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James Francis Cooke

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In former years I had to select my piano before every tour; I used to go repeatedly to 14th street to try most carefully the instruments, and my choice invariably fell upon those two or three which were considered of the best ones by the makers themselves. This time it was quite different. Before beginning my tour I went only once to Steinway's warehouse; I tried an amazingly large quantity of instruments, dozens of concert grands, and I could not make a choice; I could not select the few best ones because all were best. Is there anything which could demonstrate more convincingly the wealth of resources of your firm, the astonishing vitality of your house? But there is in it something to rejoice the heart of everyone who is devoted to his profession; young men inherit fame and fortune, general respect and universal recognition most legitimately acquired by the genius, industry and honest, persistent labor of their illustrious forefathers. Instead of simply enjoying life, instead of dwelling passively upon the golden ancestral laurels, they concentrate in noble, ambitious efforts all their energy and yet they go to a higher plane and, indeed, they reach still higher regions.

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Most faithfully yours,

I. J. PADEREWSKI.

New York, May 4, 1914.

(A highly artistic fac-simile of the above letter is Mr. Paderewski's own handwriting, with a most excellent portrait of the great artist, will be bound upon request. Steinway & Sons, Steinway Hall, 107-109 East 14th Street, New York.)

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THE ETUDE

APRIL, 1915

VOL. XXXIII No. 4



Real Growth in Musical Life



FIDGETING over piano keys, sawing away at fiddle strings, warbling solfeggios and letting it go at that, makes up the sum of what many very unfortunate people think is a musical education. All music has to do with the means of interpretation—the fingers, the voice, the arms—but never forget that these are only the mediums. They should be very perfect mediums, strong and sensitive to the slightest desire, but the student who works day and night to perfect these mediums and forgets about the really great thing in his life is squandering his time in a sickening manner.

You need not penetrate the mysteries of the soul to realize that something came into your bodily shell at birth and that something will leave it at the end. The body grows and you do everything in your power to keep it healthy, strong and responsive. What have you done for your soul's growth? Do you think something beautiful? Do you do something worthy? Do you seek the noble in your soul-sick neighbor and try to help him? The world is filled by fine big bodies tenanted by dwarf souls. Again giant souls often abide in weak and puny bodies—Elizabeth Barrett Browning, Robert Louis Stevenson, Francis Parkman, Thomas Carlyle, Frederic Chopin, Edward Grieg and countless others with just enough of the material to encase their magnificent inner selves. The soul-great are the only truly great—the Lowells, the Phillips Brooks, the Lincolns, the Laniers, Mozarts, Newmans, Goethes, Mendelssohns, Charles Wagners, John Brights, Whitmans. Stunt your soul and your art mortifies.

Do you find a soul-joy in your music or do you spend all your time agitating your nerves and exercising your muscles? Are your study hours mere finger gymnastics or are they wonderful cathedrals wherein you worship the truly great. The student who can rise from the piano after the performance of a Beethoven Sonata without showing on the countenance that he has passed through a soul-building experience has not played that composition and never will really play it until he educates his soul to appreciate its beauties.

The soul is indeed the real self. The following from Charles E. St. John expresses the thought excellently:

"The soul is the real self. The soul is the great thing in life; and through the soul, through that alone, we are to win what success life can give to all who are born into it. The soul thrives where the body cannot. The soul prospers under all kinds of conditions. It has the power of the life eternal in it, and there are no conditions that can kill it; none that can delay it save by its own consent.

"The soul, to a large extent, is a self-made thing. By the things that we do, we are constantly modifying our souls. By our daily actions with reference to our fellowmen, we are making ourselves to be broader, stronger, purer, grander, or the reverse. By whatever we do, we are occupied with this task of the building up the soul unto its glory. By every thought we entertain, we are dealing with ourselves, with our souls."

Time for body-building is begrudged by the average busy man and woman, yet body-building is only another name for fun. Few make real effort toward building the mind, yet mind-building is one of the most delightful experiences. Not one person in ten thousand ever thinks about soul-building, yet that is the highest joy of existence. You who make much of the name of MUSICIAN—read the words we have quoted or something like them every day, for a little while; play some great, not necessarily difficult, music understandingly; look at a beautiful picture and live alone

with it for a few moments, until its message becomes dear to you; love Nature and "hold communion with her visible forms," and you will find yourself growing bigger, richer, happier, finer.

In all sincerity, it is difficult to write in this strain without the feeling that one is preaching or prating, yet, here we have brought nothing to our readers that is not eternally important to all music workers. Perhaps it is usual in these material times to ignore the divine in music. Nevertheless it is well for us to read Beethoven's fervent words: "I know that God is nearer to me in my art than others. I commune with Him without fear; evermore have I acknowledged Him and understood Him."



Jobs



HERE is the letter just as it came to us:

"Mary has been studying music for five years, during which time she has been going to High School. Her sister, Kate, finished her grammar school course, and started working in a department store where she has worked herself up to cloak and suit saleslady which brings her about \$75.00 per month."

"Mary keeps plodding along at her music, and hopes some day to have a studio of her own, and pupils enough to enable her to advance further in her line of studies. Yet, people discourage her, and hold Kate up as an example, telling Mary that she can never hope to get a due recompense for her labor and time, and asking her why she does not give up her music and seek a paying employment. Can you tell me what poor Mary is to do? Of course she stays at home, and is dependent, and must of course help with the housework, while Kate dresses nicely, and is to all appearances independent, and ambitious, and is looked upon as quite superior to Mary. Mary isn't lazy, but people are inclined to think so, because she does not get out and work."

Advise Mary! Pshaw! If Mary has the real love of music in her, we might advise until Doomsday and Mary would not be turned an inch one way or the other. Kate has a real job of which she is deservedly proud, but Mary would probably rather jump in the river than exchange with Kate. Yet we must advise Mary. She must know first of all that the greatest emoluments in music are beyond price. Once we sat in the organ loft of a New York church and watched a fast degenerating multi-millionaire tottering up the aisle passing a collection plate. His money had unlimited potentialities for good, but most of it was static, motionless, except insofar as it bred more and more money like a swarm of flies around a carcass. Not for all he owned would we have changed places with him. Give up our music, our ever-expanding outlook upon the beautiful things in life, our youth, the cherished friendship of kindred spirits, the dream hours, the ecstasy of poetic, all that, just for the privilege of incalculating a few cents! How many times were Brahms, Schiller, Wagner, Mendelssohn, Daudet, Bizet, Rosetti, Whitman, Poe and MacDowell tempted to emigrate to some land of marks, francs, sovereigns and dollars and how many times did they realize that their happiness could not be spelled in currency alone!

Kate can never find the art joy that shall be Mary's if Mary glorifies her talents. Moreover, it is not inconceivable that Mary may place herself in position to earn quite as much as Kate if not a great deal more. It all depends upon Mary and how far her industry and talent take her. She will find her music an "Open Sesame" to many circles which may be closed to Kate. Keep at it, Mary, and time may make Kate and her friends see things very differently.

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Mrs. H. B. H.

The Apple that Taught Time

Nine teachers out of ten overestimate the amount of knowledge that is acquired information that little pupils possess. They talk to little tots of fractions when they have had so little experience in numbers that the tiny pupils blink their eyes and wonder "what teacher is getting at." Try this plan some time. Get a big red, rosy apple and cut it in half. Then cut one half in two parts, making quarters. Cut one quarter in two parts, making eighths. Make an eighth note on the staff and let the little pupil eat one eighth and then the other eighth. Repeat with the quarter and the half and at the end when the last juicy morsel has vanished say, "You have now eaten the whole" and then make a whole note. At the next lesson repeat with another apple. The dose for desperate cases is four apples given at four separate lessons but the effect is life-long.

C. E. H.

Learning Sight Reading through a Window

Take a piece of paper or thin card board about six inches square. Cut a hole in centre about as large as the average measure. Place this measure in the opening or window in the centre. Expose the measure about thirty seconds then require the pupil to repeat as many of the notes in the measure, giving their position accurately as to pitch, note length, position in the measure, etc., as can be done. In some cases I require the pupil to write down these notes on another sheet of music paper so that a record may be kept. Do the same with several other measures on the paper. As the pupil advances week by week, the time of exposure of the measure may be reduced until the eye is trained to see in five seconds what it formerly saw in thirty. The window in the paper induced concentration and purposeful study.

M. R.

The Milestone Book

Pupils delight in looking back over what they have accomplished. Every piece is a milestone in a pupil's career and the teachers should make these milestones so significant that he is not ashamed to point to any of them at any time. I have found that it is a fine plan to have a book in which the name of the piece, the date when given, and the composer's name are presented. If a few biographical facts regarding the piece may be included as well as the number of lessons required to master the piece the little note book takes on a positive value. From time to time review is essential in all work and such a book as I have suggested helps enormously in making review systematic.

F. W.

Practical Ideas for Busy Music Workers

Mined from Real Teaching Experience

Ho! For the Open Road!

In addition to my regular "Music Club" afternoon, I have found a "Musical Hike" afternoon once a month a very enjoyable means of keeping up the musical interest of pupils. "Hike" as most people know, is the slang word for a walk in the open country. Off we start for the trees and fields, talking about anything and everything pertaining to music and musical work. When the weather permits we take along a tasty lunch and by the time we have walked several miles we have found appetite enough to enjoy it. These walks with a body of pupils bring the teacher into far less pedantic relationship and the interest of the pupils invariably increases. As the glorious days of spring and early summer burst in upon us let our pupils see that we too are really human even though we be teachers and there is no better way than by manifesting our love for nature in the open air.

M. D.

Joint Lessons

It frequently happens that two pupils of the same grade studying together will make better progress than if they had separate hours. This plan has worked well with me. I have a ninety minute lesson. This gives about forty-five minutes for each pupil. Each pupil thus has one half hour individual instruction and the other half hour a quarter hour of criticism by the other pupil. In this way the spirit of keen analysis as well as the spirit of rivalry is finely fostered. Joint lessons have been productive of splendid results in all cases where I have tried them.

C. D.

A Studio Screen

A studio without a screen has something yet to be added. I do not mean a screen for decorative purposes but a screen for educational purposes, which is nothing other than a bulletin board in attractive form. On my screen goes every little idea I can glean which might be of interest to my pupils in general. For instance, I buy one extra copy of *The Etude* every month and make a practice of cutting out paragraphs which have an instructive or an uplifting or a convincing note. That is, I find that I can preach for hours without real while one little paragraph in print clinches the fact, or if you will, "emphasizes the point" far better. For instance, in order to make scale practice appear more important in the eyes of those pupils who were inclined to neglect it, I pinned up the following cut from old issues of *The Etude*:

"I still find it desirable to practice scales for half an hour each day."

WILHELM BACHAUS.

The idea that a great virtuoso continues to practice scales daily is more convincing than all the moralizing I might do. These extracts from good musical papers and wide-awake musical books supplemented by attractive pictures always made my screen a centre of attention.

E. K.

A Reward System

For years I have used a reward system in my work. At first I started with simple little tickets which I had printed for the purpose. At every good lesson the pupil received a ticket as a reward. After a certain number of tickets had been collected by the pupil he was entitled to a larger prize and the one with the greatest number of tickets at the end of the year received a kind of grand prize. I was very particular about giving out the tickets and never gave one out unless the lesson was especially fine. Later I discarded the tickets and used post cards instead. These post cards had fine portraits of the composers and short biographies on their backs.

E. P.

Preparing the Pupil for Special Pieces

It is very human of the child to find delight in looking forward to a new piece. This pleasant anticipation is often blighted by disappointment when the piece actually arrives with difficulties the pupil has not expected. Would it not be better for the teacher to look ahead and anticipate the difficulties? Would it not be possible to have the piece in mind several weeks before the work is actually given and provide the pupil with exercises selected from the piece which will lessen the technical difficulties when the piece itself arrives? I have found this foresight in teaching very profitable.

HAZEL M. HOWES.

Mimicking Bad Habits

Scolding, good advice, patience are none of them so valuable as well applied ridicule in curing bad habits. Sneers and unhappy remarks are not correctives but the mimicry of bad habits that brings with it a laugh never fails to point out to the interested pupil just what he needs. In the first place all children are born mimics and they are held by a similar gift on the part of the teacher. If the teacher sees the pupil with fingers crumpling in at the knuckles it is easy to simulate a walk across the room with knees giving in at a similar manner. This makes the pupil laugh and a far deeper impression is made than by hours of sermons.

N. B. S.

Enlarging the Class

I started with ten pupils, realizing that I ought to have many more if I hoped to make a profitable living from my work. Living in a small town, advertising was not difficult but I realized that what was needed was to stir up a musical enthusiasm. This I decided to do by giving up one afternoon a week to social recitals or meetings. A part of this time was devoted to club work and study of musical history, theory, etc. The rest of the time was purely social. If they had been given in the parlor of my own home they might never have been noticed, but I arranged to give them in the homes of the parents of pupils. The parents gladly attended and in six months the interest these little meetings created served to make my class nearly three times its original size.

F. M. B.

Entering the Race

Every pupil that starts to study with me is told at the very outstart that there are doubtless thousands like him starting at the same time in various parts of the world. This suggests the idea of the race. Will he win in the race? Ah! that depends upon how surely and rapidly he runs. Once the pupil, especially the boy, gets this idea of the race—competition with some imaginary rival—he works harder and better. Why? Because he has something to work for.

P. D. J.

Music a Human Necessity in Modern Life

Not a Needless Accomplishment

Among many foremost Americans in Public Life who will take part in this Symposium from month to month are the following:

EDWARD BOK
ANDREW CARNEGIE
RUSSELL H. CONWELL
DANIEL FROHMAN
G. STANLEY HALL

THOMAS EDISON
HON. RICHMOND P. HOBSON
EDRIDGE R. JOHNSON
DAVID STARR JORDAN
JOHN LUTHER LONG

Edward Bok

Mr. Bok, whose notable work as editor of *"The Ladies Home Journal"* has done so much to mould public opinion in America, starts *The Etude* conference with a very practical discussion of one of the chief adventures of music to the business man, in which it is pointed out that the business man is often an enemy to good music.

THE man who often stands between the business man, and not only his enjoyment of good music, but the refreshment that he would derive from it, is the physician. It has become a positive fetish with the average physician to counsel the so-called "tired business man" not only to keep away from the serious dramatic performances and attend the "lighter shows," but from the opera and the concerts where "they give highbrow music" and to encourage his attendance upon musical comedies and shows where "he can have a laugh" and forget his cares! The trouble is that this average physician does not himself understand the mental refreshment that comes from listening to a program of good music, and with this ignorance full upon him he steps outside of his profession and counsels his patient about something of which he is absolutely ignorant. I have again and again listened to this counsel from physicians and followed their advice until I awoke to the fact that they didn't know what they were talking about. I recall now six different physicians under whose care I was at one time or another, and four of them have acknowledged to me that so far as music was concerned they were tone-deaf. I have heard other physicians disclaim the slightest interest in music, and I wonder if tone-deafness in music is characteristic of the medical profession. One thing is certainly true of this advice of physicians that I should keep away from "highbrow" music, as they called it: I used to dread the coming each week of the Philadelphia Orchestra concerts on Saturday evenings for fear that I would be taken and asked to "exercise a brain already tired from the week's work." Then, one evening, I went. The result was, of course, that I was absolutely refreshed: my mind was taken out of its rut and quieted. Now I go every Saturday evening and always with the same result. The time of duration of a symphony concert is, to my mind, just right for a man to whom the beauties and benefits of music are opening up. Three hours of opera is unquestionably a strain: the unmusical mind cannot take in so much, and the man often goes home tired and at last has, who can be so conducive to his early rising the next morning fit for a day's business. But the hour and a half of a symphony concert is about the best "first step" that I can imagine for a business man to take if he wants to try the entertainment and refreshment that an evening of music holds for him. It is high time, to my mind, that the physician shall cease his uniformed counsel to patients about a subject that he knows not of; that he shall find out for himself what an evening of good music can do for a tired man; or, failing this, that the tired man shall discover for himself, as I did, that while the physician may be competent to give medical advice, he is not always equally competent to tell a man from what kind of an evening's entertainment he can derive the greatest pleasure and mental refreshment.

I remember one of the leading physicians of Philadelphia one day when I was under his care from business strain asking me what I did with my evenings.

I told him I led a quiet home life and occasionally went to the theatre.

"Well," he asked, "what do you see when you go to the theatre?"

"This evening," I answered, "for example, I am going to see Henry Irving as 'Shylock.'"

"Now," he said, "there is where you make a mistake. That is not the place for you. It is not enough of a change for you. Now, suppose you don't go there this evening and go to Keith's and have a good laugh."

"But, doctor?" I persisted, "I enjoy Henry Irving; it refreshes me, and I wouldn't care a hang about a vaudeville show. It would bore me."

"All the same," he said, with finality, "I want you to try it!"

But, of course, I didn't. I went to see the *Merchant* that evening, felt refreshed and had a better night's sleep than I had for a week. I simply didn't recognize his right to regulate my amusements.

With regard to counseling men to go to light musical shows and comedies, certainly that kind of a shortening up here and there the exceptional one, can give him nothing except an even more tired mind to try to find out what it is all about and an evening wasted in a vitiated atmosphere.

Edward Bok

THE ETUDE Needs Your Idea

For every idea accepted for use in this paper, which will be printed "now and then," *THE ETUDE* will be glad to pay the regular space rate or will give one year's subscription to *THE ETUDE* for the idea. Once in awhile every practical teacher comes across a fine idea. Why not pass it on? An idea is the inspiration of the moment. Perhaps you have had better ideas than any on this page. If you think so write your idea down at

the moment it comes to you. Keep a pad and a pencil at the side of your keyboard and never miss an opportunity. Send it to us in not more than seventy-five words and we shall be glad to use it in line with our needs; if not, we shall of course return it to you on a separate sheet of paper and address, Idea Department, *THE ETUDE*, 1712 Chestnut Street, Philadelphia, Pa. Put your name and address on the manuscript. We

will not publish your name if you wish it so. Never mind whether you have ever written anything before or not. It is the idea, the germ thought, we are after, not the essay. But be sure that it is a real idea, not a mere common-place that most every teacher or student has thought of. We are more anxious to get and pay for real ideas, but be convinced that you have a real idea before you waste your postage.

Making Music the Language of the Child

By MRS. FRANCES E. CLARE.

(From a paper read at a Convention of the National Federation of Music Clubs.)

There is no subject more vital than the education of the children and youth of our land. In such education, no phase is more interesting at the present time than the standing of the so-called cultural studies.

So much attention has been given recently to industrial and manual subjects, that educators everywhere are now sounding a warning against too much of the utilitarian in education, to the serious minimizing of the cultural.

Of all the cultural studies, music, next to reading, is most valuable and useful. Music has come to be recognized as a real force in the education of the child. It is no longer necessary to plead for its recognition; its place in education is conceded—but great interest is manifested in the manner in which it is to be presented.

In all teaching there are three factors—the instructor, the subject matter and the recipient, or learner. In music teaching, we have in times past given much consideration to the teacher; still more to the second, the material; and until recently very little to the third, and greatest factor, the child. The Great Teacher pointed the way when "He took a little child and sat him in the midst of them," so to-day we are trying to consider the child and his development, rather than courses of study or the fads and fancies of the teacher.

DEVELOPING MUSICAL SPEECH.

Music is a language, and like language must be learned by hearing. A child hears language all about him from birth. When the organs of speech have grown sufficiently among the child begins to talk, using at first the words of most significance of physical life, family relations and environments. Speech develops rapidly, until at four he has a vocabulary of perhaps five hundred words picked up by simply hearing them used in connection with his experience. The music sense awakens later than the language sense, ordinarily at three and a half or four, in musical environment of the child.

If the child may hear music all about him exactly as he has heard language, he will come to know music and use it in some way to express himself, just as he uses language. In what way may the child express his understanding of the music he hears, or what part of the music may he express?

It is a curious fact that the musical experiences of a child seem to be in part an epitome of the music history of the race. We know that the ancient Greeks held music in high esteem, but music with them included history, literature, poetry and the dance.

The nine Muses were one family. The earliest music was that of the crooning lullaby of the savage mother to her babe, as mothers have used it since the world began. How much the great masters owe to the music they have imbibed from their mothers will never be known.

Then came the rude instruments of percussion, the drums or tom-toms. The child takes himself through this stage in his first year with the rattles and the bells and to pound with everything he gets in his hands. Then came the horns and pipes, and the child is faithful to the analogy in his whistles and tooting horns.

History next gave us the strings, the lutes and lyres, and harps and early bowed instruments, which, improved, have come down to us. Now our child will early imitate the sound of singing and if he may only hear a great deal of the music of the descendants of these primitive instruments, he will try to imitate their rhythmic qualities in bodily expression.

The Folk Song and the Folk Dance grew up together. At first they were one and the same. All song was accompanied with rhythmic bodily expression, hand clapping, etc., and all the dances or rhythmic games were sung. We have kept this relation in the familiar singing games of kindergarten, rural dance parties and the playground, but have lost it in nearly every other direction, save in opera.

In the early days of school music, sight reading was the only aim, since the movement games, out of the old-fashioned singing school; but supervisors long since learned that music must first be heard—then analyzed. "Wholes before parts" is an unbreakable law of modern

pedagogy. We used to teach notes and staff, bars, measures and note reading in the first grade. Now this can only be found in a few benighted places.

HEAR PLENTY OF MUSIC.

Everywhere "Wholes before parts" is being emphasized and the fact recognized and impressed that the child must hear MUSIC, real music itself in great abundance, long before he should be asked to deal with facts or theories ABOUT music. If he may so hear facts or theories ABOUT music, express the fundamental element of rhythm with his own body, hum lightly the melodies, in early childhood, long before anyone dreams of his actual study of music, he will bring to this study when the time comes, the same rich heritage of concepts, ideas, and feelings that he took to his study of familiarity and real use, that he took to his study of reading with his vocabulary of 500 words learned in his home.

The child should bring to his definite music study a real knowledge of at least one hundred selections of good music learned in the home and kindergarten. To begin to teach a child notes, staff, clef, bars, five finger exercises, scales and chords, before he has heard



"THE UNPLATED B"

This charming picture by H. A. Cook won the first prize in a Photographic Contest held by The Evening Post of New York.

real music is exactly the same thing as it would be to shut a child up in a deaf and dumb asylum from birth, and at six years of age bring him out and present him with a primer and bid him read, never having heard language itself.

A normal child learns to read with amazing rapidity in these later days of improved teaching. He is shown a word or sentence picture of the thing, idea or expression he already knows, only another form, presented to the eye, of a concept which has entered his mind long before through the ear gate. A child masters the process of learning to read in two or three years, sometimes in one; thereafter he simply enlarges his vocabulary and proceeds to read, to learn. In exactly the same way the process of reading to music can be taught in half the time we now devote to it; indeed, it may be said that the descendants of these primitive instruments, he will try to imitate their rhythmic qualities in bodily expression.

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How Schumann and Mendelssohn Regarded Poverty

AN interesting book entitled, *A Day With Mendelssohn*, by George Sampson, an English singer, records a conversation between Ferdinand David, Sterndale Bennett, Robert Schumann and Mendelssohn. The talk drifted around to Schubert, and more particularly to the extreme poverty in which he lived.

"Poor Schubert!" said Mendelssohn with a sigh; "he always met Fortune's frown, never her smile!" "Don't you think," said Bennett, "that his genius was the better for his poverty—that he learned in suffering what he taught in song?"

"No, I do not!" replied Mendelssohn, warmly. "It is a vile doctrine invented by a callous world to excuse its cruelty."

"I believe there is something in it, though," said Bennett.

"There is some truth in it, but not much," answered Mendelssohn, his eyes flashing as he spoke. "It is true that the artist learns by suffering, because the artist is more sensitive and feels more deeply than others. But enough of suffering comes to all of us, even the most fortunate, without the sordid, gratuitous misery engendered by poverty."

"I agree with Mendelssohn," said Schumann. "To say that poverty is the proper stimulus of genius is to talk pernicious nonsense. Poverty slays, it does not nourish; poverty narrows the vision, it does not enlarge; poverty lowers the moral standard and makes a man sordid. You can't get good art out of that."

How Long Should We Practice?

By DOROTHY M. LATCHEM.

Have you ever practiced until you found yourself mechanically going over certain exercises while your thoughts had wandered miles away? Then it is time to rest.

Have you ever practiced until your fingers have grown stiff and your wrist has become rigid in an effort to overcome a certain difficulty? Then it is time to rest.

Have you ever practiced a noble composition until you have lost the power to perceive the soul of the piece and you are unable longer to follow the whole train of thought and fancy which the composer has tried to suggest? Then it is time to rest.

Have you ever practiced until your whole mind has grown stupid and lazy, and you do not even hear the cardinal which has come to your window with its sweet song? Then it is time to rest.

Have you ever practiced until you have lost the elements of good touch, a touch so refined that it can almost hide the fact that there are hammers in the piano and which can also produce fullness of tone without noise? Then it is time to rest.

Have you ever practiced until you have become so irritable and cross that you cannot meet a friend politely at the door? Then it is time to rest.

Have you ever practiced until your hands have grown uncertain and unsteady, and when you rise from the piano you stagger like a drunken man? Then it is time to rest.

Don't Evade the Difficult Tasks

By HERBERT WILLIAM REED.

MANY piano teachers are too prone to give most of their energy and interest to the brilliant and talented students, and hurry to dismiss the others with few words and little attention. They seem glad enough to cultivate the talented few, but leave the larger number to get along as best they can. The teacher who pursues such a course is doing her patrons a great injustice, and at the same time is doing little to advance herself as a teacher.

To do the easy and pleasant things is not the way to bring out the powers within us. Try the difficult tasks and the intricate problems, learn to interest many and do good to all, and you will find a wonderful growth within yourself and surprising results among your pupils.

Practice Materials Leading to a Complete Technic

By ISIDOR PHILIPP

Leading Professor of Pianoforte Playing at the Paris Conservatoire.

There is brain work and muscle work: the practice of mind and the practice of matter. They are on a par with each other. Three faults are to be avoided: practicing mechanically, too fast and without thinking. Slow practice produces wonderful sureness—that sureness which should be the ideal of every performer—and only slow, reflective and intelligent practice can produce that precious result.

Perfectly independent action of the fingers is the chief condition for mechanism. But how many other qualities are indispensable for even an elementary grasp of the keyboard! And how dry the practice that is required in order to succeed in mastering all the technical and musical difficulties that are revealed on each page of a piano composition—when that practice is done merely by the fingers, without the help of the brain!

Everybody agrees that the daily practice of exercises is absolutely necessary to render the fingers supple and to make them the obedient instruments of the mind. The length of time set apart for exercises is in proportion to the total amount of practice; it varies according to the purpose to be attained. It seems to me that the share allotted to gymnastic practice should be about one-third of the time consecrated to the general study. In this respect, as in every other, reflection and will play a preponderant part. All one's power of attention must be concentrated to watch and to listen to oneself constantly.

The greatest care must be observed to avoid every kind of contraction, stiffness and fatigue. The body, the arms, the wrists and the hands should be free and supple. Violent and too loud practice, which are recommended by some, seem to me to be altogether wrong; when employed by children they become extremely injurious. How many good hands have been ruined in this manner!

Extension exercises, sixths and exercises requiring a wide stretch should be practiced by degrees, a little at a time: do not wait until the hand has become tired.

As a rest from these exercises, it will be found well to practice some forms of light velocity. To do away with the dryness of practicing technique, the latter must be varied by making use of changes in intensity of tone, changes of rhythm and changes of key. Varied in this way, an ordinary exercise can give a most interesting result. I repeat: it is wasting one's time to work the fingers mechanically, when the mind is elsewhere.

The follow exercise is a few indications which may be found interesting. They form a résumé of the practice that I advise in order to acquire a complete technic. The student who comprehends the material indicated in the following fifty paragraphs should have a sufficient technic to play modern works effectively.

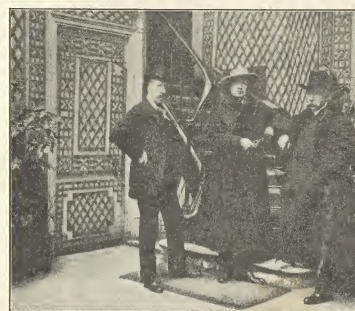
SPECIAL ADVICE FOR THE PRACTICE HOUR.

1. *Scales in Contrary Motion:* Play scales and quick legato passages in thirds and in sixths, and chiefly those passages which reverse the direction in order to return to the starting note. Contrary motion is useful because attention has to be paid to only one hand, similar fingers being used simultaneously by each hand, thus only half the attention is required for

directing the fingers, leaving the mind that much more free to concentrate upon other aspects of the exercise.

2. *Scales in Parallel Motion:* Scales and quick legato passages in sixths and thirds are also necessary in parallel motion, because, first of all, parallel motion is the one which is used most frequently, and secondly, because it requires a different simultaneous action for each hand, the strong fingers of one hand being employed at the same time as the weak ones of the other, and vice versa.

3. *Use of the Metronome:* The employment of a metronome is indispensable in order to determine the rate of speed; to show how the speed has been maintained after a certain period of playing, and consequently to correct any tendency to play too fast or too slow; to attain the desired speed by increasing or decreasing the rate of playing by very small degrees.



AN INTERESTING GROUP IN PARIS—WIDOR, BUSONI AND PHILIPP.

Any change of movement, either faster or slower, by imperceptible degrees would be impossible without the use of a metronome.

4. *Passing the Thumb:* Do not lift the arm when passing the thumb under the third or fourth finger in passage-playing. Do it freely, without contortion or effort.

5. *Passing the Fingers Over the Thumb:* The inverse motion of the fingers passing over the thumb—which serves as a fulcrum—completes the gymnastic exercises that are necessary for the study of the scales, which form the real keystone of mechanism.

6. *Exercising the Wrist:* In order to make the wrist flexible, begin by striking one note regularly at M.M. 86, and then advance the speed gradually.

7. *Shakes and Trills:* For very rapid shakes (trills) play with three and four fingers. For instance, 4 2 4 1, 4 2 3 1, 3 2 4 1. To learn to change fingers quickly, practice changing fingers on one note. Also practice repeated notes in two ways: fingers inclined outward; fingers inclined inward—also fingers inclined inward with elbow away from the body.

8. *Correct Position of the Hand:* Do not press down the notes, until the fingers are completely acquiescent, the faculty of keeping a rounded position with-

out ever changing either their shape or their height from the keys, whether active or inactive; that is to say, whether playing or not.

9. *Maintain a Good Position:* Not only must the height and shape of the fingers be good, but also the position of hand and arm; the fingers are comprised in the hand, and the wrist in the arm.

10. *To Secure Independence:* Practice exercises designed to ensure freedom of each finger or of corresponding fingers of each hand, separately or simultaneously: 2 and 2, 3 and 3, 4 and 4, etc., with all the combinations possible in the way of holding adjacent notes, or holding chords, or holding down all the remaining fingers.

11. *Modifying the Sound:* The ability to modify the sound by playing notes slurred or detached, or *Legato* (by *legato* is meant legato with a slight accent on the first note of each group) and similar styles, is attained by means of exercises with holding notes.

12. *Velocity Exercises:* Practice velocity with the five fingers, thumb stationary and thumb free; scales in thirds and sixths; arpeggios with all the figures capable of being played, thumb stationary and thumb free; shakes with all fingers; and repeated notes.

13. *Extensions and Hand Stretches:* Exercises for this purpose should be graded, practicing with moderate stretches first, then wider, with holding notes and without. Those are, in general, very necessary, particularly so for a number of passages to be met with in the works of Chopin, Schumann and Liszt. Also play sixths. Play scales in sixths, legato.

14. *Finger Exercises in Three Positions:* These exercises should include technical work with exercises for hands in extended positions, hands natural (five fingers on five contiguous white keys) and hands contracted (contiguous keys white and black).

15. *Flexibility of the Wrist:* Practice detached single repeated notes, thirds, sixths, octaves, and, if the size of the hand permits, tenths. Scales in octaves and repeated arpeggios in octaves are also of value. By repeated arpeggios we mean those in which each note sounded is repeated two or more times before going on to the next one.

16. *Developing the Fore-arm:* The best technical work for this purpose is scales played *legato* (slurred, legato), and octaves not from the wrist but from the arm.

17. *Accuracy and Endurance:* These may be secured by practicing skips and scales and alternate shakes, also prolonged tremolos.

18. *Legato Scales in Thirds:* Practice them in all keys; practice also the chromatic scales in thirds major and minor. Also practice legato scales in sixths in all keys, together with chromatic scales in major and minor sixths. At the same time it is well to practice scales in augmented fourths, both upwards together, and in perfect fourths, one hand at a time.

19. *Scales and Arpeggios:* These must be practiced in every form possible, with every variation of figure that is possible in all the keys with the same fingering. Include also practice in those scales which demand the passage of the thumb on the black piano keys.

THE ETUDE

20. *A Basic Rule for Hand-Position:* Avoid an outward slanting position of the hand. The back of the hand should always be at right angles to the keyboard, such as obtained when the thumb and fifth finger are on black notes.

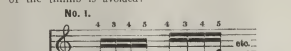
21. *Arpeggios of Sevenths:* Practice seventh chords in arpeggio form, maintaining approximately the same hand position as long as possible, but using each finger as the starting and stopping point in each turn. Leave the thumb in place as long as possible.

22. *Developing Each Finger Individually:* Play one note rapidly with the same finger several times in succession.

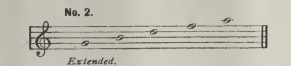
23. *The Hand's Centre of Gravity:* The centre of gravity of the hand is toward the thumb; do not allow it to lean toward the fifth finger.

24. *Arm Position:* Elbows should be held slightly away from the body—that is to say, they should be allowed to feel free.

25. *Exercises Without Using the Thumb:* The following will suggest exercises in *gruppetti* in which use of the thumb is avoided:



26. *Five-Finger Skips:* The following will suggest suitable exercises in extension of the fingers:



27. *Slow Legato:* This is very difficult to do well. Practice exercises in which the fingers are employed for holding notes and the thumb strikes different keys legato.

28. *Repeat Repeated Octaves:* These can only be played from the wrist; do not attempt to use an arm motion.

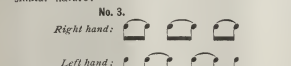
29. *Chromatic Scales in Octaves:* Play, not very rapidly a few accented octaves with the forearm. This is desirable because in playing the chromatic scale in octaves rapidly, the up and down motion of the hand from the wrist must be in co-operation with the backward and forward motion of the arm.

30. *An Ideal Legato:* The clarinet has peculiar facility for maintaining uniformity of tone. Think of this, and try to approximate it when practicing legato.

31. *Four Styles of Touch:* The styles of touch most commonly employed in piano playing are legato, *staccato* (the clinging legato, or *louré*); *mezzo-staccato* (half staccato, with a very slight separation between the notes); *staccato p*; *staccato ff* (*martellato*). Practice scales, arpeggios, etc., using all these varieties of touch.

32. *Manner of Placing the Finger to Acquire a Full, Round Tone:* The ordinary way, and the one generally recommended, is to strike the note smartly with the finger; it is even claimed that this is the only way to make the tone resound. Nevertheless, a charming tone is obtained with the greatest certainty by adopting a method which is absolutely opposed to the usual manner. I recommend that the key be not pushed down immediately the finger touches it, but to wait for an almost inappreciable instant—just long enough to conform with the direction not to press the key immediately the finger touches it. This is excellent for playing a movement that is not quick.

33. *Changes in Intensity of Tone, Movement and Accentuation:* In order to secure absolute control of the hands in intensity of tone, cross-rhythms, or accentuation, practice first with similar action in both hands, then with dissimilar action—that is to say, play *forte* with right hand and *piano* with left; detached with right and legato with left, and so on. Use also the following cross-rhythms, together with others of a similar nature:



34. *Rapidly Repeated Chords:* Such passages are frequently of value to the student. Many examples may be found in modern music.

35. *Strengthening the Fingers:* In order to secure the ability to modify the tone by mere pressure of the last phalanx, the end joint, of the finger, press strongly with a single finger in a figure of eight notes, at the same time holding a key down with the thumb. Do this with each finger in succession.

36. *Scarcely a Pianissimo Legato:* This is very difficult to do because in order to play legato it is necessary to press on the key, and when one presses, the playing is loud. Pressure must be strong enough to produce the true legato effect, yet sufficiently soft not to produce a force effect.

THE USE OF THE FOREARM.

37. *The Function of the Forearm:* While the use of the forearm is somewhat restricted, it is still necessary for the student to be able to employ it effectively when needed. It may be employed instead of the wrist in octave-playing when there are not too many of them and a loud tone is required, and the touch is not specially legato or staccato. The forearm is also used for octaves and chords repeated precipitously two, three, four, and even a greater number of times. Practice octaves and chords in this way, using the forearm, but do not overdo it; stop playing the minute stiffness is itself felt. In spite of the occasional use of the forearm, the rule holds good that octaves repeated frequently on the same note are played with the wrist.

The forearm is used to some extent in playing the chromatic scales (See No. 29) as the action of the wrist alone does not admit of passing from the white keys to the black, and *vice versa*. By using the fourth finger on the black keys, however, the wrist movement can be employed more freely, and this fingering should be employed where the hand-span is broad enough to admit of its use without tiring. Even in this, however, the forearm is employed to some extent.

Octaves and chords played with a forearm stroke have something of a more spirited effect and are often more graceful. When not employed for too long together one has more vigor. Octaves and chords played with the forearm, however, can never be played very detached, and with such lightness, therefore they should only be employed for a short time, or where power and strong accentuation are needed. They may also be used to play "demi-staccato, *louré*, or sustained staccato" (though for that matter such passages may well be played from the wrist with less fatigue. The forearm need only be employed in a movement of a certain rapidity, therefore it may be said, only employ the forearm when the speed of the movement does not allow one to use the wrist action. For octaves in distinct intervals, use the wrist only.

38. *Repeated Notes:* When the fingers are required to play repeatedly in rapid succession on the same key, two hand positions are available: the normal one wherein the hand is in "quiet position" the hand moving from side to side; and the position when the hand is turned outward (thumb uppermost), the elbow away from the body, and the fingers fall on the key from above each other.

39. *Strength and Independence of the Fingers:* Speed and lightness may be obtained by the practice of the shake, slowly and rapidly, in addition to scales and exercises. Moderation may be obtained by means of holding notes should also be practiced.

40. *Three Ways of Practice:* All exercises should be practiced with at least three different kinds of touch: legato, light detached staccato, and vigorous staccato. *Exercises of the Hand:* Extension exercises are intended to give the greatest possible flexibility to the fingers and hand. As the writer has observed in the preface to his *Exercises in Extension for the Finger*, "To obtain the best results, the exercise should be practiced with moderation and for short periods of time only, working very slowly and thoughtfully. It will not be necessary to exaggerate the binding of the fingers; it will pay to pay strict attention to the contact of the finger with the key to listen carefully and to draw from the piano a sonorous round and full. The hand should be held lightly, the wrist, the arm and the body being free from all contraction."

41. *Exercises Involving Holding Notes:* Exercises in which certain piano keys are held while the unemployed fingers practice various motions are an integral part of all modern piano practice. These should include holding notes while playing both conjunct and disjunct notes, and various combinations of keys. Practice finger crossings, both forward and backward with notes held by the unused fingers where possible.

42. *The Shake or Trill:* A good way of practicing shakes or trills is to hold a key down with the thumb, practicing as many shakes as possible with various combinations of the remaining fingers.

43. *Exercises Omitting Use of the Thumb:* Exercise even groups of notes without using the thumb. Each group should commence one degree of the scale higher going up, and one degree lower coming down.

Practice various group formations, that is with two, three, four, five, or more notes to each group so as to employ different finger combinations.

44. *Broken Octaves and Sixths:* These should be practiced in every key with as much variety of form as possible.

45. *Arpeggios:* These should also be practiced in every form, major and minor, including also *forte*, major and diminished seventh chords, augmented fifth chords, etc.

46. *Precision and Evenness of the Hands:* These qualities can best be obtained by careful practice of the scales and passages in thirds and sixths. Practice also figures which involve crossing the hands.

47. *Metronome Rates for Practicing:* The following table will show what metronome speed should be maintained in practicing:

	MM.
Scales	108 for eight times.
Thirds	80 for eight times.
Shakes (4th and 3rd)	90 for eight times.
Shakes (3rd and 2nd)	96, 100 for eight times.
Alternates	108 for eight times.
Octaves	for four notes, 108, 112, 116, 120, 132.

48. *Avoid Fatigue:* Extension exercises, and in general all difficult exercises demanding effort and labor to cause fatigue and even pain are to be practiced only in short periods. They should always be followed if not by complete rest, by easy exercises such as scales, arpeggios or five-finger exercises.

49. *Skips:* Practice skips in all forms, octave skips, chord skips, and skips with single finger.

Influence of Music on the Body

To what are the beneficent effects of music due? Darwin, who never rested until he could explain a thing, if it were explainable, could nevertheless no more explain why musical tones in a certain order and upon a fixed plan, that we can account for the pleasantness of certain odors and tastes. "We know that sounds, more or less melodious, are produced during the season of courtship by many insects, spiders, fishes, amphibians and birds." After all we need go no deeper for an adequate explanation than that influences, such as music, which are agreeable are therefore salutary, and music is agreeable because its component tones are regular, periodic vibrations, even auditory waves precisely so many to each note, being in this regard unlike noises, which are irregular, dissonant, conflicting vibrations. Sound waves impinge on the hearing sense, whence the perception is conveyed to the brain. The benign influence of music physically is by the transmission of its influence from the cerebrum through the sympathetic system, which directs the various organs. Thus not only is music physic for the soul, dissipating mental depression, soothing psychic perturbations; but its influence may also be extended to further digestion and restore organic equilibrium. Indeed, the entire working of the human mechanism, physical and mental alike, may be lubricated by a stream of music, which art and science should therefore have a place in the medical armamentarium—*Journal of American Medical Association.*

The Simplicity of Success

By THOMAS TAPPER

No one, in all the records of literature, has ever given a rule for attaining success that is not simple. Schumann, in his *Rules for Young Musicians*, failed to introduce any but simple statements. Men who have written on success in commercial life, like John McDougall, Meyer Rothschild, and the late Mr. Ogden, have always written simply, and so simple in fact, that we cannot believe but what they are withholding the real secret. And perhaps they are; for the real secret is still simpler than anything they say. In fact, they never make their rules as simple as they really are.

The one and only way to be a successful teacher of music is to think of two things, not of three—of music, and of teaching; think of them incessantly and logically, and the third thing, Success, will come as a by-product.

"The thing that hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun." These words of Ecclesiastes the Preacher, written over 2000 years ago, come to one's mind as one reads many of the recent "discoveries" in piano playing. Most of the vital principles of technique which are being loudly exploited and incorporated in various methods to-day can be traced back to Dr. William Mason, who first put them into print and used them in his teaching. Some of these principles are the pressure touch, arm weight, the various types of up and down arm touch, the elimination of the finger stroke, the velocity principle of grouping tones, and—as vital to and underlying all these—looseness and deactivation. It is not necessary to refer to the various "methods"—each claimed by its adherents to be the true and only gospel—which have so farth these principles as something new. The reader can make the application for himself.

The latest of these discoveries to be given to the world is that of the so-called forearm rotation principle. The great value of this discovery is not adequately realized by piano players; its importance will become fully apparent after even a short trial. Unfortunately, however, Dr. Mason also discovered this "new principle" and if the reader will turn to the first edition of *Touch and Technique*, he will find it elucidated in exercises 71 and 72 on page 14 of book IV. As this edition was copyrighted in 1892, there is little room for doubt as to the authenticity or priority of the discovery. The exercises appear in this form.

No. 1.
Rotary Exercise in Sixths, for small hands.
For each hand alternately.



No. 2.
Rotary Exercises in Octaves.
To be played by each hand alternately, the left hand playing in a lower octave.



DR. MASON'S DISCOVERY.

When I studied with Dr. Mason he made constant use of these and other arm-rotation exercises as a preparation for octave playing as well as for securing a thorough loosening up of the muscles, and they were recommended as an indispensable part of the daily practice. After many years of use, their value became so apparent that it occurred to me to apply the principle to the study of other pieces. The result was so gratifying that since and every piece has been studied in this way, both by myself and by my pupils.

The Rotary Arm Movement in Piano Playing

A Widely Accepted Technical Discovery of Dr. William Mason

Explained and Developed by Dr. Mason's Well-Known Pupil

PERLEE V. JERVIS

Before describing this rotary-arm movement, it may be well to say that these exercises and their application were, worked out by me independently a number of years ago. It was not until this article was written that a modern work discussing this subject fell into my hands. This explanation, I trust, will serve to acquit me of any charge of plagiarism in what follows.

The two large bones of the forearm between the elbow and the wrist are the radius and the ulna. One of these, the ulna, is fixed, the other, the radius, rotates around it. In order to get an idea of this rotary move-

ment, hold close to the side till the forearm can be turned independently.

Next rest the forearm on a table, the palm of the hand down; rotate to the right as before till the hand is perpendicular, thumb side up. Now by a quick rotary movement to the left throw the hand limply to the table, then back to the perpendicular; repeat many times with the muscles in a condition of absolute looseness. Next rotate to the left, with the fifth-finger side of the hand up, then throw the hand limply to the right till it strikes the table, and repeat a number of times. Be sure to keep the muscles loose and throw the hand limply, avoiding any finger action. When these rotary movements can be made properly, go to the piano and practice exercises 71 and 72, Vol. IV, *Touch and Technique*, using the same loose movements as at the table. Hold down C lightly with the fifth finger, raise the hand to the perpendicular position and with a rotary movement to the left, throw it quickly and limply, thus striking E a sixth below. The thumb must not act at the metacarpal joint, simply throw the entire hand. If the muscles are in the proper condition of looseness, the key E will rise after it has been struck, carrying the finger up with it. When this exercise can be played correctly, hold down B with the fourth finger and play E as before; then hold A with the fifth finger, finally G with the second. Now reverse the movement, holding E with the thumb and throwing the fifth finger at C, fourth at B, third at A, and second at G.

KEYBOARD DEVELOPMENT.

Next place the hand in playing position so that the third finger rests lightly on C sharp, the fourth on D sharp, the remaining fingers just clearing the keys. Play C sharp with a rotary movement to the left, then D sharp by rotating to the right; practice this slow roll with each pair of fingers in turn, then play on the white keys in the same manner. Now practice a five-finger passage from C to G as follows: Starting with the hand thumb side up, play C with a rotary movement toward the left, then throw the hand loosely at D, which will be played with the second finger; next elevate the outside of the hand, throw it on E (third finger); elevate the hand as before, throw the fourth finger at F, finally the fifth at G.

Reverse the passage and play from G to C, always giving a little rotary jerk toward the direction in which you are playing. In going up the scale the keys are played by rotating the arm to the right, in descending the rotation is toward the left.

One exception to this rule must be noted however, in the ascending scale, as the thumb goes under, the arm is rotated to the left; in the descending scale, as the third or fourth finger crosses the thumb, the rotation is toward the right.

When these exercises have been practiced thoroughly with each hand alone, try them hands together, playing first in contrary motion then in parallel. Follow these by any broken chord, arpeggio or scale form.

The value of the Mason two-finger exercise will be greatly enhanced if the first three forms are practiced with rotary arm movements; when this is done the exercises given above may be discontinued.

By time rotary movements should be so thoroughly familiar that their application to piece study will present little difficulty. There are many compositions so perfectly adapted for rotary arm studies that

ment, extend the arm in front of the body with the back of the hand up. Now turn the forearm to the right till the thumb side of the hand is brought up; reversing this movement, turn back to the first position. This will be done very easily; now turn the forearm to the left till the fifth-finger side of the hand is as near the perpendicular as possible and reverse to position again. This rotary movement should be confined entirely to the forearm; the upper arm must not be allowed to take any part in the movement, however. If there is any difficulty in keeping the upper arm quiet, it may be

In conjunction with the rubato question, I would like to say a word about its first cousin, the occasional annotated or prescribed *ritardando* or *ritenuto*—synonyms in effect. While there are cases in which the idea I have in mind does not, or not necessarily, apply, as I admit freely and in advance, those cases are so few that I will not dwell on them. In taking the matter by and large, I think that the *ritardando* undulation in the motion of a piece, None, an undulation consists of gentle, gradual elevations and corresponding depressions, of hills and valleys. And I incline to the belief that every casual *ritardando* implies a proportionate *accelerando* either before or after it, unless the *ritardando* serves to lead into an altogether slower movement. I have no objection to the composer's putting that argument that the composer, if he had meant it, would have said so; but, alas? we cannot always *furare in verba magisteri*. Men of genius have nearly always "built better than they knew." It was almost certainly left for posterity to analyze and explain what the master had intended. I am not sure that I can say whatever name we may give to the mysterious impelling force which prompts and moves genius. Nearly every

rushes "onward and upward" in most intensely vigorous style. It seems like a protest, a strong fight against the sorrow that went before. The second theme is calmer, but still full of strength; again the closing theme, with its rising broken chords, again suggests struggle. A bit of the slow introduction serves to develop the development, after which the themes return in due order. The coda begins with the figure of the chief theme, abruptly interrupted by a wild diminished seventh chord, like a cry of agony. Then comes the mournful introduction figure, made utterly weak and exhausted in effect by the absence of its most prominent chord. But Beethoven would not end a work in any such sad way; the slow chords are interrupted by the rushing first figure, which leads to a cadence of crisp staccato chords, like a final burst of strength, a last protest against sorrow and despair. This was certainly typical of the composer, who died shaking his fist at a great thunder-clap.

Schubert, the apostle of melody, was a warm-hearted character, just as sympathetic and cheerful as his songs would lead us to expect.

Schumann's character, too, is shown by his music. It is essentially Germanic in its qualities, the composer being of a thoughtful, studious nature, tinged with the romantic enthusiasm of the true German. Schumann recognized two sides to his own character, and these are shown in his music: his *Grenadier* and certain other works. The gentle, poetic part of his nature he called Eusebius, while the more passionate side was personified by him as Florestan.

BRAMH'S TYPICAL OF GERMANY.

Brahms was another typical German, both in his life and in his music. He showed the hearty nobility of the German nature, combined with its usual underlying vein of deep pessimism.

Mendelssohn is harder to catalog. We cannot reconstruct his character from his works as we can that of Schumann. We may say that the smooth melody of his simpler style implies a sunny life and a quiet life. But his more striking works, like the *Scottish* symphony or the *Hebrides* overture, give us no such definite clue. We may claim that they are pictures of something outside of himself; it is a fact that he did earn the title of "Paysageur," or landscape painter. But the same style is found in his E-minor Prelude and Fugue, where he was not aiming at a tone-picture. It is fair, however, to conclude that his devotion to counterpoint indicated an intellectual nature. His *Midsummer Night's Dream* overture, written when he was sixteen, showed early maturity, combined with sympathetic understanding and a stable humor. His mental grasp was shown also by his completion of the *Ruy Blas* overture in two days, the full orchestration of each measure being finished by him before he proceeded to the next one.

With Chopin's music we come back to certainty. Such works as his could have been written only by one who was emotional in the extreme. Field spoke of him as "A talent for the sick-room"; but Field himself became known by his nocturnes, which were somewhat in Chopin's vein, if quieter. The criticism is too extreme to be at all just. Chopin was feminine in his character, and gifted with delicacy rather than strength; but he was not effeminate. He rose to powerful moments in great works like the A-flat Polonaise, though even here we find the power of passion rather than a calm strength like that of Brahms. The biographies of Chopin show that his works were in keeping with his character; and George Sand has left us a direct picture of the latter in her novel *Lucrèce Floriani*.

All pure music must portray feeling to some extent. In the strongest music, however, we find the intellectual element entering to balance the emotional. The perfect union of these two qualities helped to make Beethoven great. With Chopin the emotion predominates. Another strong influence with Chopin was his intense love for his native Poland, which always inspired him to great works.

LISZT'S COSMOPOLITAN CHARACTER.

Liszt's music shows the varied phases of expression that come from a broad, cosmopolitan character. There is so much intentional brilliance and virtuosity in his piano pieces that the hearer would find it hard to guess at the composer's character from them. It is rather in his symphonic poems, such as the noble *Pridores* or the large-voiced *Tasso*, that we get glimpses of his innate power.

Wagner's music suggests at once the most noble ideas. Yet in his life he showed many petty traits, and an abiding selfishness. The latter is perhaps a

privilege of genius, which must make outside conditions serve its productive needs. But Wagner was also irritable and arbitrary. Yet it is sure that his nature was strongly passionate. We can judge this from the fervid character of the love-scene in *Tristan and Isolde*, where the musical temperature seems almost to reach the boiling point. Wagner's love of the grandiose is another point that is shown by his works. Even in his earliest dramatic attempts he laid the events on thick; and his *Rienzi* is a great spectacle in the Meyerbeer vein. He was not without marked intellectual greatness, but the dominant character of his life was intensity, which is fully reflected in his music.

Wagner was greatly influenced by externals, and was so well aware of this fact that he would furnish his work-room with the character of the composition upon which he was engaged.

WEBER'S THEATRICAL ATMOSPHERE.

In a way, the external influence may be seen in the works of other composers. Weber was brought up in a theatrical atmosphere, and this shows plainly in the theatrical character of many of his works. Some say that Mendelssohn's lack of emotional depth in certain compositions comes from his too comfortable life, which did not have the adversity that often helps to build character; but it is more probable that he was sunny and cheerful by nature, and would not have done so well under adverse conditions. Schumann was inspired to lyric utterance by the happiness resulting from his marriage. Still more objective was the life at Cologne, which is represented in the most captivating way in his E-flat symphony. Verdi was probably influenced in his later style by Wagner's success, though he always denied this.

Modern composers write in a varied and composite style that does not always betray their real nature. Thus Richard Strauss has become so devoted to the program school that his personal individuality does not shine out clearly. In such a case we may sometimes conclude that a composer has cleverness without real depth. Modern music has become in part a matter of figures for large orchestral forces, and the leaders of to-day often "cipher with notes," as Wagner accused Berlioz of doing. The youthful symphony of

Strauss is scarcely more than good, while the symphonies of his early model, Brahms, are great. But in *Death and Transfiguration* Strauss produced the greatest orchestral work of his time.

Anton Bruckner, who is becoming known as a symphonic genius, was of peasant extraction, and alone of his time. He showed an earnestness that was self-taught. He showed an earnestness that was austere in its intensity, and the same quality is found in his music. He was one of the last to be untouched by modern civilization, for he passed much of his career in the poverty of a village life. Nowadays the composer lives in urban comfort, with possibly an occasional planned steak and game of billiards at the club. As a result, inspiration declines, and we have many notable talents instead of real geniuses.

COMPOSERS INFLUENCED BY THEIR INSTRUMENTS.

Composers have often been influenced by the nature of a favorite instrument. Thus Schumann liked the piano best, and as a result all his works have a pianistic nature. A four-hand arrangement of his symphonies will sound almost as interesting as the orchestral version; more so, even, in certain passages. Schubert's orchestration is sometimes muddy. Schubert favored the voice, and all his works seem to suggest vocal melodies. Beethoven thought orchestrally, and in his symphonies we find the means suited to the end with most admirable results.

Whether we enjoy Debussy's new harmonies or not, we must all admit that his music shows an elfin delicacy suggesting a nature of fastidious refinement. The suggestion is amply corroborated by the facts. More than that, we learn from the biographers that this composer has a most receptive ear, which can actually hear some of the higher overtones that he reinforces by instruments in his scores.

These examples show plainly enough that music is an index of character, though more so in the case of composers than with writers. Yet there is always a certain "greatest common factor" of musical beauty to be found. We may have individual preferences for the serenity of Bach, the directness of Handel, the gentility of Haydn and Mozart, the rugged strength of Beethoven, the intensity of Wagner, or the special qualities of other masters; but that should not prevent us from seeing greatness in all.

Economy of Movement in Piano Playing

By CHARLES F. EASTER

Every good pianist is an economist of movement. In attaining speed, gracefulness, and a creditable rendition of any musical idea, he dares not be extravagant. Even when he seems wasteful by raising his hand high above the keyboard, he raises it no higher than is absolutely necessary to produce a certain effect.

In striving for economy of movement the following are among the points which must be considered:

- a. The Position at the Piano.
- b. The Range of Vision.
- c. Movement-saving Fingering.
- d. The Angle at which the hands are held.
- e. Passing the thumb under the hand.
- f. Extended steps in playing.

POSITION AT THE PIANO.

All piano teachers are acquainted with the fact that automation or the ability to find keys without feeling for them may be developed to a remarkable degree if certain conditions are preserved. This results ultimately in a great economy of time and movement. The need for sitting exactly in front of one particular key is a very imperative one if automation is to be fostered. The best key for this purpose is middle or One-line "C." Therefore, the first outlook of the painstaking teacher is to see that her pupil sits squarely in front of this key at all times. Explain the psychological basis of automation in simple words and get the pupil to be careful in the practice hour. This also economizes movement because the pupil will find less necessity for swaying or moving the body.

THE RANGE OF VISION.

We have all seen pupils whose heads have turned and bobbed like "Cheshire Cats" in playing a simple piece. These pupils have never had pointed out to them the fact that the range of vision of the eye is far wider than the keyboard. They do not seem to realize that it is easier to turn the eyes than to turn the head.

In fact a better "eye-picture" of the music may often be gained by turning the eyes than by turning the head and thus shifting the focus and contributing to the nervous strain of the pupil.

MOVEMENT-SAVING FINGERING.

There are countless ways in which one may economize with fingering. It is not within the province of this article to point these out to the reader. The main purpose is to urge the teacher to be on an outlook for these movement-saving fingerings. For instance, better results are gained by playing a repeated note with changing fingers rather than with one finger. When the fifth finger of the left hand plays c and the fourth, second and first fingers spread to play the chord e c on the following beat, the wrist is the boundary line of action; but, if the fifth finger moves up to e in playing this chord, the arm pivots at the elbow. When the hand travels in a line close to the black keys and the fourth and fifth fingers alternately play the c's on the black and the white keys, the elbow is the farthest point of action; but, if the fifth finger plays both the movement extends to the shoulder.

If the wrist is held in advance of the fingers in playing scales, the thumb passes under the fingers without any assistance from the wrist; but, if this caution is not taken, scale-playing involves every muscle from the tips of the fingers to the shoulder. Some players arch the wrist until it resembles the neck of a swan and then waste a lot of motion working it up and down with each note struck.

As intimated above, a player may seem an incorrigible spendthrift of movement but nevertheless have an excellent reason for every move he makes. Raising the hand high above the keyboard at certain times does to avoid a "break" in the movement; in other words, it is done to allow the hand to pass from one tone to another in a continuous sweep. The hand of an adept pianist in this respect moves as gracefully as a bird dropping on the wing.

The Value of Correct Fingering When Practically Applied

By J. FRANK LEVE

A MASTERY over the details of technical construction in pianoforte playing is one of the strongest subjects with which the teacher can be equipped for imparting to his pupils the ability to acquire agility and fluency in playing. A teacher possessing analytical insight into the basic principles of fingering will be able to differentiate the practical from the impractical and thus enable his pupils to advance rapidly. The uppermost thought in a teacher's mind should be the welfare of the student and the removal of any obstacles in the path of his progress.

Experience teaches that one of the obstacles in the way of advancement is the fact that teachers neglect to use and teach correct fingering to their pupils. Considering the gradual evolution of fingering, starting as far back as the time of Clementi up to the present period, embracing such composers, in a chronological order, as Carl Czerny, Frederic Chopin, Franz Liszt and his disciple Carl Tausig, we see that technical possibilities moved along simultaneously with the evolution of fingering. At an early period what was possible to the limited number of professional performers in the way of overcoming technical difficulties in pianoforte playing, became a matter of fact to the amateur and non-professional; thus demonstrating the value of correct fingering when practically applied.

There are definite rules which must be complied with in order to apply a system of fingering, including the general fingering used for scales and arpeggios. One of the most important rules is that fingering should be used that follows the line of least resistance securing an economy of motion and allowing the hand to assume a natural pose. Again the finger nearest the key should indicate the fingering to be used, acting in sympathy with the quiet pose of the hand, as the following example will show:

No. 1. JENSEN'S, Op. 33.



In Jensen's Op. 33 it is found that, from A up to B, the fingers of both hands lay directly over the keys when the hands are at rest illustrating the economy of motion principle.

This fingering may at first appear bold but will be found to greatly assist the execution of this difficult passage. The thumb following the fifth finger also may seem unwarranted, but it dispenses with the too frequent use of the thumb turning under the hand which often retards instead of assists the execution.

No. 2. EDMOND NEUPERT, Etude No. 1, Op. 12.

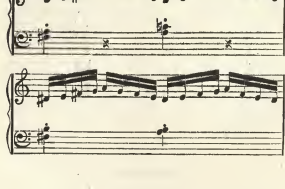


In Neupert's Etude No. 1 is a similar example, fingered with two sets of fingering. In the "A" fingering the use of the thumb is employed six times, whereas in the "B" fingering it is used 9 times. The first set is modern and progressive showing a decided economy of motion.

No. 3. TAUSIG-CLEMENTI, Gradus ad Parnassum, No. 1.



Experience teaches that one of the obstacles in the way of advancement is the fact that teachers neglect to use and teach correct fingering to their pupils. Considering the gradual evolution of fingering, starting as far back as the time of Clementi up to the present period, embracing such composers, in a chronological order, as Carl Czerny, Frederic Chopin, Franz Liszt and his disciple Carl Tausig, we see that technical possibilities moved along simultaneously with the evolution of fingering. At an early period what was possible to the limited number of professional performers in the way of overcoming technical difficulties in pianoforte playing, became a matter of fact to the amateur and non-professional; thus demonstrating the value of correct fingering when practically applied.



The Tausig fingering from the selected studies No. 1 of the *Gradus ad Parnassum*, by Clementi, contains an example illustrating the use of the thumb from the white to the black keys. In order to effect this smoothly there must be no perceptible break and this can only be accomplished in this and similar examples by using the five fingers consecutively, showing the underlying principle of playing the fingers nearest to the keys to be struck.

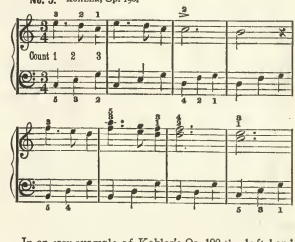
In an easy example of Kohler's Op. 190 the left hand is at perfect rest only using the fingers nearest the keys to be played, without disturbing the position of the hand.

No. 4. Tausig-CLEMENTI, Gradus ad Parnassum, No. 3.



In Carl Tausig's fingering of this study No. 3, Clementi's *Gradus ad Parnassum*, the same principles apply both descending and ascending as in No. 1. An analysis of this fingering shows that each group of notes from A to B descending and from C to D ascending, is fingered alike and the fingers covering the keys are employed in every instance. Whenever the thumb moves from a white to a black key it should be affected smoothly as in the preceding example. Compared with the old style of fingering, it is far superior, always following the line of the least resistance and assisting the pupil in overcoming obstacles in the path to higher attainment.

No. 5. KOHLER, Op. 190.



In an easy example of Kohler's Op. 190 the left hand is at perfect rest only using the fingers nearest the keys to be played, without disturbing the position of the hand.

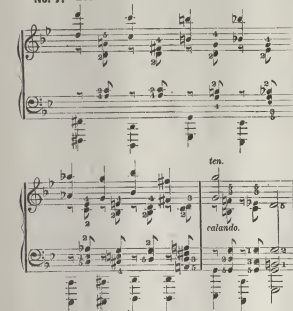
No. 6. CARL CZERNY, Op. 351.





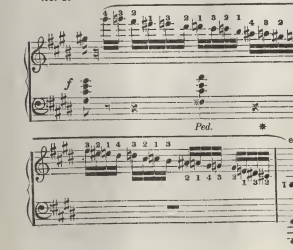
This exercise by Carl Czerny, Op. 261, contains an example of an advanced form of chord fingering, although necessary for meeting present requirements in rapid chord playing. An intelligent teacher on an analysis of this fingering, will soon discover the expediency of adopting it in preference to the old style which requires a too frequent change in the position of the hand, retarding instead of facilitating the execution. The second cadenza of the Liszt Eb Concerto shows the advantage of using this form of chord playing. It also affords the student employing this modern chord fingering sufficient opportunity to maintain and increase his proficiency. For instance in the above example by Czerny, when the hand is at rest the fingers cover the keys of the first two chords, avoiding a change in the position of the hand. In the next chord, a change of position takes place, followed by a return to the first position and so on, illustrating a splendid example of economy of motion in chord playing. In Henselt's Etude the extended leap fingering is used as best adapted thus avoiding the use of the thumb when double notes follow octaves, either for the right or left hand. Liszt advocated this style of fingering as best applicable for extended leaps.

NO. 7. ETUDE BY ARNOLD HENSELT.



The closing example is from Chopin's Fantasy, Op. 66. The descending chromatic scale is fingered with the modern scale fingering, eliminating the excessive use of the thumb. In my studio I had two proficient pupils, with the same degree of technique, each at a piano executing this passage with a different set of fingering. The student employing the modern chromatic scale fingering played with greater rapidity and more ease than the one using the old style chromatic fingering, thus demonstrating the practicability of the modern chromatic fingering.

NO. 8. FANTASIA-IMPROVITU, NO. 2. CHOPIN.



An intelligent observation of the foregoing rules will stimulate and inspire those students whose interest is flagging, as often happens, thus giving encouragement, to the wavering and discouraged who are endeavoring to reach a high standard in the art of pianoforte playing.

In a personal talk Franz Liszt once said to a student, "The possession of a high degree of technique insures to a pupil the ability to execute with fluency and confidence." This alone unlocks the entire literature of the pianoforte.

Helping the "Ordinary Pupil" with Encouragement

By EVA HIGGINS MARSH

DURING the absence from the city of the teacher with whom she had been studying, Mrs. Owens was persuaded to go to Prof. . . of whom she had heard her own teacher speak so highly. She played for him, and was told she had a good appreciation of music but was weak technically. She had a wiry, closely knit hand, and being naturally very nervous, found many difficulties in her work. He told her that other pupils with hands like hers had become, well—very fair players, and set her to work on some suitable technique.

She became more and more nervous as her deficiencies seemed to loom before her. She came to feel she was after all exceedingly dull and that to attempt to teach her must be a terrible trial. To memorize eight pages of a new piece in one week was impossible. To do justice to the sonata assigned the same week equally so. It went from bad to worse, until she could do nothing before him, and finally became actually ill and was forced to stop.

So few can be artist pupils. Why not encourage such as her by making her see what there is satisfying in music? Must become to her again something true and beautiful. Recognizing her limitations, what a wealth of material still remains within her reach, the easier Chopin valses and nocturnes, MacDowell in the simpler things, Mozart and Haydn sonatas, Bach from the *Little Preludes* and *Fugues* to the *Well Tempered Clavier*.

Why not make it your ambition to succeed with the ordinary pupil, not the brilliant one? You will pass out of the rank of ordinary teachers at once. There are so many rainy-day people.

Teach your pupils not to arrive too much over what they cannot do, but to find pleasure in what they can do. Encouragement, in the main, is knowing and understanding the pupil and giving her what she needs, adapting one's self to her viewpoint. Especially is this true when the teacher has been through similar experiences and has found the way out.

Remember!

By ALICE M. STEED

REMEMBER in teaching a young pupil that the signs which are so simple to you are to him so remote and almost as meaningless as the Greek alphabet.

REMEMBER that the slow pupil is probably trying just as hard—possibly harder—to succeed as your most brilliant specimen.

REMEMBER that if all your pupils were gifted and easily taught that your occupation would be speedily gone.

REMEMBER that slow playing is the iron key that unlocks the golden door of success.

REMEMBER that if the pupil plays too fast in the lesson, that he has certainly done the same in the practice hour and played still more carelessly.

REMEMBER that if you neglect the scales and finger work in the lesson, your pupils will most surely neglect them in their practice.

REMEMBER that an uncorrected mistake will have made a week's growth before you have the next opportunity of uprooting it.

REMEMBER that if you teach conscientiously and try to follow the working of the child's mind, you will learn more from the slow pupil than from the quick one.

Can You "Make the Piano Sing?"

By EDWARD ELLSWORTH HIPSHER

Of the elements which enter into successful execution and interpretation at the piano, far from the least important is Melody. And by Melody the writer means not merely pinksy-panked tune, but an air of really sustained musical quality. For such, only, will hold steadily the interest of listeners. And yet this quality is sadly lacking in the work of a very large number of students and amateur pianists.

Now, one of the things most important to be impressed upon the student's mind is that singing is the foundation of music; that is, that whatever may be the instrument used as a medium of musical expression, its effectiveness rests largely on its being handled in such a way as to make it reproduce the characteristics of song by the voice, the one natural musical instrument. Whatever the selection—be it fast or slow, quiet or brilliant—if it is to touch the hearts of hearers it must possess the properties of song. Not that any instrument of wood and metal ever can produce any of those qualities which are distinct attributes of the living tissue of the vocal cords; but, in its essential outline, the treatment of all melody should partake of the qualities of heart, human song. And the nearer an instrumental air can be made to approach the characteristics of vocal music, the more successful the more appealing will it become, and, consequently, the more valuable as real music.

How are we to accomplish this?

First, we must get the melody to sing in the head. As we learn to think melody in a singing style the instrument will begin to reproduce our conception. In the case of the piano this is particularly true. Here the quality of tone depends entirely on the conception which is energizing the touch. Consequently, only as we develop discriminating ideals of tone can we expect to realize them in execution. In the case of the piano, the more the mental conception of tone and melody develops, the fingers will involuntarily reproduce that ideal. True, they at first will do it imperfectly; for repeated exercise of muscles is necessary in order that they may answer to the subtle suggestions of the brain. But they will not lag far behind.

PRACTICAL DEMONSTRATION AT THE KEYBOARD.

Now when a student's playing is deficient in the singing quality there is no better remedy than to have her to practice singing and playing alternately. Her vocal tones may not be perfectly formed (though she should be encouraged to make them the sweetest possible), but the object is to develop the singing sensation. Let her sing a phrase or a short melody. As she repeats this the melodic idea will take hold of her consciousness. Then, in playing it, ask her to try to hear the tones sustained and linked together as in the singing.

For culture of this sort we must select music which is essentially tuneful. The *audante* and *adagio* movements of sonatas and sonatas are rich in beautiful passages of this nature. But we must keep within the pupil's limitations, and if she cannot yet successfully grasp the melody in these compositions, there is a bountiful supply of lighter yet musical compositions, such as Jungmann's *Heimkehr*, Czibulka's *Winter Tale*, Beethoven's *Con Amore*, Schumann's *Happy Past* or *Träumerei*, to mention only a few of modern difficulty.

Without playing entire compositions so as to develop mimicry in the pupil, give her many illustrations of passages done in your most singing legato, so that she may understand to what goal she is working and feel something from which to evolve ideals. And do not expect her to do in two lessons what you have accomplished in fifteen years. It might be a reflection of yourself, if she is advancing, be content. The rest is not the product of a day.

Little by little she will realize the added beauty her execution is acquiring. Little by little her music will grow to be a real voice from the soul, rather than a mere tinkling of sounds. Little by little she will become conscious that her music has a new interest to herself and a peculiar one for her hearers.

MOZART communicated the charm of Italy to Germany; Wagner communicated the majesty of Germany to Italy.—MARSOK.

Egotism, Eccentricities and Mannerisms Among Famous Musicians

By LORNA GILL

MELODRAMATIC PERFORMERS OF YESTERDAY.

The development of the piano, at the end of the eighteenth century, into an instrument without new capable of brilliant effects was responsible for a crop of vain, superficial pianists who won applause and fame by feats of strength and dexterity. Steibelt rushed through Europe with battle pieces, thunder storms, "enraptured the public" and tickling their nerves with sparkling shakes and tremolos, and given to such acts of musical operatic that he was called "one of the disgraces of his age." Chickering brought some of these "gymnasts" to this country to exploit his new piano. Herz, one of the first among them, in 1845, sprang into the arena with cheap tricks and cheaper music, battle, thunder and lightning pieces, to be greeted with the uproarious applause of a football hero, by audiences composed, principally, of girls from boarding schools—who before had heard nothing more exciting than the *Maiden's Prayer*. However, Herz's taste for exploiting himself had its limits. Bar-num, of circus fame, made a proposal that staggered even him—to play the piano, while the heavenly voiced Jenny Lind was to appear as an angel descending from Paradise. Von Meyer, another of these melodramatic performers, came a little later; sometimes "he played with his thumbs alone," then "smote with his fists or elbows," to produce music box effects, ringing bells or thunder bolts; or "he took a stick to drum out variations," meanwhile losing no opportunity of coquetting with the ladies in the parlor.

He seemed to tear up great masses of chords by the roots and scatter them about with furious joy; his brow seemed almost to lift itself from his head; his whole body played; then he would straighten back and look with triumph on his audience, spring from his seat as if from a race horse, and as the one piano was vibrating like twenty, he would rush, as it were, into the arms of the audience, laughing and shouting, with as much delight as any of them at the marvellous things he had done."

When Chopin first came to Paris he played for the roots and scatter them about with furious joy; his brow seemed almost to lift itself from his head; his whole body played; then he would straighten back and look with triumph on his audience, spring from his seat as if from a race horse, and as the one piano was vibrating like twenty, he would rush, as it were, into the arms of the audience, laughing and shouting, with as much delight as any of them at the marvellous things he had done."

Kalkbrenner, a pianist and teacher of big reputation in Paris at the time, was a man of mediocre attainments and so full of vanity that he would stop at nothing to gain applause or to place himself conspicuously before the public. He patronized Chopin and Beethoven, then younger men; said to the editor of a Berlin journal that the art of improvisation was on the wane, that after his death there would be no musician capable of it.

When Chopin first came to Paris he played for three years. "Although I was in a fair way, he regretted that when he ceased to play there would be no disciple of the grand old school of piano playing left," Chopin has told us.

THE DAWN OF SYSTEMATIC PIANO TECHNIC.

All these "gymnasts" despite their stunts, did really nothing to systematize or develop piano technique, such as we know it today. That remained for men of a far different mental caliber—Clementi, Cramer, Dussek and a little later Czerny and Moschies. No passion for self exploitation animated their music.

efforts. They aimed at some permanent contributions to music by writing worthy compositions, studies designed specially to overcome technical difficulties and to develop virtuosity.

The day of the finger players soon passed, to give place to a higher type of pianist—to Chopin, Liszt and Rubinstein, men of lofty principles in interpretation and composition, with a sense of duty toward the public, to elevate its taste rather than debase or descend to it, as their predecessors.

Although Liszt did so much to raise the tone of piano music, he was guilty of a few rare vanities. He studied his audiences unceasingly while he played, laid his glove on the piano, and left it there afterwards, so that the ladies might tear it into fragments for souvenirs. Nowdays technique counts less than ever—any machine can beat the pianist at the game—he must excel in tone and interpretation if he chooses to be numbered among the elect, among the great virtuosos of the day, Busoni, Godowsky, Paderewski, and others equally distinguished.

VANITIES OF THE SONG-BIRDS.

Above all other interpreters, either of the theatre or concert stage, singers of both the past and present carry off the palm for vanity and conceit. Operatic history shows that it pandered to and developed that inordinate vanity that led to the jealousies, endless intrigue and quarrels for the spotlight; it shows that the love for technical display and applause retarded the development of opera. The singer who took cock of the walk, the composer a nobody, obliged to write whatever the singer wished, or he would lose his position as director. The arrogance of the prima donna became proverbial; she gave herself more airs and demanded more attention than royalty itself. She felt herself privileged to break every law, in fact no contract was safe with her unless it was bound with iron clamps. The tenor fell slightly below her standard. Perhaps some lively experience led von Bülow to remark that "tenor is not a voice but a disease," and to a young man who had the hardihood to introduce himself as a tenor—"Oh, never mind, don't let it worry you!"

Fortunately there is very little of the consuming vanity and self-importance of the opera singers of the past along those of the present, as from the time of Gluck the composer has steadily asserted his right for free musical expression until he has now where formerly the singer led. As a result we have now and have had for several years singers imbued with conscientious standards toward their art and the music of the composer, music becoming every day more difficult and complex, and demanding from them incessant study and greater mental and musical gifts. Despite this improvement among opera singers there does not seem much promise of the average professional or amateur singer of mediocre ability and cultivation ever becoming benefactor of the lion's share of the world's conceit. Why the mere possession of a voice should cause such stirrings of superiority is a difficult question to answer. But study of two of study of a thousand a night as a mere trifle. One can readily understand



the feeling of self-satisfaction that might arise in the bosom of a singer of accomplished musical gift and cultivation, but "they that have most reason have the least self-conceit." And what is this half-baked singer does not expect from their poor accompanists? They demand the technique of a virtuoso, the intuition of a seer, a prop for every weakness, "conceit may puff a man up but never will it prop him up," that is left to the accompanist to cover up defects of time and interpretation, to be the butt for every failure and mistake and to be poor paid in return.

HALF EDUCATED SINGERS.

Max Maretzki, the impresario, writes in his *Crochets and Quavers* of one of these half educated singers, Benedetti, "robust indomitable figure, congealed with the inevitable self-approval of a first tenor, with a voice of only mediocre cultivation. If he sang a false note, or out of time he would look daggers at some unoffending member of the orchestra and even rebuke him publicly, or if he could not keep time he started beating with his own hand to show the fault lay with the conductor, though Benedetti himself did not know the difference between 3/4 or 2/4 time. You may be sure that was a priceless tenor."

Who betide the accompanist now as in the past who draws any attention to himself. Handel and Beethoven proved themselves more than matches for conceited coxcombs among singers. The former, by his masterly playing, sometimes did so. This was too much for one tenor who told the writer of heavenly strains, that if it happened again he would jump down on the instrument and put a stop to the performance. "Oh, you will jump, will you! Very well, sure! Be so kind as to tell me the notes you will jump so that I can advertise it on the bills and you will get a great deal more money by your jump than by your singing."

While Beethoven was organist at the Chapel of the Elector of Brandenburg, one of the singers boasted that nothing could make him err, or no accompanist upset him. Beethoven heard of it and made a wager that he could. During the solemn services of Passion week, the singer was waiting impatiently, when Beethoven by clever modulation threw him off the key and brought him to a standstill, making him a complete failure. In a rage he went to the Elector, who decided after hearing both sides that the singer was to blame for his meanness in complaining.

BRIGOLI'S CONCEIT.

Brignoli, a popular tenor twenty-five years ago, presents a glaring example of self-importance. He had been engaged to sing a solo during mass at St. Agnes' Church, New York. He arrived late, and after having divested himself of much clothing, he started practicing, keeping it up until he thought himself prepared to sing, meanwhile not caring how much he was annoying or upsetting the choir. The priest was beginning his sermon when Brignoli leaned over the choir rail gestulating wildly and shaking his head to attract the attention of the priest. Then he shouted out in a loud voice, "Strophe ze preach! Strophe ze preach! Me ready for ze sing! And the priest actually stopped to accommodate the impatient singer, whose voice now rang out with religious fervor."

The egoism of the creative musician is a far different quality from the conceit and vanity of the man of lesser talent; and if we are to judge by the lives of the great composers, a very necessary characteristic. Handel, Gluck, Beethoven and Wagner be-to-day were it not for their tremendous self-confidence? Where the glorious symphonies of a Beethoven, the operatic masterpieces of Gluck, the music dramas of Wagner? Balzac says of Schumcke, the gentle German musician in *Gambora*, "For all his talents he never could rise above the rank of a music teacher, as he lacked the initiative necessary to the composer to put new ideas into expression."

BEETHOVEN'S EGOISM.

There was no such lack in any of the immortals of music. How they bullied their patrons right and left. Beethoven would not give an inch in art or life. Gluck and Handel were veritable tyrants with singers and orchestra. Berlioz and Wagner stood before the public in the world in an attitude of defiance in defense of their new ideas. This aggressiveness is written on all their faces. See Beethoven's pugnauous mouth, his fearless eyes, his bristling hair! He was called the "Erie Moan" by Haydn and it would be fewer failures among musicians that when asked in court if there were not a von to his name, he tapped his forehead answering, "This is

my nobility." He rapped the knuckles of an archduke at his music lessons, but for all his scorn of the nobility he flirted with maidens of high degree whenever he got the chance. The rights of the individual for free-development in art and life were a perfect fetish with him. Such a shock as his pet republican ideas received when Napoleon declared himself Emperor! "Liberty and progress are great conditions in the empire of music as well as in the world," he said, and in the philosophy and the grand Mass are their embodiment, his independence of all traditions and the opening up of new fields in operatic and instrumental music.

What but egotism could have enabled Gluck to carry out his operatic reforms in 1773? Cahals were formed against him by the adherents of Italian opera; singers refused to appear in his opera because he would not supply them with the meaningless trills, roulades and top-notes that stirred the gallery gods to resounding applause. He clung through to all his ideals of dramatic truth, and in so doing hurled the first real blow at the vanity of theaters.

But the revolutionist in orchestral music, was also a furious fighter for his individual expression, with a tongue and pen sharper than a Damascus blade to help him out. Starving, unappreciated by Parisians who he lived, they gave him a gorgeous funeral at his death; consider the irony of it all. Here and there he had enthusiastic admirers. Once a young man rushed up to him and seized his left hand, saying "I beg your permission to grasp the hand that wrote *Romeo*. Ah, sir, you understand Shakespeare!" "Certainly," said Berlioz, "but you are mistaken in the hand, I always write with this one," extending the right.

THE LAST WORD IN MUSICAL BOOTISM.

When we reach the mighty Richard Wagner, we have said the last word on egoism. He wore a "halo of infallibility"; no pocket-filling politician was ever more caricatured as the dialogical egotist and musical despot. Heaven only knows what depths of courage, confidence and patience were needed to launch such a series of upheavals in opera. Like the early Christians, he suffered tortures, contempt, ridicule and poverty rather than relinquish his artistic faith, that faith to which he would have been false if he had gone on writing in the style of his early opera, *Rienzi*, when by doing so he could have secured ease and comfort for the rest of his life. No man was ever fonder of elegance and luxury. Failure after failure only goaded him on, opera after opera came from his pen with no prospect of production, each one more radical than the last, while the bitter attacks of the critics were still ringing in his ears, scored on the very muscles and the laughter of the public in his face. He lived through the three stages which John Stuart Mill says all reformers pass—ridicule, discussion, then adoption; he lived to see the victory of his artistic standards, to see himself a ruler in the realms of sound.

A Successful Method of Memorizing

By ALICE L. CROCKER

COMMITTING to memory seems to be a very difficult task for some pupils, and the reason for this is obvious. Much time and energy is wasted in learning a passage or a piece of music by mechanical and thoughtless repetition. The most effective method of accomplishing the object is to return several times to short intervals of rest, to the same subject, thus to re-examine and deepen it by a mental act.

It is impossible to forget anything that is committed to memory in this way, for what has been consciously stored away in the mind can be summoned at pleasure and may be reviewed and deepened and made permanent.

One trouble with most students is that they try too hard with their fingers and too little with their brains. The intelligent student will save much time and energy, by bringing his whole mind into subjection to the authority of the will. If this were the purpose of the "Pie Mough" by Haydn and it would be fewer failures among musicians, "Think ten times and play once," said the great Lischetzky!

Epigrams for Ambitious Students

By CLARA EISENBACH

Preparation invites opportunity.

"Padzewski's" opportunity to make his debut in New York would have been wasted if he had not been magnificently prepared.

Hard work only digs the hole in which we lay the foundations of towering success.

Sir Edward Elgar worked along for years in insignificant positions until he had gained a technique in composition which made him a master.

A wall of conceit imprisons progress.

Every student needs an immense amount of confidence, but the difference between conceit and confidence is that between the rooster and the night eagle.

The horn you took yourself is always a discordant instrument.

Hundreds of virtuosos fail because they have spent more time in "tooting their own horns" than in playing their chosen instruments.

One excuse makes many.

Excuse your lack of practice, your lateness, your absence from your lessons, your failure to memorize, and soon you will be a colossal big excuse yourself.

Trust no applause but that of your inner conscience.

Beethoven was too deaf to hear applause, but he worked for high artistic ideals nevertheless.

Envy is the discordant note that breaks the harmony of body, mind and soul.

You will never be a Melia, or a Tetravini, or a Caruso, or even a third-rate singer by envy. Think of yourself, not of your rivals.

Put humanity and heart in your music.

How can you expect the great world to thrill with your musical thought unless you have learned to thrill with the best in life? A little human kindness will put more beauty in your work than ages of practice. Think beauty and you will be beautiful. Give beauty and beauty will come to you.

Things to Remember about Your Piano

By W. E. BABCOCK

Remember that the wood in your piano is not different from any other wood. Dampness will swell it. Dryness will shrink it. These atmospheric changes lead to a relaxation of the string tension, or to loosening the action and causing it to rattle. This demands regular attention from your tuner.

Remember that no definite rule can be laid down as to how often the piano should be tuned other than that when it is out of tune it is best to have it tuned as soon as possible.

Remember that a piano standing a long time without tuning, besides "settling" badly in pitch, gradually loses that fine musical tone quality that probably induced you to purchase it at all. At such times it is necessary to frequent intervals are necessary to restore it. Sometimes even this fails to bring the tone back satisfactory. Don't try to see how long you can get along without having your piano tuned.

Remember that the action of your piano requires intelligent attention as well as the wires or strings. The action is the mechanical means of producing the tone and corresponds in a very real sense to the bow of the violin. No matter how fine the finger technique of the violinist his playing would not be worth much if his bow and his bow arm were not good. The action consists of many delicately adjusted parts which with much use naturally suffer. The best piano is useless if the action is not working right. The only course is to insist upon having the action looked over regularly and repaired when needed.

Remember that moths, mice and dampness are the natural enemies of the piano. Obtain a whole new set of hammers is needed when a little attention would have saved the original set. Get a good tuner and trust his judgment.

Remember that it pays to take care of your piano. A man with a piano costing from \$300 to \$1,000 does not begrudge an occasional \$2.00 fee to the veterinary. The piano needs much more regular attention than a horse. To let it go untended more than a year may ruin an instrument. It is better to have it tuned every six months or oftener to be on the safe side.

The Etude Master Study Page



A NEW PERIOD.

The great musical awakening that has been going on in France during the last forty years has now been more clearly traced than in Romain Rolland's excellent work *Musicians of To-day*. Rolland himself is one of the great forces which have led to do with moulding the new musical art of France. A Professor of Musical Criticism, his influence is weighty and his prestige gained through his momentous contribution to contemporary literature (the ten volume novel *Jean Christophe*) has made the opinion of Rolland very significant.

Rolland states that in 1870 no one had a lighter heritage to bear than French musicians; for the past had been forgotten and such a thing as real musical education did not exist. The musical weakness at that time was a very curious thing, and has given many people the impression that France has never been a musical nation. Historically speaking, nothing could be more wrong. Certainly there are races more gifted in music than others; but often the seeming differences of race are really differences of time; and a music appears great or little in its art according to what period of its history we consider. England was a musical nation until the revolution of 1688; France was the greatest musical nation in the sixteenth century, and the recent publications of M. Henry Expert have given us a glimpse of the originality and perfection of the Franco-Belgian art during the Renaissance.

But without going back as far as that we find that Paris was a very musical town at the time of the Restoration, at the time of the first performance of Beethoven's Symphonies at the Conservatoire and the first great works of Berlioz and the Italian Opera."

Rolland then quotes Hugo's famous remark that Germany's inferiority was measured by her superiority in music, to show in what low esteem music had fallen in France. Then he traces the development of music from the Concerts of Paderloup in 1861 to the present. In 1880 we find the summit of the success of the Concerts de l'Association Artistique under Colonne, when the prejudice against Wagner had been overcome and his music was being received with French enthusiasm. Gradually we find many of the most noted French artists, musicians and men of letters carried away by the Wagnerian deluge. The *Revue Wagnerienne* was published and many noted writers contributed to the movement. Here was the triumph of a great German in a city and country where he had at first been received with bitter hostility.

In 1890 Russia and Scandinavia commence to have a wonderful influence over the art development of Paris and the French art workers. Meanwhile the Great Belgian César Franck had completed his work, and his influence was hardly less than that of Wagner although it was not accompanied by any spectacular outbursts. Substantial in the extreme and resembling in character the serious efforts of Johann Sebastian Bach, Franck made a magnificent impress upon all French musical art. The *Schola Cantorum* (1894) and the *École Supérieure de Musique*, headed by Franck's famous pupil D'Indy, brought about an altogether new interest in music at the beginning of the present century.

Thus we note that musical interest was expanding in two directions. The French music workers were commencing to take deep interest in the music of previous epochs and likewise in the music of alien countries. Richard Strauss was welcomed to Paris as the modern Scandinavian and Slav composers.

In 1891 we note the first performance of Bruneau's *Le Roi*, in 1898 of D'Indy's *Fervent* and in 1900 of Charpentier's *Les Églises*, all of them unconventional in style and extreme and pointing the way to new triumphs for France. In 1902 we note the first performance of M. Debussy's *Pelléas et Mélisande*, which was no new thing but the French, accustomed as they are to startling novelties, were astonished. M. Rolland

"To believe that one can judge a work of art by the opinion of the masses is the strongest and most dangerous of delusions."

concludes his historical review of the last thirty years with the remark: "From this time on French music felt that it had left school, and claimed to have founded a new art, which reflected the spirit of the race and was freer and surlier than the Wagnerian art. These ideas, which were seized upon and enlarged by the press, brought about rather quickly a conviction in French artists of France's superiority in music. Is this conviction justified? The future alone can tell us."

DEBUSSY'S RAPID RISE.

Most musicians will be somewhat surprised to discover that Claude Achille Debussy was born as long ago as 1862 (at St. Germain-Laye). The very newness and freshness of his music has given many who are not informed the impression that Debussy is a very young man. With this has come quite naturally the consequent idea that his development has been rapid and possibly ephemeral. Nothing could be further from the real facts. Debussy's development was the result of a severe grounding in all of the conventional French methods of instruction. That is, he had been acquainted with the best in the music of the past before his radical departure toward new roads was attempted.

We have in Debussy a peculiar combination of an iconoclast, an extremely sensitive musician, and an artistic temperament altogether unusual. It is often said that he has knowingly surrounded himself with a veil of mysticism for the purposes of gaining publicity. This, however, is a libel upon the man. From his childhood it is said that he lived in an atmosphere of dreams. His birthplace not far from Paris rendered out to the skirts of a beautiful forest where the boy wandered during his play time. Later when he came to write *Pelléas et Mélisande* he remembered this forest and placed the first scene to represent it.

Debussy was fortunate in having as a teacher a former pupil of Chopin in the person of Mme. de Sivry (mother of Charles de Sivry), who oversaw his education until his entrance at the Conservatoire in 1873.

At the great French institution Debussy became the pupil of M. Lavignac in Self-giving and received medals in this study (1874, 1875 and 1876). Piano was studied under Marmontel and Debussy won the second prize in this study in 1877. His harmony studies were

passed under the direction of Emile Durand. In the class for accompanying he won the second prize in 1880. He also attended the classes in organ under César Franck and the classes in composition under Ernest Guiraud, winning an accessory prize in counterpoint and fugue in 1882, and the second Grand Prix de Rome in 1883. Finally in 1884 his Cantata *L'Enfant prodigue* brought him the Premier Grand Prix de Rome, which entitled him to three years for further development outside of France.

The foregoing dates have been given in detail to show how elaborate the student work of Debussy must have been. Counting the time spent under the benefits of the Prix de Rome we find that Debussy's higher musical education was extended over thirteen or fourteen years. Naturally he did much in the meantime that had to do with his general education. In 1879 he lived for a time in Russia as the private pianist in the home of a rich mechanical engineer.

DEBUSSY IN ROME.

Very few of the great French musicians of the past half century have been deprived of the advantages of the Prix de Rome. At the same time there have been numerous prize winners who have been forgotten almost the moment they have entered the glorious Villa Médici. This was not the case with Debussy, however, for during his first prize years he was very industrious, producing a lyric drama, *Amnour*, upon a text by Heine; a symphonic suite in two parts for orchestra and chorus (*Printemps*); *La Danseuse élue* and a *Fantaisie* for piano and orchestra.

It is said that in Rome Debussy met an old gentleman who had formerly been a musician. This unnamed person called the young composer's attention to the remarkable score of Moussorgsky's *Boris Godounov*, which was then procuring in its original condition prior to the retouching which Rimsky-Korsakov accomplished. Debussy was amazed at the bravery of the work which to most musicians of the time and even to-day seems a meaningless jumble. Debussy visited Italy in 1889 and heard *Parsifal*, *Tristan* and *Isoldie* and *Die Meistersinger*. The following year he returned to the Holy City impressed with the idea that it was impossible to follow two forms of art so radically opposed to each other as the Russian and the Wagnerian schools.

Fortunately Debussy arrived at a time when France was sated with the commonplaces and conventionalities of a beautiful but somewhat artificial past. The radical atmosphere of Wagner was still strongly felt and all France was crying for an art in its own image. It is said that Debussy did not have difficulty in winning the interest and favor of many of the older French musicians, including Massenet, who were quick to perceive the signs of the times. Consequently his orchestral work *L'Air des Mûres d'un Faune*, produced in 1892, met with surprising favor. It was in the same year that Debussy read that delightful poem of mysticism and symbolism *Pelléas et Mélisande* by the great Belgian, Maurice Maeterlinck. At the same time he was given the rights to compose the music to *Pelléas et Mélisande* although the work was not brought out until ten years later (Opera Comique, April 30, 1902). This epoch-making work was the first of its kind. It was the first time that Debussy was able to express his own ideas in the music of his own time. He wrote many songs and operas, but it was his music for the stage that made him famous. He was a man of many talents and a great artist. He was a man of many talents and a great artist. He was a man of many talents and a great artist.

Debussy can not be given the credit of having inaugurated this new movement since we have already related his interest in the amazing production of the Russian, Modest Mussorgsky. Would the world accept music of this kind? Was it all a passing fancy, a kind of cant that people claimed to like simply be-

One reason for this extended comment is that many inexperienced teachers seem to have a vague idea that the "Songs" should be used as etudes, and that the majority of them should be taken up in progressive order, if at all. They should be intermingled with the student's own compositions, and should be used during a given period, or he will grow tired of them. They should be selected in accordance with the student's needs, taste, advancement, etc. Some of them are difficult, numbers like the *Spinning Song* having been used by the student in question. Others are so simple that pupils with facile execution can make it interesting. One of the simplest, Number 2, cannot be made interesting by a student that has not advanced far beyond that stage technically. Many students consider it very easy, and it is so, but it is not so easy to make it interesting as one of his concert numbers in his program a few years ago. On hearing him play it, they learned where its beauty lay. Many of the "Songs" are as hard as the same grade of difficulty, so that a progressive arrangement of them would be hardly possible. One would have to select the easiest, and then work on that or that pupil in accordance with their own necessities. The following have proved among the most popular, and are numbered progressively: Numbers 4, 9, 12, 22, 28, 30, 1, 18, 15, 20, 30, 10, 34, 23. There are many more that are beautiful, and another would doubtless find many very different list. My own mind would naturally gravitate to the following:

By PRESTON WARE OREM

VIOLA WALTZ—R. W. GEBHARDT.

HUMMING BIRD—E. F. CHRISTIANI

JUANITA—A. SARTORIO.

THE WATER WHEEL—F. A. WILLIAMS

PROCESSION OF LANTERNS—P. BROUNOFF.

IEVE ME IF ALL THOSE ENDEAR
YOUNG CHARMS—W. P. MERO.

CRADLE SONG.—WILLIAM H. NEIDLINGER.

GOLDEN SUNSET—H. D. HEWITT.

MATUSHKA—H. ENGEL.

SERENADE ESPAGNOLE—RENE L. BECKER.

OLD BLACK JOE—MARIE CROSBY.

There are certain melodies of which one never tires. *Old Black Joe* has never lost its original popularity, and it has appeared again and again in various arrangements. Marie Crosby's arrangement of this melody, taken from her set of *Plantation Sketches*, gives it in easy and playable form with two interesting variations. Grade 2½.

The Wonderful Touch

PROFESSOR FREDERICK NICKES had been writing in the London *Monthly Musical Record* on the subject of Adolf Fuchs as man, pianist, composer and teacher. Speaking of Henselt's touch, which List said was "inimitable," Nickes says: "Elasticity was at the bottom of this touch, and it was elasticity that was the aim of the efforts of increasing the extensibility of the hand. Henselt's hands are not like those of a muscular, fleshy. He must therefore have felt the necessity of widening his natural stretch more than other pianists, especially as a lover of Weber's piano music. The extent to which he developed his small hands is astounding. He gives in the letter of his youth these two five-note combinations, and says:

'While I hold the extension with one hand, I practice with the other. Besides this, I can also read or learn by heart.' No wonder that his palms were quite flat and his hands like leather. It was by such drilling that the foundation was laid of Henselt's always beautiful and always clear and brilliant touch. As the outstanding features of the master's style of playing may be mentioned: the greatest possible purity and fullness of tone, absolute clearness whatever the speed or difficulty might be, and the most perfect *legato* and *cantabile*.

PARADE OF THE FLOWERS—M. LOEB-EVANS.

FAIRY DELL WALTZ—E. MACKAY.

THE FOUR HAND NUMBERS.

PRAYER FROM "MOSES IN EGYPT" (VIOLIN AND PIANO)—PAGANINI-HARTMANN.

WEDDING MARCH (PIPE ORGAN)—

A full and sonorous march for the pipe organ, written more particularly for use at weddings, but available for any festive church occasion or for recital purposes. The registration is carefully indicated, and this should be followed as far as possible.

THE VOCAL NUMBERS

Homer Bartlett's *Elaine* is a high class song, beautiful and expressive both in melody and in harmonic treatment, a song which cannot fail to prove acceptable either for concert or recital use, not yet too difficult for the average singer.

Mr. R. S. Pigott's *Nora* is a very pretty and jaunty Irish song suitable for encore use or to be used as one of a group of characteristic recital numbers.

Mr. Laslett-Smith's *Longing* is a short and tender love song, melodious and lying well for voices of medium compass.

the room, while the second made the instrument a complete dummy.' The master himself had in his study two grand pianos: one of them was muted and on it he practiced; the other was normal, and on it he played the pieces after he had mastered the technical difficulties. He seems to have discarded the dumb instrument in later years.

Allegretto M.M. ♩ = 72

Allegretto ma. 3-4

Handwritten musical score for a piece in 3/4 time, marked 'Allegretto ma. 3-4'. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff in bass clef, featuring a melody with eighth and sixteenth notes, and a bass line with dotted rhythms and eighth notes. The second system consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with various note values and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4. The score is written in a traditional, handwritten style with clear notation for notes, rests, and bar lines.

A musical score for the bass line of the song 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a forte (f) dynamic. The bass line consists of eighth and sixteenth notes, often beamed together in groups. The melody is simple and rhythmic, typical of a folk song accompaniment. The score ends with a final chord and a fermata.

[illegible]

The bass line of 'The Rose Tree' is written in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The piece ends with a double bar line and a repeat sign.

[illegible]

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CRADLE SONG

W. H. NEIDLINGER

Adagio M.M. $\text{♩} = 63$

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BELIEVE ME, IF ALL THOSE

ENDEARING YOUNG CHARMS

Moderato con espress M.M. $\text{♩} = 84$ FOR THE LEFT HAND ALONE

W. P. MERO

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OLD BLACK JOE

A PLANTATION MELODY

Theme and Variations

MARIE CROSBY, Op. 35, No. 4

Moderato espressivo M.M. $\text{♩} = 63$

Var. I.
Allegretto giocoso M.M. $\text{♩} = 96$
mf melodia marcato

Var. II.
Con spirito M.M. $\text{♩} = 108$
legato

molto rit.

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GOLDEN SUNSET

MAZURKA CAPRICE

H. D. HEWITT

Allegro con fuoco

Allegro con fuoco

MAZURKA

Tempo di Valse M.M. ♩ = 126

mf *dim.* *rall.*

mf *8 Ped. simile*

cresc. *cen* *do* *f dim.*

mf

mf espressivo

f *mf*

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Musical score for piano and trio. The score is written in G major (one sharp) and 3/4 time. It consists of ten systems of music. The first system is for piano (p) and includes a 'Pedal' section. The second system is for piano (p) and includes a 'Pedal' section. The third system is for piano (p) and includes a 'Pedal' section. The fourth system is for piano (p) and includes a 'Pedal' section. The fifth system is for piano (p) and includes a 'Pedal' section. The sixth system is for piano (p) and includes a 'Pedal' section. The seventh system is for piano (p) and includes a 'Pedal' section. The eighth system is for piano (p) and includes a 'Pedal' section. The ninth system is for piano (p) and includes a 'Pedal' section. The tenth system is for piano (p) and includes a 'Pedal' section.

JUANITA

DANSE CARACTERISTIQUE

ARNOLDO SARTORIO, Op. 1088

Moderato M.M. ♩ = 84

Musical score for 'JUANITA' by Arnoldo Sartorio, Op. 1088. The piece is in 2/4 time, marked Moderato (M.M. ♩ = 84). It features a piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. The score includes various dynamics such as *mf*, *f*, and *Fine*, and concludes with a *D.C.* (Da Capo) instruction.

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PROCESSION OF LANTERNS

PLATON BROUNOFF

Marziale moderato M.M. ♩ = 96

Musical score for 'PROCESSION OF LANTERNS' by Platon Brounoff. The piece is in 2/4 time, marked Marziale moderato (M.M. ♩ = 96). It begins with a piano introduction and features a melody in the right hand and a rhythmic accompaniment in the left hand. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *cresc.*, and concludes with an *Andante* section.

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STACCATO SCHERZO

SECOND

CARL KOELLING

Allegretto M. M. ♩ = 108

ff

poco rit.

a tempo *mf* cresc.

cresc.

f

mf cresc.

ff

mf cresc.

f

Fine

Cantando

p

STACCATO SCHERZO

PRIMO

CARL KOELLING

Allegretto M. M. ♩ = 108

ff

poco rit.

a tempo *mf* cresc.

cresc.

f

mf cresc.

ff

mf cresc.

f

Fine

p

pp

MOMENT MUSICAL IN F MINOR

SECONDO

F. SCHUBERT, Op. 94, No. 3

Allegro moderato M. M. ♩ = 96

MOMENT MUSICAL IN F MINOR

PRIMO

F. SCHUBERT, Op. 94, No. 3

Allegro moderato M. M. ♩ = 96

To my dear daughter Viola

VIOLA WALTZ

Tempo di Valse M.M. ♩ = 72

REINHARD W. GEBHARDT, Op. 38

Musical score for Viola Waltz, measures 1-32. The score is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a tempo of 72 beats per minute. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *cresc.*, *ritard.*, and *a tempo*.

Musical score for Viola Waltz, measures 33-64. The score continues from the previous page. It includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *cresc.*, *dim.*, *riten.*, *a tempo*, *p*, *calando*, and *Fine*. The score concludes with a double bar line and the word *Fine*.

THE WATER WHEEL

NEW EDITION

Allegretto scherzando M.M. ♩ = 69

FREDERICK A. WILLIAMS, Op. 34

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HUMMING BIRD

KOLIBRI
VALSE VIVE

EMILE FOSS CHRISTIANI

Vivace M. M. $\text{♩} = 72$

p *ritardando* *poco rit.* *a tempo* *Meno mosso* *ten.* *gracioso* *ten.* *fine*

TRIO

Vivace *mf* *ten.* *ten.* *poco* *poco rit.* *dim. e rit.* *D. C.*

PARADE OF THE FLOWERS

MARCH

MATILEE LOEB - EVANS

Tempo di Marcia M. M. $\text{♩} = 120$

f *mf* *f* *p* *ff*

RONDO A CAPRICCIO*

Allegro vivace M.M. ♩ = 128-144 (Anger about a lost Penny) L. van BEETHOVEN, From Op. 129

* This "Rondo a Capriccio" in G, to which has been assigned the opus number, 129, was written in Beethoven's latest years. It serves to show, how, even in ill health and overwhelmed with misfortunes, the master's sense of humor never deserted him. Upon the original manuscript of this brilliant and sparkling composition was inscribed the motto: *Die Wuth über den verlorenen Groschen* (Anger about a lost penny,) the music being supposed to suggest an irascible old gentlemen fussing and fuming over a mislaid coin.

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FAIRY DELL

WALTZ

E. MACKAY

Moderato M.M. ♩ = 54

* From here go to beginning and play to Fine; then play Trio.
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THE ETUDE

MATUSHKA

POLISH DANCE

HEINRICH ENGEL Op. 2, No. 1

Tempo di Mazurka M. M. ♩ = 144

*From here go back to Trio and play to *Fine of Trio*; then go back to the beginning and play to *Fine*
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THE ETUDE

PRAYER FROM MOSES IN EGYPT

ROSSINI

BRAVOUR VARIATIONS ON THE G STRING ALONE

N. PAGANINI

Newly Arranged and Revised by ARTHUR HARTMANN

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Eroica

Allargando

col 8va bassa

Frog

poco a poco accel.

mf *p*

Thema Tempo I.

pointe Marcia

Gliss.

Presto

Tempo I.

ponticello

ponticello

11. Volta

To Mr. Arthur E. Rogers

WEDDING MARCH

E. S. HOSMER

Tempo di Marcia M.M. = 108

MANUAL

PEDAL

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

NORA

Words and Music by
ROBERT STUART PIGOTT

Allegro *mf*

1. If you look for a fair - er than
2. If you get one good look at my

No - ra, Sure you'll look for ma - ny a day:— For the blue of her eyes beats the blue of the skies, And her
No - ra, Ah! you're done for - ev - er and aye. Now I'm tel - lin' no lies, for her mis - chiev - ous eyes And her

cheek's like the bloom of the May. And her hair? well, it could - n't be red - der, But it curls all o - ver her
smile will com - pel you to stay:— And her hair 'round your heart 'll cling clos - er Than the vine clinging fast to the

head. And her nose? It's up - turn'd, And it's freck - led and burn'd, But you'd fol - low wher - ever it led!— O
tree; And that dear up - turned nose, and those lips like a rose, Ah, faith! It's all o - ver wid me!

No - ra! No - ra! It's you, I a - dore From the crown of your head to the

tips of your toes. You may have me or lave me, But dar - lin' be - lays me, I'll fol - low to Heav'n the
tilt of your nose!

LONGING

KATE WOODWARD NOBLE

Adagio

R. A. LASLETT SMITH

cresc. *3*
piu espressivo *mp* Of - ten when my heart is wea - ry, Then do my thoughts turn to
mf thee And the world seems to grow less drear - y, Less sad to me.
rit. *dim.*
f *Poco piu animato* Oh, could I clasp you, my dar - ling, On - ly once more to my breast; Then the world could
Poco piu animato *Tempo I.*
dim. *rall. e calando* *pp* not grow wea - ry; Sweet would be my rest.

THE ETUDE ELAINE

HOMER N. BARTLETT

LEONTINE STANFIELD
Andante con moto

sine is like the li-ly bell, With gold-en heart and beau-ty rare, And just e-nough of Heav-en's
sine has gen-tle, kind-ly ways, And like the wild rose she is, With crim-son dew up-on her

breath, To show that God is there, To show that God is there, To show that God is there.
lips, To show that love is there, To show that love is there, To show that love is there.

are. she hath a wom-an's heart, With ten-der depths to do and

dare, The ro-se's blush, the li-ly's breath And God and love are there, The

ro-se's blush, the li-ly's breath, And God and love are there.

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The Humorous Side of Musical Examinations

By DR. ORLANDO A. MANSFIELD

AFTER an experience extending over nearly a score of years, I have come to the conclusion that one of the most democratic institutions is a correctly constituted and conducted musical examination. In the local examinations as conducted by various bodies in England all sorts and conditions of students meet on common ground; they all pay the same fee; they all receive similar treatment. Many are young people of culture and refinement, but not infrequently one meets with students who have not enjoyed those advantages which are supposed to be conveyed by means of a liberal education. In these latter cases loquacity often accompanies literacy, as was once exemplified in the person of a young woman hailing from Hampstead Heath who "oped she would come hout with a 'ish number" because she "ad been so fill and fupset since Hap!l!" that she feared she would "ave been fupable to henter."

Sometimes loquacity expresses itself in the form of anxiety for parents, as in the case of the Lancashire lass who, after an atrocious performance, expressed a hope that she had been successful, otherwise her "poor molder would go clean off her dot." I regret to say she failed, and there was possibly a slight increase in the lunacy returns that year. On other occasions the anxiety is expressed by the parent on behalf of the child, as when I was once handed a letter from the parent

of a candidate requesting me to excuse the candidate's technical imperfections because she had a wooden leg!

In the examination of theoretical papers we often come across some rich gems of unconscious humor. Thus I have been told that a dour, sharp is like "the sign of the cross"; that a natural is to $\frac{1}{2}$; that Mendelssohn composed the oratorio *Elijah*; that a whole rest is like "a silk hat turned upside down"; that a natural is "a sign placed against a sharp or flat which is not wanted"; that a slur is "marking the semitones"; that time is "the rate of playing"; that a slur is "a curved line ment for you to come off at the end"; that compound time "consists of *side notes*"; that a Canon is "a short setting of the Scriptures"; and that the two schools of musical composition are "Polyphony and Mollyphony." And I could go on with many other bulls and blunders, but I will conclude with the story of the son of a person named Jordan. This gifted youth went up for a musical examination and, in accordance with a promise previously made, sent his father a telegram announcing the result. The "twir" ran thus: "Hymn 342, fifth verse, last two lines." The anxious parent hastily seized the nearest hymnal of his denomination and looked up the hymn, when he found these words:

"Sorror vanquished, labor ended,
Jordan passed."

Why Memorizing Is Necessary

By GRACE BUSENBARK

IMAGINE going to a play where the actors and actresses, in hand, read their lines from the printed page. Everyone knows that an actor's words are not original, they are only an interpretation of another's, the author's ideas. Yet this interpretation requires two things:

First, the ability to keep the content of the original faithfully. Second, to give it out plus whatever talent for idealizing the author's message the interpreter may possess.

In dramatic art, mere memorizing is not thought to be a feat, it is regarded as a matter of course. An actor unable to memorize, is considered deficient in imagination, and mentally weak.

Is music any less important or pleasurable an art that one should give only a half or third of one's self to learning something really worth while? An elocutionist once said to me: "If you know your 'piece' well enough you will not need the book in order to read it, you will have so absorbed its content that even the words will be your own."

There may be a few musicians who perhaps do not realize the real benefits to be derived from memorizing.

First: Memorizing will make you playing as definite and effective for memorizing implies a finished performance. Rough spots are illumined as with a clear light. Difficulties must be overcome, for how could one consciously set about memorizing stumbles?

Second: Memorizing improves the technique. Since "all technique is mental" and the most reliable technique springs from clear musical thought, the more definite and complete the musical concept that directs the fingers, the more it will force them with a positive and unerring force and the better will they obey in their business of expressing it.

Third: Memorizing increases the

mind's capability of retaining musical thought. The normal mind must feed upon something and the kind of mental food it lives upon determines its growth. The added thought which must be given to a composition in order to memorize is just the stimulus which develops the retentive faculty of the mind. When the brain is given something musically good to grasp and hold, the power of memorizing, even if as yet latent, is noticeably strengthened.

Fourth: This feeling of increased power brings mental poise, naturally resulting in physical poise, an agreeable attitude of mind and body which reacts most favorably on the player and his audience.

Fifth: Memorizing engenders concentration, as all who have fairly tried it know. One must perforce concentrate, for how can the attention wander when it is being held to every measure, every chord, each phrase, and reading the one following it, by systematic methods?

Sixth: Memorizing cultivates that enviable faculty, a "musical ear."

Seventh: Memorizing improves one's musical taste.

There were three passages in a piece which a 12-year-old pupil was studying. Although from an artistic and harmonious standpoint these were the finest parts of the music, they were rather advanced for her stage of musical understanding and consequently seemed less useful to her than the simpler and more obvious passages. When we came to memorize the piece, however, these places received a thorough drill, with the result that she got a clearer comprehension of the musical idea than ever before. One day she surprised me by saying, "I like those places better than the rest of the piece now, somehow I don't get so tired of them as I do of the easy parts."

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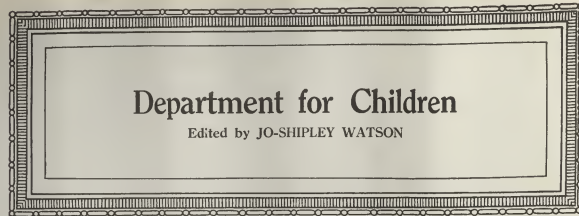
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Department for Children

Edited by JO-SHIPLEY WATSON

May Day Customs

What mad happiness goes abroad over our good green earth at the end of April! Winter is dead, long live Summer! This outbreak into beauty which Nature celebrates by putting on her diaphanous dress has been celebrated at all times and by all peoples. Mingled with the joyous merriment of the season there is a grateful sense of goodness which makes the promise of the seasons so noble and sure.

In olden days as with us, people rushed to the open, and the more clement the population the more eager the desire to get into the fields. The Komans celebrated the coming of spring in their festivals, which began April the twenty-eighth. In "Merrie England" away off down the centuries, it was the custom for the middle class to go forth at an early hour to catch flowers and hawthorn branches, which they brought home at sunrise with the accompaniment of horn and wood. With these spoils from the woods they would decorate every door and window of the village.

What a very pretty custom that was—something we might do ourselves—and I haven't the least doubt in the world that the hanging of May baskets sprang from this older custom of placing flowers over doorways. The name given to the hawthorn bloom was "the May," and the people called this ceremony "bringing home the May." There was always a "Queen of the May" who was the fairest maid of the village and wore a crown of flowers. She never took part in the dancing or singing about the May-pole. She must have had rather a staid time, for she was placed in a sort of bower or arbor near the May-pole and there she sat in state, the object of admiration of the whole village. However, it was considered a great honor, so perhaps this compensated for having little to do. In every village there was a fixed pole as high as the mast of a sailing vessel, and each May day wreaths of flowers fluttered from the top, wreaths of flowers were suspended from it, and round and round the pole the villagers danced pretty much all day.

In earlier times ladies and gentlemen joined in the Maying festivities; even the King and Queen condescended to mingle with their subjects on May-day. In Chaucer we read that early on May-day "Forth gooth all the court, both most and least, to fetch the flowers fresh."

So up and down the length of England these May-poles were to be seen on the village green—that was a very long time ago. Washington Irving remembered having seen a Maypole when he visited England and he records it in *Bractley's Hall*. London had many May-poles, of which perhaps the most renowned was put up in the Strand in 1661. It was raised by seamen especially sent for the purpose by the Duke of York, with drums beating, flags flying and music playing. It was one hundred and thirty-four feet

high and three gilt crowns adorned its top. The place where the May-pole stood was called "May-pole Lane." Pope, the English satirist, referred to this pole in the line: "Where the tall May-pole once overlooked the Strand." This renowned May-pole was taken down in 1717 and the place where it stood is no doubt forgotten.

"Happy the age and harmless were the days
(For then true love and amity was found),
When every village did a May-pole raise."

Parishes vied with each other in the height and adornment of their poles, and a good idea of the hilarity of the occasion may be gathered from a curious old ballad called the "Rural Dance of the May-pole."

"Boghs" says Hall, "Aye, aye, aye," if you will,
'We'll lead up Packington's Pound;
'We'll, no, says Noll; and to says Doll,
'We'll not have Sellenor's Round.
Then every man began to fit it round about,
And every girl did jet it, jet it, jet it in and out.

"You've out," says Dick, "Tis a lie," says Noll;
"The fiddler played it false!"
'Tis true," says Hugh; and to says Sue,
And so says nimble Ale.
The fiddler then began to play the tune again,
And every girl did trip it, trip it, trip it to the men."

The May-pole once fixed remained until the end of the year, and had its place equally with the parish church. The name given to the hawthorn bloom was "the May," and the people called this ceremony "bringing home the May." There was always a "Queen of the May" who was the fairest maid of the village and wore a crown of flowers. She never took part in the dancing or singing about the May-pole. She must have had rather a staid time, for she was placed in a sort of bower or arbor near the May-pole and there she sat in state, the object of admiration of the whole village. However, it was considered a great honor, so perhaps this compensated for having little to do. In every village there was a fixed pole as high as the mast of a sailing vessel, and each May day wreaths of flowers fluttered from the top, wreaths of flowers were suspended from it, and round and round the pole the villagers danced pretty much all day.

"The lords of castles, manors, towns and towers,
Rejoiced when they beheld the farmers' merriment,
And would come down unto the summer bowers,
To see the country gallants dance and merriment."

The Morris dance called at May-day is supposed to be of Moorish origin. Sometimes it was called Morisco, and there were certain characters, often as many as ten, and these Morris dancers went about the country dancing to the music of a tabor and pipe.

The May-day festivities, even to the extent of having a May-pole, are still kept up in England, especially in Kent, Cheshire. Another May-day custom is still kept up at Oxford, England. Every May morning an anthem is sung at sunrise by the chorists who stand in the top of the magnificent tower of Magdalen College. There, in their surplices, they assemble a little before five in the

morning and at the stroke of the clock begin singing their songs. The "green" about the college is massed with spectators, who have come from far and near to hear the choir welcome the happy day. The singing is said to be very sweet and solemn; all is hushed and calm until the spell is broken by the peal of bells from the tower.

One can have a May-pole dance wherever there is a large town or village. The many colored streamers can be wound about a tall thin tree as well as about a pole. The dancers can be flower girls and shepherd boys. A bower in which to place "The Queen of the May" can be easily constructed of boughs; a down with cock's comb and bangle will add to the merriment. Perhaps some willing violinist will come to play for the lacing and unlacing of the streamers; if not, there is always the never failing, always winning sound-reproducing machine. Some of the dances found in THE ETUDE may be of use if you see the piano.

MORRIS DANCE (4 hrs, Feb, 1910),
ARTIST'S DANCE OF THE VILLAGE MAIDENS (June, 1912),
LINDSEY.
THE MERRYMAKERS (Dec, 1911),
Athenian.

SPRINGTIME (Nov., 1914),
Carroll.

Little Things to Think About
Do not be afraid of the words Theory, Harmony, Counterpoint, etc. If you smile at them they will do as much for you.

Penetrate early into the tone and character of every instrument, and accustom your ear to distinguish its individual character.

Counterpoint in relation to Harmony is what Syntax is to Grammar; or Counterpoint is to Harmony as Algebra is to Arithmetic.

Art does not exist in order to procure wealth. Be a noble artist and the rest will be given to you into the bargain. Everybody must bring a stone; no matter how small it may be, the contribution will never be useless, provided it is sincere and brought in good faith.

Often rest yourself from your musical studies by reading good poets. Take walks assiduously in the country through the fields.

It will be wonderfully good for education to visit foreign countries for the sake of rubbing and polishing our brains against those of others.

Saint-Saens says of himself that he "produced music as an apple tree produces apples."
It is not sufficient to pick up a few notions of music in haste. Artists are not improvised; they form themselves by long preparation; their talent must be developed early, and by careful education and special studies.

(Department for Children continued on page 315)

Theo. Presser Co. Publications Issued March, 1915

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