resumed again at L with thistle-down lightness, proceeds to a fortissimo at M, followed by martellato octaves, which should be judiciously retarded as they approach the entrance of the little march theme. Again at N this theme should be played very delicately and sweetly, but not mimically or with sentimentality. Note the crescendos leading to fortissimo at O and at P, and the still greater crescendo at W leading to the climax of the composition at R.

#### A Quick Ending

Again the pixies commence to swarm in the summer night. Dawn is approaching and, like all good pixies, they must soon vanish. Strive for this hushed effect from here to the end. Students familiar with previous editions will find that twenty-four measures here are eliminated which do not add any particular value to the work. Indeed, my impression is that by proceeding to a quick ending the artistic effect is enhanced.

At T do not hurry the recitative nor make the frequent mistake of playing it heavily. Remember, these are not the witches of Macbeth. With the prestissimo at U, the first shafts of sunlight scatter the whole horde of pixies until they vanish in thin air. The grace notes

in measure U, as in measure V, always precede the bass notes and are played with it.

Note the quick pedal in the last three measures and the final low E in W. This I find myself putting in insincerely, as did Mr. MacDowell, although it appears in none of the editions.

## How to Speed Up on Technic

By Helen Maguire

### A Lesson from the Motor Car

"TECHNICIAN—one skilled in the mechanics of his art." To become this—study the automobile.

You know that to be able to do anything at top speed, to break a record, seems to be the most desirable thing in the world until you can do it *yourself*. After that it ceases to be wonderful, and like everything else, speed at the piano, once attained, quietly takes its place as only one part of the complete equipment of the pianist. Only one part, but a very important one. And since no boy or girl can ever get the right "slam" on speed until in possession of it, the sooner it is acquired the better.

#### Therefore—Learn the Lesson of the Motor

Twenty-five years ago makers of motor cars believed that the time had come for a trial of speed. They had a race—a grand affair—and the winner of this terrific race showed an average of seven and a half miles an hour! Compare this with the one hundred and seven of to-day. The point I wish to make is that the *mechanism* of these two cars is the same. This on the authority of Waldemar Kaempffer, who says: "The old horseless carriage was not any different in operative principle from the automobile of today. *Scientific research and the chemist* have made all the difference in speed."

#### Tremendous Gain in Speed

All this tremendous gain in speed, then, has been worked out in the *laboratory*. Mind has made the car of to-day what it is, not mechanics. Speed has been accomplished in the laboratory, made possible by chemical action and experiment. Take one item, the tire, of which you know the importance. Who would ever think of *rope* being made the subject of chemical laboratory study and research? Yet one cord tire in use today is the result of a tremendous amount of laboratory experiment, by which it was proved that this particular cord would flex nine million times before it began to ravel; that it has unusual stretch and the greatest tensile strength. That is the difference between rope that is "just rope" and rope that has been studied. And that is the difference, too, between fingers that are "just fingers" and fingers that have been studied, between *spina mus* brains and speed that is the *result* of brain.

People say "piano technic is just a matter of fingers." It is not. Fingers are important, just as the tire is important, but speed at the piano is a matter of brains. It is the work that is done in your laboratory that breaks records.

#### Advanced Speed

Pianistic speed has been advanced about as rapidly as has automotor speed. German musicians lowered the metronome marks that Chopin placed on his compositions, saying that it was impossible to play them clearly at such a speed, when along came Godowsky, the ambidextrous, and not only advanced the rate of speed on the Chopin compositions, but added hundreds of notes, and the left hand parts to the left hand alone and played with one hand what had been considered too difficult for two; and the end is not yet!

It's a good brain that knows its own hands! How many million times will your cords (muscles) flex before they begin to get ravelly? Have your muscles unusual stretch and great tensile strength? And what is tensile strength? It is as necessary to speedy muscles as is to much tire. How much do you understand about your own motor? Of course you know that your "motor area" is cerebral, that your motor is a nerve that passes from your central nervous system to your muscles and by the impulse it transmits causes motion. And if your motor is not in your hand, and your hand is speedy only as your motor is a good one. And to speed up your technic you must make your practice hour an hour

The entire vitality of art depends upon its being full of truth, or full of use. Ruskin

Again let me enjoin the reader to observe the continuity of the melodic line. Mr. MacDowell made melody one of the tenets of his musical creed.

If you would play any of the MacDowell compositions, as the composer would have you play them, learn to appreciate first of all the eloquence of their melodies.

of laboratory work and experiment. You must be your own chemist, and make your own tests.

To do this you will need a watch and a notebook. Take either a scale, arpeggio or finger exercise, anything your teacher has assigned for your technical practice, and time yourself to find how many times you can do this in one minute. Second, time yourself to see how many times you can play this before feeling fatigue. Third, times on can play this with how many mistakes you make in one minute. Rapidly with mistakes is *not* speed; it is stumbling, and would not be counted in any laboratory (or on any campus, either). Then, having timed yourself as to accuracy, make careful record in your note book. Date it, and proceed to time yourself in the same way every day, making careful notes of each day's findings.

If you do this you will find your note book interesting reading, for there will be an advancement. I promise, as you study and improve your "parts." There are as many "parts" to a pianist as to an automobile. You have to work to make every section of your circuit complete and to keep it well "lubricated," from page to eye, from eye to brain, from brain to muscle, from muscle to finger-tips, and so to the piano keys; and then right over again, page to eye, eye to brain, etc. over and over and over, endlessly as the turning of a wheel.

And if a hitch occurs anywhere it is you who must find out where and why and correct it. No one can do this so well as you, yourself. Paderewski said: "The hand you play the piano with is the hand you never see, the inner hand, that can only be felt." And no one can feel this hand but you or know better its condition, strength and weakness. If there is fatigue it is you who can best find out whether this is because you have neglected to flex or to relax or whether you are using a wrong set of muscles or a wrong position. All these things are best worked out in your own "laboratory," and you can work them out yourself even as Chopin worked out things for himself, not depending either upon teachers or books. He said: "In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading."

#### Each Finger's Role

For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest and freest. Then comes the little finger, at the other extremity. The middle finger is the main support of the hand, assisted by the index finger. Finally comes the weakest finger. As to this Siamese twin of the middle finger, some players try to force it to become independent; a thing impossible and unnecessary. There are, then, many different qualities of sound, just as there are different fingers. The point is to *utilize* the differences, and this is the "art of fingering." That is the way one boy worked things out for himself, and so can you. Take your eyes, brain, muscles and fingers and study them as you practice until, as you free your eyes by memorizing and toss the printed page aside, so, too, you free your upper brain of all mechanical work, giving it to the automatic brain, the *medulla oblongata*, and this makes room for the soul of the music you are to express by means of nerves and muscles that are strong, "quick," tensile, ductile and compliant, until, "having stored honey cell by cell in the dark, you are ready to receive the ultimate gift that music has to bring; namely, the identification of it with all other noble effort, the perception of its *truth*, which is one with the truth of everything that is beautiful. The light it brings illuminates the whole world and turns it into the garden of God."

Good speed and technic then will be yours.

A careless song, with a little nonsense now and then, does not misbecome a monarch. Walpole

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Broad and imposing. To be played in grand marchstyle. Very popular as a solo.

SECONDO

Allegro moderato M.M. ♩ = 108

*pp* *satte pace*  
*Sue lower*

*mf*

*L'istesso tempo*

*last time to Coda*

*p poco a poco cresc.* *ff rallent.* *ff ben marcato*

**TRIO**  
*p Poco Allegretto*

**CODA**  
*con tutta la forza*

*pesante e ff al fine* *fz fz fz*  
*Sue lower*

## MARCHE FANTASTIQUE

WILSON G. SMITH, Op. 73

PRIMO

Allegro moderato M.M. ♩ = 108

*pp misterioso* *p*

*mf*

*L'istesso tempo*

*last time to Coda*

*rallent.*

*ff ben marcato.*

*Poco Allegretto*

**TRIO**  
*p gioioso*

**CODA**  
*con tutta la forza*



## SECONDO

## IN HUNGARIAN STYLE

To be played with fire and abandon in the manner of a Hungarian Csardas.

Allegro M. M. ♩ = 126

## SECONDO

EMIL KRONKE

\* From here go back to ♩ and play to ♩, then play Coda.

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## PRIMO

## IN HUNGARIAN STYLE

EMIL KRONKE

## PRIMO

Allegro M. M. ♩ = 126

\* From here go back to ♩ and play to ♩, then play Coda



# WITCHES' DANCE

THE ETUDE  
E. A. MAC DOWELL, Op. 17

pp leggiero l.h. (A) cresc. staccato  
p pp leggiero  
cresc.  
staccato simile  
mf sempre cresc. ff  
pp leggieriss. ten. slacc. (s)  
poco a poco cresc. ten. cresc.  
ff (D) pp

THE ETUDE  
8

cresc. leggieriss. dim. pp  
sempre cresc. f (F)  
l.h. (G) pp con 2 Pod. il basso non legato e molto legato leggiero  
poco a poco cresc. quasi trillo  
cresc. (I) senza 2 Pod.  
martellato a tempo ffe marcatis. poco rall. (J)  
staccatiss. leggiero (L) (K)



Musical score for "The Etude" on page 826. The score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "M" (Moderato). The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as *martellato*, *leggero e non legato*, *sempre p*, *poco a*, *a tempo*, *poco rall.*, *dolciss. molto rall.*, *legg.*, *p*, *f*, *pp legg.*, and *staccato*. The score is divided into sections marked with letters M, N, O, P, Q, R, S, and T.

Musical score for "The Etude" on page 827. The score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "M" (Moderato). The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as *poco rall.*, *dolciss.*, *poco a poco dim.*, *a piacere (Andante)*, *quasi recitativo*, *pp*, *ppp*, *quasi trillo*, *simile*, *rit al lento*, *pp leggeriss.*, and *staccato*. The score is divided into sections marked with letters U, V, W, and X.

## IMPORTANT EVENT

From *Scenes from Childhood*, pieces which are to be played to children rather than by them. *Important Event* may depict a Christmas house party with all the bustle of arriving guests and the consequent festivities. Grade 8.

Allegro deciso M.M. = 138

R. SCHUMANN, Op. 15, No. 6

Musical score for "Important Event" on page 827. The score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro deciso" with a metronome marking of 138. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as *f*, *mf*, and *Fine*. The score is divided into sections marked with letters Y, Z, and A.



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THE ETUDE

Arr. by the Composer

FELIX BOROWSKI

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Andante

*mf*  
*con Ped.*  
*a tempo*  
*rall.*  
*p*  
*cresc.*  
*dim.*  
*p*  
*rall.*  
*Allegretto agitato*

THE ETUDE

*Tempo I.*  
*p cresc.*  
*poco*  
*a poco*  
*molto rall.*  
*ff*  
*p*  
*cresc.*  
*ff*  
*a tempo*  
*tranquillo*  
*rall.*

## SONG OF THE DRUM

ANNA PRISCILLA RISHER

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Allegro M.M. = 144

*mf*  
*p*  
*cresc.*  
*dim.*  
*f*



## PEASANT DANCE

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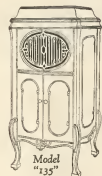
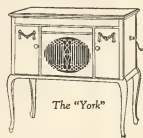
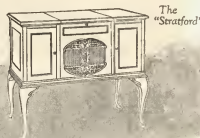
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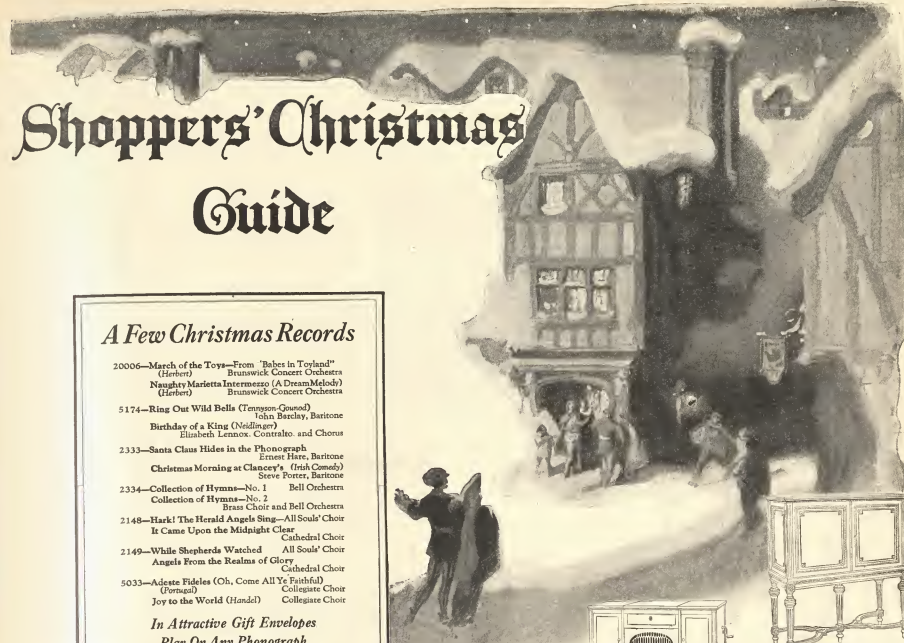
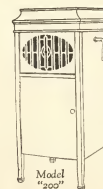
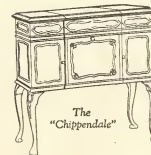
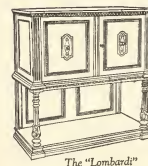
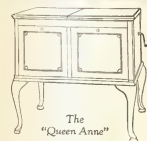
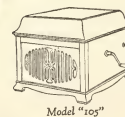
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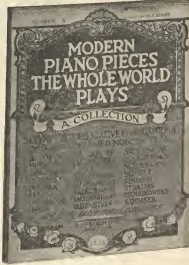
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L. RENK

*p* *ten.* *rit.* *atempo* *cresc.* *f* *rit. e dim.* *dim.* *poco più animato* *rit.* *atempo* *tranquillo* *mf* *p* *calmato* *Grandioso* *mf* *mf* *calmato* *cresc.* *f* *Fine*

THE ETUDE

*p* *p* *morendo* *D. C.*

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*p* *ben cantando* *pp* *molto* *molto animato M. M. ♩ = 160* *last time to Coda* *mf molto leggiero* *molto lento* *rit.* *p più animato* *rit.* *dim.* *cresc.* *dim.* *molto rall.* *ben tenuto* *D. C.*



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## Sleeping Princess

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To my friend George Mac Nabb.

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Adagio M.M. = 72

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## THE LAST ROSE OF SUMMER

A most playable and sympathetic arrangement of the good old tune.

Adagio sostenuto

Transcribed by L. AUER

VIOLIN

PIANO

*molto espress.*

*mf*

*p*

*mp*

*rit.*

*p*

*p*

*pp*

*cresc.*

*p*

*cresc.*

*f*

*largo*

*molto rit.*

*Lento*

*espress.*

*pp*

## O MASTER, LET ME WALK WITH THEE

WASHINGTON GLADDEN

This deeply religious text has a masterly setting. A most singable song.

PAUL AMBROSE

Andante

*mp*

O Master, let me

walk with Thee In low-ly paths of ser-vice free; Tell me Thy se-cret; Help me bear—

*rall.* *Più mosso*

The strain of toil—The fret of care. Help me the slow of heart—to move— With some clear win-ning

*Più mosso*

*rall.*

word of love; Teach me the way-ward feet to stay, And guide them in the home-ward way.

*rall.* *colla voce*

*a tempo*

Teach me Thy pa-tience; still with Thee

*rall.*

*p*



*piu mosso* *cresc.*

In clos-er, dear-er com-pan-y, In work that keeps faith sweet and strong, In trust that tri-umphs o-ver wrong;

*accel.* *cresc.*

In hope that sends a shir-ing ray, Fardown the fu-tures broad-hing way; In peace that on-ly Thou canst give,

*rit.* *p placido*

With Thee, O Mas-ter, With Thee, O Mas-ter let me live.

*rall.* *p* *< rall. >*

*rall.* *p rall.* *rall.* *pp* *rall.*

*molto rall.*

O Mas-ter, let me walk with Thee In clos-er, dear-er com-pan-y.

*molto rall.* *p* *dim.* *pp*

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RICHARD KOUNTZ

**Allegro con spirito**

*f non troppo allegro*

Up and down the wide world ev-ry-where I roam,

*ff* *non troppo allegro*

*con Ped.*

I was but a stran-ger, I, the rest-less rang-er, By the chance winds blown. Now the dust-y high-road

*rit.* *ff* *molto rit.* *meno mosso* *mp a tempo*

*rit.* *ff* *molto rit.* *mp* *a tempo*

*rall.* *mp*

greet me with a smile, Friendly wayside bow-ers, Hedg-es, grass and flowers, Bid me rest a-while.

*rit.*

*Andante con moto e cantabile*

I can hear your whis-per in the ech-os call, While your

*p a tempo* *mp* *rit.* *fall.*

soft touch lin-gers, In the sun-beams' fin-gers, In the rain-drops'

*mp* *rit.*

**Tempo I.** *rit.* *a tempo* *rit.*

Up and down the wide world ev-ry-where I roam, A I was but a stran-ger, I, the rest-less rang-er,

*rit.* *a tempo* *rit.*

By the chance winds blown. Up and down the wide world, free as o-ocean foam,

*molto meno mosso* *rit.*

*molto rit.* *a tempo* *rit.*

**Allegro molto con fuoco**

*molto passione non troppo presto* *cresc.* *ff*

Of you grow-ing fond-er, As I wan-der, Ev-ry-where is home.

*molto passione non troppo presto* *cresc.* *ff* *sempre*



# MY SOUL IS LIKE A GARDEN CLOSE

\* Thomas Jones, Jr.

A song for every music-lover who is a musician.

Lento con espressione

ALDEN BARRELL

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Sergei Rachmaninoff, on "New Lights on Piano Playing." The great Russian, whom many regard as the greatest master for the piano since Chopin and Schumann (with the possible exception of Grieg), in a brilliant interview, gives information of great value to students, which will interest you immensely.

Emma Calve, the greatest of Carnemens, on "Why Voice Study can never be standardized." The great singer has strong original opinions which will interest you immensely.

Ernest Hutcheson, whose Master Recitals in New York are attracting national attention, on "Piano Study after the Age of Twenty."

Giuseppe de Luca, leading baritone of the Metropolitan, on "The Art of Keeping the Voice." Critics say that de Luca's voice has grown steadily better and better for years.

Mischa Levitski, who at twenty-three ranks among the world's most successful performers, on "Getting a Start as a Virtuoso."

G. Gatti-Casazza, director of the Metropolitan Opera House, on "Which American Girls should Train for Grand Opera."

Elena Gerhardt, world-famous singer of art songs upon "Singing the Art Song."

Sidney Silber, virtuoso and teacher, on "Every-Day Pianistic Blunders and How to Cure Them." Mr. Silber certainly knows.

William Arms Fisher, noted composer and editor, on "How the American Musical Public has been Swindled Out of Millions by Song Sharks."

America's Ten Favorite Hymns. The result of an **ETUDE** survey representing over 30,000 hymns sent in by readers.

How I Earned My Musical Education. Active music workers all over the country tell how they went through every imaginable kind of obstacle to win success.

A Little Lesson in Conducting. E. H. Pierce, in a few words tells what every musician should know about conducting.

### Foo-foo Music Next?

Is the successor of "Jazz" music to be the "Foo-foo" variety? According to a press clipping this is within the bounds of possibility. "Foo-foo" music is a name said to be derived from the French word "fool," meaning crazy; and no one will deny the appropriateness when he learns that in music of this kind each player of the band follows his own sweet will, playing when he likes and what he likes on any instrument he gets hold of.

The trouble was started, it seems, in India by one Ram Dass, who bought up second-hand instruments from British regimental bands: old euphoniums, cornets, tubas and clarinets. These he distributed to the members of his orchestra, first fortifying them with arrack, the fermented juice of the palm.

In spite of his foo-foo policy, this Ram Dass shows gleams of intelligence. He is said to collect his fee in advance.

The master-works of the past should be the standard of the works of the present. R. Franz. Practice yourself for heaven's sake, in little things; and thence proceed to greater. Epictetus.

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## The Singer's Etude

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A Voice Magazine Complete in Itself

### Nine Steps in Vocal Progress

By Stanley Muschamp

WHEN one listens to the voice of a Mario, whose singing Owen Meredith said would melt a soul in purgatory, one is struck by the spell of the singer's art to the extent that he forgets for the moment the pathway over which the singer has taken so many, oftentimes weary, steps. The glister of the lights, the sounds of the orchestra, the scenery, and the general excitement of the performance, hide the past for the time being, and all that goes to make up the art of the singer is lost in the enthusiasm of the night.

But what is it that makes such a performance possible; what has been necessary that a man can appear before an audience and transport the listeners for the time being to another world? Has he arrived by a route permissible to all, or is the pathway opened only to the privileged few? These are some of the questions that surge through the mind after hearing the singing of a great artist.

The Art of Singing is a subject about which all may learn something. It is not necessary that one be possessed of an unusual voice to study voice culture; though the better the voice, the better he will find the opportunity to succeed professionally. A knowledge of singing is a delightful accomplishment; and one who understands something of the art can better appreciate the efforts of others.

#### The Coming Professional

However, this article is directed toward those who are contemplating a professional career. After reading various magazine articles about the marvelous rise from obscurity of Samuel Seltzer to the position of first tenor of the opera, one is reminded of Salvatore Sanmarzano, and that his unusual talent enabled him to advance to these heights with comparatively little or no study. *Developing*, the young singer blames himself to some large city (provided he can beg, borrow or steal the money), finds an humble lodging in some hall bedroom, learns a few of the more popular concert songs, and then deceives himself into believing that it will be but a short time until the entire world will be begging for admission to hear him sing.

The idea of the real pursuit of the art of singing, accompanied with the determination to work until success is assured, is rare. Therefore, the writer has attempted in this article to show the *nine steps* in elementary voice culture, which may help some reader of *THE ETUDE* in deciding his own problems.

The singer must conscientiously consider the following questions:

- Am I really fond enough of music itself to work out the problems as a professional matter; or am I merely like so many thousands who wish to sing a few popular songs?
- Am I planning to study singing just to entertain at an evening "stagnary"; and to be complimented by those who have never studied?

One can at once see that the angle of attack practically speaking, is of no importance, you are really downright earnest, and have the other qualifications, you may ac-

complish wonders. But it means very little indeed to have the other gifts unless you know that you have the all-absorbing, all-potential propelling force of desire. DESIRE! Let it be spelled with capitals. It is safe to say that no singer ever became great unless there was enough desire to consume the obstacles, both normal and abnormal. *Work and Sacrifice*; these are words to interpret in their largest and fullest meaning. Do not deceive yourself; because if you commence the career and do not persist in working, you will have one of the bitterest of all disappointments awaiting you.

II The singer must have some means of determining whether the native vocal material is adequate.

This is one of the hardest steps to take. How is the singer to obtain the right kind of opinion when he knows himself that he is decidedly in the more elementary condition vocally. What is the right kind of opinion, anyway?

Experimentation must be the method adopted, which will assist most effectively in determining the vocal aspect of the voice is young. This and the advice of musicians of broad musicianship will generally open the way for this step.

One must be fair to one's self at this period and not let the lack of expressive quality be discouraging. If invariably there is a desire to express through the art of music. To compare one's own young, immature voice with the warm, colorful tone of a Caruso or a Calve, places the singer at a disadvantage, and the question should be considered in that light.

#### The Ear and Rhythmic Sense

III Another step in this ladder of Vocal Progress is the consideration of the Ear and Rhythmic Sense. We would not consider this a momentary distraction, a string quartet, the members of which could not tune their instruments. So it must be with a singer; his ear, even at the beginning, must be keenly sensitive to the true pitch, and must feel decidedly disagreeable to any tone, but that sounds in the center of the pitch. It is not enough that the singer hit the bullseye, he must hit the center of the bullseye when it comes to singing in tune.

Then the Rhythmic Sense should be alive not only to the strong accent of a military band as it marches down the avenue stirring the pulse of all within hearing; but the finer gradations of accent must become of interest and also must be able to feel the beat of the interpretation of the composition.

Rhythm, the fundamental, the primitive, must be the foundation upon which all our music is built. It is before there was any melody, harmony or counterpoint, there was rhythm.

IV Good Health wedded to Good Physique. This is almost obvious enough to be passed quickly; yet a word concerning these most requisite twin assistants will not be out of order. All through

the student days and on into professional life there will be very little opportunity to give up to ills of various kinds. During the student days there will be so much ground one desires to cover that he will feel there will not be a moment to waste. After this period has passed and the young singer is trying his professional wings, and even when he has become a full-fledged artist, there will be innumerable rehearsals, many of them long and from home, from which the singer will return worn and weary. It is then that his good health and physique will benefit him most and enable him to recover quickly, to be in prime condition for the next day's program.

#### A Pleasing Personality

A pleasing personality is an asset, when one considers the actual presentation of the song. The appearance of the singer affects the audience in a large measure when it makes its final decision of the performer. I remember the impression the late Alcee Osmond made upon her audience. As soon as she came upon the platform, before she had even sung a note, the audience was immediately charmed.

V The fifth step to consider may be termed artistic vision in the mirror of the mind. This time the embryo-professional should look to see what interest in general he has in the kindred subjects, Painting, Sculpture, Literature, to which may be appended Languages, and the Drama. Are you moved intellectually, emotionally, when you stand before a statue by Andre del Sarto or a piece of sculpture by the great Michel Angelo; are you thrilled when you read Thackeray or Stevenson, or deeply impressed at the drama of Shakespeare or Moliere; do you desire to have the ability to express yourself in another language than your own?

#### A Drama in Miniature

Did you ever think that every time you sing a song, in reality you are enacting a drama? In it you not only are describing the scene, but also upon your ability to interpret the scene depends your success in conveying to the listeners the lines which some composer has set to music. This implies that you have a good mental picture of the scene the song brings forward, and how will you be able to have the best mental pictures if you have not been interested in the subject of pictures? A moment's thought on this phase of the singer's art and one can readily see the importance of a deep interest in the kindred arts.

VI After the decision that your fondness for music is real, and particularly so for your own voice; music that your ear is responsive to time your voice and that your sense of rhythm is keen—then comes the momentous question, "Whom shall I select for my instructor in this subject which is to be my life work?"

"Ah, there's the rub!" Of teachers and teaching there is no end. Teachers with this kind of method, teachers with

that kind of method, all promising results which in themselves sound well if the results they claim have been obtained by use of their particular prescription. But unfortunately this is not always true. More than one promising beginner has had his possibilities dashed to pieces upon some such rock as mentioned above, and been left with scarcely a single plank upon which he could float ashore. Yet, let it be said here, to the credit of teachers, that among those in the profession are some of the finest men and women found in any walk of life; men and women whose character is above reproach, at whom the finger of scorn has never been pointed.

My method of advice to young singers who have come to me for consultation has been to ask, "Have you really considered what you should receive when you go for a singing lesson?" If you have, then you will experience little difficulty in deciding whether you have gone to the right teacher. If you have little or no idea what you should receive in a singing lesson, then how will you be able to tell whether your selection is a good one or not? You will see that I am inferring that before you visited any teacher you had begun to listen to singing with your mind and not only with your emotional faculties. If you have been attending musical performances of all sorts with this thought prompting your attendance, then you will have commenced to gather some of the necessary requisites a singer should have, and thus you will approach this subject of selecting a singing teacher intelligently. This too often is not the case.

#### The Pupil's Responsibility

VII After you have selected a singing teacher should you relinquish further personal responsibility? By no means. If you have a grain of common sense! Your life work has barely commenced. It is now your business to see that from lesson to lesson the teacher gradually folds the subject to you, beginning with the simplest rudiment of articulation, passing step by step through the various points, thereby assisting you in mastering the problems as they present themselves. If you cannot do this, then you are not a good student and the truth is not in you.

Here is where the teacher should meet the student fully half way, if no farther. The student should come to the lesson filled with questions and the eager desire to have them answered to his heart's content. If he goes away from the lesson with an unsatisfied feeling, then something is wrong, and I would be inclined to think that the fault did not lie entirely at the door of the student. No teacher can make a singer to whom he says he can; but, by being filled with knowledge of his subject and enthusiasm for his subject, then a teacher may be sure that he is imparting the greatest of all pleasures in life, that of helping some aspiring, talented person to help himself.

#### The Student Mile

VIII Now, if the student has answered more or less satisfactorily to himself the foregoing questions, if, in other words, he has taken the first seven steps, where upon the Journey does he find himself? He knows that he has passed the first milestone, but that the second mile is directly in front of him! What shall he do? The words of the answer are easy to write, but the practice of them is the acid test. The old story concerns, Felix Mendelssohn, may be apropos at this time. It is related that on one occasion he was heard to remark, if he did not practice one day he was quite conscious of it; if he did not practice two days his friends were conscious of it; if he did not practice for three days in succession, every one who heard him play was conscious of it. What is the application of this story at this step in our journey? To me it means that, from now on, the student must give himself over to the arduous responsibilities of the years that must intervene between the day he commences his formal studies and the day he makes his debut. In other words, his days of daily practice have begun.

These days, in some ways, will prove to be the happiest of his life. Who has not heard friends talk with enthusiasm of the days in college, who has not heard some artist friend enthuse about the time passed in the atelier of some famous artist or the Ecole des Beaux Arts; or the delights of the years given to the study of the "bella Italia"? I may be that no success of later years will surpass the joys which will come to him now.

IX Between the last step and the present one many months of study will have passed, several years of learning the use of the voice, the laws governing music which all musicians must learn to obey, the rich experience of becoming intimately acquainted with the standard lit-

erature of singing—the songs of Schubert, Schumann and Brahms; the Oratorios of Handel, Haydn and Mendelssohn; the operas of Weber, Wagner and Verdi. What a wonderful time it has been! not by any means all sunshine, but there is little that grows anywhere without the need of some rain; and so it has been with our music-study. But if we have attended to our business as we should, there is no reason to doubt the effort put forth.

#### The Value of It

"Ah!" says someone, "all who devote several years to the study of singing do not become Carusos nor Galli-Curcis." Quite true. Neither do all who study electricity distinguish themselves as did Benjamin Franklin; neither do all who study medicine make such a discovery as did Harvey. One could cite instance after instance, but these two will suffice to make clear what is meant to be said; though all who take the subject of singing may not scale the loftiest peaks of the Matterhorn or Mont Blanc, there are many places along the mountain side where the view is wonderful. Half way between the railway station of Visp, in one of the valleys of Switzerland, and the stupendous Gornegrat, far, far above in the sevens and eights of the Matterhorn, is the little town of Zermatt. There is where most of the folk of that locality live. Few are those who go higher, and fewer still who climb to the very top. And that midway between Visp and the Gornegrat may be found many varieties of the loveliest flowers, and one may see reviews the remembrance of what will be throughout his entire life.

It is not necessary to have climbed to the highest heights of the mountain to enjoy its grandeur, neither is it necessary to have a Calve or a Gave to be able to had the pleasure which comes through the sincere study of the beautiful art of singing.

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You may ask, "How can a singer whose tone is faulty and perhaps pretty firmly fixed in faulty ways of producing tone quickly produce a faultless tone?"

The answer is this: If he is able to speak a single word, for instance, the word "man," intelligently, he can be correctly how to sing a tone correctly and will so sing it, no matter what may have been his previous faulty tone production. For example, if ask the student to say "on," first with rising inflection as though "on" carried a question, "on?" Then repeat it with falling inflection, "on." Now see if the word "on" can be sung with the same ease and naturalness of tone production on the pitch of middle C then D then E and so on up to G second time to be clear. Try to get the idea of "talking on a scale." As F. Davies, a former instructor of the writer, used to say,

At first sustain the tone on this word

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## Music for the Christmas Organ Recital

By William C. Carl

For many years the Piffarri have frequented the streets in Rome at Christmas time. Their playing of the Piffaro, an instrument resembling the Oboe, gave Handel his inspiration for the Pastoral Symphony in the *Missa*, and their appearance in Rome during the Yuletide season is a custom of long standing, dating back many years. Some of the music has been arranged for the organ and is effective.

A Christmas Recital should also represent the spirit of the day. What are more beautiful than the old *Noel* arranged by Guilmant, which all Christmas Eve go to hear the Master play on the Piffaro in the La Trinité, and in recent years to the Church of St. Eustache to hear Bonnet play their. Bach wrote several *Chorales* for the Christmas festival, notably in *Die Jubilo* and *In Thee Is Joy*. His *Pastorale in F Major* is also frequently played. There are *Christmas Pastorales* in large numbers; and among these by Corelli, Meckel, de Lange, W. T. Best, Lemare, Perle and Georges Gaudin are well known. The *Pastorale Symphonies* by Bach and Handel are natural familiar numbers.

Pieces bearing the title of "Christmas" by Dubois, Bossi and our own Arthur Foote are each excellent. *Un Viage Pastoral*, a unique number by Leleand and *Noel sur les Flutes*, d'Aquin, both of the old French school, are unique and add a touch of novelty. Otto Malling, the Danish organist, has contributed several. Among the best known are *The Shepherd in the Field*, *Christmas Eve* and *Bethlehem*. Saint-Saens, when at La Madeleine, wrote *Chorales on Carols from Norway* that will live for all time. *The Mistletoe* of Dandrieu and Mailly are delightfully quaint and give contrast. Joseph Bonnet has written a *Fantaisie sur deux Noels*, and a brilliant concert number of sterling style. *Rhapsodie Cantabile* (with pedal solo), now well known here from the composer's playing it during his American tour.

The *March of the Magi Kings* (with the guiding star) by Dubois is a popular number, while *The Holy Boy*, by John Ireland the English composer, comes as a novelty. To give added variety, the *Coprin-Pastorale* by Frescobaldi, and the *Chorale de Noel*, by Pachelbel should be heard. *The Shepherd*, by Lemmens and *O Come All Ye Faithful*, by Clementi, are grandly effective selections. As a finale, the *Fantasy of Lemmens*, the *Toccata from Widor's Fifth Symphony*, or *Aleluia*, by Marie Joseph Eck, would either one give a brilliant conclusion to a recital chosen from the numbers mentioned.

## Funerals and Festivals

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