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James Francis Cooke

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THE ETUDE



JUNE 1912

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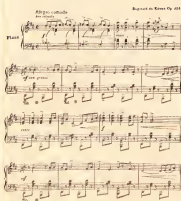
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THE MEASURE OF PROGRESS.



THE measure of progress is never to be found in the actions or thoughts of to-day. This is particularly true in music study. It seems next to impossible to note our real advancement as we go along. Our main thought should be for the future, but even then the work we do to-day may result in accomplishments far greater than our imagination will permit us to dream about. Columbus, dying in despondency at Valladolid, never knew that he had discovered a new continent, a continent that was to become such a powerful element in the political chemistry of the future. Could James Watt foresee that the invention of the steam engine was to make a revolution in the economic systems of the world? Did patient, hard-working Johann Sebastian Bach, producing a masterly composition every day, realize that in 1912 great presses employing scores of people would be grinding out more of his works in a day than were printed in a month during his lifetime? Could Schubert have foreseen that fifty years after his death multitudes would flock to great auditoriums to hear the famous singers of the world bring his masterpieces to life again and again?

To attempt to measure our progress to-day is to attempt to compute the future of a seed. We know that an acorn will produce an oak tree, if the sun, and the wind and the rains permit it. It may develop into a forest or into a sickly sapling. Come back in ten years after the planting and see what has developed.

Musical progress must be measured in a similar manner. It remains for us to be faithful unto ourselves in all our work. But that is not enough for the music student. He must attempt to divine the future. With everything that he plays he should constantly have in mind the object he is working for. He should ask himself at every practice period "Whither is this practice taking me? What bearing has this *étude* upon the definite goal I have in mind? Is my method of playing it carrying me ahead at the rate of progress which represents the best that is in me?" The student who practices without a definite aim is like the farmer who throws his seeds in a swamp. The student who takes no measure of his progress is little better. Keep a record of what you are able to do to-day. Examine that record two or three months hence and see whether you are nearer your goal. If not, it would be well for you to find out why you are not progressing. It is impossible for you to note much progress in one day or one week. The retrospect over a few months is, however, a true gauge. Never be discouraged with your day's work—look back at the ground you have covered and then start resolutely ahead toward the goal.



PARLIAMENTARY NONSENSE.



MUSICAL clubs are being formed everywhere in these days. There never was a time when the value of the "get-together" idea has been so thoroughly realized and so keenly appreciated. Clubs of children and clubs of adults are putting new zest, new life, new interest into their musical work by the wonderful fascination which always accompanies a work in which many friends are earnestly and unselfishly engaged.

A short time ago we visited a musical club and had the disappointment of seeing at least one-half of the meeting devoted to the most useless and unprofitable kind of parliamentary "popprcock" conceivable. When a society of people gets together and haggles over "motions," "resolutions," "chairmen," "precedence," "by-laws," etc., etc., *ad nauseum*, you may be sure that a healthy musical interest cannot exist.

The musical club which succeeds is the one which gets right down to real work. As soon as a definite program and a laudable object can be determined upon, do not waste one precious moment in anything but real work. Secure the books or music you intend to use, and if it is necessary to make special plans, delegate that portion of the work to an able committee, so that no time may be wasted by the body of the club as a whole. Nothing should occur at the club meetings except that which is likely to keep all of the members in the most wide-awake and active mental condition. The business of the club is usually a bore, and as soon as the club becomes a body of "squabblers" instead of students and workers the life of the organization is threatened.



IN MIGHTY WATERS.



OUR friends may remember that in the February issue of THE ETUDE we published an editorial upon the miraculous power of music as a comforter. We declared that the highest office of music is to take away the griefs of life. We tried to show that music is the great anodyne of the world. We had not dreamed that in a few months we were to confront a grim exemplification of this thought.

With the sinking of the *Titanic*, sixteen hundred lives were sacrificed to the greed for useless luxury and needless speed. Fate sneered at the highest achievement of man who sought domination on the seas. The heroism of those who lost their lives is a monument to the valor of all who believe in the high ideals of the Anglo-Saxon race.

We feel that we cannot pass this time without joining with our readers in a tribute to that little band of musicians which kept on playing, true to their duty, until the dark waters closed over them. Not one of the band was saved. If you ever thought that musicians were not to be classed with men of bravery, reflect upon that unthinkable night of April 14th, 1912.

The valor of those men who gave their souls to cheer the dying had in it the true sacrifice of the Christ spirit. No scene more tragic, more heroic, more inspiring can be found in the history of all time. The night was starlit. The sea was calm. The small boats were moving away from the great ship. Above the cries and moans of the weak came the sound of the band playing a hymn. That was something more than mere heroism. Such courage in the face of utter helplessness was the noblest manifestation of the divine in man. Can we ever conceive what that music must have meant to those on that boat during the last few hideous moments?

Here then, are the names of the eight men who took part in the saddest requiem of all time. At that moment the world found a new regard for those who follow the profession of music. This little group rose from the rank and file of ordinary musicians to become the world's highest types of heroes. May their names be kept shining forever in the annals of human bravery.

HARTLEY	CLARK
HUME	BRADLEY
TAYLOR	KRINGS
WIDGOWARD	BRIDGEMAN

In memoriam let us repeat the last lines of the hymn *Autumn*, said to have been chosen by the much-loved journalist and educator, W. T. Stead, just before the *Titanic* sank to its grave two miles below.

*Hold me up in mighty waters,
Keep mine eyes on things above—
Righteousness, divine atonement,
Peace and everlasting love.*

How Analysis Benefits the Piano Pupil

An Interview with the Eminent English Virtuoso Pianist

KATHARINE GOODSON

[Katharine's Note—Miss Goodson was born at Watford, in England, and completed the study of music at a very early age. In fact, she had made several appearances on the English concert platform before she was twelve years of age. In 1898 she went to the Royal Academy of Music in London where she studied with Oscar Rehfuss for one year. This was followed by five years under Leschetzky in Vienna. After ten years of such arduous preparation it is not surprising that upon her return to London she made a tremendous success in her recitals. She has played extensively on the European continent with particular success in Germany and Austria, where her playing is greatly admired. A. P. Hill, Master of the Great British, says of her playing: "It is marked by an unusual nerve and calmness. One can meet here with the younger (Viennese) pianists. She has a great command of tone qualities, admirably balanced phrasing, genuine musical taste and considerable individuality of style." In 1901 Miss Goodson married Mr. Arthur Hinton, one of the most brilliant of modern English composers.]

THE NATURAL TENDENCY TO ANALYZE.

"Judging from the mischievous investigations of things in general, which seem so natural for the small boy to make, it would appear that our tendency to analyze things is innate. We also have innumerable opportunities to observe how children, to say nothing of primitive people, struggle to construct—to put this and that together for the purpose of making something new—in other words, to employ the opposite process to analysis, known as synthesis. Moreover, it does not demand much philosophy to perceive that all scientific and artistic progress are based upon these very processes of analysis and synthesis. We pull things apart to find out how they are made and what they are made of. We put them together again to indicate the mystery of our knowledge.

"The Evenc has asked me for my opinions upon the very vital part which analysis plays in the study of the science of music. The measure of mankindship is the ability to do. All the analyzing in the world will not benefit the pupil unless he can give some visible indications of his proficiency. Indeed, important as the process is, it is possible to carry it to extremes and neglect the building process which leads to real accomplishment.

THE FIRST STEP IN ANALYZING A NEW PIECE.

"A great many of the pupils who have come to me indicate a lamentable neglect in an understanding of the very first things which should have been analyzed by the preparatory teachers. It is an immense process to study with a public artist unless the preparation has been thoroughly made. Reputation naturally places a higher monetary value upon the services of the virtuoso, and for the student to expect instruction in elementary points in analysis is obviously an extravagance. The virtuoso's time during the lesson period should be spent in the finer study of interpretation—not in those subjects which the elementary teacher should have completed. Often the teacher of an advanced pupil is deceived at the start and assumes that the pupil has a knowledge, which future investigations reveal that he does not possess.

"For instance, the pupil should be able to determine the general structure of a piece he is undertaking and should be so familiar with the structure that it becomes a form of second nature to him. If the piece is a sonata he should be able to identify the main theme and the secondary theme, whenever they appear, and whenever any part of them appears. Inability to do this indicates the most superficial kind of study.

"The student should know enough of the subject of form in general to recognize the periods into which the piece is divided. Without this knowledge how could he possibly expect to study with understanding? Even though he has passed the stage when it is neces-

sary for him to mark off the periods, he should not study a new piece without observing the outlines—the architectural plan the composer laid down in constructing the piece. It is one thing for a Sir Christopher Wren to make the plans of a great cathedral like St. Paul's and quite another thing for him to get master builders to carry out those plans. By studying the composer's architectural plan carefully the student



KATHARINE GOODSON.

will find that he is saving an immense amount of time. For example, let us consider the Chopin *F Minor Fantasia*. In this composition the main theme comes three times, each time in a different key. Once learned in one key, it should be very familiar in the next key.

"The student should also know something of the history of the dance, and he should be familiar with the characteristics of the different national dances. Each national dance form has something more than a rhythm—it has an atmosphere. The word atmosphere may be a little loose in its application here, but there seems to be no other word to describe what I mean. The flavor of the Spanish bolero is very different from the Hungarian csárdás, and who could confound the intoxicating swirl of the Italian tarantella with the stately air of cluny lace and silver rapiers which seem to surround the minuet. The minuet, by the way, is frequently played too fast. The minuet from Beethoven's Eighth Symphony is a notable exception. Many conductors have made the error of rushing through it. Dr. Hans Richter conducts it with the proper tempo. This subject in itself takes a tremendous amount of consideration, and the student should never postpone this first step in the analysis of the works he is to perform.

THE POETIC IDEA OF THE PIECE.

"Despite the popular impression that music is insensitive in the sense of being able to reproduce different pictures and different emotions, it is really very far from it. The subject of program music and illustrative music is one of the widest in the art, and at the same time one of the least definite. Except in cases like the Beethoven *Pastoral Symphony*, where the composer has made obvious attempts to suggest rural scenes, composers do not so far as a rule try to make either aquarelles or colorations with their music. They write music for what it is worth as music, not as scenery. Very often the public or some witty publisher applies the title, as in the case of the *Moonlight Sonata* or some of the Mendelssohn *Songs without Words*. Of course there are some notable exceptions, and many teachers may be right in trying to stimulate the sluggish imaginations of some pupils with fanciful stories. However, when there is a certain design in a piece which lends itself to the suggestion of a certain idea, as does, for instance, the Liszt-Wagner *Symphony Song* from the *Fliegendes Dutchman*, it is interesting to work with a specific picture in view—but never forgetting the real beauty of the piece purely as a beautiful piece of music.

"Some pieces with special titles are notoriously misnamed and carry no real meaning, thus misleading what the composer intended. Even some forms are misleading in their names. The *Scherzo* of Chopin are often very remote from the playful significance of the word—a significance which is beautifully preserved in the *Scherzo* of Mendelssohn.

STUDYING THE RHYTHM.

"A third point in analyzing a new piece might be analyzing the rhythm. It is one thing to understand or to comprehend a rhythm and another to preserve it in actual playing. Rhythm depends upon the arrangement of notes and accents in one or two measures which give a characteristic swing to the entire composition. Rhythm is an altar upon which many idols are smashed. Sometimes one is inclined to regard rhythm as a kind of sacred gift. Whatever it may be, it is certainly most difficult to acquire or better to absorb. A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All the book study in the world will not develop it. It is a knack which seems to come intuitively or 'all at once' when it does come. My meaning is clear to anyone who has tried to write with this measure of playing notes against three, for at times it seems impossible, but in the twinkling of an eye the countering rhythms apparently jump into place, and thereafter the pupil has little difficulty with them.

"Rhythm as such is different from rhythm, but is allied to it as it is allied to tempo. To get the swing—the impelling force—the student must have played many pieces which have a tendency to develop this swing. The big waltzes of Morzkowski are fine for this. If one of Lischetzky's pupils had difficulty with the rhythm, he must invariably advised them to go to hear the coverts of that king of rhythm and dance, Edward Strauss. Dances are invaluable in developing this sense of rhythm—swift-moving dances like the bolero and the tarantella are especially helpful. Certain pieces demand a particularly strict observance of the rhythm, as does the Opus 42 of Chopin, in which the left hand must adhere very strictly to the Valse rhythm.

THE ANALYSIS OF PHRASES.

"The ability to see the phrases by which a composition is built clearly and readily simplifies the study of interpretation of a new piece wonderfully. This, of course, is difficult at first, but with the proper training the pupil should be able to see the phrases at a glance, just as a botanist in examining a new flower would divide it in his mind's eye into its different parts. He would never mistake the calyx for a petal, and he would be able to determine at once the peculiarities of each part. In addition, to the melodic phrases the pupil should be able to see the metrical divisions which underlie the form of the piece. He should be able to tell whether the composition is one of eight-measure sections or of four-measure sections, or whether the sections are irregular.

"What a splendid thing it would be if little children at their first lessons were taught the desirability of observing melodic phrases. Teachers lay great stress upon hand formation, with the object of getting the pupil to keep the hand in a perfect condition—a condition that is the result of a carefully developed habit. Why not develop the habit of seeing the phrases in the same way? Why not a little mind formation? It is a great deal nearer the real music than the mere digital work. The most perfectly formed hand in the world would be worthless for the musician unless the mind that operates the hand has had a real musical training."

(Miss Gordon's interview will be continued in the July issue, where she will discuss Harmonic Analysis and Touch Studies.)

THREE HINTS ON GAINING SELF-CONTROL AT THE KEYBOARD.

BY EDITH R. McCOMAS.

PSYCHOLOGY that paradise of the lunger and the charlatan, is possibly the most abused of all studies. Its principles are simple but few understand their application to practice. Yet, no study points the way to self-control with more directness.

Attention is one of the psychological attributes most frequently needed in music. The attention must be secured to take in many complications at a glance. Since, for instance, the fundamental (1), The Signatures; (2), The Time; (3), The Tempo; (4), The first note of the bass, which helps to indicate whether the piece is Major or Minor.

The trained attention will grasp these four important foremen of a study piece at a glance, yet, yet not here is its task finished. The piece is launched, but attention must still be the steady keel on which the rides. It must not falter for a moment for if any distraction enters, there is shipwreck. The young player would do well to study the psychology of his attention, for so much depends on it.

Of great assistance in all our work is Rhythmic Breathing. If you begin to tire, stop, and take long breaths, walk about the room, or throw open a window. Put the same length of time on the intake as the outgo of a deep breath, and as you hold it, imagine you are smelling a rose and want a few more. Hold the breath until the vessels in the neck begin to swell. Then exhale, and as you come back to the piano filled with power.

THE CLIMAX.

Another important attribute, and one most often forgotten, is the Climax. The climax of a piece of music is the effect it has on other people. They regard the piece as a whole at first, and afterwards look into the detail, the fine points. As in a picture, the general effect strikes them first.

The effect in music is gained by a proper working-out of the climaxes, of which every piece has one or more. The ability to interpret, to know and realize just when and where your climaxes are, is what raises you from the level of the artist. The hand, by now, has become well-trained, and the fingers are ready to forget the desirability of relaxation. We must now throw upon our souls to the study of effects. They constitute a branch of study in themselves and think a minute as to what the climax, or effect, is the end toward which we have been struggling. It becomes at last to not to drown it in the mire of technique, as many a mechanical player-person does.

The pianist who forgets his climaxes is like the housekeeper who forgets to make a home, or the maker of a living who forgets to live. Laura is to temper truly and to build up the climax, and you will be reaping the border-line of success.



Delicacy in Playing and How to Develop It

By PERKIE V. JERVIS

At a piano recital by some great artist—Paderewski, Hofmann, or de Paduana, for instance—we are often entranced by the exquisite delicacy and gossamer-lightness of their playing. It seems very easy unto us we try to do it ourselves, when we realize that delicacy combined with absolute clearness is one of the most difficult things to attain in piano playing. The writer has had many opportunities to question some of the great concert pianists in regard to their technical studies, and has much to offer their surprise at the lack of ability sometimes to analyze their own playing. One of the best known of our great artists, on being asked how to play octaves, replied, "Just trick them out of like this."

Permitting the action to the word. Upon being told that this was no rather indefinite, he said, "Practice till you can play them." The writer has not had much more success in getting an answer to the question as to how some of these artists practiced in order to get their beautiful pianissimo. "Practice pianissimo," they reply. "Yes, but how do you practice to get that pianissimo?" "Play as softly as possible." On the other hand, some of these artists could analyze every step to be taken in building up a certain form of technique, and while methods of developing delicacy varied, yet at the bottom of the different kind of practice was to be found arm control, whether the artist recognized that fact or not.

POWER THE SECRET OF DELICACY.

With the exception of de Paduana and Josef, many of our great artists who have the most beautiful pianissimo are capable of tremendous fortissimo; hence it would seem that lightness and power go together. Many of the readers of THE ETUDE may have seen at some of the great exhibitions the enormous strain of the muscles of the forearm, yet capable of such delicacy as to crack a peanut held underneath in the fingers of the operator. What is the secret of this marvelous delicacy? Perfectly controlled power, or, to put it in another way, perfect control of the key descender, and the velocity of its descent. Delicacy in playing depends in like manner upon perfect control of the weight of the arm and the velocity with which the key is set in motion. That the degree of power is in proportion to the velocity with which the key descends can be proved by experiment. If the key is put down very slowly there will be no tone at all; put it down a little more quickly and you have a *marcato*; the faster the key travels the more powerful the resultant tone, still in a powerful fortissimo; it is necessary, in order to get the greatest velocity, to start the key with a quick impulse from the arm, this impulse coming from either the triceps, or if the highest degree of power is required, from the scapular muscle.

Another essential factor in delicacy, a factor in the solution of all technical problems, is looseness. This is so generally recognized, and so much has been written upon the subject, that it need only be mentioned in passing.

EXERCISES THAT PROMOTE DELICACY.

Any exercise that gives the player control of the arm is valuable in the development of delicacy, hence a study of the arm touches in Mason's *Touch and Technique* would make a good foundation on which to build. Specifying the exercises given to the right and left arms, playing, the octaves to be played as directed by Dr. Mason, that is, with an impulse from the arm and a diversified hand. Good octave players are usually good touch players, and the latter practice ten or fifteen minutes of preliminary light octave practice before indulging in the playing of a *pianissimo* finger passage, because light octave playing demands a control of arm weight similar to that required in *pianissimo* passage work.

An excellent exercise for securing lightness and control of the arm may be made of the old five-finger exercise, familiar to so many generations of players, practiced on top of the keys as follows: Place the fingers on the hand should be seated properly and the arm held up so lightly that there is scarcely any weight on the finger

tips. Now raise the thumb till it is on a line with the metacarpal joints, relax the muscles, and let the finger drop loosely down to the key C, which, as well as the other keys, must not be depressed in the least.

Practice this with each finger in turn till the arm can be so lightly suspended that the fingers are in *pianissimo* playing at all. Now, bearing in mind that the keys are not depressed but the finger rests on the keys, practice as follows: With the fingers resting on the keys, raise the thumb down so slowly that when the key is fully down there is no resultant tone; allow the key to rise slowly, keeping the finger always in contact with it, and when the key reaches the level of the other keys (which should remain undepressed), be sure that the finger is not raised from the key in the least, but is still in contact with it. Practice this with each finger in turn. While this exercise is more difficult than the preceding one, yet by persistent practice it will soon be easily done. When this happens, start the key down a little more quickly, so that when it reaches its full depth a very soft tone follows; as the key rises be sure that the finger remains in contact with it, and that the remaining keys are not depressed at all, and that

This exercise is still more difficult than the first two, but it should be practiced with each finger in turn till perfect control of the arm weight is secured. Now, starting the key more quickly, practice *fiorito*, then *mezzo-forte*, and finally *forte*. The slow trill should be practiced with each pair of fingers in the same manner, then groups of three, four and five fingers, and at this point any combinations of exercise forms that may suggest themselves to the player. This method of practice should then be applied to passages selected from pieces, first at a very slow tempo, then gradually increasing the speed as facility is acquired in controlling the weight of the arm velocity. In passage work each finger expression of the *Lebensgefühl* method, or, to use an and the finger itself should be motioned, as "prepared," the fingers are kept to the keys the closer to obtain a good *pianissimo*, other things being equal. Staccato work is also excellent for securing the arm control and lightness required for delicacy.

FIVE-FINGER EXERCISE THAT HELPS.

The five-finger exercise should be practiced as follows: First the fingers on the keys as in the previous exercise, now raise the thumb to stroke position, from which it drops down quickly to the key; the instant the stroke is produced the finger springs back as quickly as possible to stroke position, the fingers not in use should be quiet, and the keys upon which they rest must not be depressed. The action of the finger should be entirely in the knuckle joint, the hand and arm absolutely quiet. When this exercise has been practiced with every finger in turn, the fingers should be raised with every finger and the exercise practiced with the arm thus sustained. In order to realize the greatest benefit from this exercise it should be applied to all kinds of music, no action except at the knuckle joint; the hand and arm must be perfectly still. The method of the exercise outlined above is not only valuable as an aid to the development of delicacy, but also as an aid to the same in great independence of the fingers as well as complete control of the muscles.

Finally, in developing delicacy in the passage playing, it is helpful to practice the passage slowly, with a heavy pressure touch, or "clinging touch," with a *pianissimo* with a very light hand, and then to follow with *forte* and *pianissimo* a number of times.

A certain amount of *pianissimo* should be included in the scheme of daily practice, as it exerts a very beneficial influence upon the general playing, and contributes largely to looseness, and ease.



Selecting Piano Studies that Insure Progress

II.

Written expressly for THE ETUDE by the distinguished
Pianist, Teacher, Composer

XAVER SCHARWENKA

[The first section of this highly instructive article by a world-famous authority appeared in THE ETUDE for April. We enthusiastically advise any ETUDE reader who missed that issue to return it and peruse Prof. Scharwenka's excellent contribution.—EDITOR OF THE ETUDE.]

OLD ETUDES BEST.

Although études may be a veritable tower of strength in the battlefield of pianistic progress it does not follow that under certain circumstances they cannot be the cause of discouragement and disappointment. Of course, it must be admitted in the first place that there are far too many études. The same technical ideas, passages and figures have been worked out over and over by so many composers that the teacher should confine his efforts to a carefully selected series rather than attempt to do all that he knows. Sometimes one notices an improvement in some new studies, an interesting variation, a pedagogical advance or perhaps a new complication, but in the case of most new studies the advance is usually only a partial one and the old model, taken all in all, gives more general satisfaction.

Naturally, there is always a field for extending the technical foundation in accordance with the increasing demands of the modern composers. Hence a certain number of new studies will always be welcome. On the whole, the complaint that too many unnecessary études are thrown upon the market, is well founded. The teacher may be put to much additional labor in examining new studies as he knows that he cannot afford to overlook the possibility of finding valuable technical material. The pupil, however, will doubtless benefit by means of the continual additions to the technical literature of the piano.

CHOOSING THE RIGHT STUDIES.

To choose those studies best adapted to the use of the pupil is one of the very first duties of the teacher. His familiarity with the most beneficial studies should equal that of the physician's knowledge of the therapeutic action of the most important drugs in the pharmacopoeia. He should be able to prescribe studies with the same accuracy and with the same readiness. The doctor who is forever looking in books for his prescriptions is rarely the one with the biggest practice. The teacher must likewise have in his mind a great number of appropriate studies and must diagnose the pupil's difficulties so that he can suggest the remedy at once. Instead of experimenting with new études that do not deviate materially from the old standards, it is often wiser to stick to the venerable "three Cs" Clementi, Cramer, Czerny. I admit that much of Czerny and much of Cramer is unbearably old-fashioned, although, strange to say, there is much less of Clementi, the oldest of the technical triad that has gone out of fashion. Nevertheless, I am quite ready to assert that there are many of the études of these writers that have never been eclipsed by the more recent composers. We have, of course, had innumerable additions by the more modern masters, and in many ways no one of the famous "Cs" satisfy the demands of the advanced pianoforte composition of the present day. But for the foundation, the most important stage in the pianist's progress, that is the stage between the elementary musical training and the advanced work, Clementi, Czerny and Cramer are to a certain extent indispensable. Moreover, they promise to remain indispensable for some time to come. I have been continually impressed with the need of such studies in listening to young pianists. At one time the pianist aspires to that the student's scale playing would have been benefited by copious doses of

Czerny and at other times I have been sure that if the pupil had not more Clementi *Grados* or *Paranazum* and fewer pieces the pupil would have gained a kind of work energy in the touch which that remarkable technical work seems to supply.

THE THREE CS.

The teacher, particularly the young teacher, should realize, however, that the indiscriminate use of the "three Cs" may cause disgust, annoy and discourage the pupil. For instance, the teacher who insists upon the pupil going religiously through all the eighty-four études by Cramer or all of the *Grados* or *Paranazum* études of Clementi would be practicing a kind of blind faith in musical material. If pupils in general must each be treated differently according to their individuality, discrimination is nowhere so important as in the selection of études. With one pupil, for instance, technical complications may seem very easy, but at the same time this pupil may have the greatest difficulty with some apparently insignificant artistic problem. He may lack insight, an insight which the teacher must supply. With such an individual a very little Czerny goes a great way. At the same time he may need a great deal of Heller, Kirchner, or other writers of his type. The pupil who is particularly quick and fluent with his runs but who stumbles over every little polyphonic structure should also have less Czerny and more Cramer, but in addition to this he should have a great deal of work with the Bach *Préludes* and the Bach *Inventions*.

It is a great point in teaching the piano to keep the æsthetic side and the technical side in constant balance. Nothing can accomplish this so much as the proper selection of studies. A teacher who makes any pupil go through the entire six books of Czerny's *Art of Finger Dexterity* in succession, deserves a special punishment. He is entitled to a prize for killing his pupil's musical inclinations for artistic piano playing. In most cases it is really dangerous to give too many études of the same kind in succession. A constant variety of well-selected works by different composers is always best. Whenever the teacher and the pupil begin to feel a grudge against études in general, the cause is usually due to overdoes.

DON'T OVERTAX THE PUPIL.

I have also noted another tendency upon the part of the teacher which is apt to cause disappointment in the use of études. This is the tendency to overtax the pupil's technical ability. To be sure, it is perhaps less dangerous to give the pupil études that tax his powers to the utmost than it is to give him pieces beyond his grasp. But while the pupil never dares to doubt the value or the desirability of learning a standard "piece" he may ask why he should bother with a mere étude when his mechanical ability to play the étude is plainly insufficient for the task. This frequently leads to much disappointment. It points to the teacher for great judgment upon the part of the teacher in estimating the technical requirements of the pupil.

All doubts, however, as to the advantages or disadvantages of études in music study are for the most part centered around the name "étude." It is, of course, associated with the thought of "study" and a kind of innocent prejudice may have arisen against it for this reason. All the same musical compositions something else and the prejudice might vanish.

The problem of the application of the études is not at all difficult or complicated. It might be reduced to the following maxims:

First, diagnose the case of the pupil so that there may be no question in your mind what the real weakness is.

Second, plan to strengthen the pupil mostly where he is weakest.

Third, if the pupil is lacking in technique feed his mind and muscles with the studies which develop these.

Fourth, if the pupil's technique is finely developed give him studies which have the tendency to develop his artistic side.

Fifth, under all circumstances let us uphold the étude, whatever its name may be, because, without this application of mechanical exercises to music it will be difficult to bridge the distance from the keyboard to the art of interpretation.

Frequently, I have heard a pupil say, "I like the études best of all." That pupil is invariably a promising pupil.

THE WONDERS OF THE MUSICAL EAR.

Dr. WORMS HUTCHINGS, in an article on "How We Grow Deaf" in the *Saturday Evening Post*, discusses the musical ear, or rather that part of the ear which has to do with the reception of musical sounds, in his usual elucidating and fascinating manner. He says:

"This internal ear is vastly more complicated; but, he it luckily seldom becomes diseased—and when it does we do not know what under Heaven to do for it and have no remedy that will reach it—its makeup is of little practical importance. We may here dismiss it with the statement that it consists of a singular little keyboard about an inch and a quarter long, coiled up like a snail shell—*cochlea*—made up of tiny rods laid side by side, not unlike the keys of a pianoforte.

"The delicacy and elaborate perfection of the whole may be gathered from the fact that in its inch-and-a-quarter length there are five thousand separate rods or keys. Each of these keys is believed—though this is largely hypothesis—to vibrate in response to some tone or shade of tone that can be heard by the human ear, and these vibrations are conducted to the auditory nerve by the auditory nerve which run along the under side of the keyboard and then unite into a small twisted cable, to pass to the brain.

"Each key is supposed to pick out its particular note by vibrating in response to it, much as the receiving apparatus of a wireless telegraph responds to or catches the particular vibration to which it is tuned. It is probable that here is the site of those extraordinary differences in tone perception that exist between us, ranging from the born musical ear, with its delicate appreciation of the subtlest hues of sound, down to inability to distinguish Old Hundred from Yankee Doodle.

"Not a little of the painful and laborious process known as 'musical training'—laborious for the pupil and painful for the neighbors—consists in limbering up and drilling the keys of this internal piano. They are taught to vibrate separately from one another, so that the slightest deviation in tone, known as flattening or sharpening, can be accurately distinguished; and also they may be given such simple and rudimentary training in arithmetic as will enable them to recognize when any note is struck which has two, three or five times the number of vibrations of their own particular note, and to respond promptly thereto. This response to simple multiples or vulgar fractions of their own tone forms the basis of what we call harmony."

Ritz's love of liberty, unsmooth thought it might have been, was open to the light of day; loyal and sincere, he hid neither his likes nor his dislikes. This frankness is a trait which we both possessed in common. In everything else we differed totally; he, seeking before all things, passion and life; I, running after the chimera of purity in style and perfection of form. Our discussions were endless, and they had a vivacity and elum which I have never experienced since. . . . Ah! how many of you, are those who by their hostility and indifference to Ritz, have deprived us of five or six masterpieces which might have maintained the glory of the French school! Saint-Saëns.

Famous Mythological Characters in Music

I. SAPPHO

[A new series of short articles in which the musical characters, referred to in literature, will be minutely described.]

Nowhere in the Aegean Sea is there a fairer spot than the island of Lesbos, an "amorous, effeminate island of violets," where clustering purple grapes bloom with such luxuriance that "leaving the overburdened vine-polls, they spread trailing to the ground." Here, about two thousand five hundred years ago, lived Sappho, the sweetest of singers.

Great men delighted to talk with her, for she was a poet and philosopher as well as a musician. Many have described her, including Socrates himself, and we can easily picture her, therefore, as a slight, passionate figure, dressed in a long, white, sleeveless robe with golden clasps at the shoulders, and gathered in at the waist with a gaily colored belt. A heavy mass of black hair, fastened with a gold frontlet, or may be a simple band of ribbon, was arranged in dark coils at the back of her head.

Sappho, like St. Cecilia, has become a legendary figure, and much has been attributed to her that is false. Though she is chiefly remembered as a poetess of rare genius, she was well trained as a musician. Her voice was a rich contralto, and was well under control, as she was able to perform all the embellishments with which the Greeks enriched their music. She also played on the lyre, a seven-stringed harp used chiefly for accompaniment. By altering the position of the bridge, she discovered that a note with its octave could be produced, and in this way increased the range of the instrument to four notes, and thereby improved its resonance. She is said to have invented the plectrum, a quill or piece of ivory used to pluck the strings, similar to that used with the modern mandolin. The invention of the Mithridatid Mode, a softer and more tender scale sequence than others then in vogue, is also attributed to her.

The daughters of many gifted people came to her to study under her care the arts of poetry and song. They formed, as one writer says, "as strange a coterie as ever existed in the vision of a philosopher, or the dream of a poet." They dwelt together in seclusion and held all their properties in common. Sappho inspired the greatest affection among her followers, often to a greater extent than their parents desired. But Sappho fascinated all alike, men and women, and mostly went her wilful way without hindrance. Most remarkable of all was her refusal, and that of her followers, to have anything to do with the tyrant, Masi. She is said to have been very indifferent to the opposite sex, but, according to the legend, she paid dearly.

Nearly where Sappho dwelt, was a river, where Phaoon, an old and wrinkled ferryman, plied his trade. One day a marvellously beautiful woman crossed in his boat. She was unable to pay his toll in cash, but offered him instead a box of precious ointment. Phaoon applied the ointment to his face, and immediately his wrinkles left him, and he became "the most beautiful youth that ever the sun of Lesbos shone upon."

The event caused a great sensation, and even Sappho was stirred with curiosity. She went to see him, and immediately became passionately in love with him. All the women of the island were at his feet, however, and Phaoon would have nothing to do with her. Hopelessly she bewailed her fate. At last she decided to take the only course left. Among the cliffs bordering on the sea was one

named Leucate. It was said that all who desired success in love could win it if they had the courage to leap from Leucate to the sea. Aphrodite (Venus), the goddess of all true lovers, would uphold all who trusted in her. To this cliff came Sappho privily. She laid her seven-stringed lyre on the rocks beside her, and calling on Aphrodite for aid, sprang downward to the sea. But alas! Too long had she floated Eros! Her prayer was unanswered, and the white-topped waves enfolding her beautiful body and clinging black hair, and her music was hushed for ever, save when the jattle breezes which played about the summit of Leucate, smote the strings of her harp.

PARAGRAPH PICTURES OF COMPOSERS.

Verdi's first composition earned for him a thrashing. He struck a chord. It pleased him. He attempted to strike it again and failed. Thereupon he lost his temper and began thumping upon the piano. Verdi's father promptly punished him with a whipping.

Gounod was remarkably precocious as a child, and possessed an astonishing power of analyzing musical sounds. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog barks in Si-bi!" He was also conscious almost as a baby of the mournful quality of the interval of a



SAPPHO AND PHAON.

minor third. "Oh," he exclaimed one day, "That woman cries out a 'Do that weep.' The woman, a street vendor, was hawking her cabbage and carrots on the interval formed by the notes C and E-flat. Saint-Saëns, the composer of *Samson et Delila*, was also very quick in musical perception as a child. Once when a very lame person visited the house, Saint-Saëns, who was in the next room, remarked, "How funny! That gentleman makes a dotted eighth note as he walks."

Haydn as a boy was engaged by the organist of Vienna cathedral. As a child he hated, he was fairly well cared for, but after his voice broke, the outlook was less attractive, and one night he was turned out into the street without a penny in his pocket. After spending the night in the street, a poor musician named Spengler discovered him and took pity on him, offering a "home." The home consisted of a share of a garret already occupied by Spengler's wife and children on the fifth floor. A miserable bed, a table, a chair, and a crumpled old handkerchief were all the furniture. After Haydn became prosperous, he rewarded his old friend by buying a place for him as a singer in the chapel of Prince Esterhazy.

Do you play the poor organ-grinder too much, Charles Booth, of the *People's Army*, asserts in his book, *The Life and Labor of the People of London* through his weary round of toil earn from 80 cents to \$5 a day.

TO MEMORIZE OR NOT TO MEMORIZE.

BY LOUIS STILMAN.

EMOTIONAL expression is only possible when it is backed up by emotional sensibility. Musical sensibility depends upon the ear. Yet the ear, like all other senses, may become so accustomed to an impression, or series of impressions, that the effect is lost completely. A pianist's complete rest is needed before the musical sensibilities are again affected by similar impressions. Not so long ago a famous pianist was heard to remark, "It requires a million repetitions to play a composition in public from memory." If this is so, then "for the love of music" let us give up indulging in these extraordinary feats. No doubt the pianist was guilty of an exaggeration—perhaps intentionally so—but endless repetition of piece cannot fail sooner or later to rob it of its freshness.

Liszt is said to have been the first to indulge in this kind of display, and no doubt his unusual mental qualities enabled him to do so without much effort. At the same time we must take into consideration the kind of music he presented to his audiences. The music of Haydn, Mozart, Beethoven, and Mendelssohn is music easier to memorize than that of some of Liszt's contemporaries.

All who love music and the piano as a means of expressing it must lament the fact that the interpretation of the works of the masters given at the average piano recital are far below what they should be. Occasionally, in a slow movement, the pianist may give himself up to the spirit of the composition, and prove to the thoughtful listener that music can be something else than a display of digital dexterity. As a rule, however, the performance is devoid of all true feeling, owing to the fact that the artist has played the work over and over in a frantic effort to memorize it, and has lost all capacity for interpreting the spirit of the music.

We ought to "take the bull by the horns" and check the tendency towards over-developing memories at the expense of what we have most—the music. Are we slaves to tradition that we cannot see the mind led the way fifty years ago not as rich as it is to-day, must we always follow in his footsteps?

Why cannot we take a lesson from weekly recitals, with a fresh program in each occasion. Consequently it is possible to hear a wide range of the average concert pianist during a season, and there is more than one famous virtuoso who entire season.

If only we could rid ourselves of this subservient to memory-playing many things would be possible. With the music in a well-schooled technic, and well-developed power of concentration, a good concert pianist could offer us become hackneyed. New, interesting and varied Above all, we should get occasional, a while. Dominant performance in which "music" would be memory and physical endurance.

One of the strangest things in human experience is the way in which diverse opinions go on flourishing in spite of the fact that they are so different. It is a contempt upon the matter to which men pour ridicule, and do not consider that their own convictions which they and the human race would have their own, one would think they many generations ago, if views are so confidently disowned. Conflicting opinions go on surviving side by side. Yet the truth is, whenever one seems to point the worst of the truth is, whenever of mind formation is never very convincing. *—H. H. Terry.*



How Chopin Played

As Told by Liszt, Schumann, Mendelssohn and Other Contemporaries

Compiled by DAVID J. SANFORD

The pianistic art of Chopin was in its day so revolutionary that in many quarters he was constantly victimized by the harsh and unjust words of unenlightened critics who were never doing making an exhibition of their nesience. In fact, even Debussy and Strauss in our own day have not been more vigorously assailed than was Chopin. Here and there arose men with real artistic vision who could discriminate the difference between the man who destroys conventionalities for new principle of

is obliged to relinquish all thought of himself, to devote all his powers to the enjoyment of his guests. He knew how to place his visitors at ease, making them masters of everything and placing everything at their disposal. His apartment was only lighted by some wax candles, grouped around one of Pleyel's pianos, which he particularly liked for their slightly veiled, yet silvery sonority and easy touch, permitting him to elicit tones which one might think proceeded from one of those harmoniums of which romantic Germany has preserved the monopoly and which were so ingeniously constructed by its ancient masters, by the union of left in obscurity all idea of limit was lost, so that there seemed no boundary save the darkness of space. Some tall piece of furniture, with its white cover, would reveal itself in the dim light in distinct form, raising itself like a master to listen to the sounds which evoked it. The light concentrated around the piano, and falling on the floor glided on like a spreading wave until it mingled with the broken flashes from the fire, from which colored rays and fell like fitful gnomes, attracted thence by mystic incantations in their own tongue. Several men of brilliant renown were grouped in the luminous zone immediately around the piano.

A MEMORABLE GROUP.

Heine, saddest of humorists, listened with the interest of a fellow countryman to the narrations made by him by Chopin. At a glance, a word, a tone, Chopin and Heine understood each other. The musician replied to the questions murmured in his ear by the poet, giving in tones the most surprising revelations. Buried in an armchair sat Madame Sand, curiously attentive, gracefully subdued. Endowed with that rare faculty only given to a few elect, of recognizing the beautiful under whatever form of nature or of art it may assume, she listened with the whole force of her noblest genius. Her energetic personality and electric genius inspired the frail and delicate organism with an intensity which consumed him as a wine too spirituous shatters the fragile vase. Through his peculiar style of performance Chopin imparted this constant rocking with the most fascinating effect; this making the melody undulate to and fro, like a skiff driven on over the bosom of tossing waves. This manner of execution, which set the seal so peculiar upon his own style of playing, was at first indicated by the tempo rubato affixed to his writings. This is a tempo agitated, broken, interrupted; a movement flexible, yet at the same time abrupt, languishing and vivacitating as the flame under the fluctuating breath by which it was agitated. In his later productions we no longer find this mark. He was convinced that if the performer understood them he would divine this rule of irregularity. All his compositions should be played with this accentuated swaying and balancing. It is difficult for those who have not frequently heard him play to catch the secret of their proper execution. He seemed desirous of imparting this style to his numerous pupils, particularly those of his own country. His countrymen, or rather his countrywomen, seized it with the facility with which they understand everything relating to poetry or feeling; an innate, intuitive comprehension of his meaning aided them in following all the fluctuations of his depths of aerial and spiritual blue."

SCHUMANN DESCRIBES CHOPIN'S PLAYING.

Robert Schumann was one of the kindest admirers of the art of Frederic Chopin. He was particularly moved by his pianoforte playing. In

his historically famous magazine, the "Neue Zeitschrift für Musik," he wrote, "Imagine an aeolian harp possessed of all the scales, and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chopin's playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention, in the first place, the A flat Etude—more a poem than a study. It would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half awake, one would like to view a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgetable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child in its sleep."

MENDLSOHN'S TEMPERED PRAISE.

In 1834 Mendelssohn wrote the following to his mother:

"As a pianist Chopin is now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable. Heller, too, is an admirable player—vigorous and yet playful. Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety and of true music. I, again, do perhaps too little; thus we all three mutually learn something and improve each other, while I feel rather like a schoolmaster, and they a little like *unifolios* or *incorporeals*."

Later Mendelssohn wrote to his family:

"Chopin has enchanted me afresh. There is something so thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a most perfect virtuoso."

The poet Heine, who was devoted to Chopin, made a rather odd appreciation of his position in the pianistic world. He called "Thalberg a king,



CHOPIN PLAYING.

A Beautiful Moment in one of the Public Parks of Paris.

beauty and one who merely fails to obey canons of good taste because of indolence. Among those who could measure the remarkable genius of Chopin were Liszt, Mendelssohn and Schumann. Chopin's art and methods are the most individual of all the composers. To play his compositions properly one should know something of the methods he employed in playing. Although words are poor tools with which to depict any form of musical interpretation, the following will be very profitable to students who prize themselves upon going a little deeper than the surface.

LISZT ON CHOPIN'S ART.

In his *Life of Chopin*, written originally in French, Franz Liszt has given some valuable hints upon Chopin's interpretative skill. The following is a somewhat free but at the same time authentic transcription of some of these thoughts. Liszt's French is so elegant that literal translation becomes very difficult.

"The most eminent minds in Paris frequently met in Chopin's salon. Chopin possessed the innate grace of a Polish welcome, by which the host is not only bound to fulfill the common laws of hospitality but



Portrait of Liszt by Franz Liszt.

Liszt a prophet, Chopin a poet. Herz an advocate, Kalkbrenner a minstrel, Mme. Pleyel a sylph, and Duetler a pianist."

Stephen Heller said of Chopin's playing:

"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole."

Gallery of Celebrated Musicians

World Famous Violinists



Mischa Elman



Rodolphe Kreutzer



Fritz Kreisler



Efram Zimbalist



Ottakar T. Sěvčík



Ferdinand David

IMPORTANT NOTICE TO ETUDE READERS

THE ETUDE Gallery of Musical Celebrities has been continued for forty months, during which time two hundred and forty portrait biographies of the world's most distinguished masters of music have appeared. Naturally, the series must be discontinued shortly for lack of material. However, when sufficient material is available we shall present another series. In the meantime, we shall give occasionally a short series upon position at the piano with keyboard portraits of the great virtuosos. In the fall THE ETUDE has prepared to publish another feature series which we confidently expect will be received with even more interest than the Gallery.

FRITZ KRISLER.

(Kryal-er).

KRISLER was born in Vienna, February 2, 1875. He first appeared in public when seven years old. As a rule students are not admitted to the Vienna Conservatory until fourteen, but as a concession to his genius he was admitted when seven. His teachers at Vienna were Hellmesberger and Ascher. He also studied at the Paris Conservatory under Massart (violin) and Dillès (theory). He won the greatest distinctions at both conservatories, and after a few years' further study, visited America with Moritz Rosenthal, 1899. Then for some years he gave up his musical career; he studied medicine in Vienna, art in Paris, and finally passed a stiff army examination and became an officer of Uhlans. On resuming his violin concert career he made his *début* in Berlin with startling success in 1899. Again he came to America, and won even higher praise here than at home. His London *début* in 1901 won a further confirmation of the American verdict, and from that instant of all competent musicians. He has rapidly come to be considered as the foremost of the younger violinists, as he not only possesses unlimited technique, but is also a musician in the broadest sense of the word. Many of his arrangements, notably that of Dvorak's *Horned Cuckoo*, are freely used by violinists, though he has done little original composition.

(The Etude Gallery.)

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RODOLPHE KREUTZER.

(Krool-er).

KREUTZER was born at Versailles, France, November 16, 1766, and died at Geneva, June 6, 1831. He studied the violin with Stamitz, but owed more to his own natural ability. At the age of sixteen, through the favor of Marie Antoinette, he played first violin in the *Opérette du Roi*, and later became a member of the orchestra at the Theatre Italien, where his first opera, *Jeune d'Aur*, was produced. During the Revolution he was frequently called upon to compose *opéras de circonstance*, which he did with credit. His friendship with Beethoven dates presumably from his visit to Vienna in 1798, but it was seven years later when Beethoven dedicated to him the famous "Kreutzer" sonata for violin and piano. Kreutzer was professor of violin at the Paris Conservatory from its foundation in 1795, and after he returned to Paris from Vienna, he and Baillot drew up the famous *Méthode de Violon*. His educational work was of the greatest importance, and the Kreutzer Studies are universally recognized as invaluable. He held distinguished posts both under the First Consul and under Louis XVIII, and became chief conductor at the Académie from 1817 to 1824. A broken arm compelled his retirement in 1825, and his last years were embittered by loss of prestige. His compositions included many operas, and also orchestral music, besides works for his chosen instrument.

(The Etude Gallery.)

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MISCHA ELMAN.

ELMAN was born at Talsin, Russia, January 21, 1891. He studied at the Royal Music School in Odessa under Fiedeman, first appearing in public in 1899. Professor Leopold Auer was a member of the audience, and at his suggestion Elman went eventually to St. Petersburg in 1901. He came under the personal supervision of Auer and made immediate progress. Elman's *début* was made in Berlin, 1914, and his success was immediate, bringing many engagements all over Germany. The following year he appeared in London, and the success he had already achieved in Germany was repeated in England. His first tour of America took place in 1908, and American audiences at once endorsed the opinions of Europe. Few musicians have achieved so fine a reputation at such an early age, and there appears to be little doubt that Elman's future career will be as successful as that of his prodigy days. At first his style of playing naturally showed the influence of his brilliant teacher, but latterly he has developed a style of his own which marks him out as an artist of great individual attainments. His repertory includes all the great violin concertos and solos. The violin which Mischa Elman used as a boy was a small Nicolas Amati; latterly, however, he has used a Stradivarius, dated 1727. This instrument is in a fine state of preservation.

(The Etude Gallery.)

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FERDINAND DAVID.

(Dah-veed).

DAVID was born at Hamburg, June 19, 1810, and died suddenly while on a mountain excursion near Klosters, June 18, 1873. He studied two years (1823-4) under Spohr and Hauptmann at Cusset, and made his first appearance at the Gewandhaus, Leipzig, with which he afterwards became so closely associated in 1825. He became a member of the Königsplatz Theatre in Berlin (1827-8), and first became acquainted with Mendelssohn. He spent a few years in Russia, but when Mendelssohn became conductor of the Gewandhaus concerts in 1836, David was appointed concertmeister, a position he retained until his death. He was also appointed violin professor under Mendelssohn when the Conservatory was founded in 1843. His educational influence was great, the two most famous of his many distinguished pupils being Joachim and Wilhelm. David composed five concertos and a number of other works for the violin, besides two symphonies and an opera. The *Violin School* contains much valuable pedagogic material which was the direct outcome of his experience at Leipzig. David deserves special praise for his work in reviving the works of eminent violin players of the old Italian, French and German schools, and for his excellent editing of most of the great violin classics. In his own playing he combined the piquancy of the modern school with the solid merit of Spohr.

(The Etude Gallery.)

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OTTKAR SEVCIK.

(Saf'-chik).

SEVCIK was born March 22, 1852, at Horadizowitz, Bohemia. He studied first under his father, and then under Anton Bennewitz at the Conservatory of Prague (1866-70). After graduation he gave concerts in Prague, and eventually made his *début* in Vienna in 1873. At the beginning of his career he suffered many hardships, but he eventually achieved some success in Russia, which led to his being appointed violin professor at the Imperial Music School in Kiev, 1875. He remained there until 1892, when he accepted an invitation from his old teacher, Anton Bennewitz, who was now principal of the Conservatory, to return to Prague as chief violin professor. Good luck attended him by providing for him a brilliant pupil in the person of Kubelik, but any lingering suspicion that Sevcik owed his success entirely to this circumstance was dispelled by the publication of his remarkable *Violin Method for Beginners*, and by the success of Kocian, Marie Hall and other pupils hardly less noted than Kubelik. His principal success has been in developing the technique of the violin, which he has systematized far in advance of anything previously attempted. His "semitone system" ensures an early development of correct intonation, and leaves the student free to develop bowing technique. Since 1907 Sevcik has been head of the violin department at the Vienna Conservatory.

(The Etude Gallery.)

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EFRAIM ZIMBALIST.

ZIMBALIST was born at Rostoff-on-Don in 1893, and commenced to play the violin at the age of seven. After playing in his father's orchestra, he entered the St. Petersburg Conservatory, where he remained for six years under Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow. At the conclusion of his studies he won a prize of 1200 roubles and a gold ornament. On this occasion the Russian Government was endorsed "Incomparable." He sailed in Berlin with the Beethoven Music Orchestra. His success was so given a hearing at the Queen's Hall in London under Arthur Nikisch, and later with the London Symphony under Hans Richter. His success was immediate, not only in England, Russia, Zimbalist made his American *début* in Boston, October 27, 1911, and has not failed to win as much admiration as elsewhere. There can be no doubt that Zimbalist is destined to be one of the world's great violinists, as he not only possesses consummate technical equipment and sound technique, but he also possesses something which is equally known as "heart" in establishing popular favorites. He has won immediate success.

(The Etude Gallery.)

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All About Rests

By DR. ORLANDO A. MANSFIELD

(Dr. Orlando A. Mansfield, long engaged in musical work in England, will shortly take charge of the music at Wilton College, Pa.—Editor of THE ETUDE.)

"A rest," says Dr. C. W. Pearce, "is a character which indicates a temporary silence or cessation of sound." Music, like speech, has its alternations of sound and silence. That silence in music is a matter of considerable importance is inferred from the saying attributed to Mozart, that the greatest effect in music is silence. "Have we ever considered," asks the Rev. J. Brierley, "the significance of the rest? In an orchestral performance there is a moment when the sound ceases. The musicians are bending over their instruments; the conductor is beating time with his baton, but no note emerges. What is this silence? It is not an interruption. It is a part of the music. It is as eloquent, as necessary as any preceding or following crash of harmony. It is not the end; it is the full of the announcement of something to follow. It is a passivity which has all the activities, latent, buried in it; a passivity which enhances the value of these activities; which is needed for their full expression."

The dear old lady who sweetly advised a public speaker to "cultivate the pause," must have had a keen ear for the significance of rests. Indeed, she was only unconsciously echoing the sentiments of the old Italian theorist, Franchinus Gafurin, who, in his *Practical Music*, of 1496, says that the rest "was invented to give a necessary relief to voice, and a sweetness to the melody." So old Alessandro Meloni, in his *Treatise of Music* (Edinburgh, 1729) says, "As silence has very powerful effects in *Oratory*, when it is rightly managed and brought in agreeable to circumstances, so in *music*, which is but another way of expressing and exciting passions, silence is sometimes used to good purpose."

The Neume notation, the notation of the 4th to the 10th centuries, and even later, separates, says Dr. Riemann, "to have had no rest signs" although "the importance of rests was known to Greek theorists," and signs were provided for the expression of silence. As a writer in the *National Encyclopedia* observes, "the invention of rests was almost contemporary with the invention of notes." By the end of the 15th century most of the modern rests were in use, their forms being more or less identical with those which we now familiar.

In examining the various kinds or types of rest (Italian *Pausa*, French *Silence*, German *Pause*), it will be seen that there is a rest equivalent in time-value to each variety of note. As silence cannot have pitch or intensity, but only duration, a rest has no absolutely fixed position on the staff, the duration of the silence it indicates being represented by its shape.

It will also be seen that whole and half rests have similar forms but different positions; that it makes no difference to a note which way its head is turned but it makes all the difference between the quarter rest and the eighth note rest; that while the stems of notes may be turned up or down the stems of rests are never turned up; and that when only one part is being written on a staff the rests are placed between the third and fourth lines. A rest longer than the whole rest is made by placing the rhomb long across the third space. And in order to be equivalent to shorter notes than 32d notes, rests may be written with more than three heads. These rests, however, are rare.

Prolongation of rests may be made by means of dots and dashes as in the case of notes. But the dotted rest is seldom used except to represent

an incomplete accented portion of a measure or a beat in simple time as in Ex. 1.

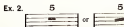
Ex. 1. Mendelssohn. *Force in Bb-Op. 15, No. 4.*



In compound time silence for a dotted beat is represented by two rests, the first equivalent to the beat, the second to the dot, thus in 6/8 time, silence for a dotted quarter note would be represented by a quarter rest followed by an eighth rest. A hold or pause over a rest lengthens it according to the discretion of the performer, again as in the case of a note.

A PARTICULAR TREATMENT.

The whole rest is used for silence for a whole measure, whatever the length of the latter may be. Formerly the whole note rest was used for silence for two measures. But the modern practice is to write, for silence for more than a bar, a whole rest or an oblique line, writing over it the number of silent measures required, as in the following example:



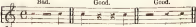
When silence is required for some portion of a measure we begin to discover that rests have not only particular treatment but they also have special notation. Thus, no rest less than a beat should be written, unless to complete an already partially finished beat.

Ex. 3.



Also no rest should be greater than a beat unless that rest be placed upon an accented beat.

Ex. 4.



This is but another way of saying that rests greater than a beat should not be placed upon unaccented beats, and that no rest should be allowed to overlap an accent or the accented portion of a beat. Lastly, in addition to what we have already said as to the notation representing silence for the length of a dotted beat, we must add that a single rest is never allowed to denote silence for two beats in any simple triple time. Thus a whole rest is never used in 3/2 time, nor a half rest in 3/4 time, nor a quarter rest in 3/8 time.

THE "PERFORMANCE" OF RESTS.

The late Henry C. Banister, at one time Professor of Harmony and Composition in the Royal Academy of Music, London, has said, "One of the commonest faults in musical performance—one of the most frequent ways of playing or singing out of time—is the clipping (not waiting the full length) of dots and rests."

Nor should it be imagined that the impression of rests is nothing more than mere silence. Dr. Hugo Riemann tells us that "a rest occurring on the principal beat of a measure produces a deeper

effect than one placed on an unaccented beat. A rest in the *crescendo* section of a phrase is more intense than one in the *diminuendo* section." This is especially the case with rests which eliminate the beat, whereas those which only abbreviate the beat, and, a fortiori, those which merely separate notes for *staccato* playing, are of only moderate effect." M. Mathis Lussy, in his treatise on Musical Expression, suggests that there should be a *ritardando* on the rests separating final chords, as in those found in the last two measures of the first movement of Beethoven's Sonata in C minor, Op. 13 And, of course, all rests occurring in passages played either *ritardando* or *accelerando* share in the greater or lesser value which would be assigned to their equivalent notes in such passages.

There is also an influence which rests exercise upon the notes after which they are placed. This is that a note followed by a rest should be made a very little shorter than its real value, the time taken from the note being given to the rest. This, however, like many other points, needs careful treatment lest its too rigid observance produce a pedantic performance or a caricature of the composer's intentions. Accuracy, absolute and unflinching, is the first requisite in practical performance; the style and effect, although equally important, follow after. As old John Arnold said, in the preface to his *Complete Fingering* (London, 1769),

"Therefore, unless Notes, time and rests are perfectly learned by heart. None other can be done. With pleasure, and the time it would cost."

ARE YOUR PUPILS YOUR FRIENDS?

BY EUGEN VON MUESELMAN.

"CAN you look upon your pupils as your friends? If not why can't you?"

Not long ago a writer made an interesting pilgrimage into the workshop of an unusually pious teacher of music, and the above rather pertinent question framed itself as a thought for the words themselves. There was a sudden lifting of brows, we felt the close scrutiny as if in search for motive to the question and we were relieved to find that the teacher was not so much concerned for the safety of our hasty query, but gentle courtesy prevailed, and the answer was believable by reason of the kindly gleam behind the words.

"I hope that each and every pupil is a friend of mine for I have tried sincerely to be a friend to all of my pupils. Simple and unassuming as it may seem earnestly, yet there was no need of further persuasion to go out among his class and find that same genial air of confidence prevailing upon every individual member of it."

Pupils go to a teacher for the sole purpose of learning under proper guidance. They do not enter one's class and pay out their money merely to be scolded and tyrannized into a supposed subjection. These young seekers after knowledge are human just as you are. More than this, they are extremely sensitive especially when trying to master a difficulty. To rouse over their shortcomings means to mortify them in their own minds to such an extent as often to interfere with the desired progress. We have seen this occur again and again, even pupils of brilliant promise succumbed to the inhumanity of the type only to be picked up later and reassured by another teacher with more kindness of heart. A kind word will point out an error just as surely and effectively as an ill-natured one; even more important, personally, than this, is not the courtesy of gentleness won't one's while?

We do not deny having witnessed the production of brilliant pupils by many different styles of teaching, but to anyone who has ever associated with pupils of a large college, there comes some opportunity for studying the real effect of the teacher upon the pupil. Raging animosities are momentarily smothered in some but after a while even those few become disgusted, especially after seeing that it is an unnecessary quality and that Herr So-and-so is very successful and very kind. With the kindly mannered instructor you will always find an enthralled pupil, which is proof that a vicious temper is not synonymous with greatness in teaching. The same observation has proven that unkind treatment never holds pupils, and that sooner or later they will drift to a more considerate instructor and be the happier for having made the change.

HOW THE MIND SHOULD GUIDE THE BODY IN PRACTICE.

BY R. M. BRITTON, M.D.

Translated and adapted from an article in *Die Musik* especially for *THE ETUDE* by Theodore Stearns.

Two questions, intense and insistent, present themselves: "What shall I practice?" and "How shall I practice?" The normal development of the bodily functions and the gifts with which one is naturally endowed from birth are attained and emphasized by the simplest exercising of natural practice. The child strives at first to satisfy his desires and his will. His consciousness is aroused when he is about three months old, and after the second or third year is passed he has learned to walk, talk and observe fully.

At the age of seven his brain is fully developed—the necessary fertility, of course, coming later. Nature surrounds him in his first stage with thousands upon thousands of delicate, unseen yet powerful threads of influences which arouse the perception, awaken latent instincts, stir the imagination and inmost faculties, ministered for the most part by those about him, and in general form the character and accustom the body and the mind into a sub-conscious activity, as pronounced as it is, thus early, systematic.

"Now this gradual awakening is attended by the heavy sense of strife, effort and work. All routine is, curiously enough, a hindrance. Nature, feeling that progress for the far future, early surrounds the child's unconscious efforts with all manner of invisible hindrances to further develop the head, heart and hand. It is not an easy matter to be born and to grow up.

In this, ability, opportunity, discipline, lies, thus early, the true gift of being able to practice; and to steer clear through the primitive yet exceedingly complicated childhood paths provided by Nature breeds undoubted success for the after-man. The first baby step, for instance, even the first grip, requires repeated attempts until firmly established into automatic precision—the precision of experience.

And the dangers to the infant mind attending that first step would be gigantic to a grown-up could we but fully understand them. It is a heroic and Spartan training that the invisible mother presses upon her tiny prey, yet all is unconscious.

Manual velocity, or technique, such as piano playing or singing, is really but a continuation of this early bodily practice of the child. It is a sort of nerve-gymnastics, and the better the body has struggled (that is, the more the muscles) to attain their perfect and repeated freedom of motion, the more perfect will be the practice will be more quickly and perfectly mastered later on in life. Like the lump of ore from the mines, the smelting, hammering and forging process goes consistently on until the final strands of delicate metal work emerge in the shape of full and reproductive artistic results.

PRINCIPLES OF PRACTICE.

All attempts at musical technique are, at first, purely imitative, no matter whether independently carried out or with the help of others. "Methods," "Schools," practice and custom follow in the natural course of training, either as a pleasure or a duty. An optic impression arouses an impulse to attain something or to reproduce it. This desire is, by a combination of mental and physical force, telegraphed throughout the brain and body, and if the child has learned the Spartan lessons learned, the man's mind and muscles will respond quickly, and good practice immediately results.

The principles of practice consist therefore:

1. In a rapid and correct performance of the optic or acoustic faculties in recognizing tones or sounds.
2. In the perfect working freedom of the various nerve centers.

In the correct and sympathetic ability of the muscular action to respond quickly to the task imposed upon it.

The principal trouble with all beginners and with all technical practice is an inability to control the concentration and the consciousness at one and the same time. A further trouble is that of controlling with swift and sure certainty the necessary bodily functions requisite for obtaining the exact movements desired. (The fourth or fifth finger, for example.)

Let a person pick up a violin for the first time and yet has no consciousness of what he is with it. Only after a long time can he ascertain his arms and hands sufficiently to begin to feel at home with the instrument in his grasp. In short, all difficulties may be traced to our unconscious and lam-utable lack of bodily control.

Practice is again handicapped by our conscious and unconscious ignorance of its important purpose. Take, for instance, the singer. With the mere tone production the average absolute ignorance of our simplest and most important bodily function is pitifully typical. Out of one hundred singers, ninety-nine not only breathe incorrectly but do not seem to know how to utilize their breath to produce a mere tone. They have absolutely no conception of combining the use of their breath with the muscles of the chest, nor do they appear to realize the elastic expansive ability of the latter; yet it is this elasticity that is in them.

Just so with the pianist or the violinist who has never thoroughly mastered his arms, hands and fingers, and who, after repeated weeks and months of hard work with attempt and failure going hand in hand, comes to the conclusion that his awkwardness is not because of the instrument, but is really only the awkwardness of never having sufficiently mastered his body and practicing with it to master its wonderfully responsive component parts which have been waiting so patiently to be mastered all these growing years!

In our schools we are clever enough to educate our understanding also at the cost of the freedom and the health of the body. There is no comparison between the training of the intellect and the natural development of the body, and only recently, as is being done in Sweden, are we learning to teach the school children to breathe correctly, how to speak, conclude and move the body into perfect and artistic control through the medium of music. Sporadically such training is here and there attempted, but not yet is it brought into the universal system that it certainly should merit.

We find that girls take to playing better than boys because they are naturally more nimble. Their boy fingers with the needle, their aptitude for grace and elegance, renders them far more susceptible to the requirements of musical motion than those of the same age who are stiff and bodily less flexible.

THE PHENOMENA OF PRODIGES.

Wonder-children in music, the *ingenia precoce*, neither fall from heaven nor are they in any way incomprehensible. They are all, without exception, the product of favorable circumstances. They are trained correctly, and are consequently, as we have seen, to be little bodies at an uncommonly early age, and the only wonder about them is their secret strength of the will to master technique and the fertility of their brains at so rare an age.

Yet this temporary mastery which hovers with the plastic body before such premature development, necessitating strong energetic concentration, spends the capital before it has drawn interest. However, their existence proves our theory. Carefully collected data shows that "wonder-children" have:

1. An undoubted pre-existent musical sense; good examples and splendid training, mostly through the father or the mother.
2. The advantage of facility and rapidity of the perception.

3. A simultaneous great facility and speed in their development through the early practical training of the bodily functions.

The practicability of all practice is therefore facility and utility, that is, freedom of the nerves to cooperate with the highest speed at the moment of need. Over the great art of avoiding cramped and stiff all is the great art of enabling the body to follow the moment we avoid the enormous nervous tension which strains the entire body into an antagonistic attitude towards the will.

All characteristics such as "brezing," "squeezing," "cramping," "spunking," and all other similar muscular tensions, are utterly unknown to the body by its nature, and great care must be exercised in giving it its free, rightful and natural play.

So much for the physical side of "practice."

SPARKING of his method of working, Mascart, the famous French composer, tells us: "I work very strangely. To begin with, I never touch a piano. I sometimes spend two years thinking out an opera, and during that time I do not write down a single note. I carry it all in my head, and I compose at all times, even when speaking, dining, at the theater, in the street, in a train, everywhere. But my best work is done while I am walking up and down my bedroom, which is my favorite study. Then when the opera is already in my head, I rush off to the country, and there I do write. I write from twelve to fifteen hours a day straight off, without corrections of any kind."

DRAMATIC MOMENTS IN THE CAREERS OF THE MASTERS.

TOWARDS the end of the year 1824, Beethoven conducted his last, and as many consider, his greatest work, the *Choral Symphony*. The performance of the work was followed by a storm of applause, but Beethoven remained motionless facing his orchestra. At last Mdlle. Unger, one of the vocalists, took him by the hand and turned him towards the audience. For the first time he became aware of the effect his masterpiece had produced. He was too deaf to hear the cheering.

Mozart was one of the most generous of men. If he had money he gave it to his friends. If he had none, he gave them his time and labor. Schikaneder, a Vienna impresario, became involved in debt and appealed to Mozart to write an opera for him. The outcome was *The Magic Flute*, which brought Schikaneder a fortune. He conveniently forgot his indebtedness to Mozart, however, and while the opera was being played to crowded houses, the great composer, in abject poverty, lay dying in a garret, using up the remainder of his strength in a vain effort to finish the *Requiem*.

Few composers have written a work which has made a more general appeal than *The Merry Wives of Windsor*. From 1800 to 1804, its composer, died within a few weeks of his final creation, and never lived to benefit by a work which had cost him immense labor.

Like his brother musician Bach, and the great poet Milton, Handel ended his days in blindness. When he conducted his *Samson* in later years, the audience never failed to realize the pathos of the situation when the aria "I am a slave!" "No sun, no moon!" was being sung. It seemed as if the composer in the season of his eyesight, must have foreseen the time when for him, too, the sunlight and the moonlight would be shut out in darkness.

The history of music offers a more beautiful example of a mother's love than the devotion of Gounod's mother to her son. She made endless sacrifices to secure his musical education, and all his life she encouraged him and battled for him. His first real success, however, was not attained until the production of his comic opera, *Le Médecin malgré lui*. Gounod's mother died the day after the first performance, and never knew that her son was to be counted among the world's great musicians.

The year 1840 was an unhappy one for Verdi. At the beginning of April one of his two children died. A few weeks later the second one also died. Yet this was not all, for the following June his wife was stricken with acute brain fever. She recovered, and Verdi's fate that during the time all this was happening, Verdi was obliged by contract to complete the music of a comic opera.

While Haydn attained a respectable reputation comparatively early in life, he was not until his first visit to London, in 1790, that he completely realized the extent of his own fame. It was a dramatic moment and a shining one when J. P. Salomon, a friend of Beethoven's, entered his room in the London musical firmament, and said, "I am Salomon of Vienna with the curt announcement, 'I am Salomon of London, and have come to take you away. We will create the bargain to-morrow.'"

The romantic figure of Ole Bull exercised a remarkable fascination upon his own countrymen. His genius, like his doings in America, has become a native legend. His constant topic of conversation, all helped to more affinity with the stories and legends which Edward Grig, then the name of the great violinist than after fifteen, he saw Ole Bull, who was on his way to London. The stranger galloping rapidly up the steps of the boat, the hero of the boy's dreams, Ole Bull, that night Ole Bull listened to the boy's dreams. Ole Bull, that a decision was reached which must have thrilled the Leipzig!

"A COUSIN of mine in New York, married a French lady in 1855 and brought her to this country. She brought with her the piano but not a piano which I kind of marvelled at. She was then considered a beginner of today. She played little better than a beginner. To-day they are necessities and you can hardly find a home in any street or lane but has its piano."—Ludley Buck (related in 1890).

CALENDAR OF FAMOUS MUSICIANS FOR JUNE



Robert Schumann
Born June 8, 1810, at Zwickau,
Saxony.
Died. 1856.

Best known works: Four remarkable symphonies; "the greatest since Beethoven"; Opera, *Götterdämmerung*; Cantata, *Paradise and the Fall*, imperishable works for piano and many masterly songs.



Richard Strauss

Born June 11, 1864, at Munich,
Bavaria.
Eminent Modern Composer.

Best known works: The symphonic poem, *Till Eulenspiegel*; *Three Songs*; *Verklärte Nacht*; and *A Hero's Life*; the operas *Salmoe* and *Elektra*, and many beautiful songs.



Edward Gribov

Born June 15, 1843, at Bergen,
Norway.
Died 1907.

Greatest Scandinavian Composer.
Best known work: *Peer Gynt Suite*, symphonic dances, a large number of wonderfully characteristic piano pieces and beautiful songs.



Charles Gounod

Born June 17, 1818, at Paris,
France.
Died, 1873.

Illustrious French Masters.
Best known compositions: The
operas *Faust* and *Roméo et
Juliette*, the oratorio, *Redemption*
1868; the *Messe Solenne*,
the oratorio *Nazareth*, and many
successful songs.



Jacques Offenbach

Born June 21, 1819, at Cologne,
Germany.

Famous Light Opera
Composer.



Carl Reineke

Born June 23, 1834, at Alton,
Germany.
Died 1890.

Eminent Teacher, Pianist
and Composer.

Best known works: Esplanade piano piece, several cantatas, concerto (1964-65), concerto for piano and viola, symphonies, quartets, etc.

MEMORIZING MUSIC MADE EASY.

BY DR. ANNIE PATTERSON.

Tire diffuſity which ſome experience in memorizing is often due to the improper uſe and diſcipline of the memory in childhood and youth. The exhaustive teſts of psychologists and pedagogical experts make it very clear that the faculty of memory is very malleable in young children, and in a number of cases this, however, ſhould not diſcourage the adult, ſince by following certain plans and by employing certain mnemonic aids the ability to memorize rapidly and with confidence may be ſuſſeſſfully attained. The ſystems of memory which have been deſigned by ſuch ſystems which have been deſigned from time to time to help the ſluggiſh or forgetful. There are ſimple ways and means baſed upon common ſenſe which any one can apply to his own work with eaſe and ſuſſeſſ. We will now conſider the moſt available

For convenience let us divide the subject of memorizing into three parts: Natural, mechanical (or automatic) and developed.

The *natural* gift for learning music depends upon the peculiarities of the intellect of the individual and upon his sense of hearing, seeing and feeling. If the student has a quick, retentive ear and the capacity for retaining mental pictures of the musical symbols the work of memorizing is naturally made much easier.

The *mechanical* or automatic memory is that which comes from many repetitions or plodding. The position and movement of the hands following the musical sequences become so fixed by habit that the fingers apparently play automatically. This is easily proven by the fact that one may carry on a conversation or even read a book while playing certain compositions.

The *developed* or *cultured* memorizing may combine both the natural and the mechanical, or it may be something quite apart.

It necessitates the knowledge of melodic and harmonic sequence, innate familiarity with "forms" of musical expression, and, above all, the logical sense of order. It also demands the ability to marshal musical thought, which is seldom absent from any really acceptable musical interpretation.

THE FIRST STEP IN MEMORIZING

In the case of the young child the teacher's first step should be to train the impressionable ear. The major scale should first be memorized, then the common chord, other less simple sequences and combinations following. Then a few simple two-part exercises, or even a short melody-kind—should be chosen, and the small performer bade to "get it off by heart." The average child will have no difficulty with such tasks. Progressive studies can easily be arranged by an intelligent teacher, all children being given the same work, except for individual children. Most young people, instinctively as it were, soon play their first pieces "without music," whilst many adults are to be found who cannot play by one or two selections by memory, these having been acquired, well-though unconsciously, in childhood.

Automaticism no doubt also largely enters into the child's mode of practice, little ones often getting to "pick out" themes and chords by peering among and recollecting various positions of the fingers on the black and white keys. In time this "feeling for" the music becomes mechanical. Indeed the mind must at all times move or less help the ear in measuring intervals, stretches, fingerings, and so forth. It is hard to draw a distinct line where ear ends and automaticism begins or supplements. An instance occurs to the writer of a young lady commencing to learn music at twenty-five. Taking a fancy to one of the shorter "Lieder ohne Worte" of Mendelssohn, this pupil, impatient at the task of reading the notes from music, positively committed the exercises, not only by ear, but by hand. She would, upon hearing them played, a musical ear assisting the eye in following, play a few bars of hand-position on the pianoforte. But such a parrot-wise method of memorizing is not to be recommended.

The adult learner will best acquire a habit of memory-playing by an appeal to the intelligence. Thus concentration of mind must be cultivated and directed to the task in question, whilst a knowledge of harmony and musical symmetry generally greatly

aids the process. A short fragment should first be chosen for memorization, even if it be a clause, hymn, or chant. The key and time being firmly assimilated by the mind, the relative position of the remaining chords should be taken with the eye, and then the hands should endeavor to impress on the keys the brain impression thus obtained. A bar or couple of bars should be taken at a time. At first, progress may be slow; but, ere long, with patient perseverance, even the habitually slow pupil will be surprised to note how the memory grows. If often helps to form a mental picture of two or more bars on the music sheet. This, in fact, is what good sight-readers do when "looking ahead."

SOME SUCCESSFUL FAILURES

DAME FORTUNE is a fieldie jade, and plays sorry tricks on those who woo her. She loves nothing better than to frown upon those whom she intends to favor later. She frowned very severely upon Bizet when *Carmen* was produced, March 3, 1875. Before very long, however, she was willing to smile her sunniest upon the lucky composer. Unfortunately, however, there was a slight misunderstanding upon Bizet's part, and he died—some say his heart was broken by disappointment—three months after the "failure" of his greatest work.

Wagner was made of sterner stuff than Bizet, and when the fickle goddess frowned upon him he was by no means inclined to accept her dismissal. Nearly all of his earlier operas were dismal failures at first. *Tannhäuser* was hissed off the French stage. *Tristan and Isolde* was given up as "impossible" after 37 rehearsals at the Vienna Court Opera. In the end, however, Wagner achieved the customary "happy ending," in his love affair with Dame Fortune and lived happily ever after.

Rossini saw an apparently hopeless defeat turned into one of his greatest triumphs when his *Barber of Seville* was produced at Naples, 1836. Salieri, a rival composer, had organized a cabal against Rossini, and succeeded in smashing up the performance. Rossini, however, was not disturbed by his misfortune, and when the singers left the opera house and went to his hotel to condole with him they found him peacefully enjoying a luxurious supper, apparently in the best of tempers.

Probably the most popular opera of modern times is *Madama Butterfly*. Yet when the work was produced at La Scala, Milan, 1904, the audience simply howled with derision. The storm began after the first few bars, and continued throughout the entire performance. Three months later the work was produced in Brescia in a slightly revised form, and from that day on its success has been universal.

Success seems to be with individuals as it is with operas. Caruso sang for years before he became known as the leading tenor of the day. Paderewski spent a long, long period of probation before he gained his present eminence. Liza Lehmann offered her *Perlin Garden* to many publishers before she found a place for it in America, and won a wide reputation with

CULTIVATING A TASTE FOR THE
BEAUTIFUL.

BY HERBERT ANTCLIFFE

HAVE you ever approached from the sea some of the huge overhanging cliffs which fringe the wide oceans? Some when they see such a sight realize the grandeur of it at once, and the only way in which it does not satisfy their souls is that they desire a fuller view and a closer acquaintance with it. All can grow in the appreciation of such a sight, even those whom it at first repels, and those who are at first unmoved by it. And none at first sight can fully appreciate all the detail which forms the full mass of grandeur and beauty.

The same experiences occur with much of the greatest art work. At first the shallower mind is bewildered, the sensitive, highly-strung artistic mind, being unprepared, is repelled, and only the rarely sympathetic mind sees at once the greatness and significance of the work. It is only with a larger and a closer acquaintance that we get a fuller appreciation of the works of the more mature thinkers; but as we learn to know and see the beauty of each detail, we also learn how great is the grandeur and beauty of the complex whole.

Awards in The Etude Contest for Vocal Compositions

Ever since the close of this contest, on March 31, the judges have been busy in going over the many scripts. In all, there were nearly 1,500 songs submitted, both from this country and from abroad. A most gratifying interest in the contest has been displayed and many excellent songs have been submitted. In fact, there were so many good ones that a final decision as to the songs has been reached with difficulty. We wish to extend our congratulations to those who have been successful and to express our regrets that there were not still more prizes to award. We wish to thank all who have contributed and to wish them all possible success in the future.

The prize winners are as follows:

CLASS ONE. Concert Songs.

First prize, H. W. Peirce (Freemont, Wis.), "Youth." Second prize, J. Lamont Gallaher (Richmond, Va.), "A May Madrigal."

CLASS TWO. Sacred Songs.

First prize, Alfred J. Silver (Birmingham, Eng.),

"The Ninety and Nine." Second prize, Carlo Minetti (Pittsburg, Pa.), "I Heard the Voice of Jesus Say."

CLASS THREE. Characteristic Songs.

First prize, Herbert W. Waring (Malvern, Eng.), "The Queen's Pride." Second prize, Mrs. E. L. Ashford (Nashville, Tenn.), "The Changing Sea."

CLASS FOUR. Motto Songs.

First prize, Bruce Steane (Sevenoaks, Eng.), "Cupid's Conquest." Second prize, C. J. Huertner (Syracuse, N. Y.), "Shine Inside."

CLASS FIVE. House Songs.

First prize, George N. Rockwell (Chicago, Ill.), "A Letter from Home." Second prize, Ernst Krahn (St. Louis, Mo.), "When There's Love at Home."

CLASS SIX. Nature Songs.

First prize, Eben H. Bailey (Boston, Mass.), "Message of the Lily." Second prize, Alfred Wooler (Buffalo, N. Y.), "Flower Maiden."

Study Notes on Etude Music

By PRESTON WARE OREM

GRANDE VALSE DE CONCERT—M.

MOSEKOWSKI.

Lack of space precludes our giving this splendid new composition in its entirety, but we take pleasure in presenting the first two principal themes. By repeating the second theme after the first, one may obtain the effect of a complete number. In the original the first theme is preceded by a graceful introduction, also in waltz time; there is also a third theme and subsidiary themes. So much of this composition as is given here is sufficient to demonstrate its general excellence. The principal theme is one of fine melody which has a fine exemplification of the modern treatment of double note passages. Further mention of this piece will be found in other departments.

ON FAIRY BARQUE—C. J. HUERTNER.

The composer of this piece is a promising young American writer who has been represented in our music pages but once previously. "On Fairy Barque" is a more pretentious number than the last, but it is exceedingly well worked out. The themes are pretty and graceful, the harmonies rich and many-colored. In studying this piece, careful attention to detail will be necessary. While the technical demands are not great, a certain freedom in execution is requisite. The harmonic structure should be studied out thoroughly in order that due value be given to the inner voices.

REVERIE—N. SOLOWIEFF.

Composers of the Russian school are numerous and prolific. Furthermore, they are nearly all surprisingly good. N. Solowieff is a Russian composer who is little known in this country, but those who play his "Reverie" will, doubtless, wish to become further acquainted with his work. This piece is characterized by a certain grace and distinctness of inspiration. The melody is appealing, and the harmonies, although not extravagant, are distinctive and in original vein. This piece will require a finished, song-like style of execution. It must be taken in a dreamy manner and not hurried.

PERDITA—G. D. MARTIN.

This is a drawing-room waltz of fascinating character, airy and delicate. Mr. Martin excels in his waltzes, many of which prove very successful. "Perdita" has three well-defined themes, mostly balanced. Waltzes of this type are played more rapidly, as a rule, than those intended for dancing purposes.

TOCCATINA CAPRICE—G. N. BENSON.

A Toccata is a study in touch and a Toccatina is a little Toccata. This bright and fairy-like caprice will serve as an excellent study in rapid finger work.

With the exception of the Trio in D flat minor, which serves as a pleasant lyric contrast, the movement in sixteenth notes remains unbroken. This piece should not be hurried.

THE SINGERS' LAMENT—C. KLING.

The vocal style of this piece reminds us somewhat of one of Mendelssohn's "Songs Without Words," the "Funeral March." The heavy chords in E minor are impressive, lending dignity to the principal theme. The middle section introduces a song-like theme in E major for an inner voice. This must be brought out strongly and smoothly like an alto solo.

PRAIRIE QUEEN—S. STEINHEIMER.

This is a lively intermezzo in the modern popular style, capturing the vigor and activity of the great West. The rhythms are infectious, of the sort that set one's feet in motion. Pieces of this type are heard with favor by the untrained listener, and they are always refreshing.

BAGATELLE—E. J. REITER.

This is a well-constructed piece in the old English style. This style is characterized by a certain sturdiness of rhythm, by distinct melodic and simple and direct harmonies. The whole effect is refreshing, breathing the true spirit of all old tunes.

VALSE NOBLE—F. SCHUBERT.

In Schubert's waltzes he has idealized the old German *Ländler*. As written originally many of these waltzes do not lie well under the hands, and they have been rearranged by various writers. The themes in this "Valze Noble," which Dr. Harn has selected for transcription, are the same as those employed by Liszt in his famous *Sopra de Vienne No. 6*.

DANCE OF THE VILLAGE MAIDENS—CHAS. LINDSAY.

This is a dance movement in the style of a schottische or modern gavotte. As a teaching piece it will be found useful for early third grade pupils. The passages in triplets should be played very evenly and without jerkiness of accent. The whole effect should be graceful.

THE FOUR HAND NUMBERS.

Schumann's "Slumber Song" is one of its most popular shorter pieces. As a duet it is very effective, affording excellent rhythmic practice. The *Secondo* player should watch the time very carefully, giving the requisite rocking motion to the accompaniment. Carl Koenig's "Marche Militaire" is a stirring and brilliant number somewhat in the style of the marches by Schubert. This is an original four hand piece, but in addition, it has been arranged by the composer for two, six and eight hands. In all these forms it has proven popular.

STACCATO CAPRICE (VIOLIN AND PIANO)—H. C. JORDAN.

This is a showy composition by an American writer affording good practice in *staccato* bowing. The piece should not be at all hurried, and the utmost evenness and clarity must be sought. This style of execution on the violin is exceedingly effective when well done.

Well Known Composers of To-day



CHARLES WAKEFIELD CADMAN.

CHARLES WAKEFIELD CADMAN was born at Johnstown, Pa., December 24, 1881. His parents moved to Pittsburg in 1884, and he received all his musical education in that city, under Walker, Steiner and von Kamts. He also enjoyed help in his orchestral studies from Emil Paur. His earlier compositions were of a more popular type, and he published many songs, teaching pieces, etc., which helped to establish his reputation. Eventually he became very much interested in the music of the American Indians, and in 1909 he spent his studies at first hand among the Indians of the Omaha reservation, Thurston County, Nebraska. The results of his studies at first hand have placed him among the foremost of the younger American composers. His more elaborate compositions include *Three Songs* for symphony orchestra, *The Vision of Sir Lancelot*, a cantata for male voices, some chamber music, and some well-known songs, such as *Moet*, *Lilacs*, *A Little While*, and the piano pieces, *Reveries*, *On the Plaza*, etc. In addition to his work as a composer he has won distinction as a lecturer, music critic, and as organist of the East Liberty Presbyterian Church in Pittsburg.

EVENING SONG—C. MOTER.

This is an easy teaching piece of real merit. It exemplifies the device of a melody and accompaniment in the same hand. It is taken from a set of characteristic pieces entitled "Sacred Songs."

ADAGIO (PIPE ORGAN)—L. VAN BIEETHOVEN.

The slow movement from the famous "Moonlight" Sonata is a very satisfactory organ voluntary. W. T. Best, is effective throughout. It will be noted that the effect of the sustained harmonies, attained on the piano by the employment of the damper pedal, is lost. Against this background the triplet figures move so.

THE VOCAL NUMBERS.

Mr. C. W. Cadman's portrait and a short account of his career will be found on this page. The song "Lilacs" is a fitting musical expression of a very fond sentiment. This song was written originally for ten voices, but the present key brings it within the range of many voices. It is a song that good singers will appreciate.

A. L. Powell's "Sweetheart" is a light song, in popular style, requiring flexibility of voice, and a brilliant style of execution. This will make a fine encore song. It should also prove useful for teaching purposes.

Mr. Carlo Minetti's "I Heard the Voice of Jesus Say" is one of the winners in the contest recently closed, taking the second prize in the class for sacred songs. This fine setting of the familiar and beautiful hymn text will speak for itself. A portrait of Mr. Minetti, with a sketch of his career, will appear in the *Etude* for December.

To Dr. W. S. Hawkins
ON FAIRY BARQUE
BARCAROLLE

Andantino cantabile M. M. ♩. = 56
ten. ten.

CHARLES HUERTER

p dolce
ten.
rit.
a tempo
pizz.
Last time to Coda
p rall.
mf
f
Coda
a tempo
rit.
p
f
a tempo
cresc.
rit.
mf
allarg.
sfz
rit.
D. C.

REVERIE

Andante non tanto M. M. $\text{♩} = 46$ N. SOLOWIEFF
meno mosso

a tempo
p
piu f
p
f
ritenuto

a tempo
p
f
riten.
p

a tempo
p
f
ritenuto

a tempo
p
f
ritenuto

a tempo
p
f
ritenuto

VALE NOBLE

Allegretto M. M. $\text{♩} = 58$ FRANZ SCHUBERT
Arr by Hans Harthan

f
p
f
p

First system (measures 1-8): Treble and bass staves with chords and moving lines. Dynamics: *f*, *f*, *p*. Fingerings and articulations are indicated throughout.

Second system (measures 9-16): Treble and bass staves. Dynamics: *p dolce*. A double bar line with the word *fine* above it separates measures 12 and 13.

EVENING SONG

Allegretto M. M. ♩ = 84

CARL MOTER

Third system (measures 17-24): Treble and bass staves. Dynamics: *dolce*. A double bar line with the text *Last time to Coda* above it separates measures 20 and 21.

Fourth system (measures 25-32): Treble and bass staves. Dynamics: *p*. A double bar line with the word *Coda* above it separates measures 28 and 29.

Fifth system (measures 33-40): Treble and bass staves. Dynamics: *cresc.* (crescendo).

Sixth system (measures 41-48): Treble and bass staves. Dynamics: *dim.* (diminuendo), *rall.* (rallentando), and *D. C.* (Da Capo).

THE ETUDE

SLUMBER SONG

SCHLUMMERLIED

R. SCHUMANN, Op. 124, No. 1

Allegretto M. M. ♩ = 69

SECONDO

p

ritard.

a tempo

1st time only

p

Last time

Coda

pp

mf

D. C.

SLUMBER SONG

SCHLUMMERLIED

Allegretto M. M. ♩ = 69

PRIMO

R. SCHUMANN, Op. 124, No. 1

p

a tempo

ritard.

1st time only

Last time

Coda

pp

D. C.

a) Two eighth notes in the time of three. ($\frac{2}{8} = \frac{3}{8}$)

MARCHE MILITAIRE

SECONDO

CARL KOELLING, Op. 413

M. M. ♩ = 96

The musical score is written for piano in 2/4 time. It begins with a tempo marking of M. M. ♩ = 96. The key signature has one flat (B-flat). The score is divided into systems, each with a grand staff (treble and bass clef). Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *ffz* (fortissimo with crescendo). Performance instructions include *Ped. simile* (pedal, similar) and *cresc.* (crescendo). The score features various musical notations such as slurs, ties, and articulation marks. The piece concludes with a double bar line and a final chord.

THE ETUDE MARCHE MILITAIRE

413

M. M. ♩ = 96

PRIMO

CARL KOELLING, Op. 413

8

f

8

8

8

p

cresc.

f

Fine

8

f

p

f

8

8

8

8

ff

f

D.S.

GRANDE VALSE DE CONCERT

1st and 2nd Themes

M. MOSZKOWSKI, Op. 88

Molto moderato

p
con dolcezza

La melodia leg.

poco cresc.

cresc.

espress.

ossia

con calma

ossia

Fine

p stacc.

mf

f legato

cresc. *ff* *D. C.*

PERDITA

VALSE CAPRICE

GEORGE DUDLEY MARTIN

Vivo

Tempo di Valse M. M. ♩ = 63

mp

p

f *pp* *dim. e rall.* *p* *finc.*

THE ETUDE

Musical score for "THE ETUDE". The score is written for piano and features a variety of musical styles and techniques. It begins with a section marked *a tempo* and *p* (piano), followed by a section marked *dim.* (diminuendo) and *p*. The score includes a section marked *cresc.* (crescendo) and *p*, and a section marked *Tempo I* and *p*. The score also includes a section marked *mf rall.* (mezzo-forte, rallentando) and *a capriccio* (capriccio), followed by a section marked *mf* and *dim.*. The score includes a section marked *3* (triple) and *rit.* (rallentando), followed by a section marked *p* and *D. S.* (Da Segno). The score includes a section marked *TRIO* and *p*, followed by a section marked *mf* and *dim.*. The score includes a section marked *a tempo* and *p*, followed by a section marked *cresc.* and *f*. The score includes a section marked *Tempo I* and *pp* (pianissimo), followed by a section marked *D. S.* (Da Segno). The score includes a section marked *mf* and *dim.*, followed by a section marked *rall.* and *rit.*. The score includes a section marked *p* and *Tempo I*, followed by a section marked *pp* and *D. S.*.

From here go to S and play to Fine; then, play Trio.

DANCE OF THE VILLAGE MAIDENS

INTRO.

Allegretto con grazia M.M. ♩ = 100

DANCE

CHAS. LINDSAY

poco cres.

delicato

animato

ritard.

Fine.

mf

rit.

sf scherzando

rit.

D.S.

D.S.

* From here go back to ♪ and play to Fine: then play Trio
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THE ETUDE

TOCCATINA CAPRICE

Allegro con spirito M. M. ♩ = 109

G. N. BENSON

The musical score is written for piano and consists of 96 measures. It begins with a piano introduction marked 'brillante' and 'f'. The main section is marked 'Allegro con spirito' and 'M. M. ♩ = 109'. The score includes various dynamics such as 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte). It also features articulations like 'cresc.' (crescendo) and 'D. S.' (Da Segno). The score is divided into several systems, each with a treble and bass staff. The final section is marked 'D. S.' and ends with a double bar line.

Allegro non troppo M. M. ♩ = 96

* From here go back to ♩ and play to Fine; then, play Trio.
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TRIO *Meno mosso*

Musical score for the Trio section of "The Singer's Lament". The score is in 2/4 time and consists of two systems of piano and vocal staves. The piano part features complex chords and arpeggios, while the vocal part has a melodic line with various ornaments and slurs. Performance markings include *p espressivo*, *cresc.*, *dim. rit.*, *pp*, *a tempo*, *p*, *cresc.*, *f*, *poco rit.*, and *rall.*.

THE SINGER'S LAMENT

D. S. al Fine

Gravemente M. M. ♩ = 88

CARL KLING

Musical score for "The Singer's Lament" by Carl Kling. The score is in 4/4 time and consists of seven systems of piano and vocal staves. The piano part features a steady accompaniment with various chords and arpeggios, while the vocal part has a melodic line with various ornaments and slurs. Performance markings include *ff*, *cresc.*, *p*, *pp*, *p*, *cantando*, *rit.*, and *D. S.*.

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THE ETUDE

PRAIRIE QUEEN

Allegretto grazioso M. M. ♩ = 108

INTERMEZZO

SIDNEY STEINHEIMER

The musical score for "Prairie Queen" is written for piano. It begins with a piano introduction marked *pp*. The main melody is in 2/4 time, marked *Allegretto grazioso* with a tempo of 108. The score includes various dynamics such as *pp*, *mf*, *rit.*, *ff*, and *p*. There are also articulations like *a tempo* and *Fine*. The score is divided into measures, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The piece concludes with a *Fine* marking.

Trio

Musical score for Trio section. The score is written for piano (p) and includes a section marked *f D. C.* (Da Capo). The music features complex rhythmic patterns and fingerings indicated by numbers 1-5.

STACCATO CAPRICE

H. C. JORDAN

Scherzando M. M. ♩ = 144

Musical score for Violin and Piano sections. The Violin part is marked *mf* and the Piano part is marked *mp*. The score includes a section marked *f* (forte).

Musical score for Piano section. The score includes a section marked *f* (forte) and a section marked *cresc.* (crescendo).

Musical score for Piano section. The score includes a section marked *cresc.* (crescendo) and a section marked *f* (forte).

Musical score for Piano section. The score includes a section marked *cresc.* (crescendo) and a section marked *f* (forte).

This page contains six systems of musical notation for a piece titled "THE ETUDE". Each system consists of a piano (piano) staff and a violin (violin) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The dynamics and tempo markings are as follows:

- System 1:** *cresc.* (piano), *f* (piano), *dim.* (violin).
- System 2:** *mf* (violin), *dim.* (piano), *f* (piano), *rit.* (piano), *a tempo brillante* (violin), *mf* (violin).
- System 3:** *mf* (piano), *p* (piano).
- System 4:** *mf* (piano), *p* (piano), *cresc. e accel.* (violin).
- System 5:** *ff* (piano), *ff* (violin).
- System 6:** *ff* (piano), *ff* (violin).

BAGATELLE

In Old English Style

ERNST J. REITER

Allegro moderato M. M. ♩ = 144

f Con spirito

Pesante

poco rall.

f a tempo

mf legg.

p

f

mf legg.

p

f

Fin

cresc.

f

dim.

poco rall.

D. C.

THE ETUDE

ADAGIO

from the "MOONLIGHT SONATA"

Arranged for the Organ

by W. T. BEST

M.M. ♩ = 50

L.van BEETHOVEN, Op. 27, No. 2

MANUAL

Ch. Dulciana. (Sw. coupled to Ch.)

pp Sw. 8'

PEDAL

Ped. Dulciana 16' & 8'

pp

with Voix Céleste

senza V.C.

The musical score is written for organ. It consists of a Manual section and a Pedal section. The Manual section has two staves (treble and bass clef) and includes a registration 'Ch. Dulciana. (Sw. coupled to Ch.)' and a dynamic marking 'pp'. The Pedal section has one staff (bass clef) and includes a registration 'Ped. Dulciana 16' & 8'' and a dynamic marking 'pp'. The score is in G major (one sharp) and 4/4 time. It features a variety of musical textures, including arpeggiated figures, sustained chords, and flowing melodic lines. The tempo is marked 'Adagio' and the metronome marking is 'M.M. ♩ = 50'. The score is arranged by W. T. Best and is based on the original by L. van Beethoven, Op. 27, No. 2. The score is published by Theo. Presser Co. in 1912.

musical score for piano, featuring six systems of music. The score is written in treble and bass staves, with a key signature of three sharps (F#, C#, G#) and a time signature of 3/8. The music includes various dynamic markings: *cresc.*, *dim.*, *p*, and *pp*. The score also includes fingerings and articulation marks.

System 1: Treble staff begins with a melody, followed by a bass staff with a sustained chord. Dynamics: *cresc.*, *dim.*, *p*.

System 2: Treble staff continues the melody, followed by a bass staff with a sustained chord. Dynamics: *cresc.*.

System 3: Treble staff continues the melody, followed by a bass staff with a sustained chord. Dynamics: *dim.*, *p*.

System 4: Treble staff continues the melody, followed by a bass staff with a sustained chord. Dynamics: *pp*.

System 5: Treble staff continues the melody, followed by a bass staff with a sustained chord. Dynamics: *cresc.*.

System 6: Treble staff continues the melody, followed by a bass staff with a sustained chord. Dynamics: *with Voix Céleste*.

THE ETUDE

senza V.C.

Sw.

Ch.

pp Ped. 16' only

dim. Sw. *pp*

This musical score is for a piece titled 'THE ETUDE'. It is written for piano and features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Specific instructions include 'senza V.C.' (without vibrato), 'Sw.' (swell), 'Ch.' (chord), and 'pp' (pianissimo). A pedal instruction 'Ped. 16' only' is also present. The piece concludes with a final chord marked 'pp'.

LILACS

CHAS. WAKEFIELD CADMAN

Moderato cantabile

espressivo

legato e grazioso

mp

1. Li-lacs from the seen-ted East,
2. Dost thou miss the night-in-gale?

dim.

Ex-iled from thy Per-sian home Where the sil-ver foun-tain's fall,
Lo, our thrush's song is sweet: And thine an-cient land is low,

Ech-oed from the pal-ace wall long a-go,
Fa-ded, fa-ded

dim.

This musical score is for a song titled 'LILACS' by Chas. Wakefield Cadman. It is written for voice and piano. The tempo is 'Moderato cantabile' and the mood is 'espressivo'. The score includes lyrics in English and a vocal line with various musical notations. The piano accompaniment features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes dynamic markings such as 'mp' (mezzo-piano) and 'dim.' (diminuendo). The piece concludes with a final chord marked 'dim.'.

Where the bul - bul's plain-tive call Thrill'd in gar - dens of de-light, Grief-est thou for that far home, O,
All the splen - dor, all the glow All the glo - ry, all the light. List, the thrush's note is sweet,

rall. pale, proud flower of the East? gale!
Oh, for-get the night-in -

First time only (2nd Verse below) *Last time only*

2. Like some prin-cess, East-ern born, Strange among our rus-tic ways,

mf *Fine.* *ppp*

Heav - y per-fum'd, trop-ic bred, Dusky leaved and nour - ish-ed On the dews which mid-night shed Where old

mf

O - mar watched the night. In our sim - ple West - ern ways Mourn-est thou, O East-ern born?

rall. *D.S.* *rall. D.S.*

I HEARD THE VOICE OF JESUS SAY!

Prize Composition
Etude Contest

CARLO MINETTI

Andantino

tranquillo

p

I heard the voice of Je-sus say

"Come un-to me and rest—Thou wea-ry one lay down—thy head up-on my breast." I

cresc. *dim.*

came to Je-sus as I was Wea-ry and worn and sad, I found in him a rest-ing place And

p *f* *f*

sotto voce

He has made me glad. I heard the voice of Je-sus say "Be-hold I free-ly give The

p *cresc.* *f* *p*

liv-ing wa-ter, thirst-y one, Stoop down and drink and live." I came to Je-sus and I drank of

mf

What life giv - ing stream, My thirst was quenched my soul re - vived And now I live in him, I

live in him. I heard the voice of Je - sus say "I am this dark world's light — Look

un - to me, thy morn shall rise, And all thy day be bright" — I looked to Je - sus and I found, I

found in him my star, my sun, And in that light of — life I'll walk Till tra - velling days are done, And

in that light of life I'll walk Till tra - v'ling days are done.

THE ETUDE SWEETHEART

AUGUSTUS GREVILLE

A.L. POWELL

with animation

1. There is a lit - tle
2. I heard him sing on
3. And like that bird my

bird that sings,
soft spring days,
heart, too sings,

"Sweet - heart,"
"Sweet - heart,"
"Sweet - heart!"

"Sweet - heart;" I know not what his name may be,
"Sweet - heart;" And when the sky was dark a - bove,
"Sweet - heart!" When Heaven is dark, or bright, or blue,

"Sweet-heart, Sweet-heart."
"Sweet heart, Sweet heart."
"Sweet-heart, Sweet-heart!"

I on - ly know his notes please me, As loud he sings, and thus sings he -
And win - try winds - had stripped the grove, He still poured forth those words of love -
When trees are bare - or leaves are new, It thus sings on - and sings of you,

pp

"Sweet - heart," "Sweet - heart," Ah "Sweet-heart;" Ah Ah

p Echo

Ah Ah Ah Ah Ah "Sweet-heart!"

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THE TONGUE

One of the most evident causes of trouble to the young singer (and possibly to the rest of the world) is an empty tongue. Yet as a matter of fact the tongue receives the credit for difficulties where, if the truth were better understood, the blame does not rest on the tongue at all. In a great many cases it is easy to be seen that the tongue is drawn back and all "lunched up" so that the passage through the back of the mouth which should be open to admit the free outflow of the tone, is almost closed by the tongue. This makes the tone thick and muddy in quality, renders distinct enunciation impossible and presents a problem which must be solved if the singer is ever to gain proper control of his voice.

But in all this how much is the tongue really to blame? Nine times out of ten the tongue is not to blame at all, when you come to understand the laws which govern good tone production. To put it in language all can comprehend, the fault lies in the front of the throat, so if there be any improper tension in the throat the tongue will be stiffened and unable to perform its functions in enunciation, and will interfere with the free exit of the tone. But the tongue is not causing the trouble, it is merely a visible symptom indicating that trouble exists down below.

The human voice is not produced by a series of detached, unrelated actions, but by one organic whole, with many component actions all interrelated in the closest manner. The vital fact is that the motor energy which produces the tone is the product of the breath on the vocal chords. If this primary function be not right then everything up above will be badly adjusted, not doing what it should do, yet not at fault with the results up above, but in the real cause down below. The reason why there is so much misapprehension in regard to the voice is that the vital functions, that intervene—the vital functions, that intervene—the vocal chords, are hidden away from sight, while some of the bad results that come necessarily from improper breath action are plainly visible. But you cannot correct a fault by fussing over bad results, you must locate the cause of the trouble and remove it. To do this successfully, the means to thoroughly understand the means to thoroughly understand the mechanism of the entire tone producing mechanism.

The young singer can look into the throat and see with his own eyes that the tongue is all out of place, that instead of lying quiet in the bottom of the mouth so that the passage from the throat is open, it is all lunched up in the way. At once they know that this ought not to be, so they adopt all sorts of expedients to get the tongue out of the way, and in holding the back down with a spoon, even in some cases taking hold of the tip of the tongue with the fingers and drawing it forward by main strength. Meanwhile, so far as correcting the real difficulty is concerned, nothing at all is being done. When the tongue acts in this manner it is simply a sign that the improper tension in the throat, which must be relieved.

Work with the tongue itself, while there is tension in the throat, is as though when there was a leak in the roof you put a pan under it, and called that stopping the leak. That might prevent some damage, but nothing of permanent value has been done unless you

locate the leak and remedy matters where the trouble has been caused. But the bad action of the tongue is visible to any one, while the understanding of free breath action, so that there shall be no tension in the throat to cause the tongue to do the wrong thing, demands a knowledge of the laws of tone production which only the thoroughly equipped teachers have learned. In voice teaching, when the tongue is doing what you know it should not do, the cause lies further down, and must be remedied there if permanent good is to result.

ENUNCIATE PLAINLY.

Why do so many singers enunciate so indistinctly that it is often impossible to tell what language they are using? Usually, because they are not thinking of what the words mean, but have their minds fixed on making what they feel to be a good tone. Of course, if they do not make a good tone nobody will care to listen to them, but unless they use their skill to give clearness to the words, the poetry and music, they will find that few are interested in what they do. Young singers get so bound up in consideration of the technical side of their work, that they forget that technique is but the means to an end; the expression of beauty is the true purpose of singing. The distinct enunciation of the words comes as a matter of course, if tension is given to the hearers, and unless it is there, the singing will be uninteresting. Put your mind on making the words mean something, then write them down, and you will be conscious of the fact, and learn to make them expressive.

KEEPING TIME.

How many singers labor under the delusion that, if they sing in time, and do not keep strict time, they detract from its expressive power? This merely shows that they are young and do not understand the laws of art. You might just as well say that for a poet to express himself grammatically, would detract from his powers of imagination. If you have not had a sufficient drill in music so that you can sing the music accurately, then you are hopelessly handicapped in the race, no matter how good your natural voice may be, nor how much feeling you may have for music. Vocally you are the equal to any singer, but in musicianship you are so weak that you cannot cope with the complex rhythms of modern expression.

This last season in one of our great opera houses there was a young singer of much promise, vocally, who was given a small part in an opera, to see if she "could make good." While there was not much to sing, what there was of it was very important, and her performance failed her. Her singing was good, but she could not enter at the proper place with the orchestra, nor keep the rhythm. After one trial the part was taken away from her. This is worth thinking about. Her voice was good enough for grand opera, but she was not a musician, so they had to let her go.

When you arrive at a point that permits you to sing with an orchestra, then you have the kind of musical training you have had will spell success or failure. Can you enter accurately on the last half of the third beat in a chorus, or are you of complete ignorance? If you cannot, then you must go at it in the

manner that will develop your powers, or you will find yourself left behind, to stand the test of time. Singing is a profession, in which only those well equipped succeed.

DON'T FEAR

Don't be afraid to sing. Like everything else in the world, singing is a definite thing, and is learned through the actual doing. Almost all the distinguished artists have done a tremendous amount of singing, and what they know is based on practical experience. Of course, they had to have some theories to proceed on, but they have worked their way out from theories into facts which they knew, through long practice in actual singing. Don't be afraid that your voice will wear out, for nature constructed it of the toughest material she knew how to manufacture, and it will stand a lot of work. As soon as you can sing anything at all, do so. Not with the idea that it is perfect, or even very good, but with the view of gaining the understanding which only comes through actual experience. You learned to swim, by swimming, to skate, by skating, and you will learn to sing in the same manner, by singing.

VOCAL BEWARES.

Beware of any exercise that tends to tighten the muscles surrounding the larynx.

Beware of any voice exercise that leads to exhaustion.

Beware of any exercise that employs more than one note outside of the most comfortable range of the voice.

Beware of eccentric vocal methods.

Beware of remedies for throat troubles which are liable to prove more violent irritants than the trouble itself. One singer recently ruined her voice by taking a strong solution of carbolic acid because some amateur doctor had told her that carbolic acid was a good throat disinfectant.

Beware of straining your voice while singing in a choir or chorus. Choir singing forms the best kind of practice, but must not be overdone.

Beware of foods that are known combatants. Nothing affects the voice so quickly as an "up-set" stomach.

Beware of teachers who tell you that a complete vocal training may be secured in one or two years.

WHAT METHOD DO YOU TEACH?

BY J. G. MITCHELL.

In searching for a vocal instructor, the student's first question naturally is: "What method does he teach—Italian, French or German?" The question is as ridiculous as the answer in most cases. Name and country have little to do with methods. National methods do not exist, and the only test of any country have their own individual ideas and opinions; but tradition holds us fast if we do not break its shackles. There can be only one way of doing correctly, and that is the "natural way." The fundamental laws are always the same; it is the comparative ability of the teacher to explain them, and his capacity to reach the possibilities of each individual voice which leads to success.

I would emphasize the importance of the stroke of the glottis. But there is a right and a wrong stroke of the glottis, and one should be very careful which he is practicing.—Mae D'Arone.

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Editor for June, HERVE D. WILKINS

(Herve D. Wilkins was born in Italy, N. Y. He sang in choir at the age of five years. His father was a clergyman, as were also his forebears for many generations. The name being that of John Wilkins, Archbishop of Canterbury, and a brother-in-law of Oliver Cromwell.)

Herve D. Wilkins studied solfeggio and theory under the instruction of his father, who was a skilled musician. He spent the years 1875-80 at Berlin studying the piano under Moritz Moszkowski and A. Leschke and also conducting under Hermann Haupt, and singing with Ferdinand Sauer and M. Kottler, director of the Royal Cathedral of Berlin. He also attended lectures at the University of Berlin.

Returning to Rochester, N. Y., he became organist of St. Peter's Protestant Church and director of the Wednesday Vocal Society. He has given twenty seasons of organ recitals at various leading churches of Rochester, totaling 500 recitals in Rochester, where he has played the entire Bach repertoire.

Mr. Wilkins has also invented certain ingenious improvements to church organs, and has a device for playing church chimes from the organ keyboard.—Editor of THE ETUDE.


ORGAN ACCENT.

In discussing the use of accent in organ-playing certain facts must be premised regarding the nature of the organ tone and mechanism as compared with other instruments, and a clear understanding must be established of the reasons for and the manner of using accent.

The piano is generally regarded as an ideal instrument for accent, on account of the nature of its mechanism, and the fact that the player can, by modifications of the touch, bring into prominence any individual tones, chords or melodies as desired, also the violin and upon brass instruments a reinforced impulse can be given to any desired note.

While the tone of the organ does not respond to any augmented impulse in the touch as does the piano, the organ still has a great advantage over the piano in that it can sustain notes with undiminished and even with augmented power, so that the end of an organ tone may be made as energetic as desired, while the end of a sustained tone upon the pianoforte is, from its fading nature, indefinite.

A tone upon the organ can be released with absolute suddenness and definiteness, while the close of a piano tone can never be as percussive as was its beginning.

In the Introduction to the Sixth Rhapsody by Liszt, the master has supplied this lack by a staccato re-percussion of the tone so as to indicate its exact moment of ending, hence the slurred unisons  in this piece, which are sometimes mistaken by students for tied notes.

The property of persistence and full-toned ending possessed by the organ tone can be made to contribute most extensively to the purposes of exact phrasing, since the end of each slur or phrase can be as accurately defined as can its beginning.

For the above as a reason the endings of slurs and phrase should receive increased attention on the part of organists; it can easily be discerned that organists are prone to be negligent

in the matter of letting-go, often dwelling unduly on the last note of a slur, or a phrase, or at the end of the piece, to the detriment of clearness and correct expression.

Probably the most offender in this regard is the player who insists on holding a note or a chord while he is playing the register-knobs in search of a stop to be drawn or pushed, thus upsetting the musical effect.

To pause in silence between phrases, or when changing stops, would often be much better. He it is not only in the holding of a piece as a whole, but also in the delivery of phrases, and slurs, and place in instrumental melodies as well as in vocal music, and also in the delivery of staccato notes and chords, that the accurate release of the final tones is desirable and necessary.

Accents may be divided into two classes, each class merging with the other, since the lines of division cannot be clearly drawn.

Rhythmic accents are those which have mostly to do with the time-keeping. It is safe to say that most people when they think of accent have in mind chiefly rhythmic accents, such as would be used in scale practice.

This is one of the most used accents, and is commonly dwelt upon by those who prescribe the use of the metronome for piano students. It is safe to say that such accents occur rarely in actual music, except when the scale is measured in octaves, or where a massive scale-groups have a change of harmony.

The scales at the end of Weber's *Pelucia* in E, and of Chopin's E minor Concerto show the accent on the octaves, but other scales, as in Liszt's *Tausendstimmige Märsch* and in Chopin's *Étude*, are to be played in a free way without accent. Even the scales in Weber's *Moto Perpetuo*, from his first sonata, and the scales in Bach's organ preludes are without accent.

But when we come to figurations of the scale or of melodies in either organ or piano music, we find that the beginning of the scale, and these are prevalence of accents, and these are not only rhythmic accents marking not only the beginning of the group, or the tone upon which the figure is placed, but they are also melodic, bringing into relief the notes of the melody. Such accents do not require any muscular reinforcement. They are written into the music and become obvious and duly effective when the notes are interpreted correctly.

Melody notes also fall upon the minor notes of a melody or theme. Take the familiar themes to Bach's G Minor Fugue:



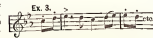
Here again the accents are written into the music falling on the eighth notes, and they adhere in the resolute delivery of the theme.

A sustained tone after one or more staccato tones has the effect of being accented, as in Bach's G Major Fugue



Here, as in all similar instances, there is the effect of an accent on the first note of the slur.

Galliani's Fifth Sonata shows how a sustained tone after staccato sounds as if accented.



An accent can be given to the final pulse of a sustained note or chord on the organ by an energetic and exact release of the same. This is especially useful in signalling the entrance of the choir on the first word of a hymn or anthem. If, for example, the singers are to begin on the fourth beat, then the final note of the prelude can be ended sharply on the third beat, thus directing to the singers the exact instant of their entrance.

Even when the organ has no pause at the entrance of a vocal part a staccato beat can be introduced for the sake of rehearsal and can be discarded when the singers have learned their part.

EXPRESSIVE RHYTHMS.

Accents have a great deal to do with expressive rhythm. When the music is marked *violento* or *marcato*, also in minutes Scherzi and similar forms the right effect may be sought in the phrasing and accentuation. Also in music marked *grazioso* or *unestato*.

Some pieces have a swinging, swaying rhythm; other pieces have a martial, a resolute or a broad rhythm. Some melodies are tranquil and evenly flowing, others are animated and sparkling, or perhaps fierce and impassioned.

It is for the performer to invest all his playing with the appropriate mood and manner for every phrase, chord and melody. An affectation of nonchalance or of offhand ease or evocation or any thought or emotion which may detract from the true effect of the music is to be deplored. There can be no meaning to music unless it is conceived and performed with sincerity. No haphazard effect can be worth while. All must be done with a right spirit and purpose. In short, whether music shall have a meaning and shall bring a message to the listener depends upon the skill and the sincere spirit of the interpreter, and if he possesses these qualities he will find in the nature of the organ tone and its power no hindrance to the complete expression of his thought. Since, whatever limitations the organ may have in certain particulars, are more than compensated by the infinite variety and power of its tones, and by the ingenious devices of its mechanism, which are ready to summon them forth at the touch of the master-hand.

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THE DYNAMICS IN ORGAN REGISTRATION.

Here are two different and distinct principles which obtain in the management of the stops in organ-playing.

Of these two principles, one has to do with tone-color and the other with dynamics.

The first of these principles is that of dynamics—to play softly or loudly, to increase or to diminish the tone, and to adapt the power employed to the end desired.

The earliest organs had no provision for changing or silencing any of the pipes, all the pipes for each key were continually effective. One of the earliest mentioned organs had ten pipes to each key, and an ancient organ in Winchester Cathedral had forty pipes to each key. In some of the earliest pictures and frescoes of organs the pipes are represented as being touched by the fingers of the players in silencing the mouths of the pipes.

In order to learn to manage the stops with reference to their power, and to practice crescendo and diminuendo on the manuals and pedals, the student must study the tone of all the stops with reference to their power, observing this rule: In crescendo passage underway, that is, to add the stops in the order of their strength; and in diminuendo to withdraw the stops in the reverse order of their strength, beginning with the loudest of the stops still sounding.

In making this study the unison stops must be considered first, the soft 4 ft. stops being added after all the soft stops are drawn, and the loud 4 ft. stops after the loud unison stops have been drawn.

In order to rehearse this a chord may be held on the middle of the swell manual with the right hand, while the pedal coupled to swell holds the bass tone of the chord. The left hand drawing the stops in the following order: Solins, swell to pedal and softest 16-foot pedal stop being already drawn, and

PP. Dolce.

P. Stopped Diapason.

Flute, 4 ft. (soft).

MP. Oboe.

MF. Open Diapason.

Jewson, 4 ft.

Bourdon, 16 ft.

F. Flageolet, Flautino.

and Dolce Cornett.

FF. Cornopean.

These stops should then be retired in reverse order, reading upward. Then again added, and then again withdrawn with many repetitions. This acquiring facility of handling and a practical knowledge of the dynamic values of the various stops.

On the choir manual, hold the chord with left hand and pedal and follow this order using the right hand:

Dulciana, choir to pedal and pedal bourdon being drawn, add

P. Melodia or Concert Flute, 8 ft.

Flute d'Amour, 4 ft.

Viola Diapason, 8 ft.

Figura, 4 ft.

16 ft. stop and 2 ft. stops if present.

P. Churries.

Then retire the stops in reverse order reading upward and do capo.

On the great manual the order would be about as follows:

Soft 8 ft. (dulciana or spitz-nite),

also great to pedal and pedal bourdon being drawn, add

P. Gamba, 8 ft.

Flute, 8 ft.

MP. Flute, 8 ft.

MF. II. Open Diapason, 8 ft.

Oboe, 4 ft.

F. Large open Diapason, 8 ft.

Dulciana Diapason, 16 ft.

Then, if Mixture and Mixture.

FF. Trumpet.

When the swell and great manuals are coupled the stops should be selected from the above lists, according to the rules first given, since there will be a greater use of stops to select from, so that the stops must be drawn now on one manual and now on the other in order that the crescendo may proceed upon both the manuals and the pedal at the same time.

In accompanying singing, whether solo or chorus or congregational, this practice of dynamic registration will be found most useful. The student will soon learn how to proceed or to recede from any grade of power which he may at the moment be using.

When there is a crescendo pedal in the organ it should be so regulated as to bring on and to withdraw the stops just as if it were done by the hands according to the above directions, except that the register-knobs need not be moved by the crescendo pedal.

The crescendo pedal has been heretofore denounced as a barbaric by certain writers who would confound the two principles of tone-color and dynamics named above, forgetting that the crescendo pedal is not a combination pedal, although its various gradations may be used as combinations, if they happen to be appropriate.

Regarded merely as a dynamic aid to the player, adding and withdrawing the stops in the same order as if done by hand, the crescendo pedal is no more an inartistic than is the combination pedal which the performer by adding and retiring the stops in groups.

The crescendo pedal when properly regulated can also be used very appropriately to produce a momentary reinforcement of the tone on either manual, and also to accentuate any desired chords or passages. It may also be used as a full organ pedal, thus completing with all the directions above given, the list of dynamic signs used in music, namely, piano-forte, piano-forte, mezzo-forte, crescendo, diminuendo, rinforzando, sforzando and fortissimo.

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Hymns should, at first, be thoroughly studied without pedal, so as to play each voice-part as a whole, upon its own staff. It is often required of an organist to give out the tune in this way, and it should be well done. An organist ought to know all the usual hymn-tunes by heart, so as to render them the most effectively, both in the giving out and in the accompanying of the congregational singing.

PEDAL OBLIGATO.

Hymn-tunes furnish good material for the study of the obligato pedal, and this study should be undertaken systematically. First, the bass part should be marked for the pedal application, so as to insure a smooth legato.

Hymn-tunes are usually written in short scores, in which the left hand, there being two parts on the bass staff. The best way is to use numbers underneath the bass clef, thus:

1 = left toe, 2 = left heel, 2 = right toe, 2 = right heel. These markings should be made with ink and a fine pen, so as to give a neat and legible appearance to the page. The left hand plays only the tenor part. The compass of the tenor part is often limited to five or six tones. The fingering is found by playing the left hand so as to include all the notes of the tenor part in a five-finger position.

This will also show where the hand may have to be shifted to another set of tones, or where a scale-finger must be used to reach tones not covered by the five-finger position.

It will thus be easy to learn to play the pedal bass, and the left hand independently, since the left hand fingers are placed, once for all, each finger over its proper key.

This study of hymn-tunes is necessarily of equal value to the study of organ tones, which is everywhere regarded as the best method of mastering the pedal obligato.

PEDAL OTTAVA OR 8VA.

When the bass part of a hymn-tune is written rather high the student should learn to supply where desirable a bass part of lower tones, playing the pedal an octave below the written bass.

This is not to be managed by playing all of the pedal tones an octave lower than written, but only a part of them. A very good way is to connect the middle F of the pedal as the limit and transpose all the bass notes above this E, playing them in the octave. This should be done discreetly so as to avoid any awkward or unmelodious leaps in the pedal part.

SIXAL TONES.

The first best tone of hymns should be in the lowest octave. The bass part rarely extends below G, first line bass staff. Whenever the bass ends on a note higher than the middle F of the pedal then it should be played an octave lower.

TRANSPOSITION.

The student should learn to transpose certain hymns a half tone up or a whole tone up or down. The organist who has to play in a church should decide at rehearsal whether a tune is better when transposed and, having decided this point, should make a memorandum in his hymnal of the key preferred.

Certain tunes, written in F, such as *Harley, Dennis, Federal, St. Laurence* and some others sound better in the key of F sharp.

Tunes in E or A sometimes sound milder and more melodious in E flat or A flat.

PHRASING.

Those who have heard the wonderful performances of the Mendelssohn Choir of Toronto will have noticed in the precise beginning and ending of the phrases.

Every voice is heard on the first note of the phrase, and at the end, all the voices cease at the same moment on the final pulse of the final note of the phrase.

The student will note that sometimes, as in the tunes *Harley, Federal, St. Nicola, St. George, Bolton*, and others, the same chord is repeated. Such repeated chords should always be repeated in playing hymns, but only when all the notes of the chord are repeated.

The pedal, if played, should at the same time imitate without repeating the bass note. Elsewhere the voice should be played legato, tying all the notes which continue from one chord into the following chord.

When the organist is only required to play the organ, it is not necessary to articulate them, unless there is a change of harmony sufficient to give the effect of a percussion to the treble note. In such a case the organist should play the notes as necessary to articulate them.

Chords should have a hold of three beats at the end of each line, the third beat staccato, so that breath may be taken and the next line begun without loss of rhythm.

OMITTING THE PEDAL.

The pedal should be used when less than four voice parts appear in the score. When one, two or three voices have a rest the pedal should rest also, and re-enter when all the voices resume.

The pedal should also be omitted when there is a line or a measure of union, as in the Italian Hymn. A hymn may occasionally be announced by playing the soprano and alto for the first line, then continuing with full harmony.

THE SOLO STOP.

The student should also learn to play the soprano part on a solo stop, the alto and tenor with the left hand on a second manual, and the bass with the right hand on the first manual.

If the congregation are to sing it is better to play only a portion of the hymn in this way, changing at a convenient point to the usual four-part harmony, so as to end the "giving out" with appropriate fullness of tone.

TIME-KEEPING.

Hymn-playing offers to the organist the opportunity to show his knowledge and authority as a master and an expounder of exact and expressive rhythm.

A hymn-tune may be held or solemn, martial or graceful, majestic or tender, joyful or prayerful, just like any other

music, and the organist must discern the true nature of the tune and the importance of the words and give them fitting expression.

When the congregation is to sing the proper "giving out" is a wonderful incentive and inspiration to them and tends to make them ready and even eager to join in the singing.

The education of a church organist should have a broad character, based on hymn-tunes, just as in Germany a candidate for the position of church organist must show a good command of chorales. In this country the young organist should have a systematic study of hymn-tunes, how they should be played, and how they should be sung. He will thus fulfill the primary duty of a church organist, which is not the playing of voluntaries or of other instrumental music, but first of all and above all to lend a helpful and appropriate support and accompaniment to the Sacred Song.

RHYTHM, THE ESSENCE OF MUSIC.

"RHYTHM, taken in a general sense to include keeping in time, is the essence in music, in its simplest form as well as in the most skillfully elaborated figures of the rhythmic composers. To recall a tune the rhythm must be revived first, and the melody will be remembered afterwards. To understand a musical work ceases to be difficult when once its rhythmic arrangement is mastered; and it is through rhythmic performance and rhythmic sensitivity that all rhythmic effects are perceived and perceived. From these considerations I conclude that the origin of music is rhythm. I sought in a rhythmic impulse in man."—Richard W. Taylor.

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Department for Violinists

Edited by ROBERT BRAINE

THE SECRET OF A GOOD TONE

A correspondent writes: "What causes the violin to squeak or screech? There must be several reasons for it. Would like your opinion?"—M. W.

Our correspondent's difficulty is one shared by thousands who have not access to a really good teacher. They cannot produce a good tone but do not know why, nor the remedy. It is impossible without a personal hearing to explain where the trouble lies, but to point out a few instances. One might as well write to a doctor, and say: "I do not feel well, what is the reason?" Bad tone may spring from a great variety of causes, and I will try and enumerate the most important of them.

Good tone is the foundation of all successful violin playing. Without it all left hand technique is of no avail. A violinist is judged largely by his tone. How often have we heard a great violinist send an audience into ecstasies of delight with a composition like *The Song by Saint-Saëns*, which consists of but a few simple notes, at a slow tempo. He conquers by sheer beauty of tone, whereas we often hear the elaborate fireworks of a difficult piece, played by an amateur, fall flat, because the tone is feeble and screechy. There are many singers who can sing as well from a technical standpoint as Caruso, but what other tenor has his golden tones? *I once heard a singer say: "I would rather hear Caruso sing the scale, than another tenor sing an elaborate aria."*

Tone being of such prime importance, it is strange that the average violin student does not pay more attention to it. Eminent violin teachers force their pupils to spend much time on tone exercises alone, but the average violin pupil seems to think of nothing but notes.

Bad tone is caused either, first, by bad playing; or second, by a poor instrument and bow, or third, by bad technique of the bow, or fourth, by bad hands, wrists and arms as in the case of the violin and bow. As regards the first cause it may be said that no instrument requires such extraordinary accuracy of the muscles of the fingers, fingers, wrists and arms as in the case of the violin and bow. As regards the second cause, it is well known that in violin playing, the strings are struck at full length without varying the point of contact on the string is one of the most difficult feats I know. Many jugglers' feats are child's play in comparison. A violin player must never rest until he has bowed at an exact right angle to the string, and keep the point of contact of the hair with the string at the same place, throughout the stroke. To master this precision and accuracy of bowing in fact, much practice must be done on the open strings, since in this case the player has his eyes free to watch the course of the bow. The bow must not be allowed to wobble around on the strings, but must pull steadily against the string at the point of contact.

A failure to do this is the cause of much of the bad, feeble tone which is so common in playing wells and diminishes the point of contact gradually changes, since, as the tone grows

lazier the hair of the bow must approach the bridge and recede as it grows softer; still, these changes are made so gradually and evenly that the continuity of the tone is not broken.

The pressure of the bow must at all times be exactly proportioned to produce the intensity of tone required, and most important of all the distance of the hair from the bridge must exactly correspond with the pressure being used at the time. When the bowing is done near the bridge, great pressure can be applied, producing a loud sonorous tone. Use the same pressure when bowing three inches from the bridge and see what a distressing tone results. Thousands fail to produce a good tone from their failure to observe this important fact. Another rock on which many violin students split is their failure to bow gradually closer to the bridge as the higher positions are reached. If the player bows at the same distance from the bridge when playing in the higher positions as he does in the lower, he will inevitably produce a squeaky, light tone. From the seventh position upwards the bow must approach extremely close to the bridge, since the string is so much shortened. People who neglect these points will never be able to play with playing produce a bad tone and cannot account for it. They often blame the violin, the bow, the strings, the rosin—everything in fact but their faulty playing.

It must, of course, be understood that the comparative beginner cannot at first produce a fine tone, which is the product of years of careful training of the muscles of the arm and wrist. The muscles must be trained to apply pressure, while at the same time they retain their elasticity. The artist applies pressure and a big sonorous tone results, the beginner applies pressure and a hideous scratch is the only answer. The beginner must be content to do simple bowing on open strings and slow scales for tone alone, with wrist and arm kept limber, and the joints open and free—the arm devalitized in fact. One of the most successful violin teachers I ever knew did not place during the instruction of a beginner than the instruction reiterate concerning the bowing: "light," "light," "light." He would not allow any pressure until a perfectly free tone had been achieved with loose muscles and joints.

PRESS DOWN THE FINGERS

Another prolific source of bad tone is the failure to press the fingers of the left hand firmly on the strings, thus holding them tightly on the fingerboard. If a tone is loosely struck by the finger, a clear tone is impossible. Long finger nails interfere with the fingering, which should be done directly on the tips of the fingers, which have closely clipped finger nails.

Often the bad tone comes from a poor violin and bow. A good player can do wonders with a violin of very modest quality, but sometimes violins

are met with of such vicious quality, producing such horrible, raucous tones that a Paganini could make nothing of them. It is useless to try to do good work with such instruments as these. A good bow is also a great aid to tone. The stick should be of Pernambuco, straight and not warped, but with a deep inward curve, so that it will hold the hair taut when screwed up ready for playing. The stick should be elastic and full of life with a good spring, but not too limber. Cheap bows, almost as limber as a willow switch are often met with, which are almost worthless for tone drawing qualities. It is not a good idea to economize on the bow. Professional violinists often spend as much as \$150 or \$200 for genuine Tourte bows and consider the money well spent, for these bows enable them to draw tone of remarkable quality and volume, and have such life and elasticity that it is much easier to execute the different varieties of staccato, spiccato, springing bow, etc. The hair should be fresh, to produce a good tone. The bow should be re-haired by a good hairdresser from two to four times a year, according to the amount of use it gets. No one can produce a good tone with old hair, yellow with age, worn smooth, with all the "bite" worn out of it.

The rosin should be of good quality, and care should be taken to see that it comes off the cake freely. If the surface of the cake of rosin becomes glazed with grease or dirt it should be scraped with a knife so that the hair can get into the rosin. A fresh rosin should be treated with powdered rosin before the cake of rosin is used. Care should be taken to see that the hair of the bow and the strings of the violin do not become over-loaded with rosin, as this will interfere with a good tone. Lastly the violin and the stick of the bow should be kept clean. The rosin should not be allowed to accumulate on the violin, especially on the end of the fingerboard, as it is apt to get on the fingers of the left hand and render them sticky.

A good player with a good violin becomes able to produce a good tone because it is not in proper condition for playing. Many persons, from a false notion of economy, try to keep their own violins in order, to save the expense of taking them to a good violin maker for repairs. In this they make a mistake, as really good violins, pairing takes as long to learn as the profession of law or medicine.

There are many things which may interfere with the tone of a violin. The bridge must be of the proper thickness, the body must be of the proper shape, the proper heights that each string is at the proper distance from the fingerboard. The bass bar and sound-post must be in exactly the proper position to produce the best results. The fingerboard must be perfectly smooth, and if good strings have been put in it by the pressure on the strings of the fingers of the left hand they must be removed. Pegs must be made to fit their holes perfectly, and the nut must be the proper height. Cracks in any part of the violin must be glued shut. Thousands of violin players produce a bad tone because these defects exist in their violins.

The best violin cannot sound well without a good bow. Even the best strings are not dear and it is economy to buy the best, considering how much they improve the tone. The G should be silver wound on Italian gut, and the other strings of Italian gut. False strings should be thrown away, as soon

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Publisher's Notes

A Department of Information Regarding New
Educational Musical Works

Music and
Machinery.

likely to be affected by piano-playing machines? We have been asked this question innumerable times. Our reply is invariably "No." In fact, we have an idea that it will not only serve to help the teacher's business, but also to raise the standard of musical effort in our country and throughout the world. Millions of dollars are invested each year in piano-players. Some firms of piano manufacturers find that the demand for players increases each year. What is the inevitable result?

Thousands of pianos go into homes where they would never have gone before. For the most part, they are bought by the young lovers who hope to find in them some means of making up for a neglected musical education. These people undoubtedly find pleasure in treading out their masterpieces, though they are unable to comprehend them. We are willing to warrant, however, that every puff of wind they send through the rubber tubes of the piano makes them feel something of the luxury of finding the structure of the law of music. Imagine an intelligent, refined, educated person spending leisure hours at a brain-teasing without knowing anything about architecture. The introduction of the piano-player in some homes as a substitute for the abandoned hopes for sons and daughters to study a liberal education is a loss terribly stupid child must not be allowed to take one so singular teacher, but the piano-player will be creating the desire of the parent to have another child become proficient

For this reason it will be very unlikely that our research will be "out of pocket" from the incursions of the mechanical virtuosity. The great advantage which may come from these instruments is this. According to scientific, speed and difficulty for more matters of the variety. The finer and more musical developments which come through the artistic study of machines are still locked up in the brain and soul of the performer. These can be remarkably simulated by a machine, but may never be reproduced with the speed and the beneficent effect that hand playing and hand playing alone can create. The result will be that more teachers will turn their attention to and more to the beautiful playing of the piano and lay more emphasis upon the more artistic features. In this way the piano-player has been a benefit to both the business of the teacher and the art of music. Working indirectly, it will create a larger business area and raise the ideals of the pupils themselves.

Music teachers whose work is continued during

the summer months should write for one monthly ON SALE packages of new music for teaching purposes; these packages will be available in all grade-

But principally in the earlier and medium grades), and as the music is all absolutely new, there is no danger of receiving old and hackneyed compositions; it is not only a good plan to have the students learn to play the material, but it is also well to have the music to look over, with a view to its use in the fall after the regular teaching season begins. In placing an order for our summer new music, we assume the obligation of paying for the only certain expense, there being a small amount for postage. Each season shows a flattering increase in the number of applicants for these novelties, and we are sure that this season will be no exception to the rule; in ordering for a season, we are sure that the summer novelties are de-resired and to mention whether piano or vocal music is wanted. A postal card request of this nature will receive prompt attention at our hands. The music is to be kept in good condition and any paper or other material used will be returned in the fall, whether kept or disposed of. TEACHERS are invited to try this plan for three or four months; there is no requirement as to the ultimate purchase of, or payment for, the music. If, after trying it, you wish to keep plus a small amount for postage.

On Sale Returns and Yearly Settlement. Once each year this house expects a complete settlement of every account. The summer season—June, July and August—has been selected as the time of the year most convenient to the greatest number of our patrons for that settlement. With the statement sent out on June 1 full directions will be given with regard to the settlement and the return of On Sale music. For the benefit of those who desire to make their returns earlier than June 1 we will give a few directions for settlements

We expect complete cash settlement for all regular accounts, and the return of all On Sale music not used and not desired, and cash settlement for what is not returned.

In returning music that has been sent On Sale, be sure that the name and address of the sender is on the outside of every package that is returned. This is permissible whether the package comes by mail or express, and is the most important direction that can be given. The receipt of packages without the name of the sender means the greatest dissatisfaction on both sides.

Small packages should be returned by mail at 2 ¢. for 1 cent, no matter from what distance they come. Larger packages should be returned from newspapers by regular express prepaid by points that have been sent out by packages that have been sent out by printed matter express are entitled to the same rate on the return—2 ¢. for 1 cent. Very large packages should be returned boxed, by freight. Prepaid express charges, see that the amount is written on the package as having been paid by the receipt.

On Sale music which has been received during the season just past, and which is desired in next season's work, may be retained for one more season under conditions to be arranged by special correspondence.

The June 1 statement will contain both the regular and On Sale account of the entire season. When the return package is received the value of its contents is taken and a memorandum of that value is mailed to the sender. This amount deducted from the total of both the On Sale and regular accounts as shown in the June 1 statement is the amount that is due for the music that has been purchased and kept.

The name of the sender must be written on the outside of every package that is returned, in order that credit can be given.

Summer Mail Orders. The main business of this house is the supplying of schools and teachers with everything they need in their unusual work. Some teachers and almost all schools stop during the summer. This means that we are not as busy during the summer months as during the "vacation" and other summer work, as during the balance of the year. This is to impress on our patrons that during the summer our mail-order business receives the very best of attention. Every order is attended to on the day it is received. Let us say that by the time you are writing from our patrons it is possible for us to turn out our service.

Order Early for Fall Work. It would be a great accommodation and a great favor if our patrons would make up their order for their fall opening work before they leave on their summer vacation instead of after they come back. The reasons are obvious. We can give better attention to the selection ordered, we can have it at its destination on any date and it will not interfere with the tremendous influx of orders that must be attended to at the last minute.

Orders received before August 1 will be shipped in bulk to a central distributing point, and from there by express, thus saving our patrons about half the charges.

We will send a special form with regard to this matter with the June 1 statement. We ask that this offer be taken advantage of to the benefit of all concerned.

Commencement Music.	Have you made final arrange-
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musical part of this year's Commencement Program? If not, do not delay writing us for an assortment of blank forms to fill out. We are prepared to submit appropriate music of all kinds for examination, including solos, duets, trios, quartets, etc., for all voices and instruments. We are also prepared to accept music of this nature is composed or arranged. Our stock of choruses and choral works for all voices is complete. We are also prepared to accept music from headquarters for piano music for six hands, two pianos, four or eight hands, and for odd and unusual combinations of instruments. We have made quite an study of the wants of those who are required to get up programs for these occasions, and dependence may be placed in our ability to assist them. Write at once if music is wanted for this year's program.

Diplomas. Diploma form, 21 x 16 inches, without special printing, 15 cents; the same in parchment, 25 cents. Certificate of Award, with or without special printing, 12 x 9, 5 cents. The special printing referred to is to this effect: "This is to Certify that _____ has completed in a creditable manner a course in _____ music as follows: _____" Then follow the signature

Course of Study Certificate with this printing costs 10 cents; parchment diploma with the printing costs 50 cents.

Grande Valse de Concert, Op. 88.
By Maurice Moszkowski.

will be published most likely during the present month. The proofs have been corrected and sent to the printer. The work is being done in Europe, as there will be an edition brought out in every country in Europe. The work is one suited for advanced pianists. It is very brilliant and attractive, and will make a most excellent concert number or graduation solo, and it will repay study by any good pianist. The two principal themes are printed in this number of THE ERIC.

Our advance price on this composition is 40 cents, postpaid.

Reed Organ Music. This house has made a specialty of Reed Organ music for a number of years. We have some very excellent works of instruction and quite a large catalogue of music especially arranged for the Reed Organ. A full-page advertisement will be found elsewhere in this issue. We shall be glad to make selections of this class of music for any of our patrons who are interested. Music sent Outside is charged at our usual liberal professional discounts.

Mastering the Scales and Arpeggios. The test of vitality in any branch of education is the rapid, confident

The fact that scales and arpeggios still remain the foundation of all modern technique is the best testimonial of their permanent value. Fully ninety-nine per cent. of the great pianists and teachers declare scale and arpeggio

the "daily need in music study" despite the fact that hundreds of "fancy technical systems are continually cropping up. Up to this time no truly comprehensive book upon this subject has appeared. There are many excellent

lent elementary works giving the scale and arpeggios, and there are a few excellent specialized works having to do with advanced scale technique, but a

work starting with the very first step explaining everything in the simplest possible manner, giving adequate practical material designed to cover the

pupil to the highest point of technical excellence. The forthcoming book "Mastering the Scales and Arpeggios"

by James Francis Cooke, is the result of over seven years' special study of the subject. The first exercises are simple, that any child may learn.

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prepare the way for the additional exercises which lead up to the ability to play scales at the rate of one thousand notes per minute. No teacher can afford

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dictory price until the date of publication will be 30 cents,

The Pennant. A New Opera.

Irresistible tunes, amusing situations, a charming setting, pretty girls and a group of good fellows of the real college type combine to make "The Pennant," a new opera by Oscar J. Lehrer and Frank M. Colville, a very desirable work for those in search of a bright, taking, easily produced playlet with music. The college spirit pervades the entire work, and the music is so light that the audience cannot fail to like it. The introductory price during the current month will remain 35 cents, if cash accompanies the order.

On the Playground. This is a set of genuine first-grade pieces published together in one little volume. They are by a writer who has had much success in this particular line, and they cannot fail to please young students. The pieces are in the treble clef, each hand remaining in the five-finger position. It is astonishing what pleasing results the composer has attained with such limited material. These pieces may be used as the very first to assign to the new beginner. As the work is now ready, the special offer is hereby withdrawn, but we shall be pleased to send a copy for examination to anyone who may be interested.

New Graded, Double Notes. The volumes of this series previously issued have all proved successful. The new volume, now under way and devoted to double notes, is one of the most important of the series. A good double note is so essential in modern piano playing. The studies selected for this book are the best of their kind in existence. For introductory purposes during the current month the special advance price will be 25 cents, postpaid, if cash accompanies the order.

Echoes from Childhood. In this attractive volume the composer, who is Musical Dress. By Mortimer Wilson. American musician, has taken the texts of some of the well-known nursery songs and given them original and artistic setting. The music is delightfully characteristic, both as to the voice part and the piano accompaniment. The songs are not such as will be sung by children, but they are more particularly intended to be sung to children or to older people. This book is a decided novelty, and we recommend it to the attention of all singers. For introductory purposes we will offer the work for a short time at the special advance price of 20 cents, postpaid, if cash accompanies the order.

First and Second Grade Study Pieces for the Pianoforte. This is a volume of short and easy studies or pieces by the well-known and successful composer. The volume may be taken up by pupils who have advanced sufficiently in first-grade work to be able to play the music book written in both hands, and the book may be used well into the second grade. The pieces are so musical and so melodious that they can hardly be considered as studies, but they will be appreciated as pieces.

The special introductory price on this book will be 20 cents, postpaid, if cash accompanies the order.



A Mid-Summer Carnival ETUDE August, 1912

A Novel Holiday Issue—Worth Waiting For

The August "Mid-Summer Carnival ETUDE," an absolute novelty in American musical journalism, will bring the wholesome vacation relaxation which everyone welcomes.

The Carnival Spirit

Once a year the German musical magazines issue a "Fastnacht" (Shrove Tuesday) number, devoted to a refreshing relief from all conventions and pedantries. Wit, caricature, irony, real fun and whimsicalities make these issues so fascinating that they are eagerly awaited long before they appear. Our *Mardi Gras* issue will come in August when we shall give up part of *THE ETUDE* to the brighter side of musical life.

America Loves a Holiday

America, the land of the strenuous, yet always ready to enter into a good time, will find genuine delight in our gay, brighter, lighter issue—a vacation issue filled with good-humored American holiday spirit, an ETUDE so fascinating that our readers will be eager to urge their musical friends to secure it. Of course, the sound educational features will be preserved, but the entire August ETUDE will be spiced with so many piquant novelties that every purchaser will have lots of hearty laughs.

Fun That Elevates

THE ETUDE educational cartoons were immensely appreciated because they carried a message under their humor. In our August issue we shall poke some innocent fun at our American musical foibles and we shall turn the sharp weapon upon some of the evils that deserve ridicule. As "many a true word is spoken in jest" the Mid-Summer Carnival issue may bring you the most important educational lesson of the year. You will surely want this "so different" ETUDE. No one has ever contradicted the old saying:

"A little nonsense now and then
Is relished by the best of men."

Important Announcement

Mr. Louis C. Elson to interview
Beethoven, Haydn and Mozart

Mr. Louis C. Elson, the distinguished and witty Boston critic, teacher and author, has arranged to sail on the Trans-Universal Dirigible Airship "Polyphonia Limited" going direct to the Vienna of 1790. There he will meet the well-known composers, Herr Ludwig van Beethoven, Herr Joseph Haydn and Herr Wolfgang Amadeus Mozart and interview them especially for *THE ETUDE* Mid-Summer Carnival issue. The entire expense of the expedition is defrayed by *THE ETUDE*. This is only one of many similar features.

A Three Months' "Summer Opportunity" Subscription

The Summer months offer the very best opportunity to get acquainted with the great advantages of *THE ETUDE*. We know that our coming Summer issues will be especially fine and we want those who have not been subscribing regularly for *THE ETUDE* to let us send them the July, August and September issues for the special "Summer Opportunity" price of 25 cents. Send us the amount now and we will put your name on our list at once. This also offers the enthusiastic ETUDE friend a splendid chance to make in economical musical present to some other musical friend or some deserving pupil who ought to have *THE ETUDE* regularly.

Virtuoso Pianist. We omitted last month to announce the "Virtuoso Pianist," by C. L. Hanson. This work has been delayed somewhat on account of pressure in our engraving department, and we owe those who have subscribed for the work in advance an apology, but the work will positively be ready during the summer months. It is now being engraved and we shall push it to completion as soon as possible. The work is too well known to need any comment here. In previous issues of the journal mention has been made of the value of the work. It is one of the leading works in technique and has been introduced largely in the leading conservatories of Europe, and especially in Russia. The advance of publication price is 40 cents, postpaid, if cash is sent.

Marches. Op. 15. We will publish during the coming summer 20 Vocalises of Marches. This work is one that is used very largely in vocal culture by many of the leading teachers, and it is one of the most standard works in voice culture published. This edition will contain all of the improvements that have been published in the original. It will be published in the Presser Collection. Our custom of offering works in advance of publication will be in force with this work during the present month. The advance price will be 25 cents, postpaid, when published.

Grieg's Lyric Pieces. This volume of Op. 43, Book 3. Grieg's contains his most popular compositions. This work will appear in the Presser Collection during the present month. Pieces like "The Boat" and "To the Spring" are taken from this volume. Our advance price is 15 cents for this work. After this month the special offer will be discontinued.

The New Beginner's Method. The "New Beginner's Method," winner of the Best toward completion. This work is done entirely in this office, under Mr. Presser's special supervision, and can only be taken up when the pressure of business will permit it. It is the aim of the publishers and author to make this one of the most standard texts that have ever issued. The material that goes into this work has never appeared in any instruction book before. The presentation will be along entirely new kindergarten method as it is possible to make it. This work will appear in a number of volumes, but this first volume, upon which we are now at work, will contain the varied elements for a piano player and will go to the beginning of the scale; or it will afford material for the first nine months of a child's musical instruction. Those desiring to procure a copy of this work at a very low rate will do well to send in their orders at an early date as possible, as the work will soon be withdrawn from the special offer. Our advance price is but 20 cents, postpaid.

Technical Exercises. We will soon issue a Musical Setting. By Carl A. Freyer. This technical work by the well-known technician, Carl A. Freyer, known "Six Octave Studies" are widely known. The work is original and covers a field of piano technique heretofore sufficiently supplied. There is a blending of the musical with the technical that makes the work par-

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Suite 612 Fine Arts Bldg. CHICAGO

Summer

Summer Music Study

By JOSEPH

From the frozen north to the mol-
ten equator is a vast distance. Who
ever wondered why the Esquimaux
have never produced an opera, or
why the Zulus have never created a
symphony? Is it a matter of race or
of temperature? When we come to
think of it very little of the world's
greatest work has been done very
far from the temperate zone of the
northern hemisphere. Glance at the
equator on any map and see how
little the countries through which it
has passed are distinguished for
great achievements of any kind.
Notwithstanding this, it is interest-
ing to remember that in the torrid
climate of Egypt, India, Babylonia
and Assyria the human race reached
some most brilliant attainments.
In fact, civilization seemed to march
in warm temperatures and south-
ward. Compare the marvelous
attainments of the Aztecs of Mexico
with the best that the Northern
peoples were able to produce.

Despite these very convincing
facts that great things may be done
in warm climates, our American stu-
dents often make the fatal mistake
of thinking that the only time of the
year in which real study may be
done is the winter time. If this has
been the case the greatest accom-
plishments of Demosthenes, Cicero,
Pythagoras, Ptolemy, Dante, Virgil
and Homer would have been impos-
sible. Those who have visited the
Mediterranean countries and mar-
veled at the remains of the classical
civilization everywhere appreciate
never question whether art and
flourish in warm climates.

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THE MUSICAL HAND.

GEOFFREY M. LATCHER.

The first question that an ambitious worker usually asks of me when she brings a child for piano lessons is this: "Has my child a musical hand? What do you think about it? Are her fingers strong enough? And I always feel like answering in this wise: "O foolish one! A hand may be musical whether it is long or short, broad or narrow, fat or thin, and it matters little whether the fingers are long and slender or short and stubby. A musical hand is one which will consent to do the work which a hard-working, intelligent, active musical mind demands of it."

The piano has been played by all kinds of hands. Rubinstein's hands were large and unusually fleshy, while von Bülow's were unusually small. Josef's fingers were short, but the hands were wide-Godowsky and The Bachmans have small hands, yet they are giants in the world of musicals.

My teaching experience has convinced me that where there is a musical taste and a real desire to learn to play, there is a hand which can do the work. The characteristics of a piano are reflected in the hand. Have you never seen the lazy hand, the indifferent hand, the impatient hand, the hot-tempered hand? Yet any one of these hands might have been a musical hand had the music in its owner come to the surface.

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Summer

HOW WILLINGNESS AND CON-
CENTRATION LEAD TO
MUSICAL PROGRESS.

BY AMBROSIO FRANKLIN POSTER

Two ingredients are needed in the training
of a musician. He must be willing to
learn, and he must be able to concentrate
his mind on the things he is learning."Willingness to learn is one of the most
of gifts. All are willing up to a cer-
tain point, but there comes a time when the
large number of students when they find
that they "know it all" and further
phonics are unnecessary. Such per-
sons "mount" to anything." It is
ways the ones who are willing to listen
the explanation—even if it is one of
which they are already familiar—into
beyond the elementary stage. It is a
little benefit to have a thing covered
twice, as it serves to impart small details
in our minds, which are otherwise
too readily, and obviously forgotten.Willingness to learn implies another
thing. It implies willingness to practice.
It is of little use to grasp a thing in the
mind without having it in one's fingers.
Also, of what use is a lesson if it is
not practiced in the days that follow?
Remember the old story about the boy
A friend of his once remembered the
supposed von Bulow had little need of
further practice. "If I miss practice,"
he said von Bulow, "I know I'll miss
three days, the public knows."Concentration is even more rare than
willingness to learn. It is in fact,
the next stage of development which follows
willingness. As soon as a person has
a thing fairly enough, he concentrates
his energies on getting it. Not only
pills, but many teachers cannot concentrate
their minds on one thing. The pupils, of
course, get their lesson, look it over, and
turn up the composer's history if they
familiar to them, but few really get
down to work, concentrating their en-
ergy on the task of learning a piece,
learning it thoroughly. Often they
practice for a while and then switch
over to something more pleasing to the
ear.Franz Schubert died when he was
thirty years of age, yet he left more
behind him than scores of composers
lived twice as long. Much of this
is of incomparable beauty. How did
he do it? He concentrated all his effor-
tic energies, all his knowledge of music
and all his thought upon how best to
press his musical ideas.

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