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### Volume 33, Number 08 (August 1915)

James Francis Cooke

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# THE ETUDE

PRESSER'S MUSICAL MAGAZINE



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AUGUST 1915

\$1.50 YEAR

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Edited by JAMES FRANCIS COOKE

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# THE ETUDE

AUGUST, 1915

VOL. XXXIII No. 8

## What the Great War Will Mean to Music in America

An Editorial  
By John Luther Long  
Author of *Madame Butterfly*

*Mr. Long was invited to participate in the notable continuous symposium upon "Music a Human Necessity in Modern Life: Not a Needless Accomplishment," now running in THE ETUDE. He has, however, by personal preference chosen to write upon the above subject and the result is a most excellent discussion of a very timely topic. The editor of THE ETUDE gladly welcomes so distinguished an American author to this paper for this issue. Mr. Long's comments upon this great turning point in civilization deserve your most serious attention.*

I THINK there is no doubt that, after the present European war, the home of the arts will gradually center in America.

The artistic countries of Europe will have—indeed, now have!—destroyed or crippled the young, who might naturally be looked to for progression in art, and will have left behind but cripples and elderly men, their poor and troubled women. From these the next generation must be born! Can any one doubt that it will be far below the standard of the one now being destroyed?

There never was, there never will be again, a war so utterly without "glory." It has been simply a tour of destruction without result. History will glorify not a thing in it.

There have been wars of high patriotism, where a sublime principle has been fought for, where a people have protected their firesides against odds at enormous sacrifices, where they have defended their frontiers, their wives and children against brutal invaders. Some inspiration from such wars has passed into history and story and has found its way into art. But, in this wanton butchery, if we leave out unfortunate Belgium and Poland, there is neither patriotism nor principle, only sordid ambition, horror and "fearfulness." One is glad when one has scanned rapidly the headlines of his newspaper and has passed to something else. There is no inspiration in it—only horror. I believe that literature and art will not only let it alone but will fly high of it and its consequences. It is for the "yellow" press and the "correspondents."

Art does not flourish where the people are bound to the soil and the shop, and where the mere maintenance of life is the occupation. There must be leisure for contemplation, the cultivation of atmosphere, the wooing of inspiration, and then for the creative part of the artist's imaginings. Well, Europe is a shambles now, and will be a vast burying place at the end. Before the artist will be always ruined cities, broken fortifications, the mounds of the dead, mourning wives and mothers, old men, and ever the cripples. With these before him, within him, without—everywhere—what will the artist think of? War! And no one will listen when he writes or sings. Already we have grown sick to death of this carnival of blood and destruction. Even respectable newspapers have relegated it to their inner pages.

Notwithstanding the mad theories of some European commentators, history is emphatic in teaching that poverty in art and

letters follows every great war in the countries between which it is waged.

Moreover, the eight countries now at war, and the three or four more which are likely to go to war, will have all more than they can possibly attend to in repairing their material resources and providing for the payment of the frightful sums now being spent for murder and munitions to accomplish it.

From such soil, such environment, they who may still be left to practice the artistic professions will hide their faces and depart. And where shall they go from these vast, shell-ridden graveyards if not to America? For here shall be peace, plenty and friendliness.

And we shall have our own art and artists, as we have had them for many years. But our people will "discover" them now, that Europe will have ceased, in very shame, its loud-voiced boast of culture.

And will America assimilate its opportunities? Undoubtedly! Everything is here and ready. And this is especially true of music. We are equipped. Composers are here, librettists are here, themes are here, atmosphere and color are here, and the musicians and orchestras to interpret them—all are here! Besides, we are hampered by no traditions as to form in art. We shall produce something new—as we have always done with what we have undertaken. There will be freshness and virility in our art. There will be the joy of youth and life lived at high altitudes. There will be that thing in our music which Europeans find in our atmosphere—something brilliant and stimulating.

Do these things seem a bit wild? Wait and see. We Americans have always taken hold in this way. I am glad of that. I hope we always will. We "go at it." Not always with discretion, but with that which, somehow, lands!

We must, we will, acquire the habit of making art here, instead of buying it ready made from Europe. Indeed, we must, we will, acquire the habit of sending the art we have made to the countries which have been making it for us. "Made in America" will presently be a better trade-mark than "made in Europe" even for those of us who have held that anything from Europe was better than anything from America, simply because it was from Europe. You will see America, presently, achieve "power" in art as it has achieved power in more material things. And music, the most facile, the most widely dispersed of all the arts, will feel the impulse first!



## Doing Away with the Useless in Piano Playing

By Hazel Victoria Goodwin

AWAY off, near Ghazipur, India, where the rose damascena is grown, one of the industries is that of extracting essential oils or attars. Two hundred thousand roses yield but the value of one rupee (about thirty-four cents) in the pure essence. The main value of the rose constitutes but an infinitesimal portion of the flower. The fine odor is contained in tiny globules called "odor buds," on tips of microscopic hairs that feather the surface of the petals. All the rest of the blossom is worthless in this respect. It is cast aside when the separation is complete.

The process of obtaining attar from roses is analogous to that of obliterating the useless in piano playing so as to acquire an efficient piano technique. Useless muscular contractions creep in unnoticed. They are as plentiful as weeds in an untended garden, and as persistent. And there are myriads of them so tiny that it takes the most careful scrutiny to detect them. In order to discover most of them, we must, as we were, magnify the hand. Its image must be thrown upon the screen, of the mind greatly enlarged that every minute movement on the part of even the smallest section of the finger may stand out boldly; that, therefore, every movement may be directed with precision and economy. For illustration let us take a scale run. If one is a novice there will be such superfluous motions as the straightening out of the fingers when in raised position, undue rotation of the hand, or uncorrected lunges of the elbow and arm.

### Well Directed Movements

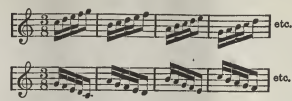
Let us find out the necessary or directed movements. Then we shall start to clear away the undirected, useless ones. Place the fingers of the right hand over the keys C, D, E, F and G. Be sure that the fingers hang perfectly free from the knuckle joints. They are not too relaxed when they feel the throbbing of the pulse. Now see to the distance between each finger tip and its key, for as it requires a different combination of muscles to strike from a position a few inches above the key than from an eighth of an inch or a half inch, we must, first of all, decide upon the height from which we wish the fingers to strike. As it is desirable to minimize expenditure of time, let us decide upon the smallest distance the finger can maintain above its key without actually touching it ("Why not let it touch?" To give the finger self-reliance; to make it necessary that the finger support its own weight the better to acquire perfect control.) We are safe, then, in adopting the smallest distance that the average person is capable of estimating without the use of instruments, namely, an eighth of an inch. Now push the hand in a position of this arrangement, we find out readily the one move necessary to produce the tone, and the one other move needed to release it.

Let us start to play the little exercise C, D, E, F, G, F, E, D, C, D, E, F, etc. Allowing each finger to strike its proper distance above the middle of its proper key, strike the thumb with an unhampered downstroke. What happens but that the second, third, fourth and fifth fly upward uniformly. Readjust them and strike with the second. But again we are all awry. This time the thumb has probably moved uneasily to the left, while the first is viewing its key from an entire quarter of an inch or more above it, and so on. We send these back to position the fourth takes the opportunity of stretching out to witness the regulation jig the fifth has just finished.

### Nerve Discipline

Such, then, are the movements that cause the trouble, and having discovered their presence, we proceed to eliminate them or to begin to do so, for after some nervous spent in thus trying (the number of minutes depends upon the individual) one feels irritated, or nervously agitated. Extending this rigid watchfulness over the fingers involves the taxing seeing to it that their tips deviate in no way from their position a fraction of an inch above the keys, they are to strike, and all the while taking care that there creeps in no condition but a relaxed one, has been taxing. For an undeveloped sense, a kind of consciousness in the finger nerve-ends, has been an awkward's development. But we shall find that, by devoting a few minutes daily to this discipline, the amount of exhaustion will

decrease, while the amount of finger control will grow. After a week or so has passed we are ready for such exercises as the following:



Like all such exercises, this example is but the root of a more or less extensive system of many exercises. First of all, let the scale step between each finger become a rhythmic half-step. In this form of the exercise, the hand progresses up or down the keyboard, first in half-steps; and secondly, in whole steps.

A second variation upon the exercise retains the scale-step between the first and second finger, changing the remaining scale-steps to half-steps. A third variation retains the scale-step between the second and third fingers; a fourth, between the third and fourth, and so forth.

Other variations alternate whole with half-steps; steps-and-a-half with half-steps; steps-and-a-half with whole steps, and so forth, and then follow almost endless arrangements of half, whole and greater steps.

In the first exercise the hand did not progress upwards or downwards. There each finger played the same key throughout.

Here each finger plays the same key but once, so there is one more necessary finger movement—that sideways movement which takes the finger—from a position above one key to a position above another. And here may be inserted a regulation. As soon as the finger has released its key it must be prepared above the key it is to strike next. The hand adjusts itself to suit.

Some persons there are who have experienced the thrill of discovery—discovery of lands, discovery of laws, discovery of power. The latter is in store for you—a sudden consciousness of ability; a new sense of reach, of power, of position. When it comes (for come it will, whether two months or one month or a week later) you shall judge whether, for the few minutes daily spent in the concentrated application above prescribed, it has not paid a hundred fold.

## How to Get Established in a New Town

By Edwin H. Pierce

THERE comes a time in nearly every music teacher's experience when he considers the matter of trying his fortune in a new field. In a matter of so much importance, there are many things to be thought of: the social and financial conditions of the proposed location, the amount of competition, the prevalent interest in music (or the lack of the same), the price of lessons. In general, competition of other teachers is not nearly so formidable an obstacle as public indifference toward the art of music, for until the competition has become excessive beyond all reason, every energetic and capable teacher will, in a large measure, create his own field of patronage.

### Locating a Studio

Just as in every city, some one locality will seem to be specially thick with doctors, another with the automobile trade, another with theaters, etc., so there will be one place where some street or block in which music teachers are numerous. If one new-comer is a person already high up in his profession, and able to compare favorably in every way with the best of those already on the ground, he will find it an advantage, usually, to secure a location right in the midst of the strongest competition. On the other hand, if he is a person of respectable, but possibly less brilliant, attainments, well-versed to be a reliable "family music teacher" upon the whole, then he may prefer to settle in some other quarter of the city, and develop an independent local patronage.

### Limited Value of Advertising

A small card in the local papers, worded in a dignified manner, is an almost indispensable part of the start, but one should not expect too much from it. It is very seldom that any desirable pupils are secured merely through advertising, and this is still true, even if one goes to great expense in the matter. Nevertheless,

less, the card is valuable in order that those who have made your acquaintance may realize that you are in the musical profession, and that they may be conveniently reminded of your address. This is of more importance than one would naturally think.

### Personal Acquaintance the Chief Asset

Appearance in concerts and recitals is excellent as a means of advertising. So is good work done in one's position as organist, choir singer, orchestral player, or the like, but the most effective of all is personal acquaintance, or the recommendation of friends and patrons.

(Superior even to this, is the recommendation of successful pupils, but this implies long residence and work in one location, and we are at present discussing only the matter of making a start.)

One should seek the acquaintance and friendship of whatever musical amateurs there may be, who appear to be active and enthusiastic for the art. The friendship of musicians whose specialty is other than one's own, and who thus do not come into direct competition, is often of very great value, and should not be neglected. It is perfectly proper for a new-comer to call and introduce himself courteously to such. If a piano teacher can secure the co-operation of a vocal teacher, a violinist, or a cellist, in the giving of recitals, it will be to mutual advantage.

### Avoid Frequent Change of Location

When all is said and done, the starting in a new city, though often of ultimate advantage, cannot fail to be expensive and in some measure a risk. It is usually best, when possible, to remain for many years in the same place, and to that end, one should do the best and most conscientious work with each and every pupil, avoid as far as may be all misunderstandings and quarrels, and year after year endeavor to extend his field of patronage by all legitimate means.

## Are Teachers Careless in Details?

TEACHERS are always preaching the necessity for carefulness to their pupils and yet it sometimes seems as though they might be very much more careful in their own attentiveness in observing little things. Ears open, eyes open, mind alert, the careful teacher photographs for music every detail of his pupils' work, and gives up in disgust. To paraphrase Ecclesiastes: "Of the making of many teachers there is no end, and much study of them is weariness of the flesh."

### Many Methods

If we examine the various methods, we find that they all consist of a collection of finger exercises, scales, arpeggios, chord and octave forms, all of which have been known to pianists since the world began. As all good teachers agree upon the fundamental principles of piano playing, methods differ only in their treatment of these stock forms. In many cases this treatment is purely applied mechanics—for the development of muscle the gymnast is to be preferred. One famous method, Dr. Massé's *Touch and Technique*, gives musical considerations the first place, which is as it should be.

## Easy Scale Memorizing

If the following scheme is carried out any one that is familiar with the piano keyboard can learn all the scales in a comparatively short time.

1	2	3	1	2	3	4	1	2	3	1	2	3	4	5
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
5	4	3	2	1	3	2	1	4	3	2	1	3	2	1

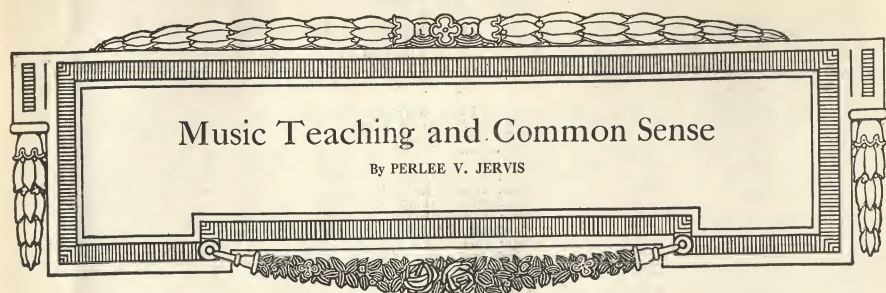
This represents the C major scale of two octaves. The letters are the notes (keys). The figures at the top represent the fingering of the right hand, at the bottom of the left hand. The minor scale is then written out in similar fashion.

1	2	3	1	2	3	4	5	4	3	2	1	3	2	1
A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
5	4	3	2	1	3	2	1	4	3	2	1	3	2	1

First. Scale practice every day is desirable because scales promote correct fingering.

Second. Scales develop quickness of finger action (velocity).

Third. Scales strengthen and equalize the fingers—J. M.



By PERLEE V. JERVIS

Music pupils may be divided into three classes: (a) Those who study for the profession. (b) Those who study through love of music, for the pleasure they hope to obtain from it, and (c) Those who study because their parents obligate them to.

Many teachers—particularly if they exploit a "method"—treat all these classes in exactly the same manner. Beginning with five-finger exercises, the pupil is led through scales, arpeggios, etc., to Czerny, Clementi, or Cramer études, varied with Bach Inventions. This is known as a "course in music" although it is hard to say just why, as no real music appears in it at all. For a professional student this course may be well enough, but why should it be forced upon the average pupil who longs for music? The thousands of pianistic wrecks that strew the land bear eloquent testimony to the fact that such a course is not fruitful in results. It is not an exaggeration to say that a large percentage of the pupils who study the piano are unable to play even a simple piece musically. Many of them cannot play pieces at all, for the simple reason that they do not get them. Their teachers are too busy "developing a technique" to bother much about music. Before this technique is developed the pupil who is learning for music rather than for a degree or for a diploma in music is left with a very poor musical education. To paraphrase Ecclesiastes: "Of the making of many methods there is no end, and much study of them is weariness of the flesh."

If we examine the various methods, we find that they all consist of a collection of finger exercises, scales, arpeggios, chord and octave forms, all of which have been known to pianists since the world began. As all good teachers agree upon the fundamental principles of piano playing, methods differ only in their treatment of these stock forms. In many cases this treatment is purely applied mechanics—for the development of muscle the gymnast is to be preferred. One famous method, Dr. Massé's *Touch and Technique*, gives musical considerations the first place, which is as it should be.

A fourteen-inch gun is a magnificent machine, but its effectiveness depends entirely upon the man behind it. Just as truly, the value of any method is determined by the teacher behind it. A good method in the hands of a poor teacher will work harm, while a fine teacher will get great results without the use of any method at all. A cut and dried method is of value chiefly to the man who does not know enough to teach without it. In Chicago packing houses it is said that a pig enters a machine at one end and comes out a sausage at the other. Every pig is accorded the same treatment, and the result never varies. The chief danger of a method lies in the fact that the adherents are sometimes prone to start a pupil at one end, and until he reaches the other there is no release but death or a change of teacher.

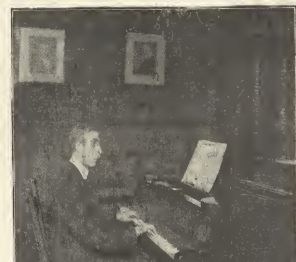
The fine teacher, realizing that his two pupils are alike, studies their character, temperament, and individuality, and develops each pupil along lines that harmonize with his mental and musical endowment. In doing this, he selects from any method whatever will best help the pupil at the time—hence it goes without saying that the teacher of breadth and thorough education must be familiar with all methods.

It will be apparent, then, that the "best method" is a composite, the success of which depends entirely upon the inspirational power of the educated and cultured

teacher who administers it. Such a teacher will frankly say, "I have no method—only to make people play"—which is, after all, the thing for which most people study the piano.

### The Need for Technique

Now a word regarding technique is indispensable to the pianist. He needs all he can possibly get—and then some. Great technique depends upon something beside hours of practice. There must be a properly proportioned, loosey joint, and flexible hand that is rarely found in the average pupil. To this must be added a musical temperament—which is also somewhat rare.



MR. JERVIS AT THE KEYBOARD

Most important of all, there must be great brain power, quickness of mental action, and instantaneous muscular response thereto. The average pupil never possesses this combination of essentials, while many pupils are lacking in every one of them. These pupils have technical limitations beyond which no amount of work will ever carry them. A very conservative estimate will place fifty per cent. of the pupils of the average teacher in this class. These pupils never expect to be professionals. They are studying either because they like music or because their parents obligate them to. They now these pupils want music, not technique. Regardless

of this fact and without stopping to ascertain how much technical development is possible, many teachers start upon a technical course that is likely to be as successful as the effort to extract sunshine from cucumbers. Now the average pupil, owing to our high pressure educational system, finds it difficult to practice an hour a day—with very many, thirty to forty-five minutes is the maximum. If we fill most of that time with technical study, when is he to study music? It is often said that one cannot do anything with a pupil who can give but thirty minutes daily to piano study. The fact remains, however, that thousands of pupils are taking lessons who cannot practice more and who have got to do something with them. It is a condition, not a theory, that confronts us. How shall we meet it?

### Meeting a Condition

A wide awake teacher in Indiana, in a letter to the writer, puts the whole matter in this common sense way. "I am wondering if, like myself, you became very much dissatisfied with what you could do with the average pupil who could only practice an hour, or even less, a day. This is the problem that has nearly driven me to distraction at times. I begrudge so much time spent on technique, for there is so much more to music than mechanical dexterity, although the method certainly can give that if one has the time for it. Few pupils are ever given very far in their musical study, and I feel that it is a teacher's duty to do all that is possible, in the short time given one, to open up the entire field of music in such a way that the student will be able to go on intelligently by himself afterwards, and will have a real interest in the best literature of the piano. The problem is what to eliminate—what are the essentials."

This is the problem that confronts the teacher to-day. How shall we who are in this field, who have the courage to break away from tradition can successfully answer the question. From time immemorial the practice of scales, arpeggios, octaves, chords, études, etc., has been considered obligatory if one would play the piano well. Is it necessary? If so, what percentage of the pupils who go through this course are able to play at all, either well or badly? The experience of the writer may throw some light upon this question. For more than twenty years, he has taught in some of the leading metropolitan schools for girls. During this time he has had hundreds of pupils, who have come from every state in the Union. Out of all these pupils he cannot remember ten who could play a piece through, either with or without the music, when they came to him. Many, if not all, of these pupils had spent from one to three years on traditional technical work, yet strange to say, they had no technique, neither could they play music. Of the few that could play at all, some had been practically self-taught, others had been taught by their mothers, while a few had been pupils of some obscure but excellent country teacher. None of them had had any so-called technical training, yet they could play pieces fairly well.

### One Way

Now all this may not prove anything, but many years ago it caused the writer to sit up and take notice, and incidentally to do some hard thinking. As a result of this thinking, he reached the conclusion that as the average student is not trained for the concert stage, it would be sound common sense to cut out this minutes' "course," and let him study music, developing the needed technique by means of exercise forms constructed



from passages in the piece that is studied. As there is nothing so like a thing as the thing itself, so there is no étude or technical form that will overcome the difficulties in a passage as quickly as its practice on the passage itself. This presupposes that the teacher understands the vital principles of technique and applies them to the piece in hand. In order to solve an arithmetical problem, we are not obliged to recite the multiplication table every day, we simply apply its principles. In the same manner we may solve a technical problem by applying to it the principles of technique. These may be learned as quickly from a piece as from an étude. As there are many short cuts in arithmetic, so there are many in technique if one knows them.

#### Developing a Love for Good Literature

When we try to develop in our children a love for good literature, we do not begin with Browning, Dante, Carlyle, Homer, or Shakespeare. We take Kingley's *Water Babies*, Alice in Wonderland; Hawthorne's *Wonder Book*; Eugene Field or Stevenson—something that the child mind can grasp and enjoy. The love for reading once developed and wisely guided, grows by what it feeds upon, and with maturity comes a deep love for and appreciation of good literature. The music student, whether young or old, whose taste is to be educated and in whom a love for music is to be developed, is too frequently given "classical music" which, however great in itself, makes no appeal him. Why not begin with music that gives him real pleasure, music that he can appreciate and understand? There are hundreds of such pieces that are melodically and harmonically beautiful, as well as perfect in form, even though not written by Bach, Beethoven or Brahms. With these as a starting point, he can gradually be led up through Mendelssohn, Schumann, and Chopin, to the giants of music, as his taste matures. This would seem to be common sense; and, as it would arouse intensity of interest, which is vital to successful study, it would be sound psychology.

These ideas are the crystallization of twenty years experience, during which time they have been thoroughly tried out. The results have been uniformly happy and successful in three directions:

FIRST: A more musical technique and musical playing of a higher order have been attained than which formerly followed the adherence to traditional methods.

SECOND: The intensity of interest they developed in the pupil solved the problem of how to induce him to practice.

THIRD: Pupils always had pieces that could be well played for their friends. The consequent satisfaction of parents resulted in a larger class and higher tuition fees for the writer.

#### Interesting Musical Facts

LISTZ did not hear his *Totentanz* until fifty-one years after it was written. Wagner waited fifteen years to hear *Lohengrin*.

Berlioz informs us that Gluck was the first in France to employ (once only) the bass drum (without cymbals) in the first chorus of *Iphigénie en Aulide*; the cymbals (without bass drum); and the triangle and tambourin, in the first act of *Iphigénie en Tauride*. In his *Alecto*, Gluck also called for the first time for the low C of the bass trombone.

Raff was the cooler and enthusiastic admirer of F. A. MacDowell. Mr. Rupert Hughes tells us that Raff used to lock his gifted American pupil in a room for hours until he had solved "the most appalling musical problems." Later, Raff introduced his *opéra* to Listz, who became an enthusiastic admirer of MacDowell's compositions and procured him the honor of performing his first piano suite before the *Allgemeine Deutscher Musik Verein*, which accorded him a warm reception.

When Manuel Garcia, the elder, left New York for Mexico in 1826, he discovered on arriving at his destination that the music of the operas he was to produce had all been lost, whereupon he wrote out the parts of *Don Giovanni* for himself. He then sang the "Passion" is properly the recitation of the story of the sufferings and death of Christ as recited during the Holy Week in the Roman Church. At first only three priests chanted the service, but in the sixteenth century we find hundreds of versions which paved the way for the great St. Matthew Passion of Bach.

#### Technical Tendencies which Must be Observed

By Thomas Tappan

##### I.

ALL music teachers become convinced even after limited experience that for every pupil there is an easiest way both for the acquisition of knowledge and for the expression of power. This way is rarely the same for any two pupils. Given identical opportunities, methods and directions equally gifted pupils become amazingly different as sums total. What seemed elegant in the beginning is found to be like apparently identical apple blossoms; yet we know one will produce a russet and the other a yellow fruit.

Mainly to teach music to the individual's best advantage, we should be able to perceive what kind of fruit is latent within the blossom and above all we should not try to make the russet apple blossom yield a red fruit. What we must do is to seek ways for the production of the most perfect fruit each after its kind.

This article offers a few suggestions not in the slightest degree empirical, but as stimulating positive study and inquiry on the part of teachers which shall reveal facts of real value. One day we may be able to establish some fundamentals of music education that will allow us to build our house upon a rock and not upon the shifting sands of one method for all.

Let it be understood that the aim is to discover the strong individual characteristics; to work with them as positive factors, likewise to discover weaknesses and to strengthen them to whatever extent is possible.

##### II.

We do not store up actual thoughts. What we do is to increase our thought tendency. Thought tendency is probably the one single process that characterizes (the mind in) each of us. It is the individualizing process.

The mind finds its major functioning tendency along one or more main lines of operation. If the music teacher can make a careful study of his pupils he will find that they may be classified in many practical ways as to what we shall call "mindtendency."

For example, one is found to be distinctly of the tendency to receive impressions through the ear. He is ear minded.

Another is most strongly impressed by outer phenomena through the eyes. He is eye minded.

Here then are two ways of receiving impressions (that is thoughts *pressing in*). Conversely here is a pupil whose best effort results when the entire muscular and nervous systems are welded into activity. He is motor minded. A second finds the hand to be his best trunk line for dispatching his commands and intentions. He is hand minded. Here are two of many possible orders of expression (that is thoughts *pressing out*).

A few concrete examples are presented here to become positive of suggesting to the music teacher the purpose thoroughly acquainted with the pupil to the end that the thought tendency may be used to his greatest advantage. The desirable end is that the shall be taught in such manner that impressions enter along his best line of communication and that his expressions go out over similar lines.

CASE No. 1. Boy age 17, unusually gifted as pianist. Technique fluid and permanently established. His absolute pitch. Hand and ear minded. Disciplined to do gymnastic work. In no sense motor minded. (That is of the whole body.) In writing notes on music paper constantly writes *cf* for *dr*. The eye

does not distinguish differences where the ear impression is not fixed. Reads slowly at sight. In writing notes in the exercise in the effort to locate them on a line or space. Hence not at all eye minded.

In music theory work takes in suggestions by oral instruction, but gets little or no help in attempting to read the same from books. This boy would fall in a written examination whereas he could pass a more severe test and pass it well if it were given him orally.

CASE No. 2. A young man of 23. Earns his living by doing stenographic work (typewriting), plays the violin as a pastime and is preparing in some lines of civil service work. His facility in operating a type machine is considerable; that is, he writes rapidly and generally correctly. But a typewritten page as it comes from his hands is seldom satisfactory to his client. It is invariably dirty and its appearance is not attractive for he has no gift of alignment or spacing, and his handwriting is atrocious. But he can tell by the click of use of caps is original.

But he can tell by the click of use of caps is original. He is not out of order. His sense of pitch in violin playing is good, but his interpretation of music sounds just about as his typewritten page looks. He is the least eye minded person of any I have seen. I asked him how he was getting on with his writing. He said, "I'll never make it." And of course he will not, because he is not in the slightest degree eye minded; but oral instruction or an oral test would, no doubt, pass him.

CASE No. 4. Man of 30. Loves music, owns a violin and is very fond of trying to play the piano. A good all round athlete; that is, motor minded. Can row a boat, use carpenter's tools, steer an automobile and play ball. Hence hand minded as a whole. But he uses his fingers awkwardly. Hence while hand minded, he is not finger minded. Sings fairly well (a motor activity). Has never learned to read notes and he is not eye minded.

CASE No. 5. Boy of 18. No music talent. His playing gives actual offense. For he intrudes wrong notes without any distress to himself. Receives oral instruction with the greatest difficulty. His greatest joy in music seems to be to write it on music paper. This he does in the most elaborate and florid manner, so that a page composed of his hand is a veritable work of art. The music of which the page consists is as riotous in meaning as a futurist's program to a conservative critic. Decidedly hand minded, but should not study music. He takes courage at all times to make the nerves subversive to the will, courage to regulate one's life habits, courage to be oneself when in the presence of others, courage to entertain one's own artistic convictions—courage, COURAGE, COURAGE.

These few cases indicate tendencies, some positive, some negative. I hope in a succeeding article to present a few others and from them to deduce a few practical principles for the training of our pupils that may make work for them easier and conditions more secure.

Such principles should enable us to discover ways and means for strengthening the minor faculties and fully developing the major. They will shed some light upon such questions as sight reading, music memory as an audible impression, and the mental picture of the printed page. They should further explain "playing by ear" and many similar and familiar operations. The observation has often been made that a talented pianist seldom reads well at sight. This means that the pupil is ear minded (and finger) minded to a far greater degree than he is eye minded. It becomes, then, a question of individual training to augment the eye-mindedness—that is, if such a thing can be done.

#### Practice Cautions for Zealous Students

By Alexander Lambert

As soon as you feel the least tired, stop and rest. Finger cramps, sprained wrists, etc. are often the result of carelessness. It suffices to practice a few minutes with a tired wrist to incapacitate you from using your arm for weeks.

Learn from the beginning to listen to yourself. This is too often overlooked. Listen to yourself as though you were listening to another. You thus avoid many faults.

Take care while practicing that your arm and wrist sit perfectly easy. As soon as you feel it stiffening stop. It is a sign that you are not practicing properly. Practice with as much strength as you can with a loose wrist.

Always sit straight, with the shoulders thrown well back, and far enough away from the piano to be able to move your arm and hand with freedom.

Do not endeavor to practice with expression before having mastered your piece technically.

## Remedies for Musical People Who Are Nervous

Part Second of a Very Valuable Interview Secured Expressly for THE ETUDE with the Noted Spanish Pianist and Teacher

SEÑOR ALBERTO JONAS

#### Practical Technical Advice on Nervousness

"Viewed from the practical, that is the physiological or technical standpoint, the nervousness of the pianist occurs mostly in the changes of the hand position at the keyboard. The more skips there are in a composition, the greater is his fear of missing notes. He has therefore to learn by painstaking exercise to control himself more and more carefully when changes of position occur. On the other hand 'too much care will kill a cat' and he must acquire the necessary abandon and confidence in himself and attain the desired accuracy without seeming concerned about it.

"How closely nervousness is connected with fear must be evident to anyone who has observed closely. Every soldier who goes into battle for the first time is afraid. If he manages to stick to his post while the bullets whiz past his head it is because disobedience or retreat would bring him death with equal certainty. It is only after repeated experiences that the soldier learns to keep cool while danger surrounds him on all sides. In the same manner it takes repeated experiences for the performer on the concert stage to master the courage which makes him oblivious of the audience.

"Do not minimize that matter of courage. Were I to epitomize every conceivable requisite of good nerve control, whether intellectual, physical or moral I would choose that word courage as embodying them all. It takes courage at all times to make the nerves subversive to the will, courage to regulate one's life habits, courage to be oneself when in the presence of others, courage to entertain one's own artistic convictions—courage, COURAGE, COURAGE.

#### Sensible Remedies for Nervousness

"Let us consider for a few moments some of the sensible things which may be done to remedy some states of nervous trouble. Of course no one must suppose that there could be anything written in an article of this kind that would supply the assistance which only a trained physician can give in advanced cases of nervous breakdown. However, I am certain that there are a number of simple things which may be controlled and which will unquestionably help the musician, teacher and student in a little patience and persistence is employed to pursue these cures.

"First of all the nervous musicians should remember as we have previously said that nervousness is often largely a matter of pose and self-consciousness. Like the child who cries only when some one is around, many people have nerves which are for exhibition purposes solely. Their manifestations of nervousness are really nothing more than appeals for sympathy. What is this but a mental angle, a wrong way of looking at things? Get out of it. Fight it. Be sincere and genuine and you will realize that the world is not going to stand or fall because of the manner in which you play a certain piece. When a man looks for sympathy what he needs most of the time is a good kick. Those who deserve sympathy get it without begging for it.

"It would be a splendid thing if some of the nervous music teachers or rather those who think they are nervous, should read Molière's delightful satirical comedy *Le Malade Imaginaire*. The imaginary sick man simply does not want to be cured and it is not difficult to see how the tired teacher could take some very slight nervous disturbance and nurse it into a genuine case of neurosis.

#### Right Living for Music Workers

"We are living in an age when there is a colossal appeal for higher efficiency after the long so-called efficiency expert places first of all good bodily health. Like the mighty armies that are now struggling in Europe the fight in our daily life becomes more and more severe. Standards of musicianship constantly ascend so that one simply must possess good nerves to keep 'in the swim.' Here are a few of the essentials which in my opinion lead to good nerves.

1. Good healthy, simple food cooked without unnecessary strong spices, eaten at leisure amid congenial surroundings and with an untrodden mind, not swallowed down in haste, with the mind worried by the care of the day. Food, of course, is assimilated in the stomach but when one realizes how much the mind affects the circulation of the blood and the administration of the gastric juices in the stomach, one perceives how important the right mental condition during meals really is.

2. Abstinence from strong stimulants. If you have any doubt upon this subject, get almost any book on nerves and you will find that the evidence is uncompromisingly against the abuse of alcohol, or in fact any drug destined to affect the nerves. An exception might in some cases be made of well brewed beer or good wine taken in moderation.

3. Good moral habits. It need hardly be emphasized that immorality of any sort will in time undermine the strongest nervous system. It is the surest, quickest, deadliest, enemy of good nerves.

4. Plenty of work, physical and mental, done with joy.

5. Exercise in the open air, not occasionally but every day. *Deep breathing, when in the open air, done every day.*

6. In so far as possible, consistently early hours of retirement.

7. Sensible regulation of the day's work. Don't practice four hours one day and one-half an hour the next. If nerves are not helped by these so-called sensible things, the nervousness will increase by its own force. Think a little—is this the wisest thing or is it a foolish thing? Your intellect was given you to guide you. Don't rush from a hurried lunch to the game of lawn tennis or a moving picture show. See somewhere the fact that you and all of your petty troubles will be out of the way only a very few years hence. This is a world of trouble or a world of joy pretty much as you choose to look at it. I do not mean with this to advocate callousness or indifference to the real issues of life. What I mean is that most of our troubles will be out of the way only a very few years hence. This is a world of trouble or a world of joy pretty much as you choose to look at it. I do not mean with this to advocate callousness or indifference to the real issues of life. 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"An equally ingenious test of nervousness is to procure a small vial like the old-fashioned homoeopathic pill bottle and put a little mercury or quicksilver in the bottom. The mercury can be secured at any drug store. Then, close the vial with the tips of all five fingers and slap it with the top up. If you are in a state of perfect nerve control the mercury will dance in the live-est fashion. If your nerves are fairly well under control the mercury will be calm on the surface. It is extremely unusual ever to see the mercury absolutely calm even in the cases of people with very steady nerves.

## A Very Vital Need

"There is unquestionably a need for more consideration of the subject of nerves upon the part of American musicians. I have given any advice in the foregoing which may prove advantageous to my American musical friends it will give me great pleasure to know it. My attention has recently been called to a quotation from an article by Dr. Smith Elly Jelliffe, Editor of the *Journal of Nervous and Mental Diseases* which emphasizes my point. It reads, 'Let me be remembered by the older generations and the young to the younger, that training and economy of nerve force are vitally important to health and efficiency and that the great work of the future will be to have the very quality of nervous energy, which if dissipated degenerates into nervousness.'"

### Saint-Saëns on Gounod's *Faust*

*Faust!* culminating point in the work of its composer.

*Fans!* culminating point in the work. . . . The characteristics of it . . . perhaps some memories of its need to appear and disappear, its appearance and subsequent brilliant career are not without interest. . . . Then, after three weeks of supplementary work came the unforgettable "première." As you are probably aware, the success of the work was at first doubtful. Not so, however, was the interpretation of the principal characters. The effective voice, dictation and the music itself conquered all resistance. The work was raised against in the lobbies. "It will not be played fifteen times," announced two leading publishers with a shrug of the shoulders—both ardent champions of the Italian school. "There is no need to do it," declared the sceptics—"only sound reason, guided by a musical sense, can make it worthwhile, it was long ago said." The Garden Scene, it seems, it was long ago said. The Garden Scene, it seems, it was long ago said. . . . Oh that Garden of Marguerite, who can do it justice?

### Gounod's Triumph

Five years afterwards, the work was definitely accepted, acknowledged, and triumphantly at the Opera. You may believe that even yet it had to conquer some resistance? Many believed that the work was too intimate for the great auditorium in the rue Le Peletier; others *hoped*, if the truth must be said, that it would be overwhelmed by the enormous instrumentation of Gounod. The contrary was the case; the sweet-toned orchestra filled the hall without covering the voices, and the instrumentation of Meyerbeer seems a little strident in comparison. The result of the evening was a triumph, and the masterpieces of Gounod almost failed to write. Some months before the production of *Faust* at the Opera, he sent to me an ambassador in the person of our mutual friend the painter, Emmanuel Jadin, and asked me if he was seized with scruples. He was then plunged deep in religious sentiments which did not permit him to undertake a work so essentially profane; he desired me to visit him and discuss the matter with him. I found the master devoutly occupied in a game of cards with an abbé. I placed myself entirely at his disposal, at the same time objecting that introducing the work of another composer into the theatre was essentially the task he offered me, it would be on the express condition that he should be free at any time to substitute his own music for mine. I never wrote a note, and never heard any more about it—*Specially selected* from *My recollections from "Portraits of Some"* by CAMILLE SAINT-SAËNS.

DEAR LITTLE MUSIC-LOVERS:—

DEAR LITTLE MUSIC-LOVERS

Here I am back again on my yearly tour of inspection; it has been a long time since I met at the lessons to which I have invited that the teacher and not the pupil was doing the work. If you could only see them as I do, sitting there, strained and eager, pointing—here and there, correcting this and that, counting aloud and beating time while they call attention to this dot and that rest. Where are you when they say, "See, here is a crescendo, and don't forget the ritard!" and you must place your third finger on C?

"Oh! I say," I am always saying to my music lesson! "Well, you are not, not at all, so far as I can see, for she, you are not, not at all, so far as I can see, for she is working—dear me! did it ever occur to you that she is working—twice as hard as you are?"

This was so very, very amusing that I made an elaborate note of it in my diary. "America. Majority of teachers give and take the lesson. Pupils strike keys."

During the last week of my stay I visited a studio where the teacher was doing things differently, so it appeared to my companion; but to me it was an old story, for I know all the highways and byways of tonland.

It has impressed me in my journeyings from country to country that American children fall easily into the habit of having others work for them. Mamma shields them, papa excuses them, auntie says "poor little dears" and uncle remarks, "that there is plenty of time for music" and teacher works to amuse, entertain and enthrall them. Now this particular teacher to whom I refer was letting the little music-lover do all the work.

### Lack of Care in Reading Music

One thing in particular interested me because I am so much annoyed by it—especially here in my beloved America—and that is the lack of care in reading music. You know the idea what tortures I suffer when you play over rests, forget dots and play tied notes. Then it is, my dear little friends, that I have to restrain my anger, otherwise you would be swept out of the studio in a storm of rage. Nothing is so unforgivable as miserable reading. When you stumble and bungle along I often say, "This child would not read one here with dirty hands and face," why not? You shall come with dirty hands and face. You say I am severe—but I shall sleep no longer from myself—only this: There is no middle road that leads to me, either you know the way or you do not.

So the teacher sat there and had Mabel tell her all she knew about her piece. They were near the window, quite a distance from the piano, which was closed, and not a sound was to be heard but their voices. "And now, Mabel, what is the key signature?" asked the teacher quietly. "What is the time signature? and does this piece begin on a strong beat or a weak one?" Mabel appeared alert and eager to answer and

### Must the Teacher Also be a Fine Pianist?

By E. R. Kroeger

DURING the first three years of a child's practice, a teacher does not need to "play brilliantly." The main things necessary are common sense, good judgment, intelligent preparation of the strength and weakness of the child's nature, a desire to help the child to the best of his power with a certain amount of experience and a musical nature. Occasionally it is advisable to show the pupil how to do things. But it is most essential to correct faults, to point out the child's mistakes, to encourage his pupil ambition and a desire to obtain good results. The farther the pupil advances, the more he needs the teacher to show him how to obtain the desired effect. Consequently for an advanced pupil a teacher who is not a virtuoso is actually necessary. In shading, technical fluency, expression, etc., must be shown if the pupil is to reach artistic results. Listz, Bülow, Leschetizky, Kullak, Barth, Diemer, Pohl, Joseffy, Baermann, Mac Dowell, and many others have been successful in teaching and bringing the foremost piano teachers of modern times,

I was surprised when she named the tones and rests in the beginning phrase, and more surprised still when she went to the blackboard and wrote it all out faultlessly. "Here is concentration," I said aloud, and then they both smiled at my ignorance because they had been doing this sort of work for ever so long and I had not heard of it.

During that hour when I did not see the teacher approach the piano, when Mabel went to the instrument the teacher stayed by the window, apparently not hearing, though she was mentally correcting all the errors. When I discovered later when she said, "I was delighted to see rest in the tenth measure," I was sitting over Mabel with an uplifted pen, pointing and humming and strumming on the upper end of the piano. To me that would be most confusing and no doubt many of the errors were due to this. One thing was certain, wedged! The teacher smiled and did not answer until Mabel had rolled up her music and gone; then she told me that she had some pupils who could not play unless they were working their feet up and down the pedals, and that the pumps a "lead organ" was pushed down, and so on. "So I corrected matters a little by stopping the lungs of the pedals," I have said to the young ladies placed both feet firmly on the floor as a part of their training. "I could only laugh at their stupidity at this ripe."

I spent a very agreeable day in that studio. Fourteen pupils passed in and out as I sat there and watched. The piano was closed more than half the time; instead of rushing to the stool the pupils sat at the table near the window. Many of you think that a piano lesson is not a piano lesson unless you strike the keys; remember that key hitting is not always piano playing.

I noticed another thing about this studio; it bore a certain air, and each lesson proceeded as though it were an affair of state. There was very little sugar-coated technic, very little "you must not" and a great deal of "you can." I noticed, too, that the pupils appeared self-reliant and capable. The lessons did not seem to be practice-periods but real periods of learning. If you will count back in your mind I wonder how many lessons of yours have been nothing more than practice periods.

I do hope I have not fallen into the blunder of preaching, but the lack of straight thinking is so very noticeable among you; please remember that great artists take infinite pains with the simplest problem. Why not try to do the simple things well?

Do not make your music anything less than "an affair of state." There is nothing more beautiful or more worth while.

Yours faithfully,  
THE MUSIC MUSE.

not only because of their knowledge but because they could interpret. Other teachers possibly would inform the student just as well as they in regard to the manner of performance, but they would not know just what they wanted. An advanced pupil who goes abroad for study does not hunt up a teacher who is only a pedagogue. He goes to such a man as Leschetizky, Moskwowski or Sgambati, because he knows these authorities. Our training system is not so good, it does not consume money over every detail of technique and style. It is the same with the leading teachers of America. They are, as a rule, fine pianists. They are the best of our kind, but they are not trained to teach, or they have large private classes of high-grade students. If they were not artists, they would not occupy the time of their students. The teacher of the gifted pupils. The skilled performer minus pedagogical experience is apt to be better suited for teaching the advanced pupil, while "the experienced teacher who has not been trained to teach" is better suited for teaching pupils in the early grades.

## Music a Human Necessity in Modern Life

### Not a Needless Accomplishment

Among the many Americans foremost in public life who are taking part in this momentous 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  
ELDRIDGE R. JOHNSON  
DAVID STARR JORDAN  
JOHN LUTHER LONG

Mr. Bok's Contribution Appeared in April, Mr. Carnegie's Contribution in May,  
Dr. Hall's in June, and Mr. Johnson's in July

## A Letter from Dr. Russell H. Conwell

*Dr. Conwell is one of the most remarkable clergymen that this land of famous ministers has produced. As the pastor of the Baptist Temple, of Philadelphia, as the founder and chief supporter of Temple University, and as a lecturer, Dr. Conwell is known from coast to coast. His lecture "Acres of Diamonds" has been given over five thousand times.*

NOTWITHSTANDING the fact that music came into the world at the creation and has been one of the highest and best modes of expression and is a constant inspiration for the uplift of the best that is in mankind, it seems to have received very little of accurate, scientific study. I feel that you are introducing a new era in the civilization of mankind in your advocacy of a forward movement in American music. The importance of music in the formation of character and in the encouragement of good works is acknowledged by all, but it has been regarded solely as an art and treated as if it was not possible to make it a science.

It is my hope that your eloquent appeal to the music world may receive the attention of some great scientific men or women who will get down to the fundamentals of musical composition and give "a reason for the faith that is in them;" for music is far more than a luxury or pastime, inasmuch

as it can be used in the healing of mental and physical disease and can be made a power in awakening patriotism and developing a love for the good and the true which will affect every phase of human labor and human aspiration. It is something which the poorest and richest alike need. It is something of which there seems to be a plenty; but of which the great majority are deprived; and its management too often falls into the hands of the ignorant or incompetent and fails to do the good which it should accomplish.

The practical uses of music in all forms of Christian civilization deserve the undivided attention of some of the greatest minds as a great factor in human development. It is both a science and an art. It is a practical necessity and a blessed luxury. All interested in the production of a higher and better civilization will be grateful to you for your efforts in that behalf.

Yours fraternally,

Russell H. Conwell  
Temple University  
Phila.





## Why Memorizing Is Always Desirable

By Robert W. Wilkes

First in a Series of Three Articles Designed to Show How Anyone Can Memorize

There has been a tendency of late to minimize the importance and advantage of playing music from memory. Certain writers have advocated a return to the old method—will indeed, very prevalent among most amateurs and many professionals—of disregarding memory work altogether and of therefore always playing from the printed page; the reason usually given is that it takes too much time to memorize and the time spent in such drudgery (?) could be better spent in extending the repertoire. Although it is an incontestable fact that many players expend considerable time on what they think is memorizing, true memorizing is really the quickest and most satisfactory method of learning any piece that presents even moderately difficult technical aspects to the player. The only pieces which it is not preferable to learn by memory are those which can practically be played at sight; in other words, the great majority of pieces are preferably learned by heart.

## How Habit Works to Help Us

There are probably few who realize the great force which habit exerts upon each and every one of us. It has been estimated that over 99 per cent of our daily actions, thoughts and volitions are the expressions of habits which have gradually been developing for years and years—many of which, in fact, having had their beginning in our childhood days. Habit is formed by continually doing the same thing in the same way, and at each repetition the habit becomes stronger. It will be readily seen, therefore, that the practicing of a piece of music specially develops a habit; the habit indeed begins as soon as we have played the first note, because the second time we try to play the piece or any part of it, we naturally tend to play it as we played it at first.

To help us to realize the great force of habit, it will be sufficient to recall the painful efforts we had, as children, to write our names. What work it was! Yet with what wonderful ease and rapidity can we dash off our signature now. It is not even necessary to write one of the different letters; we simply desire to write our name and the muscles automatically respond. In somewhat the same fashion can a piece of music be learned, although, as we shall see later, it is not advisable to learn it in this manner. In this method of practice—and this is the method generally followed—the piece is slowly, very slowly, played over first; each note and finger-mark has to be observed and the progress is painfully slow. Very gradually, by dint of many repetitions, the piece can be played.

It is important to observe that the piece cannot be played faster because the notes are read appreciably faster, but because the playing of some of the notes has become automatic; the habits formed by the many repetitions have become strong enough for a few of the notes to be played without actually reading them. As the piece is practiced more and more, additional notes are played by habit and consequently fewer notes have to be read. When the piece has been finally learned it will be found that in the difficult parts only one note in a half-dozen or more notes is actually read, the remainder of the notes being played from habit.

## Another Objection to Playing from Notes

There is also another objection to playing from the printed music: the eyes have to be continually shifted from the printed page to the keyboard; that is, we read the next note or notes and then have to look at the keyboard so that the finger or fingers may play the correct keys. We then look up for the next notes, then down for the corresponding keys and so on till the end of the piece. This objection, of course, does not apply so forcibly to the music which does not require frequent changes of hand position as the fingers in such music can often stretch from one key to the next.

Sometimes pieces learned thus by force of habit can be played without the music, particularly if the player is talented. That is, a few of the notes are really memorized and thus the long chain of habits, which the piece requires, are caught here and there by pegs, as it

were, to keep the line straight. But such dependence upon habit is always bound, sooner or later, to result in disaster.

## Playing in Public

Even when the piece can be well played at home—by dint of the innumerable repetitions—in public a certain amount of nervousness, even in the most phlegmatic person, is inevitable. The nervousness causes the muscles to move more or less spasmodically and the passages which ran so smoothly at home often become a mere jumble of sounds in public, even if there is not a complete breakdown. How often one hears the pathetic excuse, "And I played it so well at home, too!" In this connection, I might ask, "Why is it that so many players have to go back to the beginning of a piece when they get 'stuck'?" If they really know the notes, why don't they go on after playing one or two wrong notes and at least play the next notes correctly? They have to go back to the beginning, or the beginning of each division of the piece because the only notes they have really memorized are the notes in the first measure or in the first measure of each part. The rest of the notes they practically play like a machine, leaving almost everything to habit.

Of course, there are a few, a very few, careful talented players who memorize, let us say, about one note in three or four. Such performers are naturally much less dependent upon habit and are less likely to play wrong notes or to break down. However, there is bound to be a great deal of uncertainty about this playing, due to depending too much upon habit.

## A Memory Test

Many performers who play without the music think that they really memorize every note when such is not the case. One sure test is as follows: Take some difficult passage which has to be played with the right hand, and try to play it from memory with the left hand; or, vice versa. The result will often be unpleasantly surprising; we are really astounded at the number of notes we don't know. The supreme test would be to sit down and write the notes away from the piano.

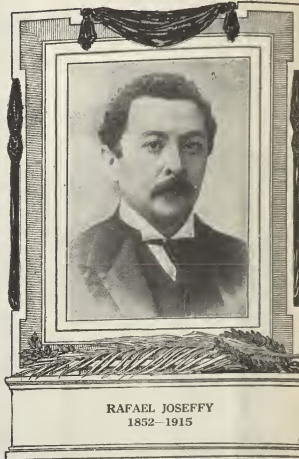
It will also be found that after pieces have been learned principally by habit, constant practice is required to "keep them in." As the time goes on, the habit is often not at the disposal of busy teachers and they are forced to practically give up an extensive repertoire after having taken years to acquire it.

And what must be said of the average amateur who should be especially considered as he comprises the great majority of music students? Must it not seem a great waste of time and money to many a fond parent to find out that after having given John or Mary a good musical education lasting several years, that in a very short while after lessons have been discontinued, their child is totally unable to play any of the nice pieces that have been learned off at great pains, and that generally the sole extent of their child's musical ability is to strum out the latest popular song and dance.

Is there no way in which pieces can be quickly and surely learned by memory, a method by means of which one may play practically as well in public as in the seclusion of the home, which will enable busy teachers and performers, and also the average amateur, to preserve a repertoire of different pieces without the constant drudgery of practice? The next article in the series will answer this question.

## From the Professor's Standpoint

The professors, when Wagner's music is played to them, exclaim at once, "What is this? Is it aria or recitativo? Is there no *caladetta* to it—no even a full close? Why was that discord not prepared; and why does he not resolve it correctly? How dare he indulge in those scandalous and illicit transitions into a key that has not one note in common with the key he has just left? Listen to those false relations! What does he want with six drums and eight horns when Mozart worked miracles with two of each? The man is no musician!" The layman neither knows nor cares about any of these things. If Wagner were to turn aside from his straight-forward dramatic purpose to propitiate the professors with correct exercises in sonata form, he would be at once become a highly intelligible and sophisticated spectator, upon whom the familiar and dreaded "classical" sensation would descend like the influenza.—GEORGE BERNARD SHAW in *The Perfect Wagnerite*.

RAFAEL JOSEFFY  
1852-1915

## The Passing of a Great Pianist

RAFAEL JOSEFFY, SEVEN TWENTY-SEVEN years of his life in Europe and thirty-six in America. So long has been his residence in this country and so great has been his influence upon the art of pianoforte playing in the United States that with his passing on June 25th, the musicians of this country felt that they had lost one of their most valued brothers in art.

Joseffy was afflicted with what his friends conceded to be a serious mental condition and a bad nervous breakdown about a year or so ago. Mr. James Hunter, who knew the pianist as intimately as any American music-worker, despaired of his life. In fact it was whispered about that Joseffy was no more. Since he recovered so that he was able to attend to all of his regular professional duties better than he had been able to do so far years. He attributed his recovery to Christian Science. Shortly before his death he was attacked with ptomaine poisoning, from the effects of which he was unable to rally. His vast number of friends and pupils were terribly shocked, as they had hoped that his life might be prolonged for many years of useful work.

Rafael Joseffy was born at Hunfalu, Hungary, July 3, 1852. He studied in Budapest with Brahms, the teacher of Stephen Heller. In 1865 he went to Leipzig where his teachers were Moscheles and Wenzel. In 1868 he became a pupil of Tausig in Berlin, remaining with him for two years. Later he spent two summers with Liszt at Weimar.

He made his debut in Berlin in 1872 and was immediately recognized as a master pianist of great brilliance. He came to the United States in 1879 and since then has made his home in New York in the winter and at Tarrytown in the Hudson in the summer. His style was broad and comprehensive, yet his playing had a certain incisiveness which those who heard him will never forget.

In his earlier years he produced some very attractive compositions for the pianoforte. Later in life he virtually retired from the concert platform and devoted his attention to teaching. He was abnormally retiring in his disposition. The late Henry Wolfsohn told us for concert tours but that the pianist found concert life so severe upon his nerves that he could not be brought to accept it. He preferred the smaller income of the footlights. Joseffy was sincere in his convictions to the last extreme. He cared absolutely nothing for fame or mattered little. America gave him his home and he attained unmeasured honor upon the whole musical history of his adopted country.

## Studying Tone Values in Piano Playing

By Constantin von Sternberg

PAINTERS and musicians are frequently helping each other out with their terminologies. Painters speak of "tone, half-tone, of a color keynote, of the rhythm of lines, of symphonies in yellow or some other color, of color values," and so forth; while musicians turn the such terms as "shading, figuration, melodic curves, tone-color, and tone-values"—with which latter this discussion is to deal. While all things in nature are akin, it is, no doubt, the close relation between the two sister arts that may have led to this friendly interchange of terms. But this lending and borrowing remains but an ineffectual makeshift for the teacher of either branch unless the student, beside his normal intelligence, can bring to bear upon these terms a natural predisposition—an intuition aided by imagination—to grasp the meaning which they are to convey. The student of the art of painting who hears his teacher speak of "tone" and who connects it in his mind with the idea of sound, is hopeless, of course; to "shading" a visual meaning. This intuitive understanding—an integer, no doubt, of the mystery of talent—must be taken for granted to the reader of these lines if this discussion of *tone values* is not to fail completely of its purpose.

## Tone Values Not Note Values

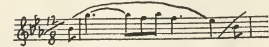
Tone values must first of all, not be confounded with note values. These are indicated by specific signs, such as whole, half, quarter, eighth notes, etc., and dots, while note values cannot be indicated in script or print. If it were possible to do so it would reduce the art of piano playing to the technique of the typewriter. *Tone values*, like the modulations of an elocutionist's voice, depend in a measure upon individual conception and must, so to speak, be "read between the lines." To elucidate one important phase of this somewhat elusive matter is the purpose of this discussion. *Tone value* refers to the vibratory intensity of tone and it concerns not any single note but the relations between the various tones of a melody; relations akin to, if not—as I think—identical with, the various syllables of a spoken sentence. Just what is meant by this kinship or sameness may be illustrated by the monosyllables like "in" and "to," when using them separately as by saying "he came in to say good-bye" we do not differentiate the tone nearly as much as we do when, combining them, we say "he came into a fortune" because in the latter case there enters the matter of accent or emphasis. Used separately each syllable stands for itself, so to speak, while in combination one of them is emphasized and the other is not.

This illustration borrowed from speech, is not absolutely precise—*comparative cloudiness*—but it suffices to exemplify that the tonal relations between the two syllables have changed although they were, in both cases and in the same order, parts of a single sentence. If we take, instead of two, a half-dozen syllables in a sentence we shall find that they form themselves into groups and that the speaking voice undergoes a number of changes in each group. Precisely the same would occur in the playing of a melody. For, the intervals and the rhythm of a melody engage only the intellect (and in dancing and marching the motoric nerves) of the auditor; but if the melody is to effect him more deeply; if it is to make a psychic accent, it must suggest speech; i. e., it must be played with such dynamic variations as the human voice makes instinctively in reciting a line or a sentence.

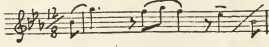
Let us select a few words: *the autumn approaches*. To fit them to some well known melodic phrase, say to the opening notes of Chopin's little E-flat Nocturne

op. 9, No. 2. Let us now see what *should* be done and what, alas, only too often is done.

The little phrase looks like this:



and yet, it is only when an artist plays it (which he does too seldom) that we hear it thus. The festive amateur and the majority of students play it as if they had to breathe between *an* and *autumn*, also between *approach* and *the*. This rendition, expressed in notation, makes the phrase look like this:



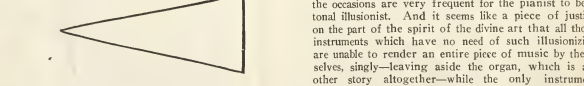
for which it would be difficult to find—even metrically—fitting words.

The thinking student would need no more than a comparing of the two foregoing versions and the suggestion which lies in the term *tone values* to recognize the nature of his errors and the means to correct it. Unfortunately such thinking students, such as need only a hint to set them searching for their errors and the means to correct them, are but a small minority. The majority expect a *recipe*! One that says something like: the first note 5 ounces, the second about 8 and so on. Even if it were possible to contrive such a receipt, it would not lead to an artistic, but to an artificial result. If they wish to play the phrase with human expression they will have to do *some* thinking, but it may facilitate that laborious process if their attention be called to the nature of the tone peculiar to the piano.

A tone on the piano, as long as the strings keep vibrating, translated into the visual, would look like an overgrown *diminuendo* sign.



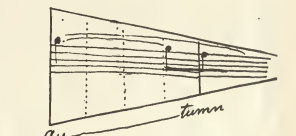
A *crescendo* upon one tone is not given to the piano, but a *crescendo* during a succession of tones, if they are not too long, would, visualized, not look like a *crescendo* sign:



It would look more like this:

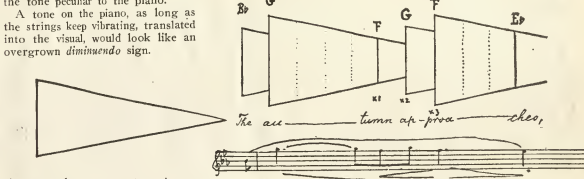
The human ear, however, is so constituted that it cannot perceive the minute diminishing of each tone in this row, especially not if the player possesses some skill in the use of the pedal. The *crescendo* on the piano belongs to the "artistic deceptions" of the pianist, which are as legitimate in piano playing as perspective and foreshortening are in painting and drawing.

Now, if a long tone represents the emphasized syllable in a polysyllabic word, the unemphasized syllables must adjust themselves to the first one so as to follow precisely in that degree of force to which the first one has sunk by the time the sequel was due. Applying this to the word "autumn" selected for our illustration and visualizing the relative strength of the first two notes of our selected Chopin phrase, it would present itself like this:



(The dotted lines represent the eighth-beats of the measure.)

while the entire opening phrase would offer an aspect to the "hearing eye," like this:



The *crescendo*—marked here with  $x1$ ,  $x2$ ,  $x3$ —can be made very convincing by the skillful handling (or shall we "footling"?) of the pedal. It remains nevertheless a deception, strictly speaking; but then, the occasions are very frequent for the pianist to be a tonal illusionist. And it seems like a piece of justice on the part of the spirit of the divine art that all those instruments which have no need of such illusioning are unable to render an entire piece of music by themselves, singly—leaving aside the organ, which is another story altogether—while the only instrument capable to present a polyphonic musical work intelligibly all by itself must often resort to artistic deceptions. This, by the way, answers the question frequently asked; which is the most difficult instrument? They are all difficult, technically, but the difficulties are different in kind with every instrument. In the rudimentary stage the piano may be said to be easiest, (because the sounds produced upon it in that



stage are the least excruciating of any instrument) but, oh, later on ..... ask Olga Samoroff or Josef Hofmann!

In conclusion just a word as to the accompaniment. It must, of course, rest upon a much lower dynamic level than the melody. It may, on this lower level, slightly participate in the changes of tone values made by the melody, but on the whole it must serve as a soft colorful harmonic rug upon which the melody, like a languid oriental dancer, enacts its swaying motions.

## Strengthening Weak Fingers

By B. H. Wike

THE only way to strengthen the weak fingers is to use them, and use them logically. Cut substituting other fingers for the weak ones, for this in time creates a self-imposed inertness which becomes harder and harder to remove. There is much to favor the method of memorizing a few simple technical studies for careful practice at the piano so that the actions of these weak fingers may be constantly watched until the trouble is so far overcome that no serious handicap may be felt later. Slow trills in various touches and high finger action are beneficial. The presence of weakness is found through the unevenness of rhythm, and this must be watched.

A common weakness exists in the passage of the thumb under the third and fourth fingers, and the rhythm generally gives way to a gap. In many cases the thumb is to blame for this. For this reason, partly, perfect scale playing is very rare except after years of arduous toil. We all know how much the mind can control the body, and in a similar way the muscles can receive stimulus through thinking constantly and hopefully. It takes time to overcome habits, but the time should be employed with a view to overcome the defect. This does not for one instant take into consideration what is known as "pure concert" which is so often a hindrance to success, nor does it mean that every day you must practice for several hours out to several hours' duration. These weak fingers will no doubt in time become automatic in action and so at last remove a great barrier in many an aspirant's progress. A great many mistakes have been made in this connection, but the one that is the matter in hand and brought about the results they were seeking. "Omnia vincit labor" (work overcomes all things).

Reasonable exercise is always beneficial for weak fingers, but all should beware of using such means that Schumann employed to strengthen one of his fingers, which resulted in his being compelled to give up a concert career.

A technical exercise that is exceedingly good for faulty thumb passage is the playing of the C scale with thumb and second finger, then thumb and third finger, and so on to the fifth. Repeat the scale slowly ten times daily with thumb and fingers, and with both hands separately, then together. When a degree of mastery has been attained take the scale into other keys, but remember to keep the scale in the same times to use other fingers in meeting sharps and flats. Practice away from the piano can be carried on to a beneficial extent by placing the hand lightly on a table. Then raise the weak fingers carefully and slowly as high as possible. A gentle massage of all the muscles of the hand every day will assist in acquiring suppleness and help to build up vitality.

Determination in all these various points can not fail to carry the diligent searcher through the jungle of theories that often best him in musical work, and so having arrived at the clearing he usually knows by instinct whether it will pay to go farther. To relate a personal experience: I once had this "weak finger" problem to meet. I had good velocity, had little trouble to read well at first sight, and could play many difficult passages fairly well, but still there was a weakness that I detected in spite of the use of keyboard practice. Then it dawned upon me that it would be well to look into the matter of weakness a little closer. Accordingly, I got a clear visual idea of certain passages I wished to conquer, and where I was unnecessarily weak in finger movement. Then while away from the piano at other work I practiced those forms mentally, always thinking clearly about the particular notes each weak finger was to play, with the result that I soon acquired the needed firmness.

## THE ETUDE

### Start Right, to Avoid Waste in Music Study

By Mrs. D. W. Moore

I AM twenty-four years old. I have been taking piano lessons for fourteen years. I have worked hard and conscientiously. To-day I feel that my musical education has been almost a total failure. My knowledge has come too late, but there are thousands of people who are beginning the study of music who may be benefited by what I have learned through bitter experience.

I got my piano and took my first music lesson on my tenth birthday. I don't believe a child ever has much more enthusiastic or eager to learn. My parents were not musical. There was not much money to spare, and they reasoned that while I was so young it was useless to hire an expensive teacher to train me in the rudiments of music. So my first education was dulled by a young inexperienced teacher who took little interest in her work. I was of a very imaginative, sympathetic nature and early learned to put a great deal of expression and feeling into my playing. I was allowed to slide through with almost no technical instruction whatever. I depended on the "loud" pedal for covering up my mistakes. The only thing that kept my playing from being harsh and "banged" was the little musical instinct I had.

I was fifteen when I changed music teachers. My new teacher was as strict as my old one had been easy. The first thing she told me was that I had no technical foundation to work on. She kept me working on technical studies only, studies that were, but should not have been, too hard for me. I was so discouraged I almost refused to practice. After three months I went back to my old teacher and she gave me an easy way of deciding for myself what I wanted to play and how to practice.

When I was nineteen I graduated from High School and I was to attend a small school in the middle of the town that boasted of a good music school in connection. I was to try to graduate in music in two years and to take what work I could in languages and literature. I don't believe any student ever went to a music school more badly prepared. I had never had a lesson in harmony or musical history. I had never played in public and as far as technique went, I knew almost nothing.

If I had been sent to a good conservatory, I might still have been saved. The professor I signed under was recommended to me as the best in the school. He told me himself that he was a graduate of one of the best conservatories in the country and that he had studied abroad. I found out afterward that his graduation had been twenty-four years before and that he had never had a lesson since, and that he had only been abroad once and then for only three months spent mostly in travel.

It seems to me that there is something almost tragic in a person practicing five and six hours a day with no one to tell him that she is doing all wrong. I should never have been allowed to graduate in two years, but my teacher was willing to rush me as fast as I wanted to go. I skimmed through the required studies with no real knowledge of them whatever. The only technical knowledge that was drilled into me was to raise my fingers high. Because I did not know the right way to play, I lacked self-confidence, and playing in public was almost agony for me.

My senior recital was said to be very successful, from a popular standpoint. I knew that it wasn't

quite what a senior recital should have been. Everything on my program was of a temperamental nature, presenting almost no technical difficulties.

My parents did not want me away from home, so I decided that after a summer's rest I would try to get a class of young students at home. But that summer I studied the theoretical side of music, and by fall I knew that I was not fit to teach. I knew nothing of those more important rudiments of music, considered so unimportant. I had no idea how to teach a child who was just beginning the study of piano music. The musical magazines that I subscribed for were full of allusions to things about which I knew nothing.

After two years at home, I went back to the same school for a year's post-graduate work. It was a young violin teacher who had just entered the faculty who opened my eyes. She and several others of the newer teachers were fighting the allied forces of the older teachers who were in power and who were blisserfully content in their blind ignorance that the profession of piano teaching had advanced a great deal since they had studied many years before.

I do not want to go into the methods of modern piano teaching. After all my years of study, I do not feel myself to be capable. I was never taught to relax—one of the things they now teach mere babies to do before they will let them play a note. When I asked my professor about it, he told me that he had been taught to play with the shoulders stiff, the arms held closely to the body and that if I did not like his methods, I could go to someone else. The one thing he did teach me, how to raise my fingers high, is not considered by modern teachers nearly so necessary as formerly. The construction of the old-fashioned piano was such that one almost had to strike the notes to obtain a tone. But with our new, almost perfect instruments one lets the fingers and into the keys, and the much talked of singing tone is the result. I know how it is obtained in theory, but fourteen years of hard work would have to be unlearned before I could obtain it in practice.

While I was taking post-graduate work another girl came back to study who had graduated in my class. There were tears in her eyes as she told me how discouraged she was. She had to do something to earn her living. She had spent the best years of her life studying music, yet she told me herself that she was utterly ignorant of first essentials of a musical education.

The school from which I graduated three years ago is still putting out the same type of students. The older teachers are still in power and the younger teachers with their new methods are giving up the fight for recognition and leaving for other more progressive schools.

Any one in a small town who can play passably well can put up a certain amount of bluff, can get at least a few pupils. There are no examinations that a music teacher has to pass. Perhaps this will be changed sometime. If you are a father or mother and want to give your child a serious musical education, get the best possible teacher that was drilled into me was to raise my fingers high. Because I did not know the right way to play, I lacked self-confidence, and playing in public was almost agony for me.

My senior recital was said to be very successful, from a popular standpoint. I knew that it wasn't

## The Definition of Music

One hundred master poets set out to tell what music is. Among them Shakespeare, Goethe, Browning, Dryden—each tried his best. Each told how music affected him personally. Lol music affected each great mind differently. Is not that the best definition of music? The art that above all others bears an individual, intimate, different message to every soul,—unless we accept Carlyle's famous line, "A kind of inarticulate, unfathomable speech which leads us on to the edge of the infinite."

## THE ETUDE

## John Field and the Centennial of the Nocturne

Something About the First Nocturnes and the Interesting Irish Composer who Invented the Form

By W. H. Grattan Flood

(EDITOR'S NOTE.—The following article is part of an intimate picture of John Field, recently published by Clementi & Co., London, the theme of which is herewith given:

INASMUCH as the year 1914 was the centenary of the nocturne (invented by an Irish composer, John Field), it may be of interest to give a short biography of that remarkable virtuoso, especially as no English memoir is as yet accessible. There are monographs in French, Italian, German and Russian, while the latest memoir is also in German, and was presented as a thesis for the degree of Doctor of Philosophy in the University of Leipzig by Heinrich Dessauer in 1911. Let me at once say that all the existing notices of Field—even Dessauer's book and the notice in the new edition of Grove's Dictionary—contain no hint of his early triumphs in his native city of Dublin as a prodigy pianist. Recent research has unearthed much new material which, as here summarized, will prove useful to the future biographer of Field.

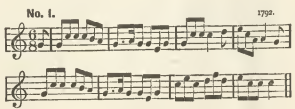
John Field—the son of Robert Field, of Golden Lane, Dublin—was born on July 20, 1782, and was baptized at St. Werburgh's Church on September 30 of the same year. His father had "conformed" to the Protestant Church, owing to the fierce penal laws against Catholics, and had set up a fashionable academy as a school for the violin. He was also *ripieno* violin in the orchestra of the Theatre Royal, Crow Street, and was one of the original subscribers to the Charitable Musical Society in 1787. The Fields were certainly a musical family, as the grandfather of the inventor of the nocturne was organist in one of the city churches.

### A Busy Childhood

At the age of eight years John Field was a good pianist, his studies having been supervised in part by Solomon-like fashion by his father and grandfather, and neither of them spared the rod. Indeed, it is alleged that he ran away from home in 1790 in order to avoid the thrashings, but this lacks confirmation. One thing is certain, that at the close of the year 1790 (or early in 1791) the precocious child was sent to Tommaso Giordani to receive "finishing lessons," entailing no small financial sacrifice on the Field household. During the year that Field studied with Giordani he gave evidence of becoming a virtuoso on the piano, and his master decided to give the Dublin people an opportunity of hearing the youthful prodigy at a *Ritorno* concert.

Field's *début* was at Signor Giordani's First Spiritual Concert at the Rotunda, Dublin, on Saturday, March 24, 1792, the two attractions being Madame Gauthier (the famous lady virtuosos) and Master Field. The advertisements announced Field as "a child of eight." This was merely a "jious fraud" (not yet known in advertising circles), as the boy was close on ten years old; but it is probable that he only looked about eight. The piece selected for his *début* was "Madame Krump-holt's difficult *Pied Harp Concerto*." Giordani gave his second Spiritual Concert on Wednesday, April 4, when Madame Gauthier and Master Field were again the two "stars." Evidently Master must have proved a great success, because in the advertisements he is described as "the much admired Master Field, a youth of eight years of age." At the second concert he performed on the grand pianoforte "a new concerto composed by Signor Giordani." He again appeared at Giordani's third concert on April 11, and his playing elicited the utmost enthusiasm. In the following year Field took to composing, and his initial effort was an

arrangement of a characteristic old Irish air, *Go and Shake Yourself* (subsequently published by Clementi & Co., London), the theme of which is herewith given:



Two other arrangements were made by Field, but Field's efforts in the regions of composition and his nascent powers as a pianist were lost to Dublin in the spring of 1793, when his father—owing to the impoverished condition of the Dublin Theatre Royal—accepted an orchestral engagement at Bath. Two months later the elder Field was offered a post in the Haymarket Theatre Orchestra, and in October of the same year the Field household was transferred to London.

Almost immediately his father apprenticed the boy to Muzio Clementi, who at once recognized Field's genius. The fact of Field *père* giving a fee of a hundred guineas to Clementi for the apprenticeship of his son represents a heavy sacrifice, and is distinctly to the credit of Robert Field. As early as 1794 Clementi announced the young Irish lad as his pupil, and we find Field performing a sonata of Clementi at Bartholomew's concert. The fiction of the age was still kept up, and the advertisements described Master Field as "ten years of age."

Mr. Arthur F. Hill, F.S.A., has an autograph manuscript of a musical fragment composed by Field in 1794. His first published composition was *Del Cor's Hornpipe*, with *Variazioni*, printed by Broderip in 1797.

On February 7, 1799, at a performance for the benefit of Pinto the younger at the King's Theatre in the Haymarket, "Master Field played his own concerto for the grand forte piano."

It may be well to note that Field was kept for several years by Clementi as a back for "showing" his piano, and one can well imagine the drudgery experienced by such a rising genius, compelled to strum away daily for the detection of would-be purchasers of pianofortes. Notwithstanding this, Clementi was very proud of his pupil, who not only practiced the pianoforte assiduously, but also studied the violin with G. F. Pini, who composed a sonata "ascribed to his friend John Field."

On February 20, 1801, Field played at one of the Oratorio Concerts at Covent Garden Theatre, and created quite a *furore* by the performance of his own concerto, the melody of the rondo being especially admired. He also played a rondo founded on the song, "Since then I'm doomed," which he had composed before leaving Dublin in 1792, as previously alluded to.

The firm of Clementi & Co. wrote to Pleyel, of Paris, on December 9, 1801, that they had ready for publication "some very valued manuscripts of Clementi, Dussek, Vinti, Cramer and Field," and the name of the last mentioned is enlorged as being "a pupil of M. Clementi, a very promising genius, and has already become a great favorite in this country both in respect to composition and performance. It is likely you will soon see him in Paris."

The promised visit to Paris of Clementi and his pupil had to be delayed owing to business engagements, and in the meantime, Clementi published Field's Three Sonatas (in A, E♭ and C minor), dedicated to his master. At length—in the early part of August, 1802—the two pianists set forth for the French capital. Field's playing of Bach's *Fugues* and of pieces by Handel and Clementi took Paris by storm, and he obtained a similar triumph at Vienna and Anspach.

### Triumphs in St. Petersburg

Towards the close of the year 1802, Clementi and Field arrived in St. Petersburg, where Clementi—with true commercial instinct—opened a showroom for the sale of pianos, retaining the services of Field to display the instruments to the best advantage. Under date of December 22, Spohr, in his remarkable autobiography, describes his visit to the music showrooms. He waxes enthusiastic over the superb playing of the young Irishman. Poor Field!—at that date twenty years of age and still in an Eton suit, which he had much outgrown—a pale, shy individual, unacquainted with any language English; yet, as Spohr assures us, the moment that he started to play the piano all his *gaucheries* were ignored and the real artist displayed.

JOHN FIELD.

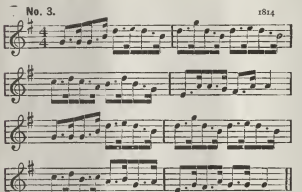


When Clement left St. Petersburg in the early summer of the year 1813, he left Field behind him as a guest of General Markoffskoy, the young Irishman soon formed a large and aristocratic clientele, being also in much request for concerts. Evidently Clement sold a grand piano to Field in exchange for certain musical compositions, as appears from a letter written by Clement to Collard, dated Vienna, April 22, 1807: "Has Field sent you the concerto, the quintet and something more, as I had bargained with him for his grand piano? If not, pray write by Faevreyer to him."

From 1804 to 1807 Field's services both as a virtuoso and as a teacher were in much request; and he gave numerous concerts which proved highly remunerative. Alas! like so many other artists, he was improvident and lived like a true Bohemian—a life diversified with various love affairs. He soon acquired a mastery of French, German and Russian, and he was in the most select circles. He got puffed so much that he became indolent and frivolous, added to which he was very absent-minded and eccentric. To complicate matters, he became infatuated with a young French actress, Mlle. Percheron, whom he married early in 1808. The marriage ceremony was performed by a clergyman called Syuruk, and an Englishman named Jones acted as best man.

We next hear of Field in 1812, when he and his wife took part in a concert at Moscow on Sunday, March 10, for the benefit of the orchestra of the Imperial Theatre. Four days later they gave a grand concert, tickets for which were to be had "at the residence of Princess Trubitzky, opposite the Evangelical Church." While in Moscow, Field became very friendly with Stiebel, who was the great star in that city.

The year 1812 is memorable for the composition of a grand *Marche Triomphale* "en l'honneur des victoires du General Comte de Wittgenstein," quickly followed by a *Premier Divertissement*, an *Air Russe Varié* (duet) and a *Fantasia*. In the late summer of the year 1814, Field composed the first *Three Nocturnes* and a pianoforte sonata; and in December of the same year Peters published his *Rondo Ecossais* (*Speed the Plough*). In regard to the last mentioned, it is a misnomer to call it *Ecossais*, as it is genuinely Irish.



Glinka a Pupil of Field

Between the years 1815 and 1819 Field gave numerous concerts in St. Petersburg, and his reputation as a piano teacher was rapidly growing. Among his pupils of this period were Glinka and Meyer—both of whom wrote effusively of their master, both as a virtuoso and a teacher. During this period he published his *Fourth, Fifth and Sixth Nocturnes*, as well as five Piano Concertos, an Orchestral Concerto, a Quintet, two *Diversissements*, a *Polonaise*, a *Grande Valse* (duet), several exercises and an *Air Russe*.

Early in 1822 (not 1823, as is stated in Grove) Field settled in Moscow for a time and became friendly with Hummel. He realized large sums by his concerts and had an extensive teaching connection. His death was reported on two occasions, first in 1828 and secondly in 1831. On the latter occasion Field wrote a characteristically Irish death of the obituary notice, and in *The Harmonicon* for 1831 we read as follows:

"The report of the famous John Field's death at the beginning of the year is unfounded. This great virtuoso on the fortissimo still lives; and if his love of retirement can be conquered, Europe need not yet renounce the expectation of being gratified by hearing him, but it is with difficulty he can resolve on any exhibition of his powers."

Towards the close of the year 1831 Field accepted the invitation of the Philharmonic Society of London to play at their concert on February 27, 1832. His playing on that occasion elicited the warmest admiration, especially his rendering of his own Concerto in Eb.

At the Haydn Centenary on March 31 he played an Andante with Variations; and on May 6 he played at a reception given by Moscheles, where he had the pleasure of meeting Mendelssohn. Field's visit to London was saddened by the death of his old master, Clementi, who passed away on March 10, and who was accorded a public funeral at Westminster Abbey on March 29, Field being one of the chief mourners.

Field's reception at Paris in December, 1832, was even more brilliant than that in London; the critics were unanimous in praising his marvelous playing. As is well known, Field did not think very highly of Chopin, whose music he declared to be "un talent de chambre de malade." The sale of the *Conservatoire* of Paris on December 25 was crowded to hear the great Irish composer and virtuoso, and Pétis declared his technique as simply astonishing. His concertos and rondos were vehemently applauded. The great critic D'Ortigue wrote of this concert: "His is no school; neither the school of Dussek, nor of Clementi, nor of Steibelt. Field is Field's; a school of his own. He sits at the piano even as if it were his own fire-side with no attitudinizing. And surely his music is that of the fairies." And equally brilliant receptions awaited Field at the Pape Salon on January 20, 1833, and again on February 3.

#### An Unfortunate End

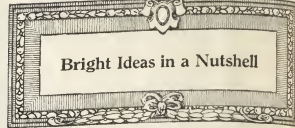
In the spring and summer of 1833 Field astonished various European centers, including Brussels, Toulouse, Marseilles and Lyons, frequently receiving triple recalls. On September 30 his grand concert at Geneva was a huge success, and a similar triumph was accorded him at Milan in November and December. After his appearance at Florence in 1834 he proceeded to Naples, where he became seriously ill and had to be operated on for fistula. He lay in hospital there for nine months and was reduced to a pitiable condition, accelerated by habits of intemperance. In June, 1835, the timely arrival in Naples of the Rachmanoff family—Russian nobles—rescued Field from his sad fate, and the Rachmanoffs insisted that he should accompany them back to Moscow.

The last professional appearance of Field was at Vienna, where at the earnest request of Carl Czerny he gave three concerts at the Hof Theatre, on August 8, 11 and 13, delighting the fashionable audience by his beautiful playing. Whilst in Vienna he composed a new concerto and a new nocturne, and towards the close of August he returned to Moscow with the Rachmanoffs. A few months later Field became very ill, and in the first week of 1837 it was evident that the end was at hand. Even in his last moments his old humor did not forsake him, and when during the following dialog ensued: "Are you a Catholic?—No. Are you a Protestant?—No. Are you a Calvinist?—Not that either," said Field, "Not a Calvinist, but a pianist!" Field died on January 11, 1837, and was buried in the Wodensky Kirchoff, Moscow, on the 15th. The following inscription was engraved on his tomb:

JOHN FIELD.  
Born in Ireland in 1782.  
Died in Moscow in 1837.  
Directed by his memory by his  
grateful friends and scholars.

#### George Bernard Shaw and Polyphony

WHEN George Bernard Shaw wrote *The Perfect Wagnerite* he showed that he knew more about music than a good many other musical critics. He was not so blinded by his idol, however, that he could not see the classicist's point of view, as the following will testify: The overture to *The Maidsingers* is delightful when you know what it is all about; but only those to whom it came as a concert piece without any such clue, and who judged its reckless counterpoint by the standards of Bach and Mozart's *Magic Flute* overture, can realize how atrocious it used to sound to students of the old school. When I first heard it, with the clear march of the polyphony in Bach's B minor Mass fresh in my memory, I confess I thought that the parts had got dislocated, and that some of the band were half a measure behind the others. Perhaps they were; but now that I am familiar with the work, and with Wagner's harmony, I can still quite understand certain passages produced that effect on an admirer of Bach even when performed with perfect accuracy.—GEORGE BERNARD SHAW IN *The Perfect Wagnerite*.



#### A Fine Memory Hint

MY FRIENDS ASK ME how I memorize. In a kind of quick book on memorizing I learned that if a certain thought were impressed upon the mind just before retiring and then immediately recalled upon arising the next morning the thought would be retained in the memory. I tried this by taking a piece of music to my bedroom and memorizing a measure visually just before I turned the lights out. When the room was dark I imagined that the notes were written upon the wall and magnified until their heads were as big as watermelons. The next morning I went immediately to the piano and played that measure. Soon I found that I could memorize two measures and even four measures. The plan worked fine with me. It might not be of any use at all to others.

ERIC TRACHE.

#### Spurs to Perfection

I REGULARLY PURCHASE half-price prints of photographs of the masters getting them in lots of one hundred. These are used with pupils of twelve years of age and under in the following manner: When the pupil has played a piece perfectly or has mastered a part in a book of studies he is given a portrait of a master to which is attached a good biography. Ten of these will win some more significant reward. This leads to habits of working for perfection and the child unconsciously progresses. It is also interesting for the child to keep count of perfect pages in his work. His pictures enable him to do excellently. E. E. F.

#### Helping Shut-Ins

LITTLE PUPILS should be taught that the main purpose of music is to make the world beautiful and make the people in it better and happier. I have a list of the shut-ins of our neighborhood and assign each one of my pupils a closed hour in which the pupil goes to the shut-in and plays. The places are changed each week, that the pupil goes to a different shut-in every time. The shut-in is always glad of the little diversion and the shut-in's confidence in playing to so nothing of a new estimate of the usefulness of music. It means a gain for all three concerned.

T. J. HOBBS.

#### Explaining Time

A YOUNG PUPIL, wrestling with Kohler's Opus 190, could not see the necessity of tidily counting "four" to every note in the first exercise, but when I exemplified a lower part, composed of quarter-notes, and played it a duet, she received an object-lesson on the necessity of correct time-keeping, which impressed her more. Moreover, her interest was keenly stimulated by the addition of the lower part.

M.

#### Helping Words

FOR SOME TIME in my work with children I have used music with words. For children love to sing. It adds so much to their interest in music and also trains the imagination by the presentation of tone pictures. Before I started doing this I had often noted that little pupils when playing some interesting melody would say, "Oh, this is so pretty. I wonder why there are no words!" In some instances they tried to supply words themselves. The little songs have helped greatly in augmenting the child's interest and love for music.

IDA H. BIRK.

## Practical Reforms in Piano Technique

By Leroy B. Campbell

The first section of this excellent article appeared in the JULY ETUDE

#### New Exercises for the Beginner

As a preliminary exercise for relaxation and one that the pupil should do every day several times for a considerable period, let him place the finger tips on the keys (not enough weight to depress the keys) and then rotate the arm, causing the wrist, which should be relaxed, to describe a circle of, say, six inches in diameter. The wrist will be sometimes loose, sometimes above the keyboard in making the circle. The shoulder muscles furnish the power.

Next suspend the arm in a gentle curve (like a suspension bridge cable) over the keys and with a natural whip-like motion of the whole arm, the hand of course moving the most, whip the key (c) three times. The hand held in a natural position, just as one would find it when walking about the house; the knuckle joints just a trifle high so as to make a good arch. Use each finger in turn, playing three times on each key through the octave.

Ex. 1. Use one hand at a time in all these exercises.

#### No. 1.



The playing mechanism all takes part as a whip; the back end or part near the shoulder moves the least while the small end or the hand with gently fixed finger moves the most. Do not make tone beyond *mf* or *f*, but use the utmost grace.

The finger in this exercise is called upon slightly, but not for a strenuous movement which it cannot perform at this period of study without calling to its aid several other muscles (the *sympathetic muscle condition*). The finger is used for the most part as a support, and its capacity, the nerve line gradually develops, while absolute perfection can be maintained relative to the near-by muscles. The nerve transmission is direct; no tendency or cause whatsoever for spreading to neighboring nerve-lines.

This very whip-like undulating motion is used continually by every fine pianist; it is the easy way of overcoming the reaction (the stroke on the key) by the action which had to be overcome stiffly by muscle in the case of a still arm, or by undulating weight in our arm motion manner which is always pliant and graceful). The finger will actually gain more real independence in this wise than in twice the amount of practice with the old still arm and high finger idea.

#### Forearm Rotation Exercises

Arm motion far reaching, is the rolling forearm motion, which may find exercise on the following example:

#### No. 2.



To perform this exercise simply place the fifth finger gently on (a), twist or turn the forearm until the thumb is, say, three inches above the key, and then stroke the key (c) as indicated; at first without tone, when after a few repetitions use a little deeper stroke eliciting a tone, but cease all muscular effort the moment the tone begins. The fifth finger acts as a pivot, although very little weight should be upon it; let the shoulder muscles bear the weight of the arm, balancing it over the keys. Do not move the thumb of itself.

Now try example (b) which is simply an exercise for quickness of arm vibration; strike lightly the two taps very closely together, accentuating slightly the second of the two taps. Next try examples (c) and (d) with the same rolling arm motion; this exercise at the same time moves the thumb freely in a lateral motion. Use each exercise first with one hand, and then the other only a few moments, but always with the utmost piano grace of motion.

The next set of exercises uses the little finger side of the hand in exactly the same manner as prescribed for the thumb.

#### No. 3.



In Ex. 5 rest third finger on (e) as a pivot. Not heavy, but always supporting the arm at the shoulder, so that it floats as it were over the keys. Now rock or roll the forearm gracefully so that it causes the thumb to play (c). Do not allow the thumb to move of itself. The thumb is acted upon instead of acting; it is simply used as a prop. Practice (b), (c), (d), (e) and (f) some half dozen times in exactly the same manner always studying the ease of the motion. Fingers not employed should be relaxed and as far as possible hang off the keyboard. Also for finer and quicker arm motion practice Ex. 5 in the following manner.

No. 6. Make the taps lightly and quite close together.

The next arm motion combines Ex. 2 and Ex. 3, and is as follows:

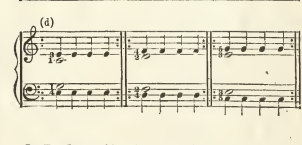


Each hand alone: Continue this exercise at some length until considerable speed is attained. Never work at the same exercise until tiredness sets in.

Further exercises similar to Ex. 2 and 3 also using a rolling motion but with a radius only half as wide as from the first to the fifth fingers, should be used as soon as some degree of ease is attained in the first exercises. The arm motions should ever become more graceful, delicate and quick.

Exercises with shorter radius distance from first to third finger.

#### No. 5.



Make the taps lightly and quite close together.

#### No. 6.



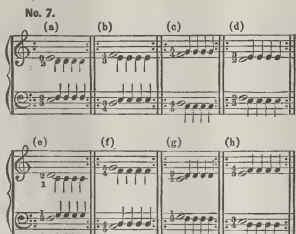




In this practice, the finger that is thrown gently must remain close to the keys. The motion is really a series of short vibrations.

Silent vibration of the arm should also be used; that is to say, rest the fifth finger on any key in a comfortable position, and now by arm vibration cause the other four fingers to whip on top of the keys but making no tone. Start the vibration slowly and increase the speed until the hand fairly flutters. Next pivot on 4 and 5 causing the vibration to throw 1, 2 and 3 up and down through a small arc. Now pivot on 3, 4 and 5 and vibrate 1 and 2. Now pivot on 1 and vibrate 2, 3, 4 and 5. Pivot on 1 and 2 vibrating 3, 4 and 5. Pivot on 1, 2 and 3 vibrating 4 and 5. More advanced students might try pivoting on 1, 2, 3 and 4 while 5 are made to vibrate.

Another series of exercises follows where the rolling radius is made still smaller. The forearm roll is used exactly as in Ex. 5.

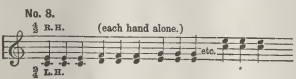


In Ex. 7, (a) place the third finger lightly on the key (c) weighing it partly or entirely down to its bed, but not resting heavily on it and now by use of the rolling forearm cause the second finger to play the key (d) as indicated. Relax all fingers, not to use and hang them off the keyboard. (In Ex. 7, (a) 1, 4 and 5 should be thus relaxed).

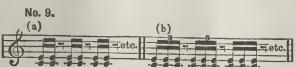
This forearm rotary motion is no doubt the most useful of all technical acquisitions, as it should be used in playing nearly every group of two, three and four note figures; especially all accented tones and broken chord passages.

#### The Up and Down Motion of the Hand

Next use a study of double notes for free wrist. This study is to be done as Ex. 1, i. e., with the whip-like throw of the hand on the keys, the fourth and second fingers being held firm enough to give good form to the exercise.



Practice it also by more rapid vibration or bounds, playing the entire scale as shown in (a) and (b):



These bounds should be made close together. The hand with fingers fixed are thrown easily upon the keys by the impulse furnished by the forearm, whose

motive power is in the upper arm. The hand is being acted upon, not acting; in effect, not a cause. This is the motion used by all artists whether they know it or not, in passages requiring rapid repetition and in octaves. It does away with the idea of a small muscle doing what a larger one can do much easier and better, and it also comes back to Nature.

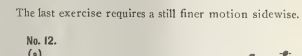
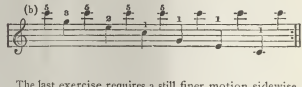
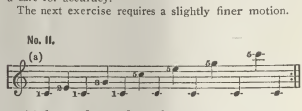
#### The Lateral Motions of the Arm

There yet remains one motion in which the arm should receive special practice—the lateral or sidewise motion which is used so much, especially with the left arm in playing a deep bass note and then skipping to a chord in the middle of the keyboard.

The following exercises will furnish material for practice in lateral motion:



Practice the left hand for this and the following exercises in a similar manner in the lower compass of the piano. Repeat each of these exercises many times. Do not move the wrist sidewise, but move the whole arm from one key to another in a graceful sweep with a care for accuracy.



The last exercise requires a still finer motion sidewise.

These lateral motion exercises are as important as any phase of piano technique, and yet in all books on piano practice this work is left entirely to chance. It may be gained sooner or later; usually it comes later and the lack of it has been a continual drawback for many months.

#### Regarding Finger Activity

As will be plainly seen, all these exercises simply begin at the known and work toward the unknown; begin at the frame and get it ready for the shingles. In other words, make the arm motions at the piano graceful, after which the smaller finger motions may be added with not half the difficulties and appalling mistakes as encountered by beginning with the old illogical manner of trying to develop clever fingers on two feet of awkward arm.

Through all these exercises, which should continue until the teacher is satisfied that the movements are in fairly good form (from two to five months), the nerve lines running to the fingers have been exercised, although no strenuous or isolated finger motion has been used. The nerve transmission, however, has been direct and at the same time the muscles not employed in an act have been taught to relax, thereby preserving the ideal condition as mentioned in the beginning of this article.

Now everything is ready to add finger articulation, which should always be light, delicate, and sensitive, taps close to the keys. All heavy tones, accents, etc., can be taken by the already prepared arm motions. The weak fifth finger idea is now dropped, since a

rolling forearm will take charge of nearly all but tones on the fifth finger side of the hand.

#### Comparison of Conditions Resulting From the Two Methods

Just imagine if you will the state of a child's arm muscles, and nerve tracks at the end of five months of the old manner of beginning a pupil. No definite arm motions, a perfect chaos of nerve lines, a deplorable mixture of the larger and smaller muscles, a lack of relaxation, high muscular finger motions that are as harmful as they are ugly, no fine discrimination between the arm's work relative to the hands and fingers, and many other harmful conditions.

On the other hand consider the conditions of a pupil trained with the exercises set forth in this article. Well defined graceful arm movements, nerve tracks capable of direct transmission, an orderly use of larger and smaller muscles, the sympathetic muscle practically eliminated, good conditions of relaxation, fingers evenly lined up and in excellent form, and a fine discrimination in the use of the arm, hand and finger movements.

These exercises have been thoroughly tried by the writer for a number of years and in the last ones it is the greatest good to a greatest number that determines the merit of a system of work and much certainly have crowned the using of this manner of beginning pupils.

An instruction book such as the new one by Theodor Presser should be very soon after the first few lessons, and since the work in this book is along new lines, the motions just studied can be applied to great advantage. For pieces use at first such as require for the most part the larger movements, such as Gracie's *Standard Compositions*, compiled by Max Baer, *Leitner from Melody Land*, Krogmann, Presser's *First Five Pieces*, and two books of Pixie pieces by Brown.

#### Adapting Yourself to the Pupil

By Eva Higgins Marsh

ADAPTING yourself to the pupil really means "putting yourself in his place," and by this title I caution it to each one of you.

Did you ever watch the clock as the wee pupil struggles with the new lesson and note how long it takes him just to read and count it through once? Often two lines will occupy three minutes for one repetition with the right hand, two minutes for the left. In five minutes, perhaps, as he tries to put them together, the second or third day it may be played three times in five minutes. But do you estimate the time in so signing the length of the new lesson, or the time which he has in which to practice it?

To how many things do you direct his attention in one short lesson? Are you surprised at the resulting confusion? Do you adapt yourself to the needs of the child mind? Be clear in your statements and positive in what you require, but be careful not to require too much. Better a few truths that obtain a clear conception, standing than many of which the child has but a hazy conception.

Discouragement often accompanies the most earnest endeavor. Did you ever seriously try to put yourself in the place of the down-hearted girl? To realize what her struggle for technical skill may be when she is hampered by the nervous fear of playing before anyone, and maybe, by a weak back that prohibits long hours of practice? Do you appreciate the strain on slender resources of her tuition and her living? How so much must be accomplished actually to afford the lessons?

Have you tried to give her an outlook that will do away with that uneasiness and nervousness? Can you give her an uplift in the way of extra time, when needed, at lesson hour; the loan of an inspiring book or magazine, a concert ticket she could not otherwise afford, so that, though still she may realize her limitations, she may still find music worth living?

Not what we have, but what we *pass* as the measure of our ability. Why not pass on the smile of encouragement, the hand clasp of sympathy, the ready faith in her? Truly successful teaching and living? "First the blade, then the ear, then the full corn in the ear."

#### Food for Musical Inspiration

By Katharine Burrows

MARGARET had closed her studio in an old-fashioned house in an old-fashioned quarter of New York just because of the open fireplace it contained; and its cheerful brightness, combined with certain qualities in the occupant, proved such an attraction that her chronic, mostly musicians and teachers, had made it a rendezvous for winter evenings.

"I feel nervous to-night," said Helen French, as she rose and wandered aimlessly about the room. "Do you recall like teaching, Margaret? Don't you find it wears on your nerves?"

"Nerves?" said Margaret, leaning back contentedly. "Why, I do get tired sometimes, but so do doctors and nurses, and even steady mothers. I don't suppose my nerves are more worn than theirs."

"I don't see why society girls should get tired," said Helen resentfully. "If you envy them when I am plodding through the streets on a rainy day."

Margaret shook her head. "If you could see into the mind of one of those girls," she said, "perhaps you would be sorry for her. She found a tiny crow's foot this morning—the first wrinkle—and she is hurrying to the beauty doctor in terror for fear it can't be ironed out. Besides, she may not be able to find a certain shade of pink chiffon for her new gown, and will be tortured if anything goes wrong with that gown."

Helen laughed a little. "Now, our work," continued Margaret, "are about vital things. A certain pupil hasn't done well, and so on."

"Well," said Helen, pausing by the fire in her restless walk. "I'd rather worry about a wrinkle than about my rent."

"My dear," said Margaret, sitting up and speaking energetically, "if you had no rent to think of you would worry about the wrinkle with an agony of mind you can hardly imagine. Trust me, what the socialists say about the dignity of labor is not all rubbish. We workers have the most wholesome and, take them altogether, the happiest lives, and I wouldn't give up teaching to be the prettiest girl in the largest motor car on Fifth Avenue."

Helen laughed as she stood by the mantel looking down at her friend. "I don't see how you keep up your enthusiasm," she said.

#### What the Teacher Gives Out

"Ah, dear!" said Margaret. "Enthusiasm. Without enthusiasm everything is a burden, and we teachers are always giving, giving; not our money, but ourselves—our very lives; and we don't take in mental food, just as we do our bodily tissue with material food."

"I wish I were as clever as you are," said Helen. "I should never have thought of that."

"If I could play as well as you do," said Margaret, glancing up at her friend, "it seems to me I would never wish for anything."

Helen set face relaxed. "Oh!" she cried passionately, "if I could only play always; but I must teach, and I must learn to teach well." Then more quietly, "But that idea about mental food is a good one. I believe I need some. Just what kind would you advise?"

"Dear," said Margaret gently, "you must know as well as I do, but if you want to hear what I think, I'll talk if you sit down. If you don't I shall soon be as nervous as you are."

Helen dropped on the piano stool and began to finger the keys noiselessly.

"Of course," went on Margaret, "we must buy what we can afford. The mental feeders must live and they must have money."

"You mean the teachers?" said Helen.

"Yes," said Margaret. "There is no mental food like study, with an inspiring teacher, but he must be miles above oneself, intellectually as well as musically. If you can't afford an inspiring teacher, get a steady, straightforward one, who does honest work and doesn't pin his faith on show."

"Like Oscar Eliottson?" said Helen, ending her question with a seventh chord.

#### THE ETUDE

By Katharine Burrows

"Yes," said Margaret. "Now play the tonic. Oscar Eliottson's strength and earnestness are splendid. Then you would study Bach and Beethoven; and, dear me! if you don't get inspiration from playing Beethoven sonatas and Bach fugues to a critical and sympathetic listener, you are not the girl I take you for."

Helen's eyes glowed. "Oh!" she exclaimed. "I am never so happy as when I am studying. But lessons even from a steady straight-ahead are beyond me just now."

"I know," said Margaret sympathetically, "you have heard myself, and there are cleverer ways of buying inspiration, but they are not so dependable as lessons. For instance, concerts."

"Yes," said Helen, playing chords with her left hand. "I have got enough inspiration," continued Margaret, "from a Kneisel Quartet concert to carry me through a whole week of hard teaching when I was tired and ill, and the weather was February at its wickedest."

"I don't wonder," said Helen, and she played softly a theme from Bach's Concerto in D Minor for two violins. "I heard them play this last winter, and it was like a breath of spring."

"I remember," went on Margaret dreamily, "when I first heard Padermoss playing Chopin. I came away feeling that if I should never achieve more than a Chopin nocturne, I would not have lived in vain. He made it seem so well worth while."

#### The Bigger Educational Work

"How do the teachers in small towns manage, I wonder?" said Helen. "Look at Grace Hathaway. She was one of the most talented girls in my class. Her playing was wonderful, but she is teaching now in her own little home town. Doesn't it seem a sacrifice?"

Margaret leaned forward, her elbow on her knee, gazing at the fire.

"Ah!" she said; "but those girls have a far bigger educational work to do than we have. It is their mission to bring good music into the lives of people who do not know or care about it. They are pioneers and they must suffer as pioneers suffer; but when they do succeed in giving music its right place in the little town, just think what a triumph it is! And what a reward they have!"

"Where do you suppose they get their inspiration?" asked Helen, sinking into the wicker chair opposite Margaret.

"It must be partly retrospective. They must chew the cud of former concerts and lessons," said Margaret. "Then they can read a great deal. The lives of composers and the modern books on music and the musical magazines, all these are sources of inspiration. Have you read Nietzsche's *Life of Chopin*?"

Helen sat up and spoke indignantly.

"Margaret, you always make me feel like a frivolous idiot! Of course, I haven't read Nietzsche's *Life of Chopin*, and, of course, you have. Now, don't ask me any more such questions."

Margaret laughed. "Oh, well," she said, "I have only just begun it. Suppose you come over here once a week, and we will read it aloud together."

Helen's eyes sparkled. "I certainly will," she exclaimed. "And if it don't get mental food from Chopin, Margaret Brown will supply me."

#### Kind Criticism

Margaret colored and spoke quickly, half laughing. "Now that is not kind," she said. "If I do criticize you, it is because you cause you fairly over yourself to the knife, and it wouldn't be in human nature to let you escape. But it is not because I think I know more than you do. I am perfectly aware that I can never equal you in playing, or Jeanette Thorpe in Harmony, or Miss Hazelwood in—"

"Dear thing," exclaimed Helen, leaving her chair and kneeling beside Margaret's. "The reason we come to you is because you have such a gift of

sympathy combined with your other talents. You cut up so tenderly that we would rather be scarified by you than have balm poured into our wounds by any one else."

"I don't want you girls to think me a conceited prig," said Margaret, not altogether mollified. "Don't be afraid," said Helen. "Why I must go now. I'm glad none of the other girls came this evening. It has done me good being alone with you, Margaret, and I intend to feed my mentality with some kind of musical food every day. Probably what I give out to my pupils will be the better for it."

"Well, then," said Margaret, "none over to-morrow night, and we'll begin Nietzsche's *Life of Chopin*. But remember the inspiration all comes from Chopin. I won't be made fun of."

#### "Play Softly"

By Everett C. Watson

ATTRA a great many years of successful music teaching, my times carried me to a somewhat different occupation. Recently I have undertaken to teach my own boy, aged nine, and some of the things for which I formerly struggled have come to me as through a new light.

In the days of teaching beginners years ago I remember that I used to have great trouble with little hands through the breaking in or cramping up of the knuckle joints. I have just now found at this late day an excellent remedy. It is simply "Play Softly." After the customary table drill the pupil goes to the keyboard with a good hand position and then there the trouble commences. However, if the pupil plays softly enough the fingers will not crumple in. I simply keep on saying, "softer, softer, softer," until the desired result is attained. The tendency with the average boy is to play very much louder than he should. Carry this and breathe down knuckle joints will cease. In fact the pupil should not be permitted to play with force until finger strength comes in the natural way; that is, through sufficient exercise.

#### Conceit and Confidence

By Herbert W. Reed

THERE is a vast difference between conceit and confidence. The former we beg our pupils to despise; the latter we desire them to cultivate. A conceited player or singer is a personage we are prone to shun; a confident performer is one we are glad to encourage and imitate.

Conceit is proud that she can do so well. Confidence feels thankful that she is capable of so much. Conceit usually brags about his ability and what he has accomplished. Confidence is there "with the goods," saying little.

Conceit demands flattery. Confidence is satisfied with encouragement.

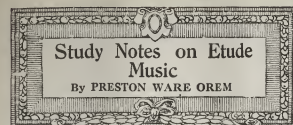
Conceit is usually the outcome of constant praise and unstinted flattery. Though a pupil's work be very inferior and her musical knowledge very meager, indulgent relatives and enthusiastic friends may so turn her little head that she looks upon her pretended talent as something wonderful and regards her pianistic skill as nothing short of marvelous. Many such superficial people go through life with an exalted opinion of their talents, and cause sensible folks a world of annoyance. Others are sometimes awakened when they go away from home to study and learn that there is nothing in their performances to brag about, and come to realize that their little grain of talent is very small indeed.

Confidence is brought about by a long season of preparation, and by many a timely appearance before friends and in public. Self-consciousness and timidity gradually give way to reliance and fearlessness. With growing knowledge and increasing skill comes a feeling of security and repose.

Confidence glossed over with excessive praise, may in the end give way to conceit; and much is the pity of it.

May it ever be our privilege as teachers to produce confident pupils: from conceited ones, may the gods deliver us!





## CANZONETTA DEL SALVATORE ROSA

F. LISZT.

The *Canzonetta del Salvatore Rosa* is taken from a famous set of pieces by Liszt entitled *Years of Pilgrimage*. In these compositions the composer endeavors to depict various scenes and sensations and sentiments inspired by his travels in Italy and Venice.

Salvatore Rosa was born in Naples in 1615 and died in Rome in 1673. He was a celebrated painter, but he was almost equally famous as a poet and musician. Liszt in his *Canzonetta* made use of one of the songs of Salvatore Rosa as his principal theme. In the music will be found a free translation of the Italian text of this song. As is the case with all the thematic material borrowed by Liszt from other sources, he has considerably enhanced and vivified the original.

In playing this composition the most careful attention must be given to the rhythm. Instead of the crisp rhythmic effect resulting from a dotted eighth note followed by a sixteenth, or an eighth note followed by a sixteenth rest and then by a sixteenth note, one may be tempted at times to fall into the careless habit of playing the piece as though written in twelve-eight time. A close following of Mr. Constantine von Sternberg's editorial annotations will be of advantage to the student. Grade 7.

## VALSE BADINAGE—J. R. MORRIS.

Mr. J. R. Morris is a contemporary American composer of talent and industry who has not been represented previously among our Etude pages. His *Valse Badinage* contains more variety of thematic material than is usually met with in pieces of this type. The themes suggest both the French and the Viennese styles. A rather rapid melody is combined together with a brilliant style of execution. Grade 5.

## LEGEND—H. AILBOUT.

Hans Ailbout is a contemporary composer of French extraction who has resided chiefly in Berlin. His piano pieces are beginning to be very popular. The *Legend* is one of a set of four pieces recently composed; it has a charming left-hand melody in the style of a "cello solo, the middle section containing some striking harmonic effects. Grade 4.

## VOICES OF NATURE—E. KROHN.

*Voices of Nature* is a brilliant and interesting drawing-room piece with well contrasted themes. The principal theme is in the style of a modern *gavotte*, suggesting a pastoral scene with the twittering of birds, etc. The middle theme might be likened to a serenade by a quartet of men's voices with a rippling, harp-like accompaniment. Grade 4.

## LOVE'S AVOIAL—H. W. PETRIE.

A very melodious and expressive, song without words, which should be played in a tender and sentimental manner. This is drawing-room music of the better class. Mr. Petrie's well-known lyrical gifts are displayed in his pianoforte pieces equally as well as in his songs.

## A SOUTHERN MELODY—A. L. NORRIS.

Mr. Arthur Locke Norris' *Southern Melody* is a characteristic piece of much merit, very cleverly harmonized in modern style. It may be taken to suggest an old-fashioned moonlight plantation scene. Grade 3½.

## LA TOSCA—H. TOURJEE.

Mr. Homer Tourjee's *La Tosca Waltz* is a great favorite, although very likely it is unknown to many of our Etude readers. It is especially useful from the fact that it may be played either as a waltz for dancing or as a drawing-room piece or as a recital number, answering equally well for all purposes. Grade 3.

## AFTER SUNSET—A. PADOWSKI.

After *Sunset* is a quiet nocturne-like piece with a flowing and expressive melody which will prove especially useful as a study in tone production and in the singing style. Grade 3.

## FOLLOW THE BAND—W. E. HAESCHKE.

This is a delightful little march movement of more

than usual originality. It is refreshing to find modern harmonic devices so effectively and pleasingly employed in a piece of such easy character. This should make an excellent recital number. Grade 2½.

## GUIDE RIGHT!—H. ENGBLANN.

A brilliant and martial number of easy grade, taking its title from the familiar military command, "Guide Right!" This march should be played at the approved military pace of 120 steps to the minute, counting two in Grade 2½.

## DOLLY'S DELIGHT—JAMES H. ROGERS.

Mr. James H. Rogers excels in easy teaching pieces. He evidently expends as much time and care upon such pieces as he unquestionably does upon larger works. He invariably has something good to say. This is a sprightly and graceful waltz movement. Grade 2½.

## HAPPY DAYS—A. GEIBEL.

This lively little number may be used either as a vocal or instrumental piece. It will make a very pretty union chorus for girls' voices. As an instrumental number it is a sort of modern *intermezzo*. Grade 2.

## THE FOUR-HAND NUMBERS.

D. Spooner's *On to Triumph*, which appeared in the January number of *THE ETUDE* as a solo, has proved a great favorite. In response to many requests it has been arranged as a four-hand number, and also for military band. The four-hand arrangement is easy to play, but very brilliant.

*Gathering for the Hunt*, by Sartorio, is a vigorous

## The Value of Time

By Madame A. Pupin

"The thing I have valued most in my life is time," said one lady to another whom she met at a summer resort.

"Time? I don't understand you. Time of value? I have all I can do to kill time."

"You are clever. You play the piano, you can sing, you play the guitar and I heard you speaking German to that distinguished-looking man who sits at our table, and you croquet such wonderful things. Now I think of it, you seem to be always doing something."

"You seem to have nothing to occupy you. Do you speak French?"

"No, I do not."

"Why do you not study it?"

"I do not see of what use it would be to me."

"Let me tell you two stories. A young girl refused to learn French when at school. While in her twenties, she was married to a Frenchman of good family, and went to France to live in the home of his parents. They could not speak English and she could not learn to speak French grammatically, and she had to hear herself alluded to as 'that stupid American.'"

"The other story was of a boy whose father was American and his mother French, so he spoke the two languages with equal fluency. His mother wished him to learn to run the sewing machine, but he refused, saying, if he did the family sewing would fall on him, and it was no kind of work for a man. About ten years later there was to be a grand excursion at Paris, and he wished to go. A friend said to him, 'As you speak both French and English, I can get you a good berth, with a fine salary and all expenses paid. Come with me.' Arriving at the office he learned of the extraordinary advantages that would be his, and was congratulating himself on his good luck when the official said, 'You can run a sewing machine of course?' 'No, but I could learn.' 'Not now, we require an expert, one who has worked with machines for at least ten years.'"

"It might be well if we could foresee the future. But at any rate, I am too old to study French or music. I am thirty-two years of age."

"Thirty-two, are you? Well, I am forty-two, and I do not think I am too old to study a language. I am going to learn Swedish this winter, as I expect next summer to take a trip to Sweden."

"I never imagined you were older than I. You look young and you look happy."

"If you look or feel older than you should, it is perhaps because you are not happy. I believe I could lay out a plan that would change your whole life, in a year's time."

"Would you take that trouble for me?"

"Gladly. Go to some suburban town, of from three thousand to eight thousand inhabitants, where there is a good public library and three or four fine churches.

characteristic piece full of go. This number might also be used as a march or two-step.

## SERENADE (VIOLIN AND PIANO)—

SCHUBERT-HARTMANN.

The eminent violin virtuoso, Mr. Arthur Hartmann, has been very successful in his transcriptions of various master works. Just recently he has made a new arrangement of Schubert's *Serenade*. It is decidedly different from any of the conventional arrangements which have been made in the past, and it is exceedingly effective.

## FESTIVAL MARCH (PIPE ORGAN)—

C. F. MUTTER.

Mr. Charles F. Mutter's *Festival March* has a fine rhythmic swing. It is full and brilliant, with the true festival quality. The introduction of the fine old hymn tune, *O Sanctissima*, will prove a popular feature.

## THE VOCAL NUMBERS.

Mr. William H. Neidlinger's *Sweet Miss Mary* is one of his series of Southern songs, all of which have proven very popular. Mr. Neidlinger has a wonderful vein of smooth and flowing melody, which is well exemplified in this attractive song.

*My True Love Lies A-Sleeping* is a charming lyric by Mr. John Prindle Scott; an entirely adequate setting of a very artistic text.

*I Wonder Why* is taken from a set of five more songs recently composed by Mr. Thurlow Llewellyn, all in humorous or semi-comic vein.

## FOLLOW THE BAND

MARCH

WILLIAM E. HAESCHKE

Vivace M.M. ♩ = 120

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## LOVE'S AVOWAL

H. W. PETRIE

Andante M.M. ♩ = 84

*p*

*p dolce.*

*rall.*

*mf a tempo*

*p*

*f*

*rall.*

*Poco più mosso*

*ff a tempo*

*rit.*

*cantando*

*mf Tempo 1.*

*rit.*

*ff a tempo*

*rit.*

*p a tempo*

*p dolce.*

*mf*

*rall.*

*pp*

*morendo*

## A SOUTHERN MELODY

ALBERT L. NORRIS, Op. 31

Andantè moderato M.M. ♩ = 84

*p cantabile dolce.*

*mf*

*dim. e rit.*

*una corda*

*a tempo*

*tre corde*

*Piu mosso*

*piu rit.*

*una corda*

*a tempo*

*cresc.*

*f*

*dim. e rit. mf*

*dim. e rit. piu rit.*

*D.C.*



## THE ETUDE

## LEGEND

ERZÄHLUNG

HANS ALBOUT

Moderato M.M. ♩ = 126

moderato a.m.c.

*p espressivo*

*poco marcato*

*mf*

*poco rit.*

*p a tempo*

*poco vivace*

*p*

*poco rit.*

*a tempo*

*p*

*dim.*

*pp*

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## THE ETUDE

VOICES OF NATURE

ERNEST KROHN

Allegro grazioso M.M.  $\text{♩} = 108$

Angelo grazioso M.M. ♩ = 108

ERNEST KROHN

*f ff p tempo rubato Ped. simile*

*mf f Fine*

*Andante cantabile g.h.*  
M.M. ♩ = 72  
*p pp rit. a tempo cresc. pp i.h.*

*Agitato 3 marcato rit.*

*Andante cantabile p string. cresc. ff D.S.*

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## THE ETUDE

## ON TO TRIUMPH

D. SPOONER

Allegro moderato M. M. ♩ = 120

SECONDO

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+ From here go back to % and play to Fine, then play Trio.

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## THE ETUDE

## ON TO TRIUMPH

D. SPOONER

Allegro moderato M. M. ♩ = 120

PRIMO

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+ From here go back to % and play to Fine, then play Trio.



## THE ETUDE

## GATHERING FOR THE HUNT

AUFBRUCH DER JÄGER ZUR JAGD

ARNOLDO SARTORIO,  
Op. 1045, N° 3Vivace M.M.  $\text{♩} = 126$ 

Secondo

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## THE ETUDE

## GATHERING FOR THE HUNT

AUFBRUCH DER JÄGER ZUR JAGD

ARNOLDO SARTORIO,  
Op. 1045, N° 3Vivace M.M.  $\text{♩} = 126$ 

Primo

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# THE ETUDE

## VALE BADINAGE

Tempo di Valse M.M. ♩ = 72

J. R. MORRIS, Op. 72, No. 2



## THE ETUDE

LA TOSCA  
WALTZ

HOMER TOURJÉE

INTRO.  
Andante

Tempo di Valse M.M.♩ = 60

\* From here go back to ♯ and play to A; then play Trio.  
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## THE ETUDE



## CANZONETTA DEL SALVATOR ROSA

ANNÉES DE PÈLERINAGE

2<sup>de</sup> Année

FRANZ LISZT

Edited and revised by  
C.v. STERNBERGAndante marziale M.M.  $\text{♩} = 84$ 

Dis - tant from home though the  
roam - er may be,  
He nev - er chang - eth the same man is he.  
Still chang - eth not his stead - fast soul,  
er, O ev - er - more un - chang - ed is he.  
Though far from home, yet the heart oft re - turn - ing,  
Years for the cot where the

a) Small hands may play the notes stemmed upward in these two measures with the right hand.

b) The notes in small type may be omitted and the lower octave note may, in that case, be struck with the 2d finger.

c) The upper of the two grace notes may be omitted by small hands; the lower one is then struck with the 2d finger which slips to the next D.

Swift - er his thoughts though his feet be com - ing, Fly to the loved ones,  
home fires are burn - ing,  
Loved ones at home, who wait his com - ing, who wait his com -  
ing.  
Still chang - eth not his stead - fast soul,  
er, O ev - er - more un - chang - ed is he.  
Though far from home, yet the heart oft re - turn - ing,  
Years for the cot where the

d) See note b)

e) See note c)



## AFTER SUNSET

SONG WITHOUT WORDS

ANTON PADOWSKI

Andante con espressione M.M.  $\text{♩} = 72$ 

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## DOLLY'S DELIGHT

WALTZ

JAMES H. ROGERS

Con moto grazioso M.M.  $\text{♩} = 144$ 

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## HAPPY DAYS

GIRLS GLEE SONG

ADAM GEIBEL

Moderato grazioso M.M.  $\text{♩} = 88$ 

Words ad lib.

Happy days, Happy days, Oh what joy this life is bringing, Happy days, Happy days, When the heart is full of singing, Happy days, Hap-py days, To the wind all sor-row flinging: Hap-py days, Hap-py days, Oh what joy-ous hap-py days.

Sun-shine and flow-ers mu-sic and love: Star-light and rain-drops come from a-bove: All things to- geth-er

make life so bright, Filling the soul with sweet de-light. Then let us e'er be cheerful and gay, Let us in

youth-time sing while we may: And let sweet friendship warm ev-ry heart, This is of life the bet-ter part.

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## THE ETUDE

## SERENADE

FRANZ SCHUBERT

Transcription for Violin and Piano by  
ARTHUR HARTMANN

Tempo rubato, moderato

VIOLIN

PIANO

*mf* *poco rall.* *pp* *gliss.* *arco* *pizz. l.h.* *mf* *p* *rit.* *gliss.* *pp*

(ad lib. or instead, two measures rest.)  
*pizz.*

(ad lib. alternately with left and right hands, *pizzicato*.)

*pizz. left hand, with little finger.*

*arco* *pizz. l.h.* *mf* *p* *rit.* *gliss.* *pp*

*pizz. l.h.* *pizz. l.h.* *poco rall.* *al tempo* *rit.* *gliss.* *pp*

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## THE ETUDE

*mf* *pp* *rit.* *Adagio* *pp* *pizz. l.h.* *pp*

*Slower* *Adagio* *rit.* *pp* *pizz. l.h.* *pp*

*pizz. l.h. with 3d or 4th fingers* *rit.* *Adagio* *pp* *pizz. l.h.* *pp*

ESTHER M. CLARK  
(B. A. C.)

## I WONDER WHY?

THURLOW LIEURANCE

Some-bod-y's true As steel to me, won-der now, Who that might be?

Some-bod-y's dear, I won-der why? You could not guess, If you should try! Some-bod-y's sweet I won-der who?

Some-bod-y's sweet I won-der who? Do you sup-pose, It could be you?

*pp* *pp*

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## THE ETUDE

## SWEET MISS MARY

FRANK L. STANTON

Andante moderato

W.H. NEIDLINGER

You des take a lfl' of de blu-est of de skies, A  
De rose in de gar-den des waits for her to pass, En

cloud for de lash-es and you got Miss Ma-ry's eyes, Dais de way you feel-in' w'en dey  
hopes dat its col-or des will match her cheek at las'. Thrush-es in de hedg-es stop dey

look-in' sweet at you, Dey twin-kle in de sun-shine, an' its rain-in'round em too. Sweet Miss  
mer-ry morn-in' song, Wen-ev-er sweet Miss Ma-ry comes a-sin-gin' down a-long.

Ma-ry, Sweet-er dan you know, Is de Mock-in'-bird you' sweet-heart, Why he sing-in' ter yer so? Sweet Miss

Ma-ry sweet-er dan you know, Is de Mock-in'-bird you' sweet-heart, Why he sing-in' ter yer so?

Also published for Low Voice, and as a Part Song for Men's, Women's and Mixed Voices.  
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## THE ETUDE

## MY TRUE LOVE LIES ASLEEP

Lizette Woodworth Reese

JOHN PRINDLE SCOTT

Slowly

My true love lies a - sleep, In

some most heavenly place, She hath a lil-y in her hand, A smile up-on her face, The

dear white ros-es come, To climb a-bout her there, The sweetest winds you ev-er knew, Go

sing-ing down the air, The ros-es climb so high, The grasses grow so deep, You

can-not see her where she lies, A smil-ing in her sleep.

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## FESTIVAL MARCH

Maestoso M.M. ♩ = 108

CHAS. FR. MUTTER

Manual *ff* Gt. Full

Pedal *ff* Ped. 16' & 8'

*Choir 8' (or Sw.) cresc.*

*Reduce to soft 16'*

Gt. *cresc.*

Gt. Trumpet *mf*

Ped. Full

"O Sanctissima"

Sw. (String-tone) *p*

Soft 16'

Reeds

To Sw.

*f*

Ped. 16' & 8'

Trumpet & Principal 4'

Choir Solo 8'

Full

To Gt.

*p*

Soft 16'

Sw.

## TRIO

Sw. soft 8'

Gt. Op. Diap. & Trumpet

Choir

Gt. Sw. Coupler

Gt. Coupler

last time to Coda

Full Swell

Gt.

Swell

Gt. 16' 8' & 4'

Ped. Full

Gt.

Sw.

*p* 16' only

Gt. Trumpet Sw.

Gt.

Sw.

Gt.

Sw. reduce

Oboe

*p rit.*

D.C. Trio \*

Coda

Largo a tempo

Full Organ

*ff* Coupler

\* From here go back to Trio, and play to ♯; then play Coda.



# THE ETUDE GUIDE RIGHT!

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

MARCH

H. ENGELMANN

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## Music and the Friends—Yesterday and To-day

By David Bispham

[The *Haverfordian*, a college journal affiliated, Haverford College, Pennsylvania, contains a unique contribution from Mr. Bispham on the different attitudes of the Friends of to-day regarding music and musical education. We reprint some interesting passages from this *Haverfordian*.]

In the spring of 1914 I was on my concert tour on the Pacific Coast. I was singing in vaudeville, and received a letter from President Sharpless, of Haverford College, saying that the Board of Managers had decided to confer upon me the Honorary Degree of LL.D.—Doctor of Laws. To say that I was surprised does not convey in any adequate manner an idea of the state of my feelings. That I, a descendant of two of the original Quaker families who had founded Philadelphia, the grandson of one of the Founders of Haverford College—I, a grand opera singer, a concert singer and a vaudeville artist; I, whose life had been so unusual in regard to its public activities, should find myself being honored by my former companions and by the friends of my parents, by being made a Doctor of Laws by the college which, of almost all those in America, has upheld religion and scholarship at the expense of art and music, was indeed astounding.

Had anything happened to me, or was it that something had happened to Haverford? Nothing had happened to me except the daily, monthly, yearly, continual application of a mind that would do nothing else to musical and historic pursuits. Therefore something must have happened to Haverford. The rising generation, and those of the former generation who still remain upon its governing board, had lived to see the time, not contemplated by the Founders of our Alma Mater, when music and the drama and those who occupy themselves therewith had become recognized factors in the daily life of the community. No longer are they to be looked upon as wicked, or at least idle pastimes, but as educators—educators as much as a school is an educator—and therefore the musician and the actor may be looked upon as educators. Hence it was, I suppose, that I was given a place among educators, and I am proud to have been considered worthy of the distinguished honor which our College has conferred upon me.

### "A Message to Those Present"

I replied to President Sharpless's letter in that spirit, and suggested that a commencement in June I would like to say a few words to the audience, and that I there were no objections I would also sing. There was no objection. As I sat upon the platform on that warm summer day, June 12, 1914, robed academically, capped and hooded, I felt a great sense of responsibility. As Friends of old would have said, "It was he in upon me," that I had a message to deliver to those present, and I hoped to be able to acquit myself manfully of my duty. I cannot recall the words I used, but I remember the gist of my remarks was something like this:

I alluded to the time when, in the autumn of 1872, and during the subsequent four years of my residence at Haverford I was forbidden by the Board of Directors to remain at the College my home. No guitar, lute or other instrument of music, no pipe, tabor, harp, psaltery or instrument of ten strings was permitted to resound through the sombre halls. Even the human voice was dis-

couraged when raising itself into choral song. I was obliged to betake myself, either in hand, to the retirement of a room at the Haverford station on the Pennsylvania Railroad, where the ticket seller's wife offered me sanctuary and an asylum where I might practice my beloved art in such seclusion as might be obtained between the passage of rumbling trains. But presently there came a change over the spirit of the dreams of those who guided the destinies of Haverford. Before my graduation the beginnings of a glee club and of a clandestine dramatic association became manifest. It has been said that my influence set these movements going; it may be true, I was not aware of it. But I am happy indeed to find that now music is encouraged, and to know that in the "Cap and Bells" even the drama is lifting up its head in your midst.

### In Praise of Music

I would suggest that, as time goes on, music and the drama be not encouraged only for the sake of pastime. That, as a matter of fact, is what our Quaker forefathers objected to. Let them be seduced with intention, for music is an inherent quality in human nature, and therefore should not be left to run wild; but, as with any other valuable growth or quality, it should be cultivated. It and its history should be studied by all who feel so inclined as a matter of common information, if for no other reason, just as literature, mathematics, science and art are studied. In this connection I am reminded of a story that was told upon myself. When I was in the business house of my uncle, David Scull, along in the early '80's, I was heard humming to myself as I walked by two men in the street. Years afterward, when I was singing in Grand Opera, the younger of the two told me that, as I passed, the elder—a very plain friend-looking after me, said: "Does thee see that young man? Well, I tell thee he'll never come to any good, because he's always fiddling round after music!" I agree with the aged friend in so far as fooling around with anything is concerned. No one should "fool around" with so pure and beautiful a thing as music; on the contrary, according to my belief, it should be included among the elective subjects in all schools and colleges for every normal human being is "moved by concourse of sweet sounds." Everyone has a voice, a musical instrument, in his throat which should be cultivated, for from it may be obtained great solace through life. I do not advocate that all persons should go far into musical study, for it is exacting, and only those especially gifted should be encouraged to bring their talents before the public. But music must pervade every home, for it has been seen and prophesied as an alleviator of grief, the bringer of joy, a solace for the waking hours of toil, twin sister to the balm of sleep.

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## Practical Breathing Exercises for All Vocal Students

By Walter L. Bogert

The following exercises are earnestly recommended to all singers as an excellent method of developing and strengthening the lungs, chest and respiratory muscles, thus lessening the necessity for giving conscious thought to the breath while singing.

The regular daily use will be found most beneficial to the health. No claim is made as to their novelty. Most of them have been prescribed by competent physical instructors for years. The first should be practiced when the body is loosely clothed either on rising in the morning or just before retiring at night. The beginner will doubtless experience some muscular soreness at first. This, like the stiffness that comes after the first terms of the season, is not to be feared; it will soon wear off. Do not attempt too much at the start. Begin gently, increasing gradually the number of times you do each exercise. Persevere, and you will find your appetite improved, that you sleep better, and that singing is becoming easier.

**EXERCISE 1—For abdominal muscles and digestive organs.**—This may be taken before getting out of bed in the morning. Lie on your back, with your knees bent and your feet flat on the floor. Keep your mouth closed. Breathe through the nose. Stand erect. Don't slouch.

**EXERCISE 2—For chest and lungs.**—Stand as in Exercise 2. Without bending at elbows, extend arms forward so that hands meet on a level with the face. Then, without lowering or raising hands, draw arms back as far as they will go, keeping head up and chest thrown forward. Bring arms forward again. Inhale fully and deeply as arms go back. Exhale as they come down. Repeat.

**EXERCISE 3—For chest and lungs.**—Stand as in Exercise 2. Keeping arms at same distance apart (i. e., the width of the body), raise them upward, overhead as far as they will go. Then let them fall forward, downward and back as far as they will go. Inhale fully and deeply as arms go up. Exhale as they fall. Repeat.

**EXERCISE 4—For chest, shoulders and arms.**—Lie on floor, face down. Place hands on floor about opposite shoulders. Then raise body to the floor so that when arms are straight it will be supported on hands and toes. Sink slowly to floor. Repeat. A good preparation for this rather difficult exercise is to practice it first standing, with hands supporting the swaying body between the sides of a narrow doorway. After awhile, a strong, low arm-chair may be used, allowing the body to sink into the chair, with hands grasping arms of chair. Finally the floor may be used.

**EXERCISE 5—To increase lung capacity and to strengthen inspiratory muscles, thus lessening the tendency to use too much breath on first notes of a phrase.**—Stand as in Exercise 2. With parted lips and relaxed throat, so as to offer no im-

pediment to the ingress or egress of air, fill the lungs as full as possible and see how long you can hold them comfortably in this condition. Be careful to hold the breath not at the throat, but at the waist.

By means of the resemblance of the human breath mechanism to the bellows. The small end of the bellows may be thought of as at the throat. The large end would then be in the region of the diaphragm. Now, we never control a bellows at the little end, but always at the big end. This exercise should be done several times a day.

**EXERCISE 6—Rhythmic Breathing.**—The habit of full, deep, regular breathing in the open air should be formed as soon as possible. The sooner one abandons the weak, shallow, spasmodic style common to most people, the better. When walking, let a certain number of steps measure the length of inhalation and let the same number measure the length of exhalation. For example: Begin by inhaling during two steps and exhaling during two steps. (A rhythm of two.) When this has become easy, try it for three steps, then eight. Be careful not to take all breath in or to let all out before the last step of the group or rhythm. Inhale and exhale always at same speed. The general tendency is to take in all the breath on the first step, hold it by closing the throat, and then let it all out at once. Do not attempt to regulate outflow of breath at throat. Keep throat relaxed. Keep mouth closed. Breathe through the nose. Stand erect. Don't slouch.

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mechanism; and the cavities of the pharynx, mouth and nose form the resonance mechanism.

13. The force of the voice is determined by the length, weight and tension of the vocal cords.

X. Volume of voice depends upon the extent of vibration of the vocal cords, which is caused by breath pressure, and upon resonance.

XI. Quality of voice depends upon the vibration of the vocal cords as a whole and in segments, and upon resonance.

XII. Vocal resonance, which is by far the most important factor in voice production, is due to the sympathetic vibration of the air in the resonant cavities.

XIII. Resonance is more important than breath pressure in relation to volume of voice and more important than segmentation of the vocal cords in reference to quality.

XIV. Correct voice production, or the action of the mechanism which produces the perfect vocal tone, consists of the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and full use of the resonance space.

XV. Any muscular contraction which prevents the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and full use of the resonance space, is termed an interference mechanism.

XVI. The principal forms of interference are:

1. The contraction of the muscular fibers of the false cords, which prevents the free vibration of the vocal cords.

2. The contraction of the muscles of the soft palate, which prevents the use of at least one-half the resonance space.

3. The contraction of the muscles of the chin and of the back of the tongue, which prevents the correct action of the pitch mechanism.

XVII. Every form of interference leaves its impress on the quality of the tone. The ear of the teacher must be trained to hear the quality of the tone, and to detect the interference with the free vibration of the vocal cords.

XVIII. The ability to remove interference is based upon a knowledge of the nature of the vocal mechanism, and the interfering muscles, viz., the vocal muscles are involuntary and the interfering muscles are voluntary. Correct action of the vocal mechanism must be induced and cannot be forced. On the other hand, interference, being under the control of the will, can be eliminated.

XIX. The principal function of the voice teacher is to develop the voice.

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## The Amateur Chorister: His Faults and Virtues

By Wilson A. Burrows

"There is the widest scope in chorus singing for the exercise of the highest musical qualities," says Arthur Mee, in his admirable book, *Choirs and Choral Music*; but our chorists, while generally intelligent, are nevertheless seldom surcharged with musicianship. They rarely know as much as they think they do, nor nearly as much as they might, could they be induced to take their musical activities more seriously; to devote a little study to sight-singing and harmony, and cease to be mere "passengers."

Our singers have a queer capacity for bewildering exhibitions of the capricious and sporadic. One sees them at rehearsals with exemplary regularity for a year, or a decade, as it may happen. Then they disappear in some other way for a long period. At the most unlikely moment they have been known to reappear, and become again faithful, serene and zealous chorists as of yore.

One is constantly confronted with evidences that they "order this matter better" in England. Says Mee, again: "To-day England, in point of choral culture is excelled by no other country. It has become preeminently a nation of chorus singers. Bodies of amateurs can be gathered together in almost any section of the British Empire, which can be trusted with singing, on the spur of the moment, often from memory, the favorite oratorios of Handel, Haydn and Mendelssohn."

Mr. A. S. Vogt, conductor of the phenomenally successful Mendelssohn Choir of Toronto, says (*New Music Review*, December, 1911):

"There is this difference, generally speaking, as regards choral music in England and America, that in the former country the very best amateur material is keen for the work, while in America, in too many localities, only indifferent singers can be interested."

English singers have even invaded the United States, as an incident in a Canadian trip, it is true, but our singers do not seem to have displayed a similar degree of enterprise.

## Slavery to Notes

Most choral conductors have made determined efforts, from time to time, to free their singers from a slavery to the notes, but all attempts in this direction are seemingly wasted. It is almost impossible to convince the chorister that the trick of memorizing is easily caught, readily becomes a habit, and greatly promotes ease, freedom and flexibility. Here the land is full of folk who have sung *The Mazurka*, for instance many dozens of times, but who, for all this, seem never to have thoroughly memorized a single one of the great choruses, and who will sing hymns eight bars in length for a lifetime, clinging desperately to their books. Similarly we find hosts of seasoned singers, after a genera-

tion of experience, still read laboriously from note to note, instead of by phrases, as one reads language, and should learn to read music; and for some inscrutable reason, they scorn to acquire the faculty, so indispensable to orchestral players, so indispensable to organists, and hence the vast difficulty they have in keeping one eye on the music and one on the conductor.

Now most choristers are not only those that they can read, but positively balk in the consciousness of an exceptional ability. They are loath to admit that their neighbors are thus fortified; of their own fitness no doubt ever intrudes. Every conductor is familiar with these symptoms. At a rehearsal of one of his choruses, Theodore Thomas had occasion to reprimand a soprano for inattention. "He treats us as if we were members of his orchestra," exclaimed a singer to her neighbor. Thomas heard the remark, and at the close of the rehearsal he passed the lady as she was departing, and turning to her he said very quietly, but with intense sarcasm: "Madam, you will have to sing a great deal better than you do before I shall treat you as I treat the members of my orchestra."

American choristers rarely manifest the same thorough familiarity with, and usually proceed in happy disregard of the fact that if they were always certain of the text their vocalization would be infinitely improved, and that their combined efforts would be definite and euphonious, and not, as they now so often are, "muddy, ill-seeming, thick, bereft of beauty." Many English conductors insist on a thorough familiarity with, if not an absolute memorizing, of the text. The celebrated Dr. Henry Coward makes his chorists not only sing, but read aloud from time to time, their words, that these may be the more deeply impressed upon them. When suddenly confronted with German or Latin words the underling American is usually at a grotesque disadvantage. Here and there the Teutonic text is handled with fair facility; the Latin is almost invariably "a source of innocent merriment."

## Lack of General Interest

In most cases our chorists display the "tamest aversion to home study." Those who do carry their books and forth are, almost without exception, those who need this private preparation the least. Then too, they are singularly devoid of curiosity. A man who has spent many years in choirs, heard he had spent a work that he had sung in earlier days, but which he could not at once identify, he asked a member of the choir what the anthem had been. The singer "hadn't the least idea who wrote it" and three other members of the choir were questioned with a like result. Yet they had sung that selection for several Sundays, and had no doubt heard it often, but the hapless con-

ductor's name had not impressed itself upon their eager minds.

A similar lack of curiosity usually manifests itself in an amazing indifference to the doings of choirs and choruses with which they are not immediately connected, and anyone who has sought to administer the affairs of a choral organization in a suburban community knows the incredible coldness such singers can display toward an institution for which they might not unconsciously be supposed to have the liveliest solicitude. In such cases one is led to wonder why these impetuous citizens deign to sing at all, or how they were ever beguiled into the fascinating mazes of choral music.

Those who have given much study to the subject have expressed varying degrees of pain and grief at the discovery that our chorists, both urban and suburban, generally have but a scant notion of *esprit de corps*. They are afflicted with a sort of snobishness that assumes wondrously absurd shapes if given the slightest opportunity. "You who doubt this should carefully note the demeanor of a body of singers when some cordial and guileless soul ventures to suggest something that will promote sociability in the ranks." This is in his quaint little book, *Purity in Music*, says: "The primary and essential requisite of a choral society is that its members be judiciously chosen from genuine lovers of art," hence one might reasonably expect to find such a group socially, as well as musically, homogeneous.

## Choral Singing in America

The foregoing observations may seem to ignore the fact that America has done really admirable things in choral music; that it has a Handel and Haydn Society that will be one hundred years old in a few months (1915), and that some of the world's greatest choral monuments were sung in this country within a very few months of their first hearings in Germany. Yet there is a grotesque disadvantage here and there the Teutonic text is handled with fair facility; the Latin is almost invariably "a source of innocent merriment."

In most cases our chorists display the "tamest aversion to home study." Those who do carry their books and forth are, almost without exception, those who need this private preparation the least. Then too, they are singularly devoid of curiosity. A man who has spent many years in choirs, heard he had spent a work that he had sung in earlier days, but which he could not at once identify, he asked a member of the choir what the anthem had been. The singer "hadn't the least idea who wrote it" and three other members of the choir were questioned with a like result. Yet they had sung that selection for several Sundays, and had no doubt heard it often, but the hapless con-

earnestness and real devotion into their music. That they are seldom "professional" is no reason they should not command as much joy in their art as the most enslaved virtuoso, and that joy they can never retain.

But if chorists appear to loaf and slack, a certain amount of excuse can be found for them. They are, as it were, orphans among musicians. An enormous amount of highly specialized aid is nowadays thrust upon all types and grades of music students, but scant attention is given to toilers in the important field of choral music. A careful search through musical literature discloses the fact that these are largely left to grope their way about as best they may. There are hosts of books devoted to the orchestra and the opera; but those which discuss choral music are few and brief. The vital part played by chorists in their own field is usually taken for granted; whether they are deemed to be above or beneath criticism does not yet appear. Throughout his entire career the student of piano has been swamped with books, hints and suggestions; the budding violinist is similarly nurtured and admonished while the prospective solo singer is the object of a tremendous and prayerful solicitude. Words of inspiration and encouragement, however, rarely reach the chorister.

There is grave reason to suspect that this indifference arises from the fact that chorists are, for the nonce, unfashionable; there is no chance, with them, for personal display and exploitation. Then, again, they are commercially negligible; there is little likelihood that either music, instruments or publicity. Even their conductors, though realizing the precarious nature of their position under their conditions, are themselves unable to resist the temptation to be funny at their expense. "I have heard more sarcasm and cynicism from our conductors," said a vocal doct and book official, "than from any other man I ever met. He's worse than a disappointed stock gambler." In view of this odd neglect the wonder is, that the supply of useful singers should be as large as it is, and in this seeming antagonism probably accounts, not only for the many self-taught musicians to be found in choral ranks, but also for the detached and indifferent attitude of the many others.

## A Mine of Delight

There is a mine of inextinguishable delight in choral singing, which is not likely to be revealed to the casual listener. Another John Sullivan Dwight, or some commentator who shall be at once poet and musician. We must await the coming of some dedicated and highly trained observer like Sidney Lanier and some before we are able to sum up fittingly what has stirred and burned in their breasts, and had longed to burst into words that should break into the ears of those who have ever taken for granted those portions of the church worship. The occasion needed one of the great to say the rights with requisite force and forever. I know of no edified, and indeed fire, as the basical fans would say, "muffed" the big chance. But I did not dare hesitate to try to do what was asked—I couldn't. If it edifies, that edification must have gone before, to say nothing of the living. Since then I have amplified and written it out, and here is what I said:

We need to open our eyes and see for ourselves instead of trusting the direction of our steps to the guidance of others. Even an opinion based on ignorance, frankly given, is of more value to art than a platitude gathered from some outside source. If it is not a platitude but the echo of some fine thought, it is only made worse, for it is not sincere, unless of course it is quoted understandingly. We need freshness and sincerity in forming our judgments in art, and in the things that art lives. All over the world we find audiences listening to long concerts, and yet we do not see one person who is frankness of the little boy in Andersen's story of the New Merchant and the Emperor.—EDWARD MACDOWELL.

## The Organ Prelude, Offertory and Postlude

By Albert Cotsworth

ONE Sunday evening, just as I was about to begin the prelude, the clergyman turned suddenly to me and said in a tone that all present could hear: "I see you are going to play the *Pilgrims' Chorus* from *Tannhäuser*, as I do not know you before, you begin, won't you please tell us about it, where it belongs in the organ, what is its use, and any other details that will add to our understanding?"

Rather startled at the innovation, but fortunate in having a pretty fair acquaintance with that struggle of the church with the world of the opera, I managed to meet the emergency and was glad of a man in the pulpit who wished to know for himself, as well as others, what music could say to receptive hearers.

He drinks little, and one can hardly understand how his body holds together."

## The Real Paganini

This description from the pen of a musician like Rieks is of the very greatest interest, as we have thousands of high-flown panegyrics, even poetical similes and descriptions by men like Schumann, Liszt, etc., but very few of his contenters glad of a man in the pulpit who wished to know for himself, as well as others, what music could say to receptive hearers. He drinks little, and one can hardly understand how his body holds together."

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that we should feel these influences as we entered the church building—that its portals should shut out the material thoughts, both worries and pleasures, and enclose us with a quiet and composure that we could find on no other day and in no other place. That trivial impulses and selfish wishes must be fought off, and a sincere desire to meet the God we came to worship be uppermost. I told them that we were all human creatures, sensitive to countless demands upon our time and strength, and before we began singing, That we couldn't always control our spirits and cast away the strains of anxiety, or care, or worry, or natural wishes, or personal cravings, but that the fact of our coming into the temple was our frank confession that we needed its message, its charged atmosphere, and that, in a blind kind of a way, we felt that the prayer that we carried with it a well-defined hope that we should find in the church what, in our inmost souls, we felt we needed. We might not be in any special need at certain times, and not be conscious of other things than a sense of our attitude, but the man right next to us might be in all sorts of turmoil. I told them that all these mixed motives, and hopes, and plans, and ambitions, and perplexities, together with a hundred unworthy impulses, find a place in the makeup of men and women when they go to church. They are the composite which confronts the minister when he surveys the well-dressed figures and seemingly impassive faces as he enters the pulpit, and for the organist as he mounts the organ. All these things, which are really desires—some more, some less—for something that will take them out of their dissatisfied selves, and give them a stimulus that shall make them better for the Monday and its fellows that are before them. I repeat, that they do not give voice to this sentiment—that they are mixed or indifferent in their attitude—that they came to church for various reasons, or for no reasons at all, but that that down underneath there is felt that something in the church service will be helpful. It is enough, in a stout heart when one realizes this opportunity, as well as to make one wonder at his presumption that he can meet such a demand—the man on the bench as well as the one in the pulpit.

## The Mission of the Organist

Squarely, I believe that the past proves that the present endorses, and the future demands that the man whose music is to seek to touch the hearts of his fellows and bring them back to heaven shall most obligingly all that part of himself which is complacent as to his abilities, and ambitions as to their recognition, and place his gifts in the hands of his Maker and, quite simply, ask that they may be used aright in the temple. I am sure that this position will be questioned, but there are all sorts of intimations in the air to support the theory that the mission of the church, in future, must be in the hands of those who believe that it is a component part of the service, and that it edifies, that edification must be incident, not the main factor, just as the sermon must be serious and informed with a vital message, but may also be delivered with literary quality and magnetic tones on the organ.

Believing thoroughly that these things must be so, I told the people I was talking to that if I did not have something in my music that should call to the inner nature of the listener, that I had no business in the choir loft, but only one foremost I must try to bring to the minister a sense of repose and earnestness, no matter what I played. I told them that the original meaning of the word

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## Some Pupils We Meet

By Ernst von Musselman

MEETING the many varied and exacting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making chemical tests; the instructor uses as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedagogy for securing the desired results. But even though it all be reduced to the minute accuracy of a pathological test, despite all the skill that one may display in probing into the causes for a pupil's lack of response to your methods, the student's progress may still remain an unsolved problem even though you may have exhausted all of your resources and are entirely at a loss for further plans of procedure.

Musical instruction is not the blind groping in the dark that the average person may believe; there must be a basis to work from, a basis to work with. There must be a definite end in view with each pupil, and if given a fair chance to use every iota of your skill, you will succeed in bringing that end about if you have the proper material to work upon. You may realize the impossibility of some pupils, and you may even honestly make that fact known, only to have the matter complicated by the refusal of a too fond parent to coincide with your view of the case. As you enter into almost daily association with your class, and your class' relatives, and those relatives' friends, you will taste of human nature in all its diverse phases so that you may well feel appalled at having undertaken to meet the demands of such varied ideas as to just what constitutes successful pedagogy.

### The Impossible Pupil

It is folly to believe that thorough musicianship can be implanted in sterile soil. You, as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide, it is certainly your duty to cultivate such patronage; if, however, you are asked specifically to develop such pupils into something more pretentious regardless of the amount of adaptability shown, then indeed is your problem complicated.

Looking at one's classes from a purely business point of view, it is necessary to have a clientele such as will enable you to afford the necessities if not the luxuries of life. Then, there will also be your professional pride to consider, in which it will ever be your desire to produce brilliant, representative pupils so that some credit may be gained as the result of your efforts. And while the aesthetic part of your nature may occasionally struggle for supremacy over the practical, it is well to bear in mind that one must perform live, and that only the favored few can hope for all-star classes. In this, then, your duty to yourself is apparent. Nevertheless, however practical you may be, and desirous of an ever-increasing clientele, there will surely come to you, at some time, one in whom you can do absolutely nothing. In such a case as this, when you have exhausted your last resource and failed, the only thing you can do is to assume your defeat. Such a course is then necessary for the sake of the dignity of the profession.

### The Ambitious Pupil

How often do we see these bright, intelligent pupils, yet entirely devoid of that ambitious spirit so necessary to stir them to actual accomplishment. They remind one of the crisp brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring breeze to arouse them from their torpidity. In much the same manner it is dependent upon you to arouse the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, wait them some soft, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will place in your classes should be sufficient to warrant your efforts in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

### The Self-satisfied Pupil

Obnoxious egotism, vanity, over-estimated ability—one or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced direction. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than theirs have gone on and on in their quest for knowledge and finally, in the wintery years of their lives, have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your ratings, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the deportment of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but if you allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

### The Dissatisfied Pupil

If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor, were confined solely to himself, perhaps little harm would result. But always must the negative attitude of his spirit of dissatisfaction. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In innocence, you may even wonder at the conduct of your pupils. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial in which your ability as an instructor is questioned. And what must you do? Nothing!—unless it is to assert yourself and your position in no less emphatic manner. Make your defense plain and decisive. If it is necessary for you to substantiate your position, and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assist yourself of one fact, however, that such conditions, if allowed to run on will continue to spread until harm can result for you. Therefore, the time to assert yourself is when the matter has reached just such a climax.

### The Serious Pupil

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor—the serious student. You feel immeasurably drawn toward such a pupil. You feel an irresistible desire to extend occasional extra help to the one seeking knowledge so eagerly. And as the days come and go, there are the usual trials and tribulations that beset any teacher, but always, as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedagogical life is worth one's while. In this respect, a serious student is most valuable asset to any teacher.

When you have such pupils come to you, pupils giving every evidence that they are serious, and that they take intense desire to learn, you commit a wrong if you do not throw a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to the one who is taking a serious view of his musical studies, even though that help may entail an occasional inconvenience upon you. The results may be such that, in the many years hence, when you are old and withered, and gray, you may be able to point out happily to your grandchildren that So-and-So was once a pupil of yours.

The artwork which through all ages must be considered the most complete is the drama; because in the drama the highest and deepest artistic purposes can be given the proper expression.—RICHARD WAGNER.

## The Aim of Productive Practice

By Mme. A. Pupin

WHEN students of the piano sit down to their daily task of mastering the difficulties of technique they should not only know the aim or aims of each exercise, but they should seek to attain each in the shortest, and easiest way possible. The question is by what method, by some law, the quickest way is by having a system of practice.

The right way is the easiest way. There have been singers—even opera singers—who were willing to learn their songs and to sing rather than undertake the difficulties of learning to sing by note; they believed those difficulties to be insuperable.

In fact, anyone can learn, in one afternoon, all the notes that can be written on the two staves, while it is possible that any singer could learn to read at sight, in one week at least, all the notes in the range of her voice.

The right way is always the easiest way. I know, for I once had to teach a prima-donna who could not read notes, to sing a song, and it was the hardest work I ever did.

When we say, "try to attain your object in the easiest way," there are several things to be considered: Firstly, the difference between the ways of teaching sixty or more years ago and the methods of to-day.

Then the student was required to learn all of the exercises of Czerny, Cramer, Clementi, et al. These exercises were practiced as rapidly as possible, and were, as might be supposed, imperfectly played, but it was then believed, if you practiced a thing (wrong) long enough it would come out right some time. So volumes of exercises were practiced, year after year, to bring the hands in playing condition. Of course, this forcing the fingers up to speed was an immense strain on the muscles, and I have seen, in Germany, the effects in the hands of young hands of students who had practiced seven hours a day for seven years. Their fingers were all gnarled and twisted around each other, and their hands were perfectly useless.

### Seeing Things in a Different Light

We look at things in a different light to-day. Czerny wrote exercises in every key and on every figure that he thought might be used in a piece. We do not practice so many exercises. We take from a piece the passages which we wish to execute perfectly and give to the practice formerly given to substitute exercises, and ninety-nine studies. He made his studies so homogenous and so melodious that the students might enjoy practicing them. Giving attention to the sounds, the attention was deflected from the execution, which was the real object of the exercise.

Nor do we to-day force our speed, but begin all exercises in a slow rate of speed and work up to higher rates without taxing the muscles, and instead of being satisfied with imperfect practice, we have everything played right from the beginning.

The practice of many technical exercises is found to be unnecessary, for the principle of ten finger exercises may be found in one of the ten, and the practice that would be divided among the ten may be given to the one.

We do not any longer overstrain the muscles by practicing sustained finger exercises. When one or two fingers are holding down keys, while the other fingers are playing a part, we do not press those keys with all the force we have, from fingers to shoulder, and force the other fingers to impossible things. We tell the pupils to do the thing in the easiest way, show them that you can press the finger tip with sufficient force to hold the key down. When this is done with mental instead of physical force, there is a great difference. There are some persons who will grasp a pen, or a spoon, so that one could not pull it away from them. They do not know that they are so tenacious and waitful of energy. When they recognize it, and are told to do things in the easier way, they are surprised that they do not get tired, as they used to. So with piano students. Suggest to them to do things in an easier way. Show them, by playing the passage, how easily it can be done. If they have to practice sustained finger exercises, how they can press the keys with mental determination, without straining the muscles; and how by continued practice in an easy way, the other fingers will gain in independence and flexibility.

## An Innovation in Piano Actions

MUSICAL artists of note are earnestly discussing the invention of a new form of pianoforte action which promises to be of great interest to all those who are devoted to the instrument. This Etude understands that this action is not to be controlled by any one firm of manufacturers but may be used by many in the future. For this reason and for the reason that a discussion of the invention has been given in the London *Musical Times*, which has examined into the worthiness of the new action, *THE ETUDE* breaks its rule and presents the following extract from the *Musical Times*, as the instrument in question cannot be considered proprietary in the ordinary sense.

### The Clusian Cradle Keyboard

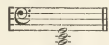
Considerable interest is being aroused in musical—and especially pianistic—circles by a new invention, styled "The Clusian cradle keyboard." As a good deal of misconception is caused by the term "cradle"—some even imagining that the keyboard rocks up and down while one plays—a brief description of the system will doubtless be welcomed.

In the ordinary keyboard, as in every-day use, and which has not been materially altered for something like two centuries, the keys are pivoted on a fixed fulcrum, on which is usually called a "cradle" principle. To ensure the required touch little wedge of lead are inserted in the keys, and the aggregate weight required upon a single keyboard, in order to secure a quasi-equalization, varies from some five to nine pounds. Naturally, this additional load must to a certain extent destroy the perfect elasticity of the key. What does the "cradle" do? First of all, every one of these leaden wedges is taken out of the keys; then tiny wooden cradles (pieces of wood, scientifically carved) are substituted for the old fixed centre and placed under all the keys. These cradles rest on a piece of felt on the flat middle rail. There is nothing which can possibly wear out or get disarranged, as often happens with new inventions.

What is the advantage, one may naturally ask? This: every key, black and white, from the highest treble note to the deepest bass note, has exactly the same weight or resistance. There is no necessity, therefore, constantly to be testing "key-resistance," when every key resists to exactly the same degree as its fellow. The effect in playing is extraordinary; it may be tested to be believed, for mere words can hardly describe it. One can


ripple a scale *ppp* and *prestissimo* from the highest note to the lowest with exactly the same touch, with consummate ease, and never miss, or half miss, a single note; and this, without varying the tone in the slightest degree. How many can do this on an ordinary keyboard, where even two successive notes will often vary in weight, and where treble and bass and white and black notes vary considerably? In playing a scale in contrary movement, for instance, the feeling is delightful; as you go up in the treble and down in the bass, and vice versa, no alteration of touch is necessary—resistance is the same in either direction.

One might think that the arrangement would destroy the *forte* tone; but such is not the case. It remains as full as ever, the bass notes especially being much purer. A chord such as:



which on an ordinary keyboard sounds quite harsh by reason of the numerous discordant overtones engendered by each of the three notes, C, E, G, now sounds decidedly purer in tone-quality. The reason may possibly be that with the "cradle" principle, the hammers strike and leave the strings with far greater rapidity than under ordinary conditions; this effect ensures, too, a very perfect "repetition."

The writer has tested pianofortes thus fitted both privately and in the concert hall, and in either case they left nothing to be desired. The celebrated Russian pianist, M. Benno Moiseiwitsch, uses a Pleyel grand fitted with "cradles," and the system (the inventor of which is Mr. Frederick Clusian) has received the highest commendations from, among others, Percy Grainger, Ernst von Dohnányi, and Busoni. The invention, which can be fitted to a pianoforte by any maker, has one drawback. If one were habitually to practice on cradles, one would be somewhat handicapped when having to play on the "fixed-fulcrum keys." Not being sufficiently prepared for the more heavily weighted touch, fatigue would sooner be felt; for practicing to ensure weight or resistance is unnecessary with cradle action. On the other hand, no difficulty is experienced in changing over from the old to the new system; one is at home at once, and playing becomes, instantly and naturally, more easily perfect both in touch and tone.



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By Mrs. H. B. Hudson

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