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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE
SEPTEMBER-1915



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THE ETUDE

SEPTEMBER, 1915

VOL. XXXIII No. 9



Is Music an Effeminate Art?



TWENTY years ago the average young American man who seriously thought of taking up music as a profession had to reckon with numerous members of his family who raged about the adoption of so feminine a calling. In those days the "militants" had not yet brought a new meaning to the word feminine, and it still retained its old-time connotation of gentleness, mildness, and, perhaps, weakness. The average business man who dealt in carloads and boatloads looked upon music merely as a boarding-school accomplishment. Music was a woman's job. Men had no place in it. Music was all right for the weak, the halt and the lame, but the able-bodied man could surely find something better to take up his time.

How the world does change!

To-day the men in music in America are no different from the men in medicine, law or commerce. Music is recognized as a man's profession, worthy of the best in man, just as women are now welcome in the medical profession, from which they were so long debarred.

The old fallacy about music being an effeminate art seems ridiculous when we remember that Germany has long been called the land of music. Music has certainly not made Germany effeminate. Just now Germany is celebrating the centennial of the birth of Prince Otto von Bismarck, the Iron Chancellor. Bismarck saw that music more than anything else would cement the German people into a united nation. Dr. Adolph Kohut, in an excellent article in *Die Musik*, gives some interesting extracts from Bismarck's statements about music. Once Bismarck said:

"The importance of German song in holding our nation together in the future must not be underestimated. I desire to express my thanks for the help the singers have given in preserving the national thought and extending it beyond the boundaries of the empire. Our relations with our own allies, Austria-Hungary, are based upon foundations of culture, and not the least of these is the influence of music. We would hardly have remained so long bound to Vienna (that is Austria) had not Haydn, Mozart and Beethoven lived there and created a common bond of art between the Danube and the Rhine. In this sense I give my thanks to the followers of music. Carry the German song still further. Wherever the German song is taken seriously it is always in acclaim of the fatherland."

It is hard to think of music as effeminate when one reads these statements of the frowning, stolid, helmeted Bismarck and at the same time pictures the terrific force of the military prowess which Bismarckian policies have given to the German Empire.



The Master Touch



One does not have to go far in a real masterpiece to recognize the master touch. At the very outset there is something that grasps and holds like the wonderful lines commencing Hauptmann's prose version of *Paracel*. "Paracel's mother's name was Heartache. I should hate to make anyone feel sad, but I believe we might call every mother, or at any rate very, very many mothers, by this name." Can you compel similar sympathetic attention with the first eight measures you play?



Home Talent



THE chairman of the entertainment committee stepped out and said more or less apologetically, "Our talent, tonight, is home talent, but we may consider ourselves very fortunate in getting as good as we have." Somehow the "Home Talent" did not relish such an introduction. There was something very stupid and very patronizing about it. Home Talent! How did the chairman know but that he was introducing another Nordica. Nordica was "Home Talent" once upon a time in the little town of Farmington, Maine. Don't look down upon the rose at your roadside to admire the hot-house blossom merely because the home rose costs nothing and the cultivated flower costs a fabulous price. When you see the sign "Home Talent," go to the concert in the same frame of mind as though you were about to hear some far-famed artist. Really, the difference is often in favor of the "Home Talent."



Prescriptions in Music



THAT it is possible to prescribe certain music to remedy certain shortcomings is readily admitted by most teachers. Yet there are a few who do this intelligently. Many prescribe musical *acoutie* where *belladonna* should have been the medicine. The reason is that too few teachers properly diagnose the pupil's malady. If a pupil plays with irregular time, scant attention to rhythm, poor accentuation, the teacher will probably look over the musical pharmacopoeia and select liberal quantities of Bach, Handel, Scarlatti, Lully and Couperin. These men wrote for a different instrument than the piano. That instrument sustained the tones more or less unsuccessfully and there was a need for clearness. But if the pupil plays with rigidity making the whole effect angular then music of a wholly different character may be prescribed from Chopin, Schumann and Debussy, often resulting in the recovery of a more elastic and poetic style of interpretation. This in general is the principle of the prescription of special music in teaching. Intelligently employed it is a vast aid to the teacher. Far too many teachers ignore it entirely.



Strike Up the Band



A YEAR ago we were learning that music was to be a thing of the past in warfare. All the bandmen were to be turned into hospital orderlies on the field. The trumpet and the trombone had gone the way of the red coats and the gold braid. Now England is beginning to realize that there is nothing more powerful than music to make men rush to the defense of the colors. If bands have been banished from the battlefield they have been reinstated in front of the recruiting station. Indeed, the Lord Mayor of London is making urgent appeals for subscriptions to his fund "to provide bands to stimulate recruiting." He has collected over \$60,000 for this purpose according to the reliable *Musical News*. War feeds on the patriotic enthusiasm of the fighters, and the brass band has never found a competitor in exciting that.

The Old Piece

After having a good deal of trouble in getting pupils to bring the old piece to the lesson, once a new one was given, I finally put my "think-cap" on and the following is the result:

In the upper left corner of the title page I place a mark (with blue pencil) like this (X), and instruct the pupil to continue bringing the piece until he finds this line crossed by another, thus (X).

Since using this marking I've had no further bother. Young pupils take pride in getting the full mark, and older pupils do not have to ask, "shall I bring this piece to my next lesson?" They simply use their eyes. E. S. T.

Stumbling in Arpeggios Avoided

I find when teaching arpeggios in two or more octaves it is a good plan to require the pupil to play C major twice up and down, C minor ditto and C major once more, followed by the common chord. The effort to perform this little formula without a break seems to give a tangible reason for not stumbling, and its accomplishment gratifies the pupil. The other arpeggios beginning on white keys receive similar treatment. T. J. K.

A New Scale Idea

When you get a new pupil who has not been taught to play his scale legato, and does not even realize the meaning of the word, let him give up the usual fingering for a time and practice the scale of C, separate hands with two fingers only. First use 1 and 2 up and down through three octaves, then 1 and 3, and lastly down through three octaves, then 1 and 4, and lastly down from middle C up again, and later on give both hands contrary motion with the same fingering. T. J. K.

A "Grab-Bag" Recital

The program as to order and succession of pieces and performers was on this occasion left to be a matter of chance. Each number to be performed was written on a separate slip of paper, then these slips were folded up and thrown into a hat for someone in the audience to draw out, one at a time, indicating the next player. This novel scheme served to keep alive an active interest and a spirit of good humor with both the pupils and audience. Moreover, the pupils seemed less nervous in their playing than is usual at similar occasions where a set program must formally be adhered to. Though the program, as a sequence of artistic impressions, in the total might have been improved by a careful planning, the "grab-bag" plan for one had its ample compensation. G. L. B.

The Blackboard

There is no better way of establishing an idea upon the mind than by making a picture before the eye. Draw the great staff in white lines with the seven C's in red, E's in orange, G's in blue. This makes your biographical sketches the principal facts in the composers' lives may be written in colors. In the same manner make use of the music condiments found in "Tut Etude." For illustrating the value of notes make an arithmetical table similar to the following:

$$\begin{array}{rcl} \text{P} & + & \text{P} = \text{P} \\ \text{P} & - & \text{P} = \text{P} \\ \text{P} & \times & 2 = \text{P} \end{array}$$

G. E. C.

A Musical Danger Signal

I always use pencils of different colors in teaching. When a note is played wrong several times I put a red ring around it and tell the pupil that it is a "danger signal." I mark passages needing extra practice with the blue pencil, and use an ordinary black one for the marking fingering and pointing. I find this plan works as well with older pupils as with the younger ones. R. H.

Practical Ideas for Busy Music Workers

Mined from Real Teaching Experience

A Help in Sight-Reading

In dictating at sight a primary pupil is usually dismayed by the "big" bass chords, but a little chord analysis is wonderfully helpful, especially to older pupils. I explain triad and dominant seventh formations and ask for the principal chords of the given key in their different positions. When these are mastered we identify the simple chords in the composition, the pupil playing the difficult ones. She is now ready to play the duet, and is usually surprised and pleased by her success. For creating interest and self-confidence and for rapid advancement in sight-reading I know of nothing better. C. H.

A Note-Reading Match

Taking the idea from the old but ever-popular spelling match, I have found a most successful method of helping beginners to learn their notes. Once a week the beginners meet in my studio and have a note-reading match. They stand in line, just as a class in spelling would do, and answer with the name of the note as I call the staff degree. For instance:

"First line?" "E."
"First line line above?" "A."
"Space below?" "D," etc.

As the pupils miss they sit down, and the one standing longest is awarded a simple prize. Parents and friends are permitted to attend. I elaborate the idea into questions on musical notation as the pupils advance, and obtain most excellent results. A. G.

The Pupil at Home

Children delight in "showing off" before their elders. Often when I have told a pupil interesting facts about some noted composer I will say, "I have no idea your grown sister or your mother knows that. When you get home tell them about it and see." Invariably I hear something from it at the next lesson, and usually, sure enough, "mother didn't know." The fact is impressed on the child's mind. Mother is pleased that her little daughter is so interested in her music and, of course, has a good word for the teacher. K.

Musical Prescriptions

I have recently started a plan which the members of my Junior Music Club have found interesting. At our regular monthly meetings we have what we call "musical prescriptions"—short but valuable little practice hints, written on paper, neatly folded and placed in a box or basket.

Just before adjourning each member draws a "prescription" for the following month. I make it a point that each one shall be memorized, and during practice periods as well as on lesson days they have proven to be helpful reminders. L. C.

Intensified Concentration

The experienced teacher can almost invariably tell the measures which will prove most difficult to pupils. When giving the lesson, mark the most difficult passage and direct the pupil how to study it. Then ask him to play that passage the first thing when he sits down for practice each day with several repetitions, and then tell you the first day he was able to play it without a mistake on first sitting down to the instrument. Do not neglect to praise him if he deserves it. At each lesson continue the work, and you may be sure you will be gratified, as well as the pupil, if you are enthusiastic about results accomplished, and the pupil feels your unbounded interest in his progress. B. A. C.

Looking Out for Rests

For beginners and students who are careless in observing rests I have found it very helpful to have them use the word "rest" in counting, to impress it on their minds. First I play their piece and have them count, saying the word "rest" in place of the number upon which the rest happens to come. This requires close attention on their part. Then I have them count to their own playing in the same manner, so that they will be able to bring the desired accuracy in the observing of rests. E. R.

Everything Right at Hand

In my student days I noticed that many teachers were never quite sure where needed materials might be found. Pencils, pads of paper, catalogs of music houses, rubbers, receipts, reference material, needed music was always just where it was most difficult to get at. These slipshod teachers tried to laugh this blundering away but I resolved that I would have my materials "right at hand." First I had a little tray which I kept on the top of my piano, in which I kept pencils, rubbers, etc., but I soon found that a small table within convenient reach of the keyboard was better. This table has a drawer. It is silly to try to estimate how much time this convenience has saved both my pupils and myself but it certainly makes things move along a little smoother for both of us. B. D.

New Music in Public

In the pupils' recital nothing convinces the auditors so much of the pupils' progress as their ability to play absolutely new music at sight for the first time in public. This always makes an interesting exhibition point. The test may be severe and of course the wise teacher will not select overly difficult pieces in public. Again the audience likes the idea of listening to brand new music. GEORGE PHILLIPS.

Special Prescriptions for Special Cases

Whenever I come across an article in *Tut Etude* which fits some pupil's special need, I write that pupil's name on a slip of paper, together with the name of the article, and the page on which and *Tut Etude* number in which it is found. For instance:

Erna.

"Play Small Things Perfectly"

Page 862

December, 1914.

This I leave on the table of my waiting room, thus making pupils utilize the time spent in waiting for their lesson. M. L. P.

Learning Time through Marching

I was visiting a piano teacher, who said she could not get her little pupils to count time evenly; nor to understand rhythm. "Oh, I will change that," said I. So we invited all the pupils to come to the studio the following Saturday afternoon.

We told them to march in line around the studio, starting with the right foot, and counting 1, 2, 3, 4; after they had done this a number of times, we told them to take long steps, which of course made the counting slower. Then they were told to take short quick steps and to run. After this, they were told to raise the right foot high at the first count, and to stamp it down hard. It soon got to be natural for them all to count in an even way. The last exercise was to lift the foot high at the first count, giving a heavy stamp, and lifting it not quite so high at the third count, and giving a lighter stamp. This gave the primary accent and the secondary. Finally they were told to keep step with some man on the street, and count one, two, three, four, to discover if his step was even. A. P.

Modernism in Pianoforte Study

An Interview with the Distinguished Australian Pianist and Composer

Percy Grainger

[EDITH'S NOTE.—Mr. Percy Grainger came to the United States last Fall by no means unknown to the elect, but comparatively little known to the public. It was his intention to live quietly in this country and complete several large unfinished orchestral and vocal compositions. However, the exceptionally enthusiastic reception accorded to his orchestral compositions by press and public alike when performed by Walter Damrosch of the New York Symphony Orchestra in New York and other leading cities last winter induced him to appear as a piano virtuoso, and the result was numerous engagements to appear at more and more concerts. Thus his successful debut to America has been accomplished quite without the usual fa  re of trumpet which we are accustomed to expect from the visiting virtuoso. Mr. Grainger was born of Brighton, Melbourne, Australia, July 28, 1882. His mother was his first teacher. Thereafter he studied with Louis Felsch of Melbourne. He then set out to earn the means to travel to Germany and after several highly successful recitals and a large benefit concert organized by Australia's greatest musician and composer, Professor Emanuel Hall, and his wife, Gr  tchen, Germany he studied for six years with Professor James Kwiat and finally with the great Busoni. In 1906 he appeared in London as a virtuoso, and at once scored great successes. Thereafter he toured Great Britain, Australia, New Zealand, South Africa, and more recently Germany, Holland, Norway, Denmark, Finland, Russia, Bohemia and Switzerland. His fondness for things Scandinavian began as a child and was beautifully rewarded by Gr  ge's admiration for the young Australian, about whom he wrote enthusiastically and popularly in the European press, and whom he chose to play his *Pianoforte* Concerto at the great Leeds Musical Festival. After Gr  ge's death the widow of the Norwegian genius kept his watch and chain to Mr. Grainger as a souvenir of Gr  ge's affectionate friendship for him. Mr. Grainger's fervent admiration for Gr  ge's adaptations of Norwegian folk songs as well as those of Norway. The result has been that Mr. Grainger made vocal piano arrangements of many of these pieces—arrangements altogether unique in their charm and appropriateness.

New Efforts with Old Means

"Just at the moment when the musical pessimists were declaring that pianistic resources were coming to an end, we find ourselves on the doorstep of new forms of pianism, which, while they in no sense do away with the old means of interpretation, add the pianist in bringing new effects even to the masterpiece of yesterday. It is interesting to think that with the advance of the art one's resources become more and more refined. Twenty years ago the whole aim of many pianoforte students seemed to be speed or the art of getting just as many notes as possible in a given space of time. With the coming of such composers as Debussy, Cyril Scott, Ravel and others, we find a grateful return of the delicate and refined in piano playing. There is coming up again of the pianissimo. More and more artists are beginning to realize the potency of soft notes rightly shaded and delivered artistically.

"The modern composer has a new reverence for the piano as an instrument. The great composers, such as Bach and Beethoven, thought of the piano as a medium for all-round expression, but perhaps they did not so often feel inspired by its specifically pianistic attributes as do several of the moderns. Many of the Beethoven Sonatas could be orchestrated and a symphonic effect produced. In other words, the magnificent thoughts of most of the great masters of the past were rarely peculiarly pianistic, though Scarlatti, Chopin and Liszt in their day (just as Debussy, Albeniz, Ravel and Cyril Scott to-day) divined the soul of the piano and made the instrument speak its own native tongue.

The Modern Piano a Percussion Instrument

"Indeed the real nature of the modern piano as an instrument is in itself more or less of a modern discovery. No one would be altogether satisfied by trumpet passages played upon a violin, because the violin and the trumpet have characteristics which individualize them. In precisely the same fashion the piano has individual characteristics. The piano is distinctly an instrument of percussion—a beating of felt-covered hammers upon tightened wires. Once we realize this, a great deal may be learned. Debussy has

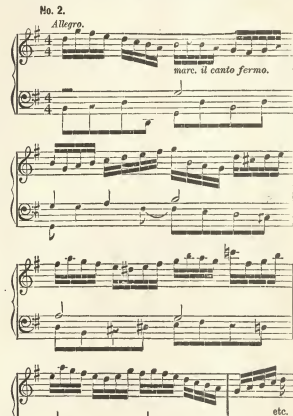
retained in his pianistic vocabulary many of the beautiful kaleidoscopic effects a gifted child strumming upon the piano would produce, but which our over-trained ears might have rejected in the past. Thus his methods have implied a study of the problem of just how much distance can be artistically applied and yet keep his work within the bounds of the beautiful. It has been said that Debussy learned much from the Javanese instrument called a Gamelan. This instrument is a kind of orchestra of gongs. I have been told that when the players from the far East performed at one of the Paris expositions Debussy was greatly attracted by their music, and lingered long near them to note the enchanting effect of the harmonics from the bells. There can be no doubt that he sought to reproduce such an effect on that other instrument



of percussion, the piano, when he wrote his exquisite *Reflets dans l'eau* and the following significant measures in *Paganini*:

"In all gong effects we hear one note louder than the surrounding 'aura' of ethereal harmonics. This suggests many new and delightful effects upon the piano, for all the past pianists have been accustomed to playing all the notes of a chord, for instance, with more or less the same degree of force. It seldom seemed to occur to the average piano student that it is possible to play chords in succession and at the same time bring out some inner voice so that the whole effect is delightfully altered.

"Indeed, we are coming to a day when the pianist will more and more be expected to play melodies concealed in masses of chords. Busoni in his edition of the Bach Chorals (*Breitkopf & Haertel, Volkanische No. 1916*) gives us a splendid instance of an inner voice carrying the melody in the *Nun freut euch, lieben Christen* (No. 4). The following measures serve to illustrate this. Any one who has heard Mr. Busoni play this will find it difficult to forget the clear sonority with which he plays the melody and how delicate and



PERCY GRAINGER

THE ETUDE

The Right Studio Equipment

By Arthur Judson

crescendo produced by gradually pulling out stops he considers jerky, probably because unacquainted with the best modern systems of stop control. His description of the Swell as "one or two soft stops enclosed in a box with movable shutters worked by means of a pedal" is neither happy nor accurate, and the same applies to his classification of the organ crescendo as inferior to, instead of different from, that of the orchestra. We have only a limited admiration for what Dr. Riemann terms the "majestic passionlessness" of the organ; and are of the opinion that it is the abuse and not the use of the swell pedal that will tend to a "sentimental or public style of playing."

The crescendo on stringed instruments is, of course, chiefly produced by increased pressure on the bow; in wind and brass instruments, much is in singing, by increased pressure of breath. But in no case must a crescendo be regarded as synonymous with a forte. It simply means a gradual increase in tone. This may be, and often is, a gradual increase from *pp* to *ff*, or, as is more common, from forte to fortissimo. Hence, it is often wise to imagine that a crescendo begins softly and a diminuendo loudly, in order to allow for expansion of tone in the one case and contraction in the other.

The Crescendo and the Cat

The exhilarating effect of the crescendo upon humans generally is too obvious to need verbal demonstration. Upon sub-humans, however, the effect of the crescendo appears to be liable to considerable variation. It is related that the Neapolitan Domenico Corri (1744-1826), the father-in-law of Dussak and, in his day, one of the most popular vocal teachers in London, was once illustrating to a pupil the crescendo and decrescendo on a single tone,—the *mezza di voce* of such a singing fraternity. First, he sustained the tone to such a length and brought his crescendo to such a pitch that his favorite cat started from his sleep on the rug and, with tail enlarged, hair erect, and eyes bulging out with terror, howled to the door howling to be released. The writer of this article once had a feline pet who upon the commencement and continuance of a crescendo upon a sustained note would jump on the knees of the singer and place a paw on each of the vocalist's shoulders, purring with manifest delight. From these stories it would appear that the effect produced by a crescendo varies as much as the mechanisms and the methods employed in its production.

The Musical Obligation to the Child

By Charles W. Landon

THE teacher's obligation to the child is by no means a temporary one. The child must be trained for an eternity of usefulness and happiness, not merely for a lifetime. His influence will reach down through the ages. Picture the influence of Bach, Beethoven, Schumann, Chopin. All that their teachers gave to them went into forces that live to-day and which shall live for centuries to come.

Therefore, the selection of the teacher is something far more serious to the mother than many suppose. The average woman picks out a teacher as she might a dressmaker. Style and popularity govern the choice. Pick your teacher as you would a physician when your child was dangerously ill. That teacher has your child's career in her hands. Can she be too good,—too proficient, too thorough?

Do not think that piano instruction has no bearing upon the child's character. The child soon forms the habit of expressing his emotions through his fingers rather than through words or acts that are less elevating.

The teacher's character, personality and intellectuality are matters deserving serious consideration. No veil is ever thick enough to hide pretense from the intuitive judgment of the child. Even very little folks have a way of estimating their teacher's moral, mental and musical worth that is positively uncanny.

HALF the secret in teaching music to children is in realizing that they need only very tangible facts and have no capacity for assimilating theories. Something to "do" is what children chiefly need. As Dr. Fyle puts it in his excellent *Outline of Educational Psychology*, "The child is by nature not very much interested in symbols. They are not so apt to bite him as a snake is, and they are not so sweet as candy."

GILBERT K. CHESTERTON has written a series of short stories called *The Innocence of Father Brown*. The tales are of the detective genre, though of a superlative order, and the main motive is personality. Crimes are detected, problems solved, not by means of banal clues but by the cataloging of subtle impressions. In one story, to which I particularly refer, entitled *The Wrong Shape*, the detection of the crime hinges upon Father Brown's instinctive feeling for form. The house, the furnishings, several material things connected with the happenings, all appear to Father Brown as wrongly shaped. There is the subtle impression that shapes of things which might as well be conventional, or along accepted lines, have been varied wilfully so that they give an undeniably evil impression.

Have we all of us not seen studios in which there were things of wrong shape, things of which the subtle suggestions were unrefined, perhaps irritating, things which produced mental antagonism? The make of the piano, the value of the furniture, the unadmitted quality of the pictures—these are all essential, but the most important question is that of the subtle influence of the studio, and what is in it, on the mentalities of both teacher and student. A studio serves two purposes: for the teacher it is a workshop, a place of business; for the student a place where he is unconsciously helped, or hindered, during his short and intermittent visits.

Things That Distract

For the teacher's own aid I should place comfort first. An uncomfortable dress, an uncomfortable chair, a bad arrangement of light, any of a hundred seemingly unimportant things—these may so distract the teacher that he may lose fifty per cent. of his mental force. In his teaching the master should have at his disposal one hundred per cent. of his mental equipment if he is to get real results, and wrong studio equipment is a totally unnecessary drag on the vitality of the person whose influence on his student depends not only on authority, or superior force, but on powerful and subtle suggestion as well. Equip the studio so that it supplements and aids you by considering your comfort and throws into relief your personality as a frame does a picture. Consider it also in the larger sense and remember that you work in a studio many hours a day, and that it should, therefore, stimulate and not depress you. A studio which, upon your entrance in the morning suggests to you nothing but the drudgery of the day is a fatal mistake. Neither, however, is it wise so to arrange your studio that it is excessively stimulating. The one who wins the race is not the one who expends all of his strength in the first fifty yards. Red, we are told, stimulates, and it has been stated that workmen performing their tasks in a room lighted in red do more work than those in rooms whose light is of another color. I question, however, the value of a constant stimulation by means of colors just as we all question the value of drug stimulations. As a general rule the best dressed person is the one whose dress attracts the least attention, is the least conspicuous, and in a similar way the best equipped studio is the one in which the several details do not immediately obtrude themselves on the visitor.

A Restful Atmosphere

The equipment selected from the standpoint of the teacher and its influence on him should then be examined from the viewpoint of its probable influence on the student, and, if necessary, so modified, so compromised,

as to find a neutral ground. From the student's point of view a studio which is positive in its influence is better than one which has a negative or depressing effect, but from the point of view of both teacher and pupil one that is neutral works out to the best advantage of all concerned.

The average pupil approaches his lessons with a desire to do good work, a desire which naturally upsets his equilibrium and makes him do things which ordinarily he would not do. That is why many students exclaim: "I played that perfectly at home, I do not exclaim: 'I made so many mistakes here!'" which makes me make so many mistakes here! Therefore, the studio equipment should include an antidote for students to wait while the previous lesson is being completed, should be to establish that feeling of restfulness, of quiet nerves which is a necessary preface to good work. Much studio work is ruined because the teacher neglects such a simple precaution with his pupils and, his student days being long over, with his pupils and, his student days being long over, which forgets how he felt when he made needless mistakes because of unrested nerves. Create a mental attitude of the correct kind and the lessons become fifty per cent. easier for both pupil and teacher.

When the student enters the lesson room he should discover a studio of the right size and an unobtrusive, small room which seems to crowd the pupil, which throws the tone back upon him, which gives a sense of construction, upsets the sense of proportion of teacher and student. A studio of peculiar arrangement of space distracts the attention and, to say the least, and which may be a positive detriment. Outside noises, a seat at the instrument so that the student or teacher must see what is going on outside—these all have their influence for bad. Neither should the student face a wall on which there are pictures, nor should he have in front of him any objects which may distract his mind from the work in hand. A pupil enters the studio with the definite idea of playing as well as possible, showing what has been done in the past week, and to have his concentration upset by extraneous and totally unnecessary objects is almost always fatal to good work. It is difficult enough for the young student to concentrate without giving him a handicap to draw further on his mental strength of mind.

A Real Work Room

Let the studio proper be equipped as a work room. The student who finds, on his entrance, a too comfortable room, a too suggestive workshop which might as well be a picture gallery, or an exhibition of bric-a-brac, too often forms an erroneous opinion as to why he is there, or at least is distracted. Harmony of color, harmony of purpose, a studio designed to meet the needs of the teacher and student and to stop at the exact point where it approaches something else, is the happy medium.

Furthermore, there is the general suggestiveness of line of form, such as Mr. Chesterton refers to. Without going to the extreme of claiming that things may be of such a shape as to indicate evil, there is undoubtedly something in lines, in form, which may be cheap and banal, which may be unrefined and unproductive of good results, or which may by harmony in line and proportion establish the right mental attitude, so that the teacher can enter upon his lessons knowing that there is, at least, nothing extraneous against him in his efforts to attain his results.

Why Many Fail

"Look to the essence of a thing, whether it be a point of doctrine, of practice, or of interpretation," meditated Marcus Aurelius. Many, many music workers fail because they do not look deeply enough for themselves but depend wholly upon what is told to them.

Dramatic Scenes from the Operas



I PAGLIACCI

Canio (Punchinello), the leader of a troupe of strolling players discovers his wife, Nedda (Columbine), making love to Silvio, a villager. Canio has been brought to the spot by the discomfited Beppe (Harlequin), whose passionate overture to Nedda earn her contempt and led her to slash him across the face with his own riding-whip.



NORMA

Norma, the Druid Priestess, denounces Pollione, the Roman proconsul to the Druids, summoning them to war to drive the Romans from Gaul. She is secretly married to Pollione, and is the mother of his two children, but he has proved faithless. Later Norma admits her guilt to the Druids, and Pollione atones for his acts by voluntarily ascending the funeral pyre with her.



ROMEO AND JULIET

The familiar balcony scene represents the only way in which Romeo, a Montague boy, can visit Juliet, the daughter of the enemy house of the Capulets. Countess opera closely follows the Shakespearean drama in its dramatic details.



La BOHEME

Mimì, the little Griette, is brought back to the attic of the Bohemians to die, her own dauntless courage and that of her friends not having proved effective against the ravages of consumption, brought on by want. Her lover, Rodolphe, kneels broken-hearted at her side.



IL TROVATORE

Count di Luna enters the dungeon containing his rival, Manrico, in whose arms Leonora is dying. The vengeful Azucena, herself condemned to be burnt alive, is awaiting the moment when she can inform the Count that in having Manrico beheaded he has slain his own brother.



LUCIA DI LAMMERMOOR

Raimondo informs the assembled wedding guests that Lucia, having discovered that Edgardo is faithful to her, and that she has married Raimondo as a result of treachery, has gone out of her mind, and in that state has slain her husband in manic rage.

Etudes Symphoniques

Liszt has had a great following. His innovations in the piano, Tausig felt the impact of his genius; even Schumann was influenced, though his setting of the Paganini études is far removed from Liszt's. Schumann, however, struck out on an original course when he composed his *Etudes Symphoniques*. Here Lisztian style would be a ban to forceful interpretation. Music, profound and tender music, is needed, with strong, singing fingers and a wrist of iron. The Toccata in G, C major, is an admirable example of not only Schumann's, but also of latter-day techniques. As in the Brahms compositions, polyphonic figures, tonal discrimination in chord passages is demanded, and a power in execution that tax most hands to the limit. Among modern artistic studies those of Saint-Saëns, Raff and MacDowell are the most brilliant. Digital discrimination is expected in several of the Frenchman's six studies. Padrevski's *The Desert* tops with the gigantic. Henselt has written some studies which he named *Master Studies for Piano*. They are for virtuosos and should be severely left alone by any but finished pianists (who won't need them) Carlyle Petersilya once made a technical variation on Chopin's study in sixths (Opus 25). Henselt, evidently acting on the principle that pianists weary of always playing a piece in the same manner, that fingers become numb from the same facility which follows too much repetition; therefore, he considers a familiar difficulty from a fresh rhythmic viewpoint. He distorts, perverts, alters, almost roots up from the harmonic and rhythmic soil the familiar, believing that with a new aspect, a new difficulty, you will return with refreshed fingers—besides being mentally invigorated—to the normal version. There are 167 examples, which make you alternately snarl, shudder, applaud. Henselt has accomplished his task with a vengeance. Chopin is liberally paraphrased, the version of the E minor (posthumous) vale is fit for concert performance, so effective you hear the fatal examples from Beethoven, Hummel, Weber, Mendelssohn, Cramer, Schumann, Liszt, Raff, Moscheles. Also from Henselt, he mocks his own *Bird* study, which reminds me of what I wrote after hearing Moritz Rosenthal play the charming little piece: "In his hands the tender, fluttering lark becomes an eagle cleaving the azure on mighty pinions." Yet I only merely suggest these Henselt finger studies, they are apt to hoist a pianist with his own petard.

The Godowsky-Chopin Studies

I have reviewed the Godowsky-Chopin studies for the last and may be permitted to reproduce some notes I made twenty years ago for my *Chopin*. Not even the playeryo can go further, technically speaking. It was as long as 1894 that I first saw, and in manuscript, these extraordinary versions of the Chopin études. The study in G sharp minor was the first I saw, and played in public by the young pianist and arranged. They are all immensely difficult, yet unlike the Brahms derangements of Chopin they are musical. Topsy-turvised as are the figures of Chopin, even if a slightly topsy-turvised Chopin, lovers hard by sometimes with uplifted eyebrows, anon with knitted brow and not seldom amused to the point of superciliously smiling. You seem to see his narrow shoulders shrugged in Polish fashion as he examines the double-third study transposed to the left hand. Curiously enough, this transcription does not tax the fingers as much as a bedevilment of the A minor study (Opus 25, No. 4), which is extremely difficult, demanding in coloring and finger individuality. More breath-catching, and a piece before which one must cry out: "Hats off, gentlemen! A tornado!" is the caprice entitled *Badinage*. If it is meant badly, it is no sport for the pianist, and no matter his technical attainments. It is a cunning compound of two studies. In the right hand is the G flat study (Opus 25, No. 9), in the left the so-called black key study (Opus 10, No. 5). The pair, by being like old friends—tonally, they are brother and sister—and trailing a cloud of idiosyncratic Godowsky has cleverly blended their melodic curves. In some places he thickened the harmonies and shifted the "black and key" figures to the right hand. It is the word of a transcendental virtuoso—precisely what Leopold Godowsky is. The study in G flat (Opus 10, No. 5) is also treated separately, the melody transferred to the left. The Butterflies octaves in another arrangement are made to nibble up along in the left hand, and the C major study (Opus 10, No. 7) which might be called Chopin's Toccata, is devised for the right hand, and the study, typical, its pretty musical idea will not be destroyed but only viewed from another point of vantage. Opus 10, No. 2, is treated as a left hand study, as it easily could be.

Chopin did not always give enough mind to the left hand, and the first study of this Opus 10, in C major is laid out on brilliant lines as for both hands and a Godowsky. Ingenious is the manipulation of the study rhythm and double-notes it is welcome. The F minor study (Opus 25, No. 2), as considered by the ambidextrous Godowsky, is placed in the bass clef, where it whirrs along to the melodic encouragement where it whirrs along to the melodic encouragement. This particular study has suffered much at the hands of derangers—and other Northeast winds as Nietzsche would say. Brahms in his heavy setting it grindingly steady while Isidor Philipp in his studies for the left hand, has harnessed it to sullen octaves. This scholarly French-Hungarian has also arranged for left hand that tax most hands to the limit. A hand alone the G sharp minor, and the B flat minor Prelude, and sad to relate, the last movement of the Chopin R flat minor Sonata, in which the wind doesn't sigh over the cemetery, as Rubinstein fainted, but the terrible figure of death, scythes the bony hand, clings the grass on the graves. Josefify once told me that Tausig played this movement in octaves. Here let us take leave of all such monstrous performances. Some day an expert will make a sensation by slowly playing the C major scale. The relief to ears tortured by tonal and emotional complexities will be so grateful that this virtuoso of simplicity will be crowned as a public benefactor.

Modern Etudes

We must not forget to include in our already swollen list the various preludes and studies of the Russian composers, of Ljadov, Balakirev, Cui, Sapelnikoff (the Idylle-Etude by Balakirev is decorative), particularly of the lately deceased Scriabine. Josef Hofmann introduced his D sharp minor étude, with its echoes of the D Minor prelude of Chopin (*Toujours* Chopin) and a very agreeable and effective piece it is. The middle section is ultra modern, you hear the growl of the Russian bear. Scriabine has composed a number of études. So has Ljadov, who is more

Galle, more graceful. A very graceful composer of studies is Blumenfeld, while Rachmaninoff who hardly studies is Blumenfeld, since Siliti first played his Pre-udes an introduction since Siliti first played his Pre-udes in C sharp minor (one of the best things ever written by Henselt when he was court pianist at St. Petersburg. Consult the C sharp minor-section of the study rhythm and the Henselt F minor concerto). But slow movement in the study of Rachmaninoff is this is not the only prelude or étude of Rachmaninoff. There is a flock of young Russians whose technical prowess is notable for ingenuity, though not always novel. Liszt and Schumann and Chopin fathered them all.

Whither Away?

And now which way are we heading? What's the moral of my threadbare tale? If there is any black moral of my threadbare tale (the old composers are first and last and all the time (the old composers are harder to play). As my musical digestion grows less receptive with the years I crave a peptonic diet on the matter of studies. Life is brief, art is lengthy, and condensation is my motto. If Chopin is to be studied there is the admirable advantage of Chopin extracts of a study by his difficulties sedulously grouped. Or his *Daily Studies*, with examples from all composers. But best of all is Bach. As to contemporary technical tendencies I can't say much, I am no prophet, nor yet "bird" either (pace Schumann). We seem to have reached the Ultima Thule of piano technique, yet I would not be surprised to hear that in some far-off country, in some secret fantastic valley of the Himalaya mountains, there toils a slant-eyed maniac genius who will give the musical world an absolutely new system of piano technique, and while I will applaud, metaphorically his industry I hope I may not live to hear his hellish inventions, even if his Pegasus does fly across Parnassus. Which proves me to be a hopeless reactionary. But all said and done let me be a hopeless reactionary. This is more important than piano technique? On this interrogative note let us end further discussion of that ever attractive theme: How to Play the Piano though Poor.

How to Introduce Scales to the Tiny Tot

By Susan M. Steele

Two days when the little one is taught her first scale is one of the milestones on the long road that leads at last, we hope, to artistic piano playing, and much of the future success of the little pianist depends on the care with which these first lessons are given. She has already had much careful practice in the five-finger position, is quite familiar with the white keys, and has sufficient control of the fingers to play simple melodies tunelessly. She has also done preliminary exercises for passing from the thumb smoothly, which demands a muscular action entirely different from that of pressing down a key. Teachers are familiar with many such.

The "Scale Walk"

One of the best and most attractive to the tiny tot is a well-known exercise, sometimes called the "Scale Walk" but as it may be unfamiliar to many, it will perhaps be of use to describe it. Begin with the right hand, place it slightly bias to the keyboard, so that the little finger is somewhat nearer to the black keys than the thumb. Now let the thumb strike middle C. Then the third finger D, and the same time that the finger strikes move the thumb under to be in readiness to strike E, and so on for a compass of one octave. In descending the finger must be passed smoothly over thumb, and to ensure smoothness the same angle of the hand to the keyboard as in ascending must be preserved similarly for the left hand. The exercise may also be practiced with thumb and fourth and thumb and fifth fingers.

Before teaching the scale some explanation of the scales should be given, and made as simple as possible.

To a child the most natural form of musical expression is singing, and he will readily grasp the fact that the same melody may be sung higher or lower in pitch. Let the teacher select a little melody already well known to the pupil, and perhaps wedged to a favorite nursery rhyme, and sing and play it in different keys starting with C, bidding the pupil observe that

sometimes black keys must be used in order that the tune remain the same except for the alteration in pitch. Such an explanation is not beyond the grasp of the average child of six or seven years of age, and will greatly help in giving a true idea of some natural tone relations, and the black keys will take on an attractive guise and lose the terror of the unknown.

At a later stage the regular sequence of tones and half tones may be pointed out.

And now comes the teaching of the actual playing of the scale. The following points have already been noticed in the playing of the scale walk, and must be strictly insisted upon in the scale:

1. The hand held slightly bias to the keyboard and the thumb at an angle ascending and descending.
2. The thumb must start to go under *directly* it leaves its key. The tiniest tot will realize that the thumb has such a long way to go it must start immediately to get there "right on time."
3. The whole moves on *after* the thumb strikes its key.
4. The arm moves with the hand.

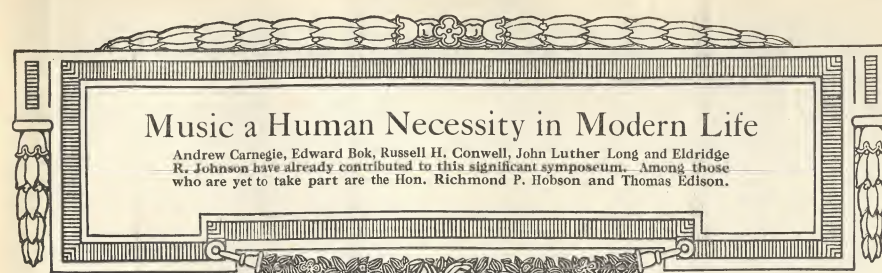
Scales Not Hard

If the preliminary exercises have received sufficient careful practice a smooth even scale should very quickly result. In fact, it simply means that we should go back to the "scale walk" and its useful brethren for some time longer.

It will help to impress the correct position, if the hand, held exactly as in scale playing, is passed slowly up and down the keyboard, without pressing the notes or passing the thumb under.

If the little one has done note spelling exercises, such as are given in the *New Beginner's Book*, she will take great pleasure in writing out and playing a very simple piece in different keys as she becomes familiar with them.

The value of such an exercise need not be enlarged upon.



Music a Human Necessity in Modern Life

Andrew Carnegie, Edward Bok, Russell H. Conwell, John Luther Long and Eldridge R. Johnson have already contributed to this significant movement among those who are yet to take part are the Hon. Richmond P. Hobson and Thomas Edison.

David Starr Jordan

President of Leland Stanford Junior University.

ALL that I might think or feel of the place of music as a means of grace in human society, has been many times put in far better fashion than I could say it. I can only express my faith in music as a primary factor in happiness and therefore in civilization. All is well with the man who his life-long can weave music into his daily affairs, and who can always hear the faint strains of "O winds that do of Dreamland blow."

Rabbi Joseph Krauskopf, of D. D.

Distinguished Hebrew Theologian and Author.

THE heart is the shrine of our most sacred feelings, and music is its language. "Once upon a time," says Jean Paul Richter, "the genius of spiritual man appeared before Jupiter, and prayed: 'Divine Father, give me a better speech than he has, for he has but words to express his sorrow, his joy, his love.' 'Have I not given him the tear?' answered Jupiter. 'Ah yes,' replied the suppliant, 'but not even the tear can give utterance to the deepest feelings of the heart. Give him, I pray thee, Father Divine, a speech that shall convey his meaning, when he wishes to tell of his longing after the infinite and inexpressible, of the morning-star of the childhood, still twinkling in his heart, of youth's rosy dawn, still glowing in his memory, of the crimson-tinted evening clouds, that at the close of man's earthly day, give promise of another rise, even though the sun has set. Give him, O Father, a new speech, a speech for the heart.' At that moment the music of the spheres announced the approach of the Muse of Song. Jupiter beckoned her, and said: 'Go down to man, and teach him thy speech.' And the Muse of Song came on earth, and taught man her harmonies, and from that time on the human heart can speak."

And few are the hearts that are not bettered by that speech. The heart that is not moved by music is a boulevard, not a shrine, a cinder, not a living, throbbing organ.

Music is the safety-valve of the grief-filled heart. Agitated souls are soothed by it; drooping spirits are revived by it. The hilarious are sobered by it, and the sad are cheered by it. It floods the most secret chambers of our hearts with a mystic, indefinable something, till it chokes us up to our eyes and overflows in tears.

Yet, though it force us to weep, still does it make us inexpressibly happy. I vividly remember how I was overcome by such feelings, a number of times, while in foreign lands. The first time, by the pathetic sounds of a nightingale, on the steppes of Russia. The second time, in the Jewish Orphan Asylum of Odessa, at the treble unfortunate Russian Jewish orphan children singing an American National Hymn. The third time, at a gliding down the Grand Canal of Venice, on clear, and balmy, and silent moon-light night, and suddenly hearing the touching strains of *Home, Sweet Home*, sung by a number of young people in a gondola, coming from the opposite direction.

And as music moves us to tears, even so does it arouse courage, and inspire heroic deeds. Never yet

has a great crisis risen in the history of any nation, but that the pent-up feelings of patriotism, of liberty, of justice, had to be given outlet through stirring music. The *Marseillaise*, the *Wacht am Rhein*, the *Star-spangled Banner*, have won more battles than the mightiest armies and armaments. The rhythm of martial music is irresistible. War veterans tell wonders of its powers. It makes heroes of cowards; men of youths. It banishes fear, and welcomes danger. It makes men forge fatigue and hunger, and oblivious of wounds and suffering. Even death upon the battlefield is made glorious under the strains of the trumpet and fire and drum.

But it is to the cause of peace that music renders its greatest service. It wears off the rough edges of life and toil. A cheerful song cases labor. A sweet melody restores spent forces. The reaper's or the sailor's strokes are all the stronger for the song that keeps time to them. The spinning-wheel whirrs all the merrier for the song that accompanies it. The plantation negro forgets the scorching sun, when humming his quaint airs. The street-pavers find their monotonous toil made easier by the rhythmic thumps of their pounders.

Yet, not even the combined good rendered by the power of music in the sick-chamber, on the battlefield, in the busy markets and fields and shops, can compare with that it renders in the House of Worship. Morality has no better support. Religion has no stronger ally. The inspiring strains of the organ, or the quivering sounds of the congregational song awaken sacred emotions, those awaken kindly, divine thoughts, and these lead to goodly deeds. It was a beautiful conceit of the poet to represent Satan thrown into atoms by the sound of organ music or sacred song. Even the fallen and outcasts of the slums are drawn to worship by the captivating tunes of the Salvationists. Workers among paupers have often been able to effect more with a song than with a sermon. Father Matthew in Ireland tried to lead his gaily deeds. It was a beautiful conceit of the poet to represent Satan thrown into atoms by the sound of organ music or sacred song. 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A BEETHOVEN symphony (except the articulate part of the Ninth) expresses noble feeling, but not thought; it has moods, but no ideas. Wagner added thought and produced the music drama.—GEORGE BERNARD SHAW

Piano Study as an Aid to Good Health

By Aubertine Woodward Moore

Whenever you are told that this or that piano student is a victim of wrecked health because of work on the keyboard, you may be sure that careful inquiry will prove to you that if piano practice had anything to do with the matter it was because it was not conducted in the right way. The abuse, not the use of the instrument causes disaster. There is that about the right kind of piano practice which induces health, develops all the forces of the human being and provides a well-rounded, symmetrical individual.

Look at the broad, strong shoulders and back of a great piano virtuoso, and you will find the cause of his sense of power. Consider how intimately the muscles of hands and arms are related to those of the entire torso, and you will realize how those in immediate use immensely affect the entire muscular system. You will find the strong arms of the pianist can bear weights that would cause the average laborer in manual lines to stagger, and bear them without flinching. Tension and relaxation, in constant interchange, form the pianist's watchword, as we may readily discover.

Athletic exercise calls many muscles into play, but the athlete is apt to develop his muscular forces at the expense of his circulation. When this is unduly disturbed by excessive muscular activity, ruined health, perhaps shortened life, will ensue, but it need not be so in the case of the pianist. True, his circulation is often quickened by his emotions as well as by his muscular activity, even thrust into a turmoil, but he has a remedy in his trained intellect which furnishes him with blessed self-control. In music, and preëminently in music study through the mediumship of the piano, mind, muscles and emotions are brought into equalized play; in other words, head, hands and heart all work harmoniously together, if the highest goal be reached. The head bids the heart command itself and never yield to unbridled emotion; the heart, in its deepest, holiest feelings to be crushed. Moreover, this wise monitor, wise as it must be when stored with suitably digested knowledge, bids the muscles comport themselves properly, not keeping up a continuous strain, becoming rigid and relaxing entirely in the right place.

Don't Sit too Long at the Keyboard

Bodily harm may be caused by sitting too long at a stretch at the piano, and there is no need of doing so. It is an exploded theory that it is absolutely essential for the piano student to sit for unintermitted hours, manipulating the keyboard, and from eight to ten hours daily for a long period of years. Many have learned that a large percentage of study may be effectively accomplished away from the instrument, not only regard to the foundation and architecture of music, but in cultivating the ability to call up a mental tone picture from a printed page, that is hearing it mentally without the aid of any instrument, which leads to the heights of musicianship.

While laboring with the keyboard the student should beware that the room in which he works is of a temperature neither too hot nor too cold—60 degrees Fahrenheit is not bad—and that there be good ventilation. Vitiated air is an excellent breeder of a vitiated constitution. Whatever amount of time it is found desirable to devote to the piano should be divided into periods corresponding with the native strength of the student. It is well to rise from one's seat several times during each period, move about the room, open a door, or a window and inhale great draughts of fresh air to invigorate the worker for further effort. The exercise of a little discretion will, in fact, be possible so to choose the pauses that continuity of purpose or effort be not rudely disturbed.

To sit too long in one position is not good for any person. It is perhaps less injurious for the pianist who brings a large proportion of his physical forces into activity than for the writer who sits at a desk for instance, and employs but one hand and arm. At the same time it behooves the student to be careful not to mind on the alert in all endeavors. It is folly to expect to accomplish anything worth while with a sluggish tired, half-asleep mind. It will scarcely fall into this undesirable state if genuine interest is kept in mind; being done and rejoicing is experienced in finding that the worker continually draws nearer the goal. Nor must the body permit itself to become weary, for if it does, all its parts that are brought into play will stiffen and utterly fail to accomplish their aims. This is the

psychological moment to pause and rest in the manner indicated, and relax—relax—relax.

The Cause of Hand Cramp

If ever you hear of a piano student who is suffering from "pianist's cramp," you may feel confident that student has not practiced in the right way. He has forgotten to work for suppleness as well as strength. There has been too much tension and little, if any, relaxation. It is precisely the same with what is known as "writer's cramp." Here, it will be found, that the pen has been clutched with a convulsive grasp, the muscles tightened until they ache and become often hopelessly stiffened. Those who hold the pen firmly, yet easily, may write for hours without fatigue or damage, especially if they pause now and then to stretch the pen, lower and shake the arm, then begin again.

This matter of suitable relaxation cannot be too much emphasized. It is invaluable in piano practice, indeed a positive necessity, and those who have cultivated it will derive from it untold benefits in every phase of life. A story is told of a lady who, slipping on the ice in a dangerous place, fell without breaking a bone or being damaged by other than slight bruises. Asked how she had managed to escape injury she laughingly observed, "I simply relaxed." This led some one to inquire what made her think of relaxation. "It came to me naturally as I found myself falling. I learned to exercise it in my piano practice, and it has served me a good purpose." It is not meant to assert that relaxation will always avert danger from a fall, but merely that in nine cases out of ten when properly used it will be of some service.

Not a suggestion has been here made that has not been put into operation in my own experience. Far from robust in my youth, I consider the magnificent health and strength of my middle and later years due largely to piano practice and study. I have a muscular development that enables me to-day, without the slightest inconvenience to sit and walk erect, as few young people can do and it was not attained at the expense of heart, or any other organ. My hands and arms are strong, and my mind continually astounded by my friends, and my circulation is of the best. The study of theory, harmony, counterpoint, composition and the history of music have afforded me a mental discipline superior to that gained from any untrained mathematics.

Did it ever occur to you how many pianists live to ripe old age, and continue to be useful to the end? Take your musical encyclopedia and seek out the list for yourself. You will find those who are short-lived, but in most instances their health was impaired by other causes than piano playing. More and more music is regarded as a fountain of youth, and piano practice, with genuine musicianship for its aim, a means of superb symmetrical development of all the faculties of a human being. From it may be gained, if entered into in the right spirit, noble discipline, patience, perseverance, concentration, self-control, regard to the foundation and architecture of music, but in cultivating the ability to call up a mental tone picture from a printed page, that is hearing it mentally without the aid of any instrument, which leads to the heights of musicianship.

Tonal Technical Practice

By Mrs. Lucille Pratt Gunter

In the study and practice of technique the students' mind is usually centered on one thing and one thing alone—cold, hard technique. He hits away usually harshly at that end; thinking of the evenness and student. It is well to rise from one's seat several times during each period, move about the room, open a door, or a window and inhale great draughts of fresh air to invigorate the worker for further effort. The exercise of a little discretion will, in fact, be possible so to choose the pauses that continuity of purpose or effort be not rudely disturbed.

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Straightening Out the Strausses

The fact that Richard Strauss is now, perhaps, the best living composer has not saved him from being confused with other composers of the same name. Just as Richard Wagner, the composer of *Tannhäuser*, *Lohengrin*, *Tristan* and *Parafall*, sometimes gets confused with the other Richard Wagner, Wagner who wrote *Up to the Mountains and over the Waves*—like marches, so Richard Strauss has often been confused with the famous value composers of Vienna.

"Up to the time when Richard Strauss became well known," remarks Mr. Cohlert Hadden in his *Modern Musicians*, "the name of Strauss was associated chiefly with the family of waltz composers. But Richard Strauss has no connection with the Johann Strauss who earned the title of 'the father of the Strauss' through his waltzes, but with Johann's more famous son, the so-called 'waltz-king' composer of the haunting *Blue Danube*." Mr. Hadden might also have added that Richard Strauss is also not related to the Strauss of Vienna, who is well known by now as the composer of *The Chocolate Soldier*, the *Waltz Dream* and other ear-entrancing works in the light opera style.

Third ETUDE Prize Contest

As previously announced, the Third ETUDE Prize Contest for Piano/orte Compositions, closed promptly on July 1st. Since that time the judges have been busily engaged in examining manuscripts and arriving at the final decisions. The work of the judges having been completed, the final announcement of awards is appended.

As in the two previous contests, manuscripts were submitted in large numbers, coming from all quarters and representing the work of many composers. There were in all some 1,200 manuscripts and the average of excellence was very high, much so that in some instances the decisions were made only after considerable difficulty. Every manuscript submitted was given the most careful consideration and the pieces were graded, ranked, and finally awarded. The judges were gratified with the preliminary sortings. We are much gratified with the interest and enthusiasm displayed in this contest and we wish to take this opportunity of thanking all those who participated and extend our sincere congratulations to the prize winners.

The awards are as follows:

Class 1. For the Best Three Concert Pieces for Piano Solo.

First Prize—Reinhard W. Gebhardt, Paris, Texas.

Second Prize—Frank Howard Warner, New York City.

Third Prize—Otto Merz, Bellevue, Pa.

Class 2. For the Best Four Parlor Pieces for Piano.

First Prize—Arlene Munroe, Dayton, Ohio.

Second Prize—Carlo Maria, Key West, Fla.

Third Prize—G. Marschal-Loepke, Vollenstam, Mass.

Fourth Prize—Henri Weil, New York City.

Class 3. For the Best Four Pieces in Dance Form.

First Prize—Irene Berge, New York City.

Second Prize—George Dudley Martin, Tunkhannock, Pa.

Third Prize—James R. Gillette, Macon, Ga.

Fourth Prize—W. Lansing, Cohoes, N. Y.

Class 4. For the Best Four Easy Teaching Pieces in Any Style.

First Prize—Horace Clark, Houston, Texas.

Second Prize—Laura Remick Cook, Champaign, Ill.

Third Prize—Robert Pickard, Leeds, England.

Fourth Prize—Albert Locke Norris, Northampton, Mass.

These fifteen composers come from sections widely separated. As in the last Prize Contest before this one, all are Americans with one exception.

With every note that is played the student can be thinking of tone—always tone—ever tone—and then some more tone, there cannot be too much attention paid to this direction for it is the chief result of successful work. The student must concentrate on making every note beautiful that he plays, making each note and listening carefully that it does so, that it is not harsh but beautiful. And what is the result? Practicing that becomes a joy and pleasure in itself (and incidentally not quite so hard on our friends and relatives who are forced to listen to our practicing) and a ready adaptability in tone with every composition that is taken up.

The process of creating music is often, to a great extent, beyond the control of the composer, just as is the case with the novelist and his characters—EDWARD MACDOWELL.

How to Start a Musical Kindergarten

By Eva Higgins Marsh

The publication of Batchelor and London's Musical Kindergarten Method aroused a great interest among teachers who had previously imagined that the establishment of a Kindergarten class demanded very expensive preparation. The following article gives additional practical ideas upon the subject.

When Friedrich Wilhelm August Froebel opened his first kindergarten in 1837 his one great ideal was to combine some of the many natural advantages which had been denied to him. Indeed he preached that the best teacher was the one who could trace the line back to his own childhood and feel those needs which all children have but which they often seem incapable of expressing.

It was quite natural that in time the Froebel idea should be applied to musical instruction. In music we have an unusual number of musical symbols to be learned before the art itself can be practiced. These symbols are embraced in the word "Notation." In arithmetic the symbols are ten digits, in reading the symbols are at first twenty-seven letters, but in music in addition to the signs for notes, rests, clefs, etc., there must be learned some thirty or forty positions upon the staff and an equal number upon the instrument to be played.

Thus we find in music a technology really quite involved and one demanding the best skill of the teacher. The modern teacher has found that in many instances material similar to that employed by Froebel is highly desirable. Thus arose the Musical Kindergarten.

Many teachers have held aloof from the Musical Kindergarten idea feeling that an exhaustive course of study was necessary and then that the apparatus used would prove too expensive to be practical. Of course it is possible to spend years in the study of so important a subject and purchase very elaborate and expensive apparatus. The following, however, is intended for the average teacher, who by means of the method of Batchelor and London, could start a practical class.

Teachers of piano are studying, more and more, kindergarten methods for small music students, embodying the things essential to normal child development. But there are many ways in which the mother, who has had ordinary musical advantages, can help interest her child or supplement the work of a teacher who does not employ such methods.

First, the *Need of Companionship*. This may be solved by taking three or four children of the same age and doing the work together, or by class lessons, as often as may be arranged conveniently. This, too, aids in singing the scales, intervals and songs in unison, the games and drills employed, and various forms of competition which naturally appeal to children.

Second, *Suitable Material*. Much of the material obtainable in shops handling kindergarten and school supplies may be used. Scissors, paste and paste brushes, cardboard for sewing silhouette paper, sewing silk and colored cardboard or heavy paper, blackboard cloths, chalk and eraser, music books, such as used in the schools, costing five cents, pencils, *Play Pictures*, etc. Some of the finest of musicals, especially adapted to children, readily obtainable, as well as musical games such as *Musical Authors*, *Great Composers*, *Musical Dominoes*, and many others of value in teaching elementary music subjects.

A Practical Example

Betty is past six and has had several months in school, accustomed her to the use of a pencil, making of letters and figures, a bit of discipline and an idea of what application means. Without this piano study is apt to be rather uphill work. She is first told the story of the Tone Family and their relation to each other and hears them on the piano. Soon her ear quickly tells her which one is struck. The family is naturally divided into black children and white children and also into two big groups, the girls in the upper part of the keyboard and the boys in the lower part. The sign denoting each, ♀ and ♂, is next of

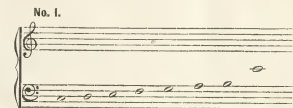
interest, and these she learns to make on the board

(made of blackboard cloth) and next in her music book. Notes come next, whole, half, quarter and eighth notes, and then the position on the staff that each tone occupies.

In learning these we use the sewing material, making the outline of each which has been picked on the cards; also whole and half rests. Tiny doll babies are cut from some lightweight paper, and the head of each, which is the size of the note, pasted on large staves. This may be done for all the lines and spaces in each clef. Outlines of her hand and those of her little friends are cut from this same paper and mounted on cardboard, and much is made of the muscular development necessary, which is furthered by a series of hand gymnastics. She is also given the paste brush again to make one or two octaves of the keyboard, with strips of black and white paper the size of the piano keys. On this miniature keyboard, which is placed on the table, she also learns, after each key has been correctly lettered, correct hand position and little finger exercises. Only after the hand is thus formed is she allowed to take these to the piano. The result is pleasing to the ear, no dissonant sound, fingers nearly equally strong and the feeling that she is able to do something well is most encouraging.

Much may be made of "Perception Cards."

The cards have the five lines and spaces, and the clef sign, and on each is made in clear, black type one note. All lines and spaces in each clef are thus made; also added lines above and below the staff. Teach the bass clef, playing down from middle c, thus:



and the division of notes on a ten-line staff is very simple.

Similar cards may be made for the triad in its three positions through various keys. The combination of notes into chords early interests children. Cards are thus:



This same work is later in the first grade copied in the music book.

Much interest is shown in making and writing words, combining the letters of the musical scale. Here are a few:



The list includes cab, cabbage, badge, bag, baggage, gage, dead, deed, deaf, fade, adage, add, age, cage, fade. Some pupils have made nearly forty different words. These may also be spelled in each clef and also in lines above and below each clef. The blackboard is most useful in this work.

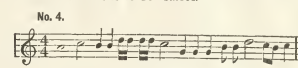
Developing the Rhythmic Sense

Very early in her music study, Betty and her friends learned to enjoy their "concert," which consisted of well-known classic selections which they heard often enough to associate name and composer and piece. They are also constantly shown what to listen for in their compositions: the theme or "time," the harmony or "chords," but most of all they enjoy marking the rhythm or "time." Sometimes they clap it, sometimes tap it, but always try to mark the accented portions and thus guess, and very accurately too, the time sign. The possibilities in these "concerts" are unlimited, and the attention paid to hand position and general attitude of the performer is very critical. Later, they may take part themselves and are taught to get on and off the stool properly, graciously acknowledge their audience and gradually lose the nervous fear of playing before others.

They also sing the scales in unison, and write it in their book before they play it upon the piano. They write simple melodies from dictation, sing them, then play them and even in the kindergarten age can play these in several keys—that is, transpose. They learn to think and hear music and then play. Early finger-exercises have words set to them, and the enjoyment in playing them is thus real and lasting.

At the same time we began to play musical games after each study period. Perry pictures may be mounted on stiff cardboard and cut in various shapes, making fine musical puzzle pictures at small cost. Betty soon learned to know the faces of the masters and each child soon had her favorite one.

In teaching note values, cardboard of different colors may be procured and cut into large circles. Thus one large circle is the whole note. The next colored circle is cut in half and fitted over the whole note circle. How simple the process of learning how many notes of one kind equal one of another, for the two halves equal one whole. Another color is cut into quarters, and so on to sixteenth notes. In combining note values and time signs, an exercise called "barring" is good. Thus this exercise is to be "barred."



Too much play? Not if rightly directed. With so much of the drudgery of the piano practice taken away from the instrument, the piano itself becomes a medium for harmonious sounds, which trained little fingers know how to produce. More important still, they are learning to think musically and to love music.

Mothers, Do You Need These Dont's?

By Mrs. H. B. Hudson.

Don't select a teacher in whom you cannot fully trust. Don't tell your teacher how to teach. Don't interrupt the lesson by your questions or remarks. Don't allow others to be in the room during the lesson hour.

Don't have the room so cold that the fingers of both teacher and pupil become numb. Don't give the teacher the most uncomfortable chair in the house.

Don't fail to have the piano tuned when necessary. Don't make the teacher wait while you hunt for the child's exercises from among heaps of other music. Don't let the child be excited to do as good work with his feet dangling in midair, as if he had a stool upon which to rest them.

Don't select the lesson hour for your shopping, leaving the baby in the teacher's care.

Three ETUDE Prize Winners

HENRI WEIL



HENRI WEIL

As the winner of the Fourth Prize in Class II of the Etude Prize contest Mr. Weil has brought forward an exceedingly good *Faunal March*. With its original melodies and its skillful harmonic treatment it should become deservedly popular. Born in New York in 1870 of French and German ancestry, Mr. Weil was brought up in an atmosphere of music in his home. He studied piano at the age of seven and at the age of sixteen went to Europe where he became the pupil of Heuser in Counterpoint, Seiss in Piano and the famous Jensen in Composition. His orchestral works have attracted favorable attention and many of his songs and piano pieces have been very successful. This is the third time that Mr. Weil has won a prize in Etude contests, 1911, 1914 and 1915. The Etude congratulates Mr. Weil upon his success upon these three occasions. Of his many compositions for piano may be mentioned *Nocturne in D Flat*, *Darcarollo*, *Butterfly Valse*, *La Chasse*, *The Doll's Promenade*, *The Evening Prayer*, *The Hunt*, *The Little Parader's March*, *Lullabye*, *Ode to Spring*, *Pulse of Spring*, *Reverie*, *Rosemary*, *Slumber Song*, *Song at Even*, *Song of Birds*.

JAMES R. GILLETTE



JAMES R. GILLETTE

James Robert Gillette was born in Roseton, New York, in 1886. At the age of seven years he began the study of music with a pupil of the well-known John Zundel. Later in life, he entered Syracuse University, studying organ with Harry L. Vibbard, and composition with Dr. William Berwald. Hence he is entirely an American trained musician. While residing in Syracuse, Mr. Gillette became well known as a concert organist and his compositions grew rapidly in public favor. Wesleyan College, Macon, Ga., hearing of his work, offered him the professorship of organ and harmony, which he accepted. Since residing in the South he has gained an enviable reputation as a recitalist and teacher. He is organist and director of St. Paul's P. E. Church, and conductor of the Hyeckha Club, a Woman's Choral organization. Numbered among his compositions are three for piano, organ, and voice; and many anthems and one cantata, *The Light Everlasting*, which has been reviewed in *The Etude*. Mr. Gillette's *Marche Religieuse* was awarded the Third Prize in Class 3 of the recent Contest. This is an imposing movement of the grand march type, sonorous and with a fine swing.

A. W. LANSING



A. W. LANSING

The Fourth Prize in Class III of the recent contest was awarded to Mr. A. W. Lansing for his very attractive *Menet Moderat*. This piece is aptly named, it is a *Minuet* in rhythm, but in harmonic treatment it is distinctly modern. Played in a dignified manner and well accented with large full tone it will prove most effective. New York is Mr. Lansing's native state. He was born at Cohoes, August 26, 1861. After graduating from Williams College he became an organist and for many years his standing has been exceptionally high in his profession. Practically all of this time he has officiated at different churches in Albany. His musical education has been attained almost entirely through self study. His compositions number over two hundred and many of his pieces written for the church service have become very popular indeed. As the director of the Cohoes Philharmonic Society, the Hudson Choral and the Ballston Choral, he has won an established position in his own home district. His successful compositions include *Tarry with me* (Duet), *The Lord is Risen* (Solo), and the well-known anthems *If ye Love me, Now the Day is Over*, *Son of my Soul*, *Angelic Voices*, *God that Madest Heaven and Earth* and *Message of Christmas*.

Educational Notes on ETUDE Music

By Preston Ware Orem

VALE BRILLANTE—A. NÜLCK.

Mr. Nück is one of the successful modern writers who makes a specialty of drawing-room music of the higher class. He has been represented successfully in the *ETUDE* on several previous occasions. The *Valse Brillante* is one of his newest and best works. It is in the style of what might be called a "running waltz," and as such it should be played at a rather brisk rate of speed, requiring evenness and agility of finger action. The middle section will require an expressive style of playing with due attention to the rather intense climaxes. Grade 6.

EXALTATION—R. FERBER.

The secondary title of this piece is *Rondo-Etude*. It is a *rondo* in form, that is to say the principal theme keeps recurring after each new theme, and it is an *etude* in point of technical demands, the continuous sixteenth rhythm in the right hand making it almost a "perpetual motion" piece. Grade 4.

AT DANCING SCHOOL—M. ARNOLD.

A clever little waltz movement with more originality than one usually finds in the easy teaching piece. Grade 2½.

BIZET—P. LAWSON.

This piece is from a new series of operatic excerpts in which various popular themes are introduced, preceded by some original thematic material. Young players will enjoy the *Torredor Song* from *Carmen*. Grade 2.

SHOWER OF STARS—P. WACHS.

In connection with the portrait and biographical note of Paul Wachs to be found in this issue, we also offer his most successful piano piece, the *Shower of Stars*. Although Mr. Wachs saw fit to write chiefly in drawing-room style he was an unusually skilled and well-grounded musician with the ability to write in all the larger forms. His piano-forte compositions display a rare inventive talent together with the very best of workmanship. The *Shower of Stars* should be played in brilliant style but with delicacy and finish. Grade 5.

THE VOCAL NUMBERS.

Three songs of remarkable excellence will be found in this issue, totally dissimilar, but each a gem in its own way.

Mr. H. T. Burleigh's *Jean* is a most expressive song which will prove grateful to the vocalist and appealing to the listener. It is a real heart song.

Mr. Neidlinger's *Rockin' In De W'nd* is one of the best southern dialect songs ever written. It is an immediate success wherever it is sung.

Mr. George Chapman's *Had I But You* is a very pretty song in the Scotch style which will prove very desirable for *encore* purposes.

THE ORGAN NUMBERS.

Mr. Henry Parker's *Melody in A* appeared originally as a violin solo and was very much liked. As arranged for pipe organ it is no less effective than in the original and its sphere of usefulness is much enlarged. This will prove very satisfactory as a soft voluntary or offertory.

Gounod's *Faust* offers an almost inexhaustible mine of melody for the arranger, many of the melodies of such character as to prove especially well adapted for the organ. Such is the case with the fragment from the Garden Scene which has been arranged as a postlude.

THE FOUR-HAND NUMBERS.

In spite of the innumerable arrangements and transcriptions from Verdi's *Il Trovatore* it has proven difficult to find a satisfactory intermediate grade four-hand arrangement of the celebrated "Miserere." We present this month a new transcription which will be found effective in all respects, well balanced, playable, and faithful to the original.

Mr. Christian's *On the Fly Ship* is an original four-hand piece which will prove seasonal and enjoyable. The parts are well balanced and rather more independent than one usually finds in march movements of lighter character.

IN THE MOSQUE—L. OEHMLER.

This is a characteristic piece of much excellence, one of the best pieces that we have seen from the pen of

Mr. Oehmler. The harmonies are interesting throughout and the piece as a whole will serve as an excellent study in chord playing. Grade 4.

ROSY DAWN—H. CLARKE.

Rosy Dawn is a very useful teaching piece of intermediate grade. It is in the lighter drawing-room style idealizing the mazurka rhythm. It will require agile and accurate finger work. Grade 3.

CHIMING BELLS—C. M. ARTHUR.

Chiming Bells is a modern gavage movement, graceful and refined. This will prove useful as a study in chord playing and in the accurate touch. It will also make a good recital number. Grade 3.

DEVOTION—A. L. NORRIS.

Mr. Norris' *Devotion* is a quiet and tasteful song without words. Although originally intended as a piano piece this will also make an effective number for the cabinet organ. With very little adaptation it might be used as a soft voluntary on the pipe organ. Grade 3.

SQUIRREL IN THE TREES—B. METCALFE.

Mr. Bruce Metcalfe, who has not been represented previously in our music pages, is showing progress as a writer of teaching pieces for the piano. *Squirrel in the Trees* is a bright little scherzo movement with a good rhythmic swing. Grade 2.

HUNGARIAN CAMP SONG (VIOLIN AND PIANO)—H. WARE.

The well-known American violinist, Helen Ware, is making a specialty of Hungarian music. She has recently arranged several of the folk melodies as violin solos for concert or recital use. The *Hungarian Camp Song* is a particularly striking number. The melody dates from the period which is usually considered to be the "Golden Age" of the Hungarian folk song. The melodies of this period are characterized by a certain majestic simplicity as well as by a pungency of rhythm, expressing unusual emotional powers.

Prize Composition Etude Contest

MARCHE RELIGIEUSE

JAMES R. GILLETTE

Con spirito M.M. ♩ = 108

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**Prize Composition
Etude Contest**
MENUET MODERNE

Moderato maestoso M.M. ♩ = 120

A.W. LANSING

Last time only

Coda

lusingando

Trio

mf

D.S. mp

* From here go back to § and play to A; then, play Trio.

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cresc.

D.S. mp

** From here go back to § and play to A; then, play Coda.

D.S. **

ROSY DAWN
MAZURKA

HORACE CLARK

Tempo di Mazurka M.M. ♩ = 126

Tempo di Mazurka M.M. ♩ = 126

bien rythmé

rall.

a tempo

sch. rubato

f

bien rythmé

mp

poco rit.

D.C.

TRIO

lento

D.C.

* From here go to the beginning and play to Fine; then, play Trio.
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THE ETUDE
IN THE MOSQUE

LEO OEHLER, Op. 199

Andante Religioso M. M. $\text{♩} = 69$

[illegible]

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VALSE BRILLANTE

AUGUST NÖLCK, Op. 202

Vivo M. M. $d. = 72$

Vivo M. M. $\text{♩} = 72$

f *p* *legg.*

poco rit. *a tempo*

f *p* *cresc.* *f* *f* *Fine*

meno *espress.* *p* *l. h.* *r. h.* *espress.* *p* *cresc.* *accelerando* *dolce* *p* *cresc.* *poco dim.* *poco rit.*

This page of a musical score for piano contains eight systems of staves. The notation is complex, featuring a variety of musical symbols and dynamics. Key elements include:

- Staff 1:** Starts with a treble clef and a key signature of two flats. It begins with a *a tempo* marking. The melody is written in the treble clef, and the accompaniment is in the bass clef. Dynamics include *leggero* and *p*.
- Staff 2:** Continues the melody and accompaniment. Dynamics include *cresc.*, *f*, *p dolce*, and *p rit.*
- Staff 3:** Features a *molto espress* marking. Dynamics include *pp*, *p r. h.*, *p*, and *p dolce*.
- Staff 4:** Includes a *tranquillo* marking. Dynamics include *pp*, *p r. h.*, *cresc.*, and *p*.
- Staff 5:** Features a *f con passione* marking. Dynamics include *pp*, *p r. h.*, *cresc.*, and *p*.
- Staff 6:** Includes a *poco dim.* marking. Dynamics include *ff*, *poco dim.*, and *p*.
- Staff 7:** Features a *tranquillo* marking. Dynamics include *poco rit. e dim.*, *p*, *cresc.*, and *p dolce*.
- Staff 8:** Ends with a *poco a poco in tempo* marking. Dynamics include *pp*, *p*, and *D. S.*

The score is written in a style typical of 19th-century piano music, with a focus on expressive dynamics and tempo changes.

ON THE FLAG SHIP

MARCH
SECONDO

EMILE FOSS CHRISTIANI

Tempo di Marcia M.M. $\text{♩} = 120$

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ON THE FLAG SHIP

MARCH
PRIMO

EMILE FOSS CHRISTIANI

Tempo di Marcia M.M. $\text{♩} = 120$

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MISERERE

from "IL TROVATORE"

Secondo

G. VERDI

Andante M. M. ♩ = 48

Larghetto M. M. ♩ = 48

MISERERE

from "IL TROVATORE"

Primo

G. VERDI

Andante M. M. ♩ = 48

Larghetto M. M. ♩ = 48

SHOWER OF STARS

PLUIE D'ETOILES

CAPRICE

PAUL WACHS

Maestoso

Allegretto M.M. ♩ = 132

p scintillante
una corda

Last time to Coda

CODA

ff stringendo
una corda
pp
ff con fuoco
tra corde
mf molto legato
ff

f
p subito
una corda

f marcato il basso
leggero
tra corde

ff
p scintillante
ff allarg.
D.S.

THE ETUDE

EXALTATION

RONDO-ETUDE

RICHARD FERBER

Allegro M.M. $\text{♩} = 96$

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THE ETUDE

AT DANCING SCHOOL

MAURICE ARNOLD

Tempo di Valse M.M. $\text{♩} = 72$

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CHIMING BELLS

GAVOTTE

C. M. ARTHUR

Moderato grazioso M. M. ♩ = 108

p

piu mosso

mf

poco a

poco cresc.

Tempo

p

dolce

cresc.

mf

ff stringendo

f

p a tempo dolce

cresc.

p D.C.

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DEVOTION

ALBERT LOCKE NORRIS, Op. 35

Moderato M. M. ♩ = 72

mp cantabile

molto rit.

dolce

rit. e dim.

Fine

a tempo

mf piu mosso

cresc.

f

dim.

mp

p

mf

cresc.

dim.

molto rall. D.C.

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THE SQUIRREL IN THE TREES

BRUCE METCALFE, Op. 79

Vivace M. M. ♩ = 108

f

p

Fine

f

poco rit. D.C.

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Prize Composition Etude Contest

Serioso M. M. $\bullet = 63$

FUNERAL MARCH

HENRI WEIL

Scherzo M. Op. 68

Frédéric CHOPIN

p

mf

ff

p

mf

p

cresc.

dim.

dolce

trill

Repeat in octaves ad lib.

Fine

tranquillo e legato dolce

sempre Ped.

D.C.

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BIZET
"CARMEN"

British Copyright Secured

PAUL LAWSON

Allegro M. M. $\text{♩} = 108$ "CARMEN" PAUL LAWSON

The image shows a musical score for a piano introduction. It consists of two systems of music, each with a treble and bass staff. The tempo is marked 'Allegro M. M.' with a quarter note equal to 108 beats per minute. The title is 'CARMEN' and the composer is 'PAUL LAWSON'. The music is in 2/4 time and begins with a piano (p) dynamic. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody is primarily in the right hand, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above the notes. The score concludes with a double bar line at the end of measure 12.

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"Toreador"

"Toreador"

Fine

f To-re-a-dor be wa-ry! To-re-a-dor! To-re-a-dor! Think, while you strive and

con-quer in the fight, There looks your dark-eyed fair-ry With love and with de-light, To-re-a-dor, With love and with de-light. *D.C.*

ROCKIN' IN DE WIN'

A RACCOON LULLABY

Words and Music by
W. H. NEIDLINGER

A RACCOON LULLABY W. H. NEIDINGER

Moderato

1. Sleep ma lit-tle ba-by 'Coon,
Un-der-neath de big roun' moon;
2. Ef yo hearde hun-ters roun',
Don't yo make de least-es' soun';

pp

cresc.

Wen yös in de tree a-swing-in', Marn-my jes can't keep from sing-in': Sleep ma lit-tle ba-by 'Coon.
I'll take keer ma lit-tle ba-by, Guess I fool de hun-ters, may-be, Sleep ma lit-tle ba-by 'Coon.

rit.

mf a tempo

Hun-ters like a 'Coon yo size, Flash de light to fin' yo eyes; Don't yo move an' don't yo cry,
Ev-en ef dey fin' dis tree, Keep es still ez yo can be; Close yo eyes so dey can't see,

a tempo

dim. rit.

Pa tempo

Jes keepestill till dey go by, Sleep ma lit-tle ba-by 'Coon. Rock-in'in de win', so slow, Mm jes so.
Den jes leave de res'er me: Sleep ma lit-tle ba-by 'Coon. Rock-in'in de win', so slow, Mm jes so.

rit.

pp rit.

a tempo

p

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JEAN

H. T. BURLEIGH

FRANK L. STANTON

Pervently, with good rhythm

Jean, my Jean, with the eyes of light, And the beau-ti-ful, soft, brown hair, Do you

know that I'm long-ing for you to - night For your lips, for the clasp of your hand so white, And the sound of your voice so

dear? Jean, my Jean, with the glan - ces bright, Where the smile shines through the tear,

Do you know that I'm call-ing to you to - night, Where the sea-gulls cry like ghosts in flight An' the dark falls

lone and drear? Jean, my Jean, where the snow drifts white, Thro' the an-swer-less, i - cy air, Ah, would to

God you were here to - night, Braid-ing your beau-ti-ful tress-es of light, And that I were ly-ing there!

Also published for Medium and Low Voice
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HAD I BUT YOU

GEORGE CHAPMAN

SENNETT STEPHENS

Slowly and with feeling

Oh, Lad-die, the days are lone - ly! Ah, Lad-die, the nights are long! I

hear the wind's moan on - ly, And nev-er the cheer of song. The sun its glow and its glo - ry has lost,

and the sky its blue. Dear heart, 'twere an-oth - er sto - ry Had I but you! Oh! Lad-die, my lov - er

rov - er, Ah, Lad-die where - or thou art, The sweep of the gray seas o - ver come back to the lone-ly heart! I

know you are thought-ful and ten - der; I feel you are fond and true; Dear heart, life were clothed with splen - dor, Had

but you! Had but you! Had I but you!

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HUNGARIAN CAMP SONGS
KURUCZ PERIOD 18th CENTURY

Arranged by
HELEN WARE

Violin

Piano

G string

Lento M. M. = 54

p *f* *dim.* *p*

mf *cresc.* *ff* *p*

dim. *f*

a) b) *ad libitum*

pp

Allegro M. M. = 144

p *cresc.*

a) These harmonics may be omitted, and the notes as indicated be played one octave higher.
b) This measure may be omitted, at discretion.
c) If desired the notes in smaller type may be omitted.

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[illegible]

PRELUDE

Scene from "Faust"

CH. GOUNOD

Andante M. M. $\text{♩} = 72$ CH. GOUNOD

MANUAL

PEDAL

Gt. Solo Sft.

Swell *p*

Gt. Soft Sft.

Swell both hands *mp*

Swell *p*

THE ETUDE MELODY IN A

HENRY PARKER

Arr. by WM. NOELSON

Andante sostenuto M.M. ♩ = 72

MANUAL

PEDAL

Sw. Oboe
Choir Dulo. 8'

Bourdon 16'

Sw. Sat. & Aeoline

Flute 4' off

Flute 4'

Dim.

p poco più mosso

p

marcato

marcato

ff

Full Sw. (both hands)

fmoito rit.

rit.

sost.

Sw. 8'

Add. Viol. Diap. and Cornop.

Add. Melodia and Tremolo

Add. Flute 8'

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Deeds Not Words!

The following excerpt from Mr. Henry Holden Husa's contribution to the Piano Conference at the Convention of the Music Teachers' National Association, at Pittsburgh, calls attention to a condition of affairs which has come within the experience of all teachers and should be remedied. The excerpt is taken from the report of the proceedings:

"Some educators seem to think that we are insisting too much on the relaxation of the wrist and arm muscles. It is natural at times to think that because students have read and heard a great deal on the subject, all is well. But not so. As a warning I must relate here an incident out of my own experience as a teacher which happened some years ago. A lady, a rather experienced piano-teacher, who had at a previous time taken several years of Dr. William Mason, applied to me for lessons. I named a date, and when Miss Blank came for her first lesson, she said, 'I must have overplayed my right hand and arm, they pain me severely, etc.' I saw what the matter was, and told her she must not only have overplayed the right hand, but in playing she must have held it stiffly, and without proper relaxation. She assented to this, and said bitterly, 'You would think that after studying with Dr. Mason for several years I should have known better.'"

Mischievous Zeal

"Now, the obvious point of this reminiscence is, that although she had heard much about relaxing the wrist and arm muscles in piano-playing, she had evidently not heard enough. Of course, I

at once suggested a specialist in surgery, and advised that for the present she should practice only with the left hand; but alas! the mischief was done, and for several years the right hand was practically useless for piano-playing. And this was a case of a very intelligent and highly educated woman, who in preparing herself for her first lesson with me had in her vehement zeal wrought lasting mischief to her wrist and hand. Often new pupils come to me, as they do to all of us, with stiff wrists, and no knowledge of how to remedy the condition; and sometimes without ever realizing that it is a false condition. Naturally I inquire, 'Did not your former teacher say anything on this important subject?' and they reply, 'Oh, yes, he or she used to say a good deal about it.' I generally found that the trouble was that the teachers talked about it, instead of taking up a good deal of the lesson-time in insisting on a practical demonstration of the thing was to be done, and in doing it over and over again with the pupil. I was recently talking with that great artist, Mrs. Fanny Bloomfield Zeisler, and we both agreed that nowadays the conscientious modern teacher works much harder than the old-fashioned pedagog did. In the old era there were too many teachers who contented themselves by saying, 'Well, that wasn't well done; go home, and study it some more!' I find more and more the value of the pupil's relaxing the wrist immediately after every accent, or, let us say, coincidentally with every accent; and it is possible to do this in a vast majority of cases."

When Is a Piano in Tune?

By James Frederick Rogers

WHAT would you think of a violinist or harpist who did not know when his strings were at the proper pitch, or of a singer who could not tell when he was on or off the key? And yet hardly a pianist in a hundred knows when his instrument is in tune.

Music, no matter how well rendered, is spoiled if performed on a discordant piano, and much music would be far more effective if the instrument were in tune. No pianist who wishes to make or maintain a reputation should consent to attempt a public performance if he finds the piano on which he is to perform out of tune.

But when is a piano in or out of tune? The question ought not to be asked, and would not be if teachers of the piano knew their occupation as they ought. It ought to be a part of their business, as much as it is that of the teacher of harp or violin, to train the ear of the pupil to know when the piano is in or out of harmonious state. Most people think the piano is "in tune" if its keys do not stick or if there is nothing loose and rattling inside the instrument. Many have their pianos tuned every year or every six months, as a matter of routine, though their ears are so little trained, or are so dulled by listening to their own out-of-tune instrument, day after day, that they hardly are aware of any change produced by the work of the tuner. Sometimes the pianist has become so used to the jangling of discords that the piano

sounds unnatural, and too soft after its tuning.

Pianos Differ Greatly

Pianos differ greatly as to the length of time they remain in tune. It depends especially on the make-up of the instrument, on the amount of use and abuse it receives, and on whether the air of the room is too dry. It does not stay perfectly in tune for even a day, and, in fact, after the best of tunings, only the strings which make the unison (there are three for each of most of the tones) and the octave, are in perfect tune. When these intervals are sounded, the tones should be continuous, smooth and clear. All other intervals give forth "beatings," that is, they cause the air to tremble or throb more or less rapidly according to the nature of the interval. If the unisons and octaves are in tune, however, it can be taken for granted that the rest of the piano is in good condition. By comparing a piano in tune and out of tune, and by asking the tuner for help in learning the difference, one can acquire a knowledge that will add to his pleasure and be most helpful in his musical career. Not only does music played upon a tuned piano sound better, but the performer will find that he can play upon it with much more ease, for the discords which are unavoidable on a piano which is out of tune, are unconsciously, perplexing to the brain and interfere with its perfect working.

THE ETUDE

KRANICH & BACH
Ultra-Quality Pianos
and PLAYER PIANOS

THE CHOICE OF
CULTURED MUSICIANS
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Department for Organists

Editor for September: Dr. S. N. Penfield

The Organ Department for October will be Edited by the Noted Authority on Catholic Music
the Rev. Hugh J. Henry.

The Organist and His Work

By Dr. S. N. Penfield

The study of the organ is on a very different footing from that of any other branch of music study. It must be considered from an entirely different viewpoint from that of the piano, violin or voice. It is not a study for the house or home as are all other musical branches. There are, to be sure, house pipe organs in increasing numbers as the years go by. But they can still nearly be counted on one's fingers, and exist only in great mansions containing a large room serving as music hall and mostly manipulated by a paid professional for the delectation of some millionaire. Mostly the organ student must go to some church where a complaisant music committee will grant the privilege, seldom allowed, of organ use under the oversight of the church organist, and this only at hours not interfering with services or other operations of the church.

Surmounting Obstacles
Multitudinous also are the churches which in the winter time are cold except on Sundays. But "where there is a will there is a way" and these obstacles are being more and more surmounted every year. The work of the organist is a query. Why study the organ? What use is to be made of it when proficiency is attained? Mostly there is the hope of earning a salary in a church service. This is always attractive. An organist like other people, is ever in receptive mood. But of course there must be a *quid pro quo*, and the organist's duties must be well understood, well prepared and looked after most persistently or he or she loses the position. These duties are manifold and various. There can be no exhaustive list of them, but we may consider the music of a church service under two general heads, the singing and the organ playing.

Usually, and we may say "properly," the choirmaster and the organist are one and the same person. There must be one head of the musical service, just as there is but one head of a ship, one head of a college, one head of an orchestra or of an oratorio society. All of these heads may have their lieutenants, but the head must be in the last analysis responsible for the work done by all the lieutenants. There are always specialties, of course, and specialists to fill them, but the captain must ever know the working of every department. An orchestral conductor knows the fingering and manipulation of every instrument in his band.

He cannot be an expert in all of these things and carefully study the production of them all. Generally there will be from two to a dozen ways of performing all passages. He must know them all and be able to choose the best way. The captain of a steamer must understand engineering, iron work, carpentering, painting and other such jobbing. The president of a company is a specialist-professor at the head of every department but he can and does keep tab on the instruction of all of them. As a rule the president could, if necessary and on

pretty short notice, substitute fairly well for any one of the instructors. In a choir gallery the choirmaster must be sovereign. He must know, at least pretty well, voice registers, tone production, breathing, enunciation, etc., and withal must have at least some facility in organ playing, registration, pedaling, etc., for it goes without saying that an organ accompaniment has the power of making or breaking the finest anthem and of supporting and assisting the most beautiful solo part or of completely spoiling the same. Too much or too little power from the organ are equally blameworthy, and certain tone coloring suits the voice, while other registrations are not cantabile in their effect, and while they may find their useful place in the voluntaries and other organ solos, they must be sparingly used in choir accompaniment. The practical difficulty of having a separate organist working satisfactorily under direction of a choir-master is the main reason for having the whole work performed by one man.

But the organist, if he is to be useful, must be versatile, must be quick, must be resourceful, must be thoroughly competent as organ soloist, must have good knowledge of the human voice, must be patient but determined, and have a lot of tact to get on with his superior, the minister, and with his inferiors, the members of the church service. Of course we may say that the organist should be a perfect man and that there is no such thing as perfection. Be it so, yet we must face the fact that the perfect man is the one that the church is ever hunting for. Not finding him, they are forever overhauling and trying experiments, usually finding the new experiment worse than the last, to the great exasperation of the organist, who often quite overlooks the possible fact that he may be largely responsible for the perversion of his own self.

The 20th Century Organist

The twentieth century organist has a great advantage over his nineteenth century predecessor. In the way of a mass of available material in print suitable for opening and closing voluntaries, for festive occasions, for offertories, for processions, funerals, etc. He can pick and choose. This should be a great help, but with a deal of care, more than is usually expended upon it. It is generally recognized that an opening voluntary should have the atmosphere of devotion and a closing voluntary that of dignified praise. It goes without saying that an organist should keep close watch of the tone of a service and endeavor to adapt his closing music to the general effect created by the sermon and the prayers. Trivial and meaningless music should be absolutely tabooed. Transcriptions of opera aria, piano pieces or secular songs should be avoided, for no other reason than that they are ready-made associations which are entirely at variance with the churchly feeling inseparable from the house of God and the worship of the Almighty. The preliminary studies of the organist should include not merely the organ practice

proper, but a good course in harmony and counterpoint. He should be able to play well with Bach and Mendelssohn.

It is a great advantage for an organist to have the ability to improvise from fairly well to quite well. Study for it. The pedal part if at all obligato, and all hymn tunes require employment of both feet. No one is more hateful on the organ bench than the one-legged organist. Seriously contrapuntal music should not be too freely used. All organ music and withal all anthems should be quite melodic in general character. Do not go over people's heads.

There is plenty of good organ and vocal music that is really fine, simple and devotional.

Insist on the singers enunciating clearly all words. They should exaggerate this. To the audience it will not seem exaggeration but the real thing. In many churches the organist must add to his other duties that of pianist for the Sunday-school or midweek prayer meeting, one or both, so he must be equally at home in the touch of piano and organ—two entirely different things. The new element of organ playing has grown rapidly in importance within the few years in the way of an organ recital, thirty minutes more or less just preceding the church service of morning or evening. The presence of organ in such meetings and upon quite as free selections and orchestral effects as he would on a wedding ceremony, but it is quite an incentive for the organist thoroughly to prepare himself.

Bach as Seen by Widor

J. CHARLES MARIE WIDOR, the renowned organist of St. Sulpice at Paris, writes a preface to Pirro's book, entitled *Johann Sebastian Bach, the Organist and His Works*, in which he thus characterizes the world's greatest organ composer:

"If Bachoven appears to our generation as a Greek statue, Bach on the organ, impresses us as one of those Sphinxes of Egypt whose towering heads command the wide expanse of the desert. This comparison is imaginative, but seems to me only partially just. Sphinx is vastness of proportion I admit, but the image is destroyed when character is taken into consideration."

"Bach is indisputably the mightiest of musicians. One is seized with awe in perusing the extraordinary catalogue of his works, so seemingly impossible are its dimensions; in casually looking over those forty and more folio volumes; in pausing for an instant to examine more closely some of the pages, where the smallest details seem to have been long considered and predetermined, while over all soars the original thought, always profound and original. But was there ever a thinker less cerebral?"

"Surely this remarkable figure dominates his surroundings; but that frank look, those luminous, kindly eyes, are hardly those of a Sphinx. It is rather the heroic statue of Common Sense."

The Organist's Responsibility in Congregational Singing

REAL, heavy Congregational Singing is seldom found, but how lovely and inspiring it is! It cannot be secured by simply wishing for it, or by an order of the minister to the organist to produce it under penalty of censure or of some other less punishment for shortcomings. There are many constituent elements that unite in securing the coveted goal. We can certainly mention as the main element of success a chorus choir as a nucleus. With that and a good organ as a background the people are not afraid to let their voices out. A quite extensive experience and observation in many countries and abroad has convinced me that the nearest approach to the ideal perfection in this branch of divine service was found in Plymouth Church, Brooklyn, under the ministry of the late Henry Ward Beecher.

There was a large chorus choir with paid quartet, under the direction of the Henry C. C. choir, and the organist, Clemens Lazzar, now Mrs. Stadwell, a fine soloist, and the organist was John Zundel, who was then in his prime, and the organ was a fine one.

The choir was well and compactly placed behind the minister, where the leader could see and control them all. The one special and controlling element, evidently was the strong personality of Beecher himself, which attracted singers far in excess of the seating capacity of the gallery, and Beecher's exceeding fondness for grand and stirring choruses.

A notable element was the true democracy and good feeling permeating the entire singing body. All the soloists sang entire abandon in all the hymns and responses, as well as in the anthems, and each one in the chorus felt himself or herself as one of the great grand choruses as the soloists, and there was the added zest arising from the intimate presence of one another in the meetings and prayer meetings and from these into Sunday services a lot of the most truly tunes, simply because they are organists, and the late E. W. Morgan, a famous conductor, said at a Methodist Conference in Ocean Grove: "In its book of discipline the Methodist Church has a strict rule against dancing, yet it is always a rule which is more waltzes than any other church." To be sure the minister is responsible for the hymns, and necessarily for the accompanying tunes, yet it must be conceded that a goodly proportion of the immense amount Bach wrote has little else than ingenuity to recommend it. Much of his collective output is unlike what the twentieth century taste demands. Nevertheless, there is so much to be gained technically by a study of Bach, so much to be learned from the polyphonic music which no other composer has supplied in such abundance, that none can hope to master the technique of the piano who neglects Bach. This is true, as it is untrue to pretend that a fully equipped pianist can be trained on Bach only. Probably safety and truth lie in *medietate rei*, and the best course to pursue is to study at Bach for what he can so richly supply, and not to expect more from him than he has to give.

Present Day Conditions

Of course, we organists are practically interested in present day conditions to which we have to accommodate ourselves as best we may. There are certainly now many choir galleries which are fairly well adapted for the service, but with perhaps a large set of young people from whom to recruit a chorus choir. So far, so good.

Generally a chorus choir cannot be depended upon for regular and punctual attendance without being paid at least a modest stipend. Then the personality of the choirmaster is frequently a controlling element. The work of the organist and their reception by the minister, the choirmaster and members of the church, must be made attractive. Interesting anthems and cantatas always help in drawing and keeping singers. If the choir be volunteers, it will probably be necessary to have a singing class as a feeder. And, of course, many organists are entirely incompetent in the work of the organ.

But the majority of choirs are quartet, and a single voice on each part does not encourage the voice of the congregation to come out at all. The work of the organist should be so arranged that the hymn tunes are always given out by the choir with a broad tone. The discussion of congregational singing

generally resolves itself down to the subject of hymn tunes. Nowadays churches have very few hymnals, so that when the minister selects his hymns, which as a rule is done for the sentiment of the words, the music is determined for him. It was not so some two generations ago. The words and music were then the property of some one. They were labeled L.M., C.M., S.M., 8's and 7's, etc., and the choirmaster adapted each time the tune to the words, and there was great room for private judgment, which sometimes worked out absurdly.

Hymns from Many Sources

To-day, as we all know, it is decided for the church to have a hymn book, and ridiculously. The tunes of our hymnals to-day have been drawn from many sources, good, bad and indifferent, and from many nations. From the German Lutherans have come many noble chorales, stately and dignified, sung by the Germans themselves very slowly. As a whole these have never come into much popularity in the United States. At their proper tempo they are too slow for us, and sound ridiculous if sung fast. From the English we have received a quantity of our very best church tunes which have become great favorites.

Most of these are pretty spirited, and many of them are at their best when taken from pretty fast to quite fast. They are not the Italian and French. Many of our tunes are adaptations from opera airs and some of them from popular tunes.

In general these latter are lacking in dignity and are not the kind of music which unite until them for sacred use. A few of them have, indeed, outgrown these old associations, as for instance the favorite hymn tune to us as *Wider*. Few church people are aware that it was originally an opera tune. Then too many good and well meaning people, claiming that "the devil should not have all the good tunes," have attributed into congregational meetings and prayer meetings and from these into Sunday services a lot of the most truly tunes, simply because they are organists, and the late E. W. Morgan, a famous conductor, said at a Methodist Conference in Ocean Grove: "In its book of discipline the Methodist Church has a strict rule against dancing, yet it is always a rule which is more waltzes than any other church." To be sure the minister is responsible for the hymns, and necessarily for the accompanying tunes, yet it must be conceded that a goodly proportion of the immense amount Bach wrote has little else than ingenuity to recommend it. Much of his collective output is unlike what the twentieth century taste demands. Nevertheless, there is so much to be gained technically by a study of Bach, so much to be learned from the polyphonic music which no other composer has supplied in such abundance, that none can hope to master the technique of the piano who neglects Bach. This is true, as it is untrue to pretend that a fully equipped pianist can be trained on Bach only. Probably safety and truth lie in *medietate rei*, and the best course to pursue is to study at Bach for what he can so richly supply, and not to expect more from him than he has to give.

In a little article on the piano music of J. S. Bach, Mr. Francisco Berger has the following comment to make: "It must be conceded that a goodly proportion of the immense amount Bach wrote has little else than ingenuity to recommend it. Much of his collective output is unlike what the twentieth century taste demands. Nevertheless, there is so much to be gained technically by a study of Bach, so much to be learned from the polyphonic music which no other composer has supplied in such abundance, that none can hope to master the technique of the piano who neglects Bach. This is true, as it is untrue to pretend that a fully equipped pianist can be trained on Bach only. Probably safety and truth lie in *medietate rei*, and the best course to pursue is to study at Bach for what he can so richly supply, and not to expect more from him than he has to give."

The same critique might be made on Bach's organ music, for while it ranks higher in the world's musical esteem than that of his piano music, and is still, after these two centuries and more, the most demanded rapidly and "go," while the world's set may be ruined by speed. Such extreme cases happen occasionally. In such cases, when the words must not be ruined, the music should not be ruined. Better have the hymn changed if the minister will allow. The best solution is for the minister and the choirmaster to

consult, and each of them learn the standpoint of the other. An organist should be ever in heart a missionary and a leader. This, of course, on the quiet, for if he should announce himself a missionary his work would be quickly at an end, for there is nothing that people quicker resent than to be informed that others know better than they. There is where tact can accomplish a deal more than energy.

The Actual Performance

Now for the actual performance. First the prelude. This should, as a rule, be played on manuals only. Pedals may be added at middle of the tune, should it have a natural climax. No liberties should here be taken with the four parts. The organist should show the exact harmony given by the composer and the proper tempo for the tune to be sung. In accompanying the singing some liberties may be taken, remembering that the tune was written for the voice and not for the organ. As a rule the pedals play the bass right through the tune, but properly in the octave printed, and not in the octave below, yet it must be borne in mind that the printed bass runs no lower than the first line or first ledger line below in bass clef, so that the tune may in some spots be improved by exactly as printed.

Play the pedals with two feet. In general play the tunes very legato, but if the congregation drags along, remedy it by a rather staccato touch. In some chorales, notably *Old Hundred*, the tunes may be effectively built out in spots with chords of 5, 6, possibly 7 notes, if the effect of parallel octaves or fifths be avoided. As to the amount of power required from the organ, the organist must judge. Bear in mind, however that hearty congregational singing requires loud, lusty support from organ, as well as from chorus.

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The Teachers' Round Table

Conducted by N. J. COREY

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

A Few Details

"1. What book is the best and most concise exposition of the Mason Technique, and also the Leschetzky method?"

"2. What exercises or arpeggios will aid the most in performing the long left hand arpeggios in Liszt's *Cantique d'Amour*? I cannot get them beyond 68 to the quarter note, by metronome, although I can get the rest of the piece up to proper tempo."

"3. In Kiedley's *Prelude Bravissimo* in *Two Episodes* of September, 1914, measure 3 way is the first beat given an eighth rest value, and a half-note notation? This is, in the long right hand chord divided into half and quarter note notation, and yet counted as an eighth note?—M. A.

1. The best and most concise exposition of Mason is Mason himself. Procure a complete copy of *Touch and Technique*, and make it your business to study and understand him. The best exposition of the Leschetzky method I have seen is the *Modern Pianist*, by Marie Prentner.

2. Any metronome mark for a piece like Liszt's *Cantique d'Amour* can only be of very general significance, as its improvisation-like character permits of much variation in tempo, or rubato. There is no metronome mark in my edition, hence I do not know what has been indicated as the general tempo in yours. The passage containing the long arpeggios, however, is the climax of the piece as a whole, and should proceed with a broad, majestic movement, the chords played massively, the arpeggios beginning on the last part of the second beat, and going up with a brilliant sweep to the first beat of the following measure. This passage should not go faster than 66 to the quarter note. Practice the arpeggios in accordance with the directions laid down in the third, or arpeggio section, of Mason's *Touch and Technique*. This ought to enable you to conquer them in a satisfactory manner.

3. To each sub-question in your third query I could append the brief answer—"It isn't." Your trouble is one that is exceedingly common, and is one in which musicianship and notation reading are not going hand in hand. It is often very hard to make young players understand part writing in a piano score. If you study harmony, you will begin with writing for four parts, soprano, alto, tenor and bass. Look in an ordinary hymn book, and you will find occasionally a tune in which the alto may be omitted for a few notes. To indicate this to the alto singer, rests will appear in this score. So far this should be clear to you. In a piano score there are often more than four parts, and two or more notes may appear in the same part as one part. In the measure indicated, the octave half notes may represent the singing part, the dotted quarter notes, C and E flat, the accompaniment. The eighth rests belong to the accompaniment notes, and indicate that they play on the second half of the first and third beats. Omitting the bass as not needed for the understanding of this, write the treble on two staves in order to indicate the two parts, as follows:

This will make it clear just where the rests belong. Playing the lower clef with the left hand an octave lower may help you still more. In the second brace of the piece the accompaniment notes are in the form of B, giving a little more movement to the passage. In the bass of this measure, the two G's do not indicate a

second striking of the key, but again two parts. In an orchestra the double bass would play the half notes C and G, and the cello the eighth and quarter note rhythm. Study this carefully, and I think your mystery will clear up. In the same piece you will find other variations on the same principle, which you should study carefully.

Slow Progress

"1. I have a ten-year-old boy pupil, who can answer all questions but plays so slowly that the effect is spoiled. Does the fact that he is left handed have anything to do with it?"

"2. About how far should an average pupil be advanced at the end of the first year with one hour a day for practice?"

"3. What does Standard Course comprise?"

"4. Does Czerny-Lieblich comprise any of Op. 290?"

G. R.

It is hard to push ahead a boy whose brain is naturally sluggish. I have known a number of left handed pupils, but it did not seem to interfere with their progress. Have you tried the metronome with your young pupil. Take some simple piece and after it is perfectly learned let him gradually increase the tempo notch by notch. This practice should first be confined to things that are very simple for him, but should be played faster than he seems to be able to compass at present. This practice may also be applied to études with running passages. Urge him faster with scales and arpeggios also, but in all practice be careful that sufficient conditions are not created.

2. Such a pupil may finish the *New Beginner's Book* and a large portion of the first book of the *Standard Graded Course*, with a start in the Czerny-Lieblich, Book 1.

3. The *Standard Course* comprises instructive study material covering ten grades, same to serve as a sort of index of progress. Each book includes much useful work to be supplemented by properly selected pieces. There are also many examples of standard compositions of merit, the entire work serving as a compendium of both taste and technique.

4. There are many of the best of Czerny's Op. 299 in Mr. Liebling's admirably chosen selections.

Bach and a Liberal Education

"Should the study of Bach be made obligatory in liberal musical education? Please state whether the study of Bach is essential, as it may be, should be made compulsory, whether it is withheld or not, and does it detract from a teacher's standing in a community to omit Bach?"—L. T.

One could easily answer the last part of your inquiry by saying that it would depend entirely upon the community in which you lived. A cultivated musical community would respect you less if you were known to appreciate Bach's music. There are also many communities in which the name of Bach is doubtless entirely unknown. Hence you would not be likely to lose much of your musical reputation by refraining to bring him to their attention.

Meanwhile, how do you stand in your own estimation, if you claim to be an excellent musician and yet can find nothing in Bach? Bach has been called the greatest of musicians. It is said that it is to them that he makes his profound appeal. It has also been said that if a musician is unable to appreciate Bach, the foundation of his musicianship is missing, that he has nothing solid upon which to build, and will never rise much above the superficial level. Have you made an effort to understand Bach? Although your letter does not state that you yourself dislike his music, I think it indicates that it is to you to them that you should be expected to teach his music, and that it is distasteful to you to do so.

Your letter also implies two classes of students; those who would acquire a liberal musical education, and those who are not especially serious in their aims.

If a student expresses great dislike for Bach, and is only studying to acquire a mild accomplishment, ready to stop at any moment the work becomes irksome, you will do better to omit Bach. If he or she works with you long enough, by judicious selections you may lead to a point where Bach may gradually come upon the horizon, while by attempting to force the issue at first, all interest may be dissipated. If you are an intelligent teacher you will be tactful in all such matters.

With the serious student, however, you may take quite a different attitude. If he is an intelligent and progressive student, he will of his own initiative ultimately wonder why his teacher is so behind the other musicians of whom he reads, so far as Bach is concerned. You doubtless at times wonder why so few appreciate Bach, but the principal reason is that his idiom is so different from that of to-day. How many of your friends read Shakespeare at the present time? He is held in enormous respect, but little noted by those who have a liberal education, and these still find him one of the greatest delights in the annals of literature. What would you think of a person who should apply for a position to teach literature in one of the great colleges or universities, and should question as to the need of including Shakespeare in the study of English literature; indeed, should intimate that he himself never read him, nor cared for him? The case is exactly analogous. Bach's position in music is as important as that of Shakespeare in English literature. To the really serious student of music the one seeking a liberal musical education, the "do" of Bach is rarely distasteful. He may find him a little strange at first, especially if he begins very young, but his appreciation will grow very rapidly, indeed children who are really musical learn to understand Bach the quickest of anyone. If your student is seeking a "liberal musical education," I should say, certainly, do not omit the foundation of all musical taste from his study. If you do, in later years he will never cease to resent the fact that his first teacher did not begin early to develop his taste for Bach, and his opinion of his teacher's knowledge will correspondingly descend. It will be very unwise, however, for you to make Bach compulsory with the other class of students. As a wise teacher you will learn to determine when a pupil is fitted to take up Bach study, and when he is not. If he is not, you may be said or fitted to get ready to study his music. Your standing in the community will depend very largely on your own estimate of it. Sometimes people of untrained taste will applaud you when you express inability to care for Bach; and while they may feel that to a certain extent you are confirming their own taste, yet they will feel at bottom that you as a musician should have a higher appreciation than they who have no training, and their respect for you will accordingly drop a few degrees.

BETHOVEN, though he was poor, shut up within himself, and deceived in his affections, was far from being the most unhappy of men. In his case he possessed nothing but himself; he possessed himself solely and reigned over the world that was within him; and no other empire could ever be compared with that of his vast imagination, which stretched like a great expanse of sky, where tempests raged. Until his last years, when he was deaf, he was free from the miserable body, preserved his iron force unbroken. When dying during a storm, his last gesture was one of revolt, and in his agony he raised himself on his bed and struck down by the sky. And so he fell, struck down by a single blow in the thick of the fight.—ROMAINE ROLLAND.

Musical Wit, Humor and Anecdote



The Hammer Clavier Sonata or Chopin's Etudes

The above amusing clip is particularly interesting to musicians as it shows another end of the talent of the American pianist, Arthur Schnitzke, whose skill with his pencil in caricature is as striking as that of Cerni.

MARY ANN IS PLAYING SCALES AGAIN.

(Mr. E. R. Kroeger has sent THE ETUDE the following amusing poem, which appeared in the *St. Louis Star*, from the pen of James J. Montague.)

When Mary Ann took lessons from Miss Angelina Gray,
The family used to crowd around to hear the youngster play.
She tore off ragtime by the yard, she used to fairly glow
When wading through the rough-house stuff that Mr. Wagner wrote.
And so we lined Professor Plunc, who sneered in high disdain
And set our gifted Mary Ann to playing scales again.

A year with Bunc fostered her touch, she raised her fingers more
And hit the ivories harder than she'd ever done before.

And when she got so she could play
Grieg's complicated tunes
We sent her for a special course to Herr Professor Prunes.
Prunes said that all she done before was
in futile, false and vain,
And set our gifted Mary Ann to playing scales again.

Since then she's had instructors by the dozen and the score,
Each one a fluent knacker of the one she had before.

She's mastered every system, just to find that it was wrong
As soon as new professors of distinction came along.

And now at morning, noon and night we hear the old refrain,
"Do, ray, me, fa," for Mary Ann is playing scales again.

Many terrible things are done in the cause of the cinema, but surely this from "The Daily Telegraph" advertisement columns is too cold-blooded:

TENOR SOLOIST WANTED for "Cordelia," in S. W. district.—Write at once.

We have known tenor soloists who needed it, and we are a tenor soloist ourselves, and we are keeping in hiding until the danger is passed. We are very near the S.W. district! And "write at once" seems brutal. Won't the advertiser give us time to think it over and balance our accounts with some of our accountants?

A celebrated vocalist was in a motor-car accident one day. A paper, after recording the accident, said:
"We are happy to state that he was able to appear the following evening in three pieces."—Current Opinion.

Carnegie Lyceum is a big place, with several different kinds of performances going on simultaneously on matinee days. High-brow music in the main auditorium, Frames said that all she done before was in futile, false and vain, and set our gifted Mary Ann to playing scales again.

Hoax—"I thought you said that fellow was a musician?"
Joax—"Nonsense!"
"You certainly told me he wrote melodies!"

"I told you he was a composer of heirs. He sells soothing syrup."—Exchange.

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