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Volume 34, Number 04 (April 1916)

James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

THE ETUDE

\$1.50 THE YEAR

APRIL - 1916

PRICE 15 CENTS



MOZART



CIRCUS DAY

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PRESSER'S MUSICAL MAGAZINE

The Etude

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1916

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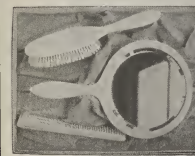
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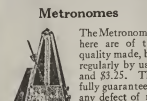


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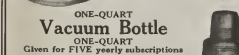
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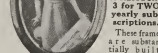
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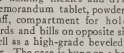
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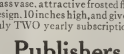
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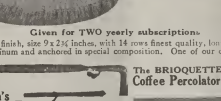
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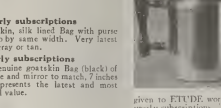
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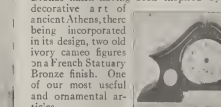


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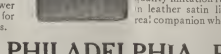


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The Etude

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Edited by JAMES FRANCIS COOKE

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At Home

The marriage has taken place of Isabel Parker, daughter of Horatio Parker, to William Borgfield, of Kansas City.

Mr. HEDRA VAN DER BUREN, a well-known Philadelphia Violonist, has been made the director of the Frankford Symphony Society.

The Symphony Orchestra of St. Louis recently gave an interesting performance of E. B. Kroeger's charming suite, *Lullie Ruck*, based on Thomas Moore's famous poem of that name.

The first concert by the new, municipally endowed, Baltimore Symphony Orchestra, under Gustav Nitze, has been given with the greatest possible success.

At a concert with the Philharmonic Society of New York, Julia Culp recently sang two songs in the conductor, Josef Strakosky, with orchestral accompaniment.

ELZA's King Olaf is scheduled for the tenth annual concert of the Marshall Field Choral Society of Chicago. Fred Miller and Bartolo Thatcher are to be the soloists.

GRADUATE FARRAR has been married to Leon Tolpelt, the celebrated actor, who appeared with her recently in her moving-picture performances.

HERMAN SABERT, solo violinist of the Philadelphia Orchestra, has resigned this position in order to continue his former career as a concert virtuoso.

MR. T. CARL WHITTIER has resigned from the position of Director of the Pennsylvania College for Women, to become a member of the faculty of the Pittsburgh Musical Institute.

The Wetmoren Orchestra Society has been founded in Malden, Mass., under the direction of Leon Wetmore. The orchestra has forty members and gave its first concert in January.

A SENIOR "Pop" given in Kansas City by the Kansas City Symphony Orchestra in aid of the Fair Bank, drew an audience of 11,000 people. The orchestra was assisted by members of the Kansas City Grand Opera Company.

The Philharmonic Orchestra of New York, of which Josef Straus is the present conductor, has produced two new works of interest, a suite for string orchestra and an *Orchestral Fantasy* by Seth Blagman, an American composer at one time pupil of Vincent d'Indy.

The ownership of the Boston Opera House has been transferred from Eben D. Jordan to Murray Howe, a former lawyer and Mark Twain's friend. The transfer is the result of a big real estate deal, with the house, after the performances in any way.

FRANCIS H. HAYLTON, one of the most widely known manufacturers of church organs in the country, died on Wednesday, February 24, in his eightieth year. Mr. Haylton was born in Weston in 1856 and at sixteen years

Abroad

the faculty of the Stern Conservatory, and it was Gustav Hollander's express wish that von Flittsch should succeed him, the Board of Trustees concurring.

A new symphony by Granville Bantock, the celebrated English composer, has been successfully produced in Glasgow. It is entitled *The Hibernia*. It will be interesting to note if the work overhauls the earlier work of Bantock in a modern of the moderns, but though he has done some sterling work he has a long way to go to be the equal of that ever present "black number" Felix Mendelssohn.

EMILIA ACCORTI DALCROZE, whose elaborate system of rhythmic gymnastics has attracted such wide attention among educators, has decided to establish his new headquarters in his native Switzerland at Geneva. He was driven from his splendid institution at Helvetia, Germany, at the outbreak of the war, owing to its openly declared sympathy with the protest against the Lusitania tragedy. He is now settling in London with a view to his work in Geneva, but has finally decided to stay in London, where it is to be hoped, will soon be in a position to continue under more advantageous conditions than he has already begun.

The distinguished composer Max Bruch recently celebrated his seventy-fifth birthday. Bruch's career is a long one, and of his violin concerto in G minor, this concert is perhaps the only one of the many written by composers great and small which is so fortunate to include a place beside the famous concerto of Mendelssohn and that of Brahms. It is very surprising how few violin concertos with their way to favor that of Brahms which was played by Carl Flesch during his four in this country a few years ago and gradually gained in popularity though it is not as melodious as the concertos of Bruch, Rostropovich and Mendelssohn. Elgar's much-maligned concerto seems already to have not appear to have enabled the G minor concerto in his other works for solo violin and orchestra.

The Music Department of the Illinois Federation of Women's Clubs, held a domestic meeting early in the year at the Auditorium Hotel, Chicago, and planned work along the following lines:

To try to get credit given pupils for music work in High Schools and under private teachers, if not in public schools.

To encourage "community" music of a good class; also better school music programs, and secure exchange of worthy articles on musical subjects.

To promote "artistic" and "lecture" recitals. Illinois composers' names, whose music, with the approval of the committee, will be published in the new Illinois "composer's booklet" soon to be revised.

To work for an appreciation of the best in music.

To encourage the use of the best in music.

To encourage the use of the best in music.

To encourage the use of the best in music.

THE festival season in America commences in April and often runs as late as July. This year, however, the season was anticipated by the festival performances of the Mahler Symphony in March and April. Due to the ability and energy of Leopold Stokowski the performances were a series of triumphs, which redounded to the credit of the Philadelphia Orchestra, the Philadelphia artists and the city itself. At first only four performances were planned. Three in Philadelphia and one in New York. These four performances cost approximately \$27,000.00. Over one thousand performers took part including an orchestra of 110. Owing to the immense demand for admission five extra performances were given. The work was interpreted with the greatest artistic finity and beauty. The first part of the symphony is a choral setting of parts of the second section of Goethe's *Faust*. Great credit was due to the soloists, Florence Hinckle, Susanna Dercum, Adelaide Fisher, Ilex Barbo, Madeline Keyes, Clarence Whitehill, Lambert Murphy and Reginald Wrennath, as well as to the assistant conductor, Mr. H. G. Thunder. The work is Mahler's Eighth Symphony and was first given in Munich in 1910. The Philadelphia performances made the city a Mecca for many of the most noted artists residing in America. One extra performance of this work was especially given for the public schools.

The World of Music

JOHANN STRAUSS, the eminent Viennese of value, died on February 20. Strauss's most famous pupil was Jean de Heesde.

The Beethoven Medal given once every two or three years by the Royal Philharmonic Society of London has been conferred upon Vladimir de Pachmann. The last recipient was Harold Blum.

MELBA has had a new distinction conferred upon her by King George of England. She has been named the Order of the Order of St. John of Jerusalem of which order she has been a member for many years. The Order is as old as the crusades, and is devoted to philanthropy and hospital service and other charitable works. Melba has done wonders in getting money for Red Cross work.

DELETED reports of musical dignitaries in Berlin seem to indicate that there is no lack of music in the German capital. It is noticeable, however, that there are few novelties being played by the symphony orchestra, the present time evidently being a most suitable for the revival of the classics.

Among the artists who have appeared at Ceresia (Arreano and Eddy Brown, the American violinist).

In pursuance of the general policy of rigid economy, the British Government has withdrawn the small annual financial grants made to the Royal Academy of Music, the Royal College of Music and the Royal Irish Academy of Music.

CHICAGO as a lawyer is the latest development of orchestra. The British Government has charged by his chauffeur with having broken a present season. Flagged with law and the artist, shouldering the responsibility of the said dollars claimed.

It was his case by default, however, as the chauffeur failed to put in an appearance.

JEAN SIBELIUS recently celebrated his fifty birthday, and to celebrate the event a festival orchestra was arranged.

The works rendered included no less than four symphonies by Sibelius, and a number of other works, including his Fifth Symphony, two serenades. The people of Helsinki, most distinguished composer, shared most cordially.

The success of the late Gustav Hollander as Director of the Stern Conservatory in Berlin is Alexander von Meitner, the well-known composer. Von Meitner was for a time in America, and was head of the department of harmony and composition at the Philadelphia Conservatory. He returned, however, to

Work in Meitner continued on page 128



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THE ETUDE

APRIL, 1916

VOL. XXXIV, No. 4



The Secret of Self-Control



SELF-CONTROL in public performance is a physiological and psychological achievement which translates itself into all other phases of life endeavor. It is one of the most important advantages of music study. Music hearing, significant as it is in the appreciation of the art, cannot bring about that self-control which comes only with music performance.

The average student of music could feel no more dread in appearing before an audience of ogres and dragons than in facing the gathering of ordinary parents, sisters, cousins and aunts at a pupils' recital. The long practiced Godard Mazurka, the patience taxing *Waldesrauschen*, the carefully mastered Bach *Gigue*, all melt like April snow in the memory of the pupil under the scorching glare of a few dozen pairs of eyes in the audience.

How can the nervous timid pupil achieve self-control with the least anguish? There is only one way and that is told with fine effect in a bulletin upon debating published by the University of Wisconsin. Read this thought-compelling paragraph.

"In Harvard College several years ago there was a 'varsity football player who desired to participate in an inter-collegiate debate. He entered the contests through which the members of the 'varsity debating team were to be chosen. When his name was called to mount the platform in the first contest, this young man who could dash fearlessly into a mass of Yale interference on the gridiron was so overcome by nervousness that he fainted in the aisle and had to be carried from the room by his friends. He returned, however, revived by the fresh air, gritted his teeth, clenched his hands, ignored his trembling knees and blanched face, and by sheer will power forced himself through the first contest. On through the tryouts he went gaining courage, poise, self-reliance at each trial. Finally he won a place on the Harvard team which later won a decisive victory over Yale. The victory from Yale though it may have been especially pleasing to the Harvard football man, was of comparatively little importance. The real value to him lay in his victory over himself."

Why spin out words when the secret of self-control is yours if you have read the foregoing reflectively? Keep at it, no matter how many times you fail. The editor once had a pupil who failed dimly at the beginning of a season with Mendelssohn's *Spring Song*. Two years of persistence enabled her to make a triumphant public performance of the *Polonaise in E Flat* (Opus 22, Andante Spianato) of Chopin with its intricate and tricky passages.



Vibrations



ALL life is vibration. Yet death is not the antithesis of vibration since the very music of our great orchestras comes to us from parts of dead forests and dead animals. But vibration is the greatest principle of existence. We are conscious of but a few of vast numbers and kinds of vibrations. Sound, light, color, electricity and an infinity of things are only various forms of vibrations.

In recent years there has arisen a new cult of men and women who are conscientiously seeking the inner meaning, the purpose, the philosophical design of these phenomena. We have come to know

certain things that show us that the human being is capable of recognizing certain vibrations and developing the perceptions for those vibrations. It is said that the Quakers have the largest percentage of color blindness of any sect. Those who have made this contention hold that it is due to the very flat colors to which the Quakers have always accustomed themselves. They hold that the good people of the society of Friends have permitted the sense of perception of colors to wither as it were. Is this really so or is the color blindness due to other causes? We would like to know. That there is some great truth hidden in the mystery of vibrations everyone will concede and all effort to fathom it should be encouraged.

A new book by the editor of *The Arena*, Charles Brodie Patterson, has for its title *The Rhythm of Life* and deals with the subject of vibrations in manifold forms. It contains many striking statements. The author has one conviction which he expresses as follows:

"I firmly believe that a time will come when the world's ills, whether of a mental or a physical nature, shall not only be helped but actually healed through the scientific use of music and color."

I am fully aware of the fact that in a desultory way, music has been used and is being used in institutions in different parts of this country with varying results. It is my sincere desire to see the whole question taken up in a thoroughly scientific way, and every phase of the subject not only investigated, but the results tabulated to the end that a real system of scientific therapeutics may be established that shall meet the needs and requirements of every form of disease, whether it be a disease of mind or of body."

Such a statement would have brought Mr. Patterson to the pillory in witchcraft days. Twenty-five years ago, before the discovery of Radium, X-Rays, Finsen Rays, the use of music with the insane, it would have brought ridicule. To-day science meekly says, "Who knows?"



Sunshine Everywhere



SIX hunger is primeval. Small wonder that when savages choose a god for themselves they first of all set upon the great golden sun. Life begs for more and more life, and life is the sun. The long Arctic nights are the signatures of death upon the world,—the death that scientists tell us will come ages hence when the sun grows cold. The call of the world is none other than Oswald's Prayer in Ibsen's *Powerful Ghosts*, "Give me the sun, mother, give me the sun." The whole world wants the sun, and your importance here depends upon how much sunshine you have stored up in your soul—how much radiance you can give forth to make your work light the way for others.

Musicians, the world asks great things of you. Your greatest privilege is to bring the sunshine of your art to all who need it. Do you wonder that millions of people the world over give up their money to listen to some golden voice, some song that will bring new sunshine to their lives. What is money compared with the light that comes from the soul with beautiful singing. As years creep on the need for sunshine becomes stronger and stronger. Don't forget the aged with your music. Let the sunshine of your art brighten their twilight days. The night must come. Shall you let it come before you have spread your sunshine?

"It's the songs we sing and the smiles we wear
That make the sunshine everywhere."



BACH

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ETUDE DAY

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Progressive Schools, Musical Clubs and "Self-Help" Students.



MENDELSSOHN

What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

ETUDE DAY—APRIL, 1916

A Monthly Test in Musical Efficiency

The answer to each question is to be found upon the page indicated in parenthesis. Write answers in pencil.

I—QUESTIONS IN MUSICAL HISTORY

- Where was the first music center in the Southern States? (Page 263.)
- Who is generally looked upon as the greatest composer the South has produced? (Page 263.)
- What New Englander did much for music in the South before the war? (Page 263.)
- Name four celebrated singers born in the South. (Page 264.)
- What famous Austrian musician made a setting of a beautiful bird song by Shakespeare? (Page 267.)
- What famous composer said of Beethoven, "There is a young man who will give the world something worth listening to"? (Page 260.)
- How may one gain an idea of how the old ecclesiastical (church) modes sounded? (Page 261.)
- When was the pianoforte invented, and by whom? (Page 261.)
- Give three historical steps in the development of pianoforte technique, and tell how they were influenced by instruments. (Page 255.)
- Name a famous song written entirely upon one tone. (Page 256.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

- What is the secret of self-control in public performance? (Page 249.)
- Name the three primary touches in pianoforte playing, and state what part of the arm is characteristic of each? (Page 256.)
- How many centuries elapsed before a satisfactory way of writing music was invented? (Page 260.)

After the session the teacher may correct the answers and if she chooses award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense. Address your letter to the Editor of THE ETUDE, Philadelphia, Pa.

Some years ago when THE ETUDE started the Gallery of Musical Celebrities we were immensely helped by friends who wrote us telling us what they thought of the idea. Will you not kindly write us and let us know how you propose to use this page and how it could be improved to better suit your needs. Make your letter short and to the point. We shall appreciate it. State particularly whether you like the idea of having this page a regular feature of THE ETUDE.

- Name ten important factors in successful practice. (Page 262.)
- What is meant by sympathetic vibration? (Page 258.)
- How fast does sound travel? (Page 254.)
- How can we prove that air is necessary in communicating sound? (Page 254.)
- How should the hand move in making skips to distant notes? (Page 264.)

III—QUESTIONS ON ETUDE MUSIC

- In what key is the opening portion of each one of the twenty-three pieces in this issue? How many are major and how many are minor? (Music section.)
- Who first used the idealized waltz form, and what famous composition is the precursor of all idealized waltzes? (Page 266.)
- In what time is a gavotte invariably written, and upon what portion of a measure should a gavotte begin? (Page 266.)
- What is meant by the tarantelle rhythm? (Page 266.)
- How does a parade march differ from a modern military march? (Page 266.)
- In which of the smaller pieces do we find some startling changes of key? (Page 266.)

Practical Studies in Advanced Technic

Written Especially for THE ETUDE by the Noted
Russian Piano Virtuoso

MARK HAMBURG

Although the Fourth in a Notable Series upon Piano Technic,
this Article is in every sense Complete and Independent in itself.

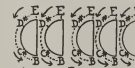
I propose here to discuss briefly the higher or advanced technic of pianoforte playing, as is to be found in the study of Thirds, Sixths and Octaves. Of course this is really a highly complicated subject about which innumerable books and treatises have been written without nearly exhausting all the material for discussion to which it gives rise. But the few remarks that I am going to make now are chiefly intended for the practical help of working students, and I shall confine myself more or less to explaining one or two of the methods which I personally find useful in mastering the difficulties that occur in these complex stages of virtuosity. For as modern pianoforte technic requires great development of double note playing and such like independence of the fingers, so it must be the aim of every student to discover the easiest and shortest ways which may bring him to proficiency in this branch of his art.

The Practice of Octaves

Let us study Octave Technic for which every sort of studies have been and continue to be written. Now the real octave wrist combining great strength with high nervous tension, and suppleness, is a gift of nature, like the capacity for playing staccato bowing on the violin. But those who do not possess the power can develop it to a limited extent. There are several methods of playing octaves, one being with a loose wrist and the fifth finger slightly stiffened. This is a good way for octaves in a slow tempo, but when speed is required, it can only be secured by nervous contraction of the arm, the wrist being kept stiff meanwhile. To accomplish this needs much muscular strength as the advantage of the loose wrist has to be discarded, and whenever the rapidity of the tempo increases, the stiffening of the wrist must increase also. As far as the practice of octaves goes, I do not think merely playing them in scales is efficacious, and as I have already said, there are so many studies devised on this most difficult branch of piano technic that it is best to work with them. Those of Kullak are, I find, especially excellent. It is very unwise ever to work at octave playing for more than ten minutes at a time, as it is so fatiguing and may injure the arm if overdone. But there are ways of helping oneself to relieve exhaustion during long sequences of octaves. Some of these devices are useful for all, though generally each player finds out means for himself according to the structure of his own particular muscles. To illustrate what I mean by these helps against fatigue, I will give an example from the *A flat Polonaise* of Chopin. The great octave passage in the second part for the left hand, lasts 34 bars, which is a tremendous length as all pianists know; and the strain may become almost unbearable.

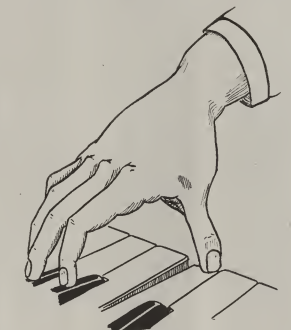
Here it is a considerable relief to think of the passage as in semi-circles from left to right as in Diagram No. 4A. Thus:

Extract from *Polonaise in A flat*, showing the commencement of the octave sequence in the left hand, which lasts for thirty-four measures.

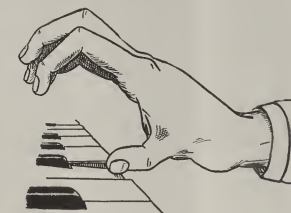


The above diagram shows how the octaves in the Chopin *Polonaise* should be figured out mentally and grouped in fours, going round like a half circle for each group.

Again, in the enormously difficult octave passage for the right hand in the *Sixth Rhapsody* of Liszt, it will be found to be of assistance to keep changing the position of the wrist from being high to becoming low. Thus:

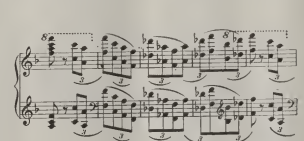


1ST. POSITION OF THE HAND, WITH WRIST HELD HIGH IN OCTAVE POSITION.



2D. POSITION OF THE HAND IN OCTAVE PLAYING, WITH WRIST HELD LOW TO GIVE RELIEF FROM FATIGUE.

This very small action of the wrist gives respite for a second from the tension, and sets the momentum of the nervous contraction going again. This same movement can apply to most continuous octave sequences of any length, provided they are in scale-like progressions, or in the form of reiteration. But for octaves which move in arpeggios, this same action would not answer. Because here the mind has to be occupied with the matter of judging the distances, or I should rather say, feeling them. For all jumps are very uncertain quantities, and no eye judgment can be possible where a high rate of speed has to be obtained. Therefore in arpeggio-like octave passages only a mental device will be of any help in the difficulty. This contrivance is to imagine the octaves in groups of threes in the mind, no matter what the rhythm is in which they are written. I take an example out of the *Hungarian Fantasia* of Liszt for piano and orchestra to show the idea.



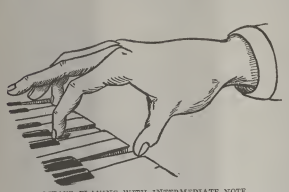
The above example, although written in groups of four, is made much easier if the performer thinks of them in triplets, as indicated by the slurs under the notes. It is an entirely mental conception, and the execution as regards sound must remain in groups of four, as it is written.

It must always be remembered, of course, that the device is only a creation of the imagination and must in no wise be allowed to become evident or interfere with the proper rhythm. But as a mental measurement it will always facilitate the negotiating of rapid jumps correctly and continuously. The last passage in the *Concerto in C minor* of Saint-Saëns for piano and orchestra also serves to illustrate the method of reducing the difficulty by this calculation of the mind.



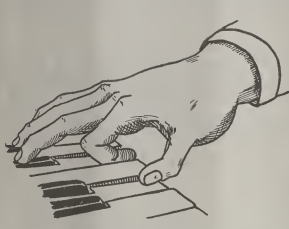
The above illustration shows a mental device through which the octaves are considered in groups of threes, as indicated by the slurs below, though the effect of the rhythm must remain in three-four measure.

Still more hard than so-called simple octave technique is that where intermediate notes between the octaves have to be struck together with them, as in successive progression of rapid chords, such as are to be found in the opening Cadenza of Liszt's *E flat Concerto*. This starts with a tremendous sequence of grand chords in C major, which is extremely difficult to play accurately, and can only be mastered by unceasing practice. In such a passage the wrist should be kept loose and the intermediate notes (in the chord of C major it is the second finger on C) should be struck with rather a stiff finger, so as to form a sort of point of support, the thumb and fifth fingers, however, falling loosely on the two octave notes, C and Octave C. The hand should be arched and form a cup-like position. Thus:

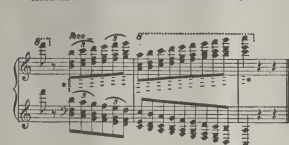


OCTAVE PLAYING WITH INTERMEDIATE NOTE.

The stiffening of the intermediate finger must be very slight and almost imperceptible; in fact, here again it should be little more than a mental impression. For very rapid octave scales with intermediate notes, it is of assistance, instead of striking the middle note with the finger in its natural position, which interferes here with speed, to strike it upon the key with the first phalange joint of the finger, in the following passage out of Saint-Saëns' *C Minor Concerto*. Thus:



A DEVICE FOR SPEED AND ACCURACY, STRIKING THE INTERMEDIATE NOTE WITH THE FIRST PHALANGE JOINT.



he hopes that it may help some who may be struggling with that particular cadenza.



What are termed broken octaves are also continually to be met with, especially in adaptations of pieces from orchestral scores and in the works of Beethoven and Mozart. These have to be played with great skill if they are to sound really well and make a good effect, therefore they must be patiently studied. For practicing them advise using the first and fifth fingers with equal strength, the wrist being kept stiff and the hand oscillating to and fro as if it and the fingers were made of one piece with the forearm. There are excellent studies for the development of broken octave technique in Czerny's *Kaufmännigkeit*.

And now for a few words about individual chord playing, as it is so important to discover the right way to produce a fine and noble sound when striking these. The first essential here is to find how to obtain strength without hardness of touch. Strength there must be, of course, tempered by judgment, for without it the pianist will be unable to give out enough and graduating increase of tone when necessary. For especially in a dramatic piece where one often meets with an ever-increasing crescendo of tone culminating upon a given point, if the performer lacks accumulative force he cannot achieve this effect, and so the piece may end in an anti-climax and the whole artist's effect be ruined. Now one way to produce strength of tone is to throw the hands down on the chords, by lifting them high above the keys before striking. I do not advocate this, as it is so uncertain, and disaster may easily overtake the player at any moment by his falling upon the wrong notes. For it needs great precision of eye to strike many notes together correctly from a height. How, then, can extra force be applied without sacrificing the accuracy of notes or the tone quality? With abrupt chords I find the following method efficacious, namely, a quick contraction of the forearm, accompanied by an action of the fingers, as though they were trying to dig themselves into the keys.

For final chords at the end of a great passage, the same digging of the fingers and contraction of the forearm should be supplemented by a motion of the hand turning round upon the notes with a sort of jerk, as if it was trying to lock or unlock a key in a door. The fingers at the same time having finished their digging action should contract slightly towards the palm of the hand. Passages ending with a single note that has to be struck with great power or vehemence, can also be manipulated by this same action of the hand, which I call the "lock-the-door motion." It is most effective in adding extra strength when necessary, and even in pianissimo chords, where distinctive accent is required, it will be found to apply successfully, though with their course, the turning and locking motion of the hand will only amount to a slight pressure abruptly administered.

The Spirit of the Piece

There is an Arabian Night's story of a fisherman wandering on the seashore who came upon what looked like a perfectly innocent brass bottle. When he opened the bottle, however, he released the spirit of a djinn, a huge monster possessing amazing powers. A piece of sheet music is very much like the fisherman's bottle; as long as the pages lie idle on the shelf, the piece might never have been written for all the good it is; once it is placed on the music rack, however, it is ready to spring to life under your fingers. And it is a genuine spirit—the spirit of its own maker, being who imprinted within it something of his own personality, his own individual thought, when he composed it.

When you release the spirit which the composer has sealed in his piece, have pity! Give it such life as the composer would have wished; not the maimed and halting existence which comes of clumsy fingers and a sleepy brain.

Practical Ideas in Teaching, Culled from a Famous Authority

The following ideas are extracts from the well-known book by William James, *Talks to Teachers*. Though the book is intended for school teachers, it has a bearing on the psychology of teaching which admits of application in practical musical pedagogy.

A TEACHER should never try to make the pupils do a thing which she cannot do herself. "Come and let me show you how" is an incomparably better stimulus than "Go and do it as the book directs." Children admire a teacher who has skill. What he does seems easy, and they wish to emulate it. It is useless to force a dull and devitalized teacher to exhort his pupils to wake up and take an interest. She must first take one herself; then her example is effective, as no exhortation can possibly be.

The wise teacher will use this instinct (real) as he uses others, reaping its advantages and applying to it in such a way as to reap a maximum benefit with a minimum of harm; for, after all, we must confess . . . that the deepest spring of action in us is the sight of action in another. The spectacle of effort is a powerful stimulant. No runner, running all alone on a race-track, will find in his own will the power of stimulation which his rivalry with other runners incites, when he feels them at his heels, about to pass. When a trotting horse is "spurred," a running horse must go beside him to keep the pace. Pride and pugnacity have often been considered unworthy passions to appeal to in the young. But in their more refined forms they play a great part in the school room and in education generally being in some characters, a potent spur to effort.

We have of late been hearing much of the philosophy of tenderness in education; "interest" must be assiduously awakened in everything, difficulties must be smoothed away. Self-pedagogy have taken the path of the wise step and the school of falling bodies; rouse his pugnacity and pride, and he will rush at the difficult places with a sort of inner wrath at himself that is one of his best moral faculties. A victory scored under such conditions becomes a turning-point and crisis of his character. It represents the high-water mark of his powers, and serves thereafter as an ideal pattern for his self-imitation.

Psychology can state the laws: concrete fact and talent alone can work them to useful results.

The Flush of Nervousness

By C. W. Landon

WHAT is the flush of nervousness? When one is called upon to play at the piano there is a certain acceleration of the heart action, a quickened circulation of the blood to the brain and, often as not, cold extremities. In this flush of excitement, owing to the anxiety to please during the few short moments in which to make good, the player naturally can not be in the best mood to excel. What is the normal thing to do? Just wait a few moments until you are accustomed to your position. Compose yourself by relaxation. Wait for the blood to be distributed again as it must be. Take deep breaths but do not take them so deeply that you will feel that you are gasping with fear. During this time the attention of the audience will be directed toward what you have to play instead of toward your own personality. Center your composed attention upon the art work which you expect to interpret. It is worthy of your attention and all your attention. If it is not, all the time you have spent in study has been a mockery. You are not nearly so important as the masterpiece of Mozart or Chopin which will probably live for hundreds of years after you are gone. Think of the number of the great instances and you will not be nervous when the time comes for your imaginary ordeal.

The Marvels of Sound

Some Wonders of Acoustics with which Music Lovers Should be Familiar

By ARTHUR ELSON

In the old Biblical days, we may read, an army once gathered around the historic city of Jericho, intent on attacking it. Doubtless an arduous conflict was expected, but when the trumpets sounded for the charge the walls of the city suddenly toppled over, to the intense surprise of all present. The scribe may claim that this was merely another case of graft in the building trades, but modern science has a better explanation of this so-called miracle. The accident probably resulted from what we now call synchronism, and explain as a coincidence of vibration rates. Given two substances that vibrate at the same rate, then the sounding of either will cause the other to vibrate in sympathy with it. When the second object is large, its vibrations may become of sufficient amplitude to cause startling accidents.

Even when the vibrations are transmitted through the air, breakage may result. Thus in the St. Louis Exposition the playing of a certain note on the large organ employed there resulted in the shattering of a glass skylight. The omnipresent reporter attempted to explain the accident by claiming that the regular organist was probably not responsible, and that someone must have been playing harsh notes on the instrument during his absence. But, as a matter of fact, the harshness (if, indeed, this effect could be produced) would not have influenced the skylight at all. What really happened was the playing of a smooth, full tone whose vibration rate coincided with that of the glass skylight, and caused the vibrating of the organ on the part of the glass. The writer remembers another similar accident, in which the first strong note in the refrain of *Landward Watch* shivered a glass globe into fragments.

That synchronism is a very delicate affair is proven by the fact that when two tuning forks vibrate at exactly equal rates, the tone of one will cause the other to vibrate at a great distance, even a mile if the pitch is low and the sound powerful. If the two vibration rates are not exactly equal, the sympathetic motion is less marked; and a very small difference in rates will do away with the synchronism altogether.

Sympathetic Vibrations

Such sympathetic vibrations were formerly in use on musical instruments. The old *viol d'amore* had catgut strings for the performer and steel strings to vibrate in sympathy with them. That the tuning was rather difficult is shown also by the old lute, which had paired strings of steel and mandolin. Matheson once said that if a lute-player lived to the age of eighty, he had probably spent sixty years tuning his instrument.

When vibrations are transmitted directly from one object to another the effect is often very marked. Thus when soldiers march over a bridge they are usually ordered to break step, as the rhythmic tread of their customary marching might cause the bridge to sway dangerously. Mill engines often communicate their vibrations to the buildings containing them; and one cotton mill swayed so noticeably that the engineer had to avoid certain engine speeds in order to avert an accident. Every building will vibrate to any special rate, but those structures that do happen to vibrate to a given tone may easily become dangerous.

The transmission of vibrations may take place in solids or liquids, as well as gases; but we ordinarily think of sound as a disturbance in the air. This disturbance is caused by the motion of some substance. When the motion is irregular, as in the case of a breaking window-pane, we call it noise; but when the motion gives rise to rhythmic and regular sways of the air-particles, we call the

result a tone. Sound is transmitted through the air by the motion of the air-particles, each particle transmitting its impulse to the particle beyond. In this way a sound travels onward, at a rate (in air) of about 1,120 feet a second. As light travels very much faster (nearly 150,000 miles a second), and traverses ordinary distances without any appreciable interval of time, it may be used often to measure the distance of sound. Thus the time elapsing between a flash of lightning and the resulting sound of thunder will show the distance of the flash, each interval of five seconds meaning a trifle over a mile for the sound to travel. Similarly, Chladni records the flash of a meteor explosion, which was followed by a detonation heard nearly ten minutes later. This showed that the explosion was over a hundred miles away. Sound can travel to even greater distances than this. A ship's crew in the South Atlantic once heard bells quite plainly. Later investigation showed that these bells were rung for a Rio Janeiro festival, and were heard when the ship was 120 miles at sea. The cannon shots of battle have been heard at distances exceeding three hundred miles; but probably the vibrations were transmitted through the earth. The same is true of the noise of volcanic explosions, though Humboldt heard the report of the St. Vincent eruption at Demerara, 750 miles off, in which case the sea may have acted as a carrier. The actual motion of waves from volcanic disturbances is felt at great distances, the waves resulting from the Krakatoa eruption having traveled three times around the world. Very often a volcanic impulse will travel up through the sea, causing such an effect on ships that their crews will speak of having struck a rock in mid-ocean.

Tones and other sounds are made audible to the ear by the striking of the air-particles on the eardrum, regularly or otherwise. These strokes are reported to the brain, which recognizes a tone by the regularity of vibrations, and determines the pitch by their number. Like the eye, the ear has its limits. Its perception usually extends from a rate of sixteen vibrations a second to a rate of 38,000. Vibrations slower than the first figure are heard as separate puffs. Some organs have sixty-four foot pipes that can go below the limits of hearing, but the value of such pipes is doubtful, even when they are used merely to reinforce others. The higher limit of hearing varies greatly with different people. Some can hear a shrill whistle, or the tones of the high-pitched Galton whistle, which are wholly inaudible to others.

Sound Reinforcement

In musical instruments synchronism plays its part by allowing sounding-boards, sound-boxes, or other objects to vibrate in sympathy with the tone to be too feeble for practical use. The violinist can lessen the vibration of his sound-box by the mute, which clamps the bridge, and lessens the force of the vibrations that it carries from the string or strings to the sound-box. A violin string by itself would give a very weak tone. The same is true of piano strings, whose tone is reinforced by a sounding-board. Such a board or box is of so complex a structure that it will vibrate in sympathy with any tone produced by the instrument, whether it is used. In tubes, such as are used for the woodwind or brass instruments, the size of the air-column in the tube causes it to reinforce vibrations of one special pitch when the air-column vibrates as a whole. Keys and finger-holes for the woodwind, and valves (vents) or slides for the brasses, are used to alter the length of the vibrating column of air in the instrument. A tuning fork is sounded near a flute, and the flute is manipulated

until its air-column is of the right length to respond, the vibrations of the tuning fork will be greatly amplified in volume. This shows also that the vibration of air-columns in tubes is not due to any air-current passing through them.

Before leaving the tuning fork the student should be familiar with its use in showing that sound can neutralize sound. As a tone is transmitted by regular pulsations of air, it follows that an equally strong set of pulsations in an opposite direction will offset the tone and leave silence. The two prongs of the tuning fork will do this, neutralizing each other in certain positions, which the student may find for himself by turning a vibrating fork about a vertical axis.

An interesting experiment in synchronism, showing the necessity of sounding-boards or boxes, was performed by Wheatstone. He had a pianist perform two flights below his lecture hall, in a closed room. From the sounding-board of the piano a rod extended upward through the two flights into the lecturer's presence. The vibrations that the rod brought from below were too feeble to be heard, but when the lecturer held against the top of the rod anything that would act as a sounding-board, the music at once became audible. A violin body was thus used, and a plain wooden tray, either of which amplified the rod's vibrations to the point where they became clearly audible.

Tones and Overtones

When a string or air-column vibrates, it not only moves as a whole, but subdivides into fractional parts (halves, thirds, quarters, etc.), which vibrate along with the chief, or fundamental, tone. Since the shorter parts vibrate more rapidly, there is a shortening of the string or column raises the pitch, these faint high tones blending with the tone (overtones, harmonies, upper partials) are to be found at definite intervals above it—an octave for the first, a fifth more for the second, etc. Taking, for example, any C, its overtones would be, in ascending order, C, G, C, F, G, B-flat, C, D, E, F-sharp, G, A, B-flat, B, and C. The first B-flat, and some of the last six overtones, are out of tune with our scale, but the others are very nearly in tune, and their presence may be shown on the piano. If the student will cover the wires of each piano with little strips of paper, raise the dampers by holding the pedal, and play strongly a low note, he will see that some of the upper notes vibrate in sympathy with the overtones, and shake off their own pieces of paper, while the other pieces remain unmoved. The violinist makes use of these harmonics, producing them by themselves without any fundamental tone, by touching the string lightly at some desired fractional part of its length. The piano maker places his hammers at a definite distance along the wires, to prevent as much as possible the formation of the sixth overtone, which is out of pitch with the scale. Wind instrument makers rely upon the fact that increased force of the wind causes it to vibrate at a higher rate, and the performer's part will make the air-column divide, and sound the octave of the lower scale, this octave being used with the keys to form a second scale. In instruments of the clarinet type, with heavy mouthpieces, the odd numbered harmonics are so strong that the maker provides keys giving a scale to the twelfth, instead of to the octave, of the lowest note on the instrument. Players obtain still higher tones by "cross-fingering," the opening of certain holes in the tube which causes the air-column to divide into still smaller segments.

Ordinarily the hearer does not perceive the overtones blending with any note until his attention is called to their presence. Debussy, however, has such a sensitive ear that he can hear them easily,

THE ETUDE

even to some of the faint upper ones. In his music he often reinforces the overtones of a low note by added instruments in high positions. Such effects strike many people as discords, but seem perfectly natural to him.

The presence of the different overtones in varying amounts gives to each tone its own distinctive quality. In vocal tones, this quality, or *timbre* is caused by the resonance given to a tone and its overtones by the mouth and nasal cavities. It has been proposed to analyze the voices of singers, giving the relative proportions of different overtones, so that future generations may be able to reproduce famous voices mechanically. As far as the actual quality of tone is concerned, this would be perfectly practicable, but an artist's individuality consists also of his methods of expression.

The very slight imperfections sometimes observable in the sound-reproducing machine and other instruments of its type arise from the fact that the material used in the cylinders or disks is not sufficiently delicate to record the minute vibrations caused by the higher overtones. The incisive violin tone, which contains a large proportion of these, is mellowed down by the sound-reproducing machine to a quality resembling that of the flute. In other respects, though, the machine is accurate enough, reproducing voices and brass bands with striking fidelity. In the various machines the record is taken by having the cylinder, or disk, in a receptive condition of softness, pass under a needle which vibrates to whatever is being recorded, and leaves a line in the revolving disk or cylinder. In performance the process is reversed, the cylinder or disk causing vibrations in a needle, which are made audible by a megaphone if necessary.

Acoustics in Buildings

The subject of architectural acoustics has received a great deal of attention, but is not yet thoroughly investigated. Sound may be reflected, like light, in which case, if the reflecting surface is far enough away, an echo is produced. But in certain French architects built the Trocadero on this principle, they made a failure acoustically. The hall of the Paris Conservatoire, on the other hand, is excellent for hearing; and although the authorities there will not allow any change to be made in it, for fear of injuring its acoustical excellence.

As a matter of fact, sound waves are more subject than light waves to what is known as diffraction. In other words, they will bend around a corner. Thus when powder mills explode the windows of neighboring buildings are blown in, not merely on the side facing the mill, but on all sides. Sound waves have also some analogy with ocean waves, and will rush along a gentle slope while rebounding back from a direct obstacle. For this reason buildings of the Salt Lake City Mormon Temple or London Royal Albert Hall type, which are semi-egg-shaped, produce the best results.

The prevalence of the so-called whispering galleries shows how little the architects really know about the sound-producing qualities of their buildings. Such a gallery is found in St. Paul's, in London, a whisper carrying from one point to another by reflection from the dome. The dome of our own Capitol, at Washington, is able to reflect comparatively soft sounds with much clearness. It is evident that such domes act as condensers, reflecting the sound waves to a given point below instead of diffusing them. In a London church, where the current may be varied in intensity by the approach or withdrawal of a piece of magnetized iron with relation to another electro-magnet wound with wire. The variation of the current thus induced is transmitted faithfully along the telephone wire to the receiver, where the process is reversed, the current acting on the magnetic armature on the diaphragm of the receiver, and making that diaphragm reproduce the vibrations originally imparted to the telephone systems of the present, with relays. The long distance talking, have become both intricate and important.

The telephone is an instrument that records sounds successfully on a magnetized disk of steel. Under proper electrical conditions the voice may be recorded perfectly on such a disk, and reproduced accurately when desired.

A French scientist, D'Albe, has recently per-

thus made the atmosphere less uniform than it was by night. Changes of this sort may occur very rapidly, and even the different strokes of a bell tolling the hour may come to the hearer with varying intensity. Such hindrances to the transmission of sound are called acoustic clouds.

The use of submarine bells as fog signals has proven very effective. The speed of sound in sea water is about four times as great as in air. At present each of our lightships rings its number under water in foggy weather. Any boat equipped with receivers can pick up the signals some miles away. With two receivers, one on each side of the boat, a navigator can tell when he is pointing toward the lightship, which he can thus approach and pass as a new point of departure. It has been proposed, also, to have bells at harbor mouths, one on each side, which will enable boats to tell when they are in the proper channel. Further experiments are being made with electric buzzers, which will give submarine reflections from icebergs or other obstructions at a distance up to three miles.

Sound Facts for Busy Readers

Put an alarm clock under an air pump, exhaust the air. No sound will be heard when the bell sounds. This shows how necessary air is in communicating sound.

Just as the invisible ultra violet ray will make a record upon the photographic plate, there are sounds that are literally inaudible, but which can be indicated to the eye. Charles Kellogg, the "Bird Man," in his public demonstrations extinguishes burning gas jets from a distance by setting in vibration tuning forks, giving forth vibrations so high that the ordinary ear cannot distinguish any pitch.

It is reported in the newspapers that the sound of the battle of Verdun was heard 150 miles away. That being admitted, these sounds were not heard until over eight minutes after the mighty guns were discharged.

"Billy" Sunday's voice is such that in the open air it could be heard by only two or three thousand people. His sounding board enables him to address fifteen to twenty thousand.

Electricity and Sound

The applications of sound to electricity (or vice versa) have been decidedly important to civilization, for among them is the telephone. The telephone is constructed upon the idea that an electric current may be varied in intensity by the approach or withdrawal of a piece of magnetized iron with relation to another electro-magnet wound with wire. The variation of the current thus induced is transmitted faithfully along the telephone wire to the receiver, where the process is reversed, the current acting on the magnetic armature on the diaphragm of the receiver, and making that diaphragm reproduce the vibrations originally imparted to the telephone systems of the present, with relays. The long distance talking, have become both intricate and important.

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fecting an instrument known as the type-writing optophone, which can convert a line of printed type into sounds based on the shape of the type, and will therefore enable blind people to read print by the ear. This instrument depends on the fact that a few substances, notably the element selenium, are sensitive to light. The reflection of the printed letters is cast by proper means upon bridges made of selenium, which are included in what is known as a Wheatstone's bridge, and connected electrically to a Brown telephone relay and a telephone receiver. Under different conditions of reflected light, the selenium will cause different sounds in the receiver, which the hearer can learn to identify with the various letters that are reflected in turn. The light is furnished in a group of dots, and the interference of the printed letters with one or more of these dots causes such dots to fail to influence the selenium. The instrument has also an attachment by which the size of the dot-group may be varied to suit any size of type. The book or paper to be read is moved along an outside slab, and held in place by glass bars.

A Wonderful Recent Invention

The so-called anion lamp worked up by Dr. Lee De Forest, is now playing a large part in telephony, and has even helped to make wireless telephony possible. One of its chief uses is to amplify the effect of the voice. When the filament of an incandescent bulb is in use, giving light, it also gives off a stream of infinitely small particles, known to scientists as ions. In the anion lamp the streams of ions are intercepted by two nickel plates near the filament, one on each side. The stream of ions is so constant that an electric current can pass through it, the current being sent from the plates through the filament. When a lamp on a telephone circuit is lit there will be a noticeable hissing sound in the telephone receiver, caused by the showers of ions. But to make the lamp useful another modification is necessary. This consists of wires isolated between the plate and the filament. If these wires are charged they repel and deflect the ions on their journey from the filament to the plates, and thus cause changes in the current already flowing through the filament. A slight change in the wire current will cause a great change in the ion-current, and the value of the lamp depends on this fact. In long-distance telephony, the lamp is put into the circuit where desired. The wires connect it to the telephone wire, and is connected to the nickel wires. The current alterations, due to speaking into the transmitter, thus cause greater changes (six to ten times as great) in the filament-plate current, which the magnified message onward from the point where the lamp has been put into the circuit. This is very technical, but the layman may get an idea of it by imagining that the lamp consists of levers instead of ion currents. Pivoted at the bottom, the levers connect to the telephone wire, and little disturbance in the middle, where the wires are located, will cause increased motion at the outer ends. This is not an accurate parallel, but it will serve to suggest the increase in current variation that the lamp causes.

In the wireless telephone experiments an enlarged type of anion lamp was used at the receiving end. It would seem to the layman that a battery of anion lamps, properly connected, would magnify and remain a slight signal to a very desired force. The wireless sending station used what is known as the "vacuum-trigger tube," devised by Dr. Langmuir, and named the Phonotube. Three hundred such tubes were connected, all being acted upon at once by the microphone transmitter used. The vacuum tube, as its name implies, is a tube from which the air has been exhausted. When a current is passed through such a tube (travelling in the same direction as the current) to a connection at the other end, the tube is filled with showers of incandescent ions, and is very sensitive to any change in the force of the current, such as a transmitter diaphragm will cause. But the entire form of sending apparatus has not yet been fully described in print.

Those who desire a fuller account of the anion lamp and its achievements will find it in the *Popular Science Monthly* and *World's Advance* for November, or in the *Literary Digest* for November 20, 1915.

Universality in Piano Teaching Methods

An Interview with the Noted Pianist

ERNEST HUTCHESON

The Need for Practical Instruction

"When one contemplates the vast number of things that have been said about piano playing and piano study one is tempted to be silent upon the subject, but as a matter of fact there is still a great deal that one may observe and a great deal that one may say. The tendency just now is away from theory in piano pedagogical matters. People do not ask to know useless opinions upon piano technique but rather prefer to find out how the best playing is done from actual observation.

"The need for practical instruction has in a way created a new class of piano teachers who do not write essays about what they intend to do but who actually play and teach, and through their experiences evolve means of their own to fit particular needs.

"Lately it has been called the greatest piano teacher of the nineteenth century and this is no exaggeration. He was great because he was always practical. He indicated certain methods for help in establishing the main principles of elementary technique but beyond that he was above methods.

Technic Required

"Technic has always adapted itself to the need of the times and to the character of the instrument. In the early days of keyboard instruments the action and the music to be played made little demands upon the strength of the player; accordingly with the spinet we find that it was the custom to play with extended fingers, the motion coming principally from the nail-joint, and to avoid the thumbs. The spinet was a delicate instrument meant for delicate ears. It tinkled delightfully but had little sonority. A few modern chords would smash such an instrument.

"At the next step of the historical development of the instrument a newer and stronger technic came in vogue through the use of the harpsichord and early piano-forte, coincident with the writings of Bach, Scarlatti, Haydn, Mozart and Beethoven. Freer use of the thumb, a stronger finger-action (from the knuckle-joint, with curved fingers) and the hand-action from the wrist for staccato work characterize the progress of this period.

"Finally came the technic of Franz Liszt, and with it a piano of iron and steel frame, deepened touch and immensely magnified resources of tone. Again pianists modified their methods, the chief points of novelty being an arched position of the hand (to give greater scope to the finger-action) and the free use of the upper arm.

"Piano touch, however, is merely a necessary means of creating piano tone, and in considering the external movements of the arms and fingers it is all too easily possible to lose sight of their true object.

"After all, music is the art of the ear. It reaches the individual solely through that organ, and the using the case the first consideration of the pianist should be beautiful, varied and expressive tone.

The Study of Tone

"The analysis of tone must be an ear analysis. No matter how carefully the student may have been drilled in all the outward technical directions regarding hand position, fingers, etc., if the tone is not right his whole technique is faulty. I rarely watch the fingers of a pupil, nor indeed do I watch my own fingers very closely

when playing, but I listen incessantly. If I hear a particular kind of tone I know that the elbow is stiff—another kind might betray wobbly fingers, and so on.

"One of the most common defects in the technic of the average pupil is lack of freedom in the upper arm. It is surprising what mischief can be brought about by a tightness of the muscles above the elbow. It prohibits a proper concentration of weight in the finger.



ERNEST HUTCHESON.

tips and infallibly reaches the tone in forte passages of all kinds, especially strong chords and octaves. Save for quite extraordinary effects, the whole playing mechanism except the nail-joints should be in a state of relaxation.

"It is important to observe that the physical freedom of the player is directly commensurate to the action of the instrument itself. The sensitiveness of the piano

(Editor's Note.—Mr. Ernest Hutcheson is one of a group of young men who have within recent years brought the name of Australia into the musical firmament. Although the better part of his life has been spent in foreign lands, Mr. Hutcheson is a native of Melbourne, where he was born July 29, 1877. He was a pupil of the Rev. G. W. Farnham, M.A. (Dulwich), and of Max Vogrich, the top of fourteen he went to the Leipzig Conservatory, where he studied under Zumbach, Rebecke and Jahn, remaining under these masters for four years. Thence he went to Vienna, where he played himself under the tuition of Sternbach, the well-known Liszt pupil. Although he had played all over Australia, he was the age of five as a child pianist, his mature debut was made in Berlin, 1893, after successful appearances abroad. He came to America, where he was engaged for some time teaching at the Peabody Conservatory in Baltimore, and at Chattanooga, New York. He then returned to Germany, where he has since been teaching, scaling and playing. In America he has appeared with all of the leading orchestras and in a great number of recitals.)

is, I am convinced, seldom realized by the student or the public. The tone of a piano is affected by cold or heat, by dampness or dryness of the air, by its acoustic surroundings, and not least by the physical expression of the player's mood. Treat a piano badly and it will sulkily lock up its treasures of tone. Treat it lovingly and understandingly, and it is one of the most responsive of instruments; its harp of over two hundred strings, its great sounding board and frame and its system of pedals are all susceptible to the minutest variations of sound for musical purposes, to such a degree that very slight and apparently unimportant motions at the keyboard affect the total mass.

The Sensitiveness of the Piano

"The sensitiveness of the piano, then, is one of the first things which should command the attention of the student. As long as he regards it as a kind of tub or as an anvil which may be drummed on or hammered at pleasure he will not secure musical results. On the other hand, respect for the instrument is no small step toward a better understanding and treatment of it.

"I am often asked why pianists move the wrist up and down after playing a note; it is agreed that nothing can be done to modify the tone when the key is held down. First, I answer, practically all pianists do it, therefore it is *prima facie* right and must have a meaning. Secondly, a tone undoubtedly can be modified in many ways after its initial sounding, by pedalling, by 'Bebung' and echo effects, and by this very oscillation of the wrist. Just watch me for a moment while I do it and then watch that vase of flowers on the other end of the piano. You see that every rose nods its head in sympathy with my slight movements. That means that I am communicating vibration to the entire case of the piano and reinforcing the effect of the sounding board. Again, do you know that the thunderous, echoing roll of big chords in a great concert hall is largely caused by strong vibration imparted to the whole body of the piano by pedal action? Once more, are you aware that if one note is played with singing tone and another lightly, as in accompaniment, the hammers may seem to behave differently after leaving the strings? But now let us hear these instances of the delicacy of the instrument and return to technic.

Typical Touches

"The student, in my opinion, should begin by mastering certain typical forms of touch which may at first be definitely associated with simple movements. These touches are what might be called the primary colors of piano playing and they should be understood by the player and intelligently applied. I have often found the following table given on the following page of great use to beginners.

"These, of course, are only the broadest of types, and I do not mean to say that a portamento cannot be executed by the fingers or that the wrist takes no part in legato playing. A staccato, for instance, may be performed by finger-action, by hand-action from the wrist, by movement of the wrist itself, by arm-action from the elbow or shoulders, or by combined action of finger and hand or hand and arm. In fact, an almost infinite variety of touch is possible, according to the tonal effect desired, and it is largely this which gives the charm to expressive interpretation. Nevertheless, the three typical touches should first be studied and de-

veloped, not only in technical exercises but also in musical performance. The study of Mozart's Fantasias and Sonatas may be especially recommended in this connection.

"The extension of piano literature has made a giant technic necessary. Yet it is obviously impossible to prepare for every difficulty which may occur in modern music. Teachers now realize that a command of certain technical formulae and elementary principles opens the way to the more intricate problems. They know that technic is at best a means to an end. They consider how the exercises and scales are played rather than the mere task of playing them an infinite number of times. Any fool can play a five-finger exercise but it takes a wise man to adapt what he has learned from playing such an exercise to the uses of his interpretative work.

"It is surprising how certain pedagogical materials survive in the pianist's study of to-day. Of course new and excellent materials come from the printing presses all the time but only the best survives. Take the case of Czerny and Cramer. Teachers find themselves turning back to those able dunder writers all the time. Czerny was a contemporary of both Hummel and Steibelt and in their day Hummel and Steibelt were looked upon as the equals of Beethoven. Now their music is largely a memory but Czerny and Cramer are both used to this hour.

"So it is with scales and arpeggios. The wise teacher is the experienced teacher and the experienced teacher knows that a certain fluency and easiness and general intuitive intimacy with the keyboard can be obtained through the use of these materials that cannot be obtained as easily in other ways. In other words, the pianist's mind has to be hitched up to the instrument so that he is able to do a great deal of his keyboard work without conscious effort. Drill in scale playing seems to accomplish this. Scales and arpeggios seem to do away with the incessant need for watching the keys and give the player a grasp upon the possibilities of his instrument. There is really nothing like them for this purpose and if they are not used some other much longer and much more circuitous path must be taken. Don't snuff at the man who swears by Cramer, Czerny, scales and arpeggios. He is dangerous only when his vision stops at these purely technical means to an end.

"Modern technic aims to free the player from mechanical bonds so that his musical intuitions may be given the widest reign. The mind acts unconsciously to the great advantage of the student who has put the necessary technical work behind him in his race for musical success. I am told by a man who uses a typewriter constantly in his daily work, that the warning bell which indicates that the end of a line is reached, may ring a thousand times and not be noticed until by the person operating the machine. Nevertheless the bell makes an impression and the operator unconsciously or subconsciously obeys it and sends the carriage back for the beginning of a new line. The illustrative of the many acts which the pianist must do and which becomes habitual.

"The human mind is not great enough to carry consciously more than a mere fraction of the many things which a pianist must remember in playing a complicated masterpiece. The mind must direct at all times but its chief concern must be the artistic import of the passage and never the mechanical details. All modern

methods recognize this and seek to have these details accomplished by wisely planned technical drill. This in a measure accounts for the great improvement in piano-forte playing in general during the last twenty-five years."

Developing Musical Volume of Tone

By Edward Ellsworth Hipscher

There is a vast difference between mere loudness and real volume of musical tone. One may sit at the instrument and "whack away at the keys" with all the expenditure of muscle characteristic of chopping wood, without having produced a single tone that could be regarded as having any musical volume or value. And the illusive division between music and "racket" is not so easy of definition, even by one long initiated into the inner temple of his art.

Every pupil is anxious to feel that she is doing something. This leads her into the effort to make even her first grade pieces to sound big. And through this desire, and because of her limited knowledge of acoustics as applied to the piano, she falls into the error of resorting to brute force, for the sake of the louder sound she thus produces from the instrument. To correct this tendency, the wise teacher will be ever on the alert.

At the very beginning, it is quite necessary that the pupil be trained, as far as possible, to eliminate all wrist effort in manipulating the keys of the instrument. Certainly, the tendons controlling the finger muscles have their connection with the wrist and upper arm, so that the absolute dispensing with the functions of these larger organs is impracticable; but, at the same time, their use may be so minimized that, except in chords, the conscious effort of tone production is practically all in the muscles of the fingers. And this is the end to which we must work if our tone is to be round and sympathetic.

In order to develop this roundness of tone which has the carrying quality that makes it fill the farthest parts of a room, we must learn to get away from violent effort in tone production. Try to efface from the pupil's mind the impression that the keys are to be "struck." In a way, this word is used in its correct sense; and yet, by its associations with other uses and ideas, it is the source of much mischief in the young piano-student's mind.

Instead of teaching pupils to strike the keys, try to influence them to feel that they are to draw the tone from the keys. Instead of the shock which comes from the contact of a bundle of hardened muscles of the hand and wrist, train the pupil to take hold of the keys, with a grasping sensation in the fingers, much as one grasps the hand of a friend, for a hearty handshake. Fullness and roundness of the tone depend not so much upon the vehemence of the stroke of the hammer against the strings as upon the energy back of the muscles which set the hammer in motion. This energy originates in a mind that, by persistent, careful, concentrated attention and thought, is quickened to a sympathetic conception of the singing quality of tone, so that it intuitively reaches out and grasps for the melody of the vibrating cords. By careful example and precept from the teacher, this quality is gradually developed. Then the pupil begins to get real musical volume of tone, that elusive something which gives much of the appealing quality to music.

One Way of Getting More Pupils

By Harriet Partridge

The teaching of music has its business side as well as its ideal. There are very few teachers who would not like to increase or improve their patronage. Where there is real worth, I believe that advertising is the solution. But advertising has become such a science and the public is so surfeited that unless the appeal is made in the right way, your effort is wasted. I have tried both the indirect and the direct method of advertising. By indirect I mean a card in the newspapers with my name and address, and by direct an announcement or circular mailed to the prospective pupil. I have never had any success with general newspaper advertising. I do not have any languish to advertise except by my competitors.

My experience has been that post cards were an effective means of interesting people, and at the same time an economical way. Circulars are good, too, but the expense is much greater. The following copy is one that I am using:

Why is it that so many piano students fail to learn to play? It is because they are not shown WHAT TO LEARN, and HOW TO LEARN IT in a systematized manner.

Systematized Piano Study

Name _____ Address _____
Phone _____

When you are hunting for copy for your advertisement, tell what you especially emphasize in your teaching. It must be something which will attract the eye and that will show why you should be patronized. I have found a typewritten card better than a printed one. It attracts the attention more, just as a sealed letter will. The message must be brief in character, with the nature of post card correspondence. I obtain names from the city directory, taking those of residences in my section of the city.

Monotone

ONE of the most noted songs of Cornelius is that entitled *Ein Ton*, in which the voice retains a single tone throughout, variety being secured by changing harmonies. While this is the best known work of the kind, it is not the only one. Mendelssohn wrote a piece entitled *The Son and Stranger*, in which a single tone was retained throughout, his object being to provide his brother-in-law, Hensel, something he could sing. Hensel, however, proved "quite unable to catch the note, though blown and whispered to him from every side." A still more historic instance of the same kind is the canon composed by Josquin des Pres in deference to a wish expressed by Louis XII. Louis, who knew little or nothing of music, desired Josquin to compose something for him, whereupon the great Netherlander produced the canon in accompaniment to which the "cox regis" (king's voice) retained a single tone throughout.

A Musical Day In Nature

A Lecture Recital Program for Students and Teachers

By E. R. KROEGER

The clever teacher will at once see the possibilities of the following. It tells the fascinating story of a traveler in the open. It should be given with as little interruption between the pieces and the spoken portion as possible.

On going into the country, the nature-lover's imagination and emotions readily respond to the surroundings. Composers especially have strongly felt the call of "out-of-doors." There is hardly a master who has not given to the world remarkable music which has been inspired by Nature. The great *Nibelungen* music-dramas of Wagner are wonderful tone-paintings of the four elements: earth, air, fire, water. Beethoven's *Pastoral Symphony* is an extraordinary nature experience told in tones. Raff's symphony *In the Forest* is another. In fact, if the beautiful music directly inspired by nature were to be wiped out of existence, the art of music would be a great loser thereby. In the present article, based upon a successful Lecture-Recital given frequently by the author, the intention is to take the reader through an imaginary day in nature's tone-land. Interesting events and experiences from early morning until dark night follow in succession, and charming pieces by standard composers illustrate the traveler's journey.

The first selection is Godard's *At Morn (Au Matin)*. The sweet flowing harmonies indicate the freshness of early dawn as the sun's bright rays gradually spread over earth's surface and awaken the slumbering birds. The first bird's song heard is that of the lark. It is well described by Shakespeare in his celebrated lines from *Cymbeline*: *Hark! Hark! the lark at heaven's gate sings* and *Phoebus gins arise*.

His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin to ope their golden eyes;

With everything that pretty is—My lady sweet, arise;
Arise, arise.
Schubert's beautiful setting of this poem (transcribed by Liszt) is most appropriate here.

Allergretto: Hark! Hark! The Lark — Schubert-Liszt

The warm beam of the sun brings out the brilliant butterflies, which dart hither and thither in the fresh morning air.

No. 2 Allegro grazioso: Butterfly - Grig

As the traveler goes on, he enters the fringe of the forest, and walks along a path among the trees. The various woodland sounds cause him real delight, and he experiences a lofty exhilaration as he gets deeper in the woods. Gade's *In the Woods* well describes his feelings.

No. 3 Molto vivace: To the Woods - Gade

A lovely little rivulet is threading its quiet way through the grassy meadows between the trees.

No. 4 Allegro spianato: Song of the Brook - Lack

Enamored of the scene, he seats himself beneath the spreading branches of a tall oak tree, and gazes pensively at the murmuring brooklet.

No. 5 Allegretto: Under the Leaves - Heller, Op. 86, No. 5

On continuing his way he comes to a clearing, and there by the path, he sees a picturesque scene. It looks peaceful and restful amid the green leaves of the trees, and he concludes to spend a few moments in serene contemplation of his surroundings.

No. 6 The Swan - Saint-Saens

Twilight now approaches, and as he nears his home, the traveler feels in his heart a song of thanksgiving arise at the recollection of the enchanting scenes he has witnessed during the day.

No. 7 Largo: The Swan - Saint-Saens

The moon now slowly rises in the east, as the sun sinks in the west. The plaintive song of the night-gale arrests the traveler's attention.

No. 8 Lento a capriccio: The Nightingale - Alabieff-Liszt

No. 9 Lento a capriccio: The Nightingale - Alabieff-Liszt

No. 10 Lento a capriccio: The Nightingale - Alabieff-Liszt

ERNEST R. KROEGER IN HIS STUDIO.

The Three Primary Colors in Pianoforte Playing

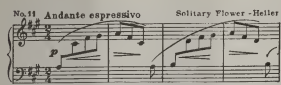
As indicated by Mr. Ernest Hutcheson in the accompanying article

Typical Touch	Meaning	Marking	Typical Movement	Description
Portamento	"carried"	Arm	Notes held to their full value but not connected [usually involving use of the pedal.]
Staccato	detached or ! ! ! !	Hand	Notes shortened of their written value and disconnected.
Legato	bound	Finger	Notes held to their full value and connected.

A Working Creed for the Music Teacher

By Ruth Alden

As he leaves the old mill, he sees to one side of the path a beautiful flower alone in the shade. He pauses to contemplate it with a feeling of reverence towards Him who could create so lovely a thing for man's admiration.



A little farther on, he comes across another bend of the brooklet which he saw earlier in the day, and there on its bank by a water-fall is a mill, whose wheels are revolving merrily.

(Play Jensen's *The Mill*, Opus 17, No. 3.) He reaches his home, but before entering he turns and once more looks about him at the beautiful landscape, bathed in the silvery rays of the moon.



The day is over, and he enters the door, his whole being elevated by the spiritual communion his soul has undergone with Nature, during this memorable day.

A Plan for the Systematic Review of Old Pieces

By Harold M. Smith

The piano teacher often meets with difficulty in keeping track of the review pieces. It is discouraging, indeed, to find a pupil woefully weak on his old pieces, even though he may be doing well in the advance work. The writer uses a system of reviewing which might be of interest to THE ETUDE readers.

From the start, each piece as given is numbered. Upon reaching the ninth piece the pupil is instructed to work on the first one as a review piece. This order of review continues until the seventeenth piece is reached, when he is required to review both nine and one. To find the number of the review pieces it is necessary only to subtract eight from the number of the new piece until arriving at a number too small from which to subtract. For example, the pupil is on piece number nineteen. His review pieces are eleven and three. The following, then, would outline the system:

New	Old	Old
9	1	
10	2	
11	3	
12	4	
13	5	
14	6	
15	7	
16	8	
17	9	1
18	10	2
19	11	3
20	12	4
etc.		

It will be seen that this system never loses sight of a single piece, as each piece must be returned to for an indefinite number of times, until the teacher deems it unnecessary to resume.

This plan also requires the preparation of the old piece immediately preceding the new one, so all pieces must eventually be worked up to a highly polished state.

EVERYTHING the great teachers of pedagogy have to say about education in general, is true of music education. All they say about education in relation to life, is true of music in the same relation. Hence, every true principle of education, is of immediate, continuous and practical value to the humblest music teacher. Here is a case in point.

Professor John Dewey, in an article entitled *My Educational Creed*, places the following truth at the disposal of the music teacher. I believe that much of present education fails because it neglects this fundamental principle of the school as a form of community life. It conceives the school as a place where certain information is to be given, where certain lessons are to be learned, or where certain habits are to be formed. The value of these conceived as lying largely in the remote future; the child must do these things for the sake of something else he is to do. They are mere preparations. As a result, they do not become part of the life experience of the child, and so are not truly education.

Now let us see how this applies to the very practical question of teaching the child to play the piano. We all admit that the teaching of music must help the child by giving him mental training and by permitting him to become acquainted by what we vaguely refer to as "Beautiful Art." But we must pull this bit of fanciful imagery and of pedagogic uncertainty down from the skies and look at it with unprejudiced vision at close range.

Are we then so training the child that he is gaining a little every day in his ability to express himself in music, and in so doing, to increase himself while at the same time he gives pleasure to others?

Is he able to sit at the piano with his friends and companions about him and to give them a moment of happiness with what he can do with his music?

Is he able to do it with the degree of unconsciousness with which he plays his games?

And does he like to do it as thoroughly and as enthusiastically as he takes his place at the home plate in the hope to make a three-base hit?

Now, as a game player, a boy and girl are good team workers. They co-operate and strive and work for independent mastery, but do we teach them their music in the same spirit? I wish to register the opinion

What are you doing while your child is practicing on the piano? Are you a helper or a hindrance? Do you care? I know a mother who claims to be deeply interested in the musical education of her daughter. She sends her to the best teacher obtainable and thinks that is all that she is called to do, further responsibility being placed on the teacher's shoulders. She never hears her daughter practice and does not even inquire if she does her practicing, that responsibility being allotted to a maid. On rare occasions she asks the girl to play a few short pieces and talks languidly during the rendering. Can you wonder that the daughter performs in a most trifling manner as the result of this superficial interest?

Another mother endowed with a strong will has made up her mind that her son shall learn to play the piano. The small son is just as determined that he will not learn. Therefore the mother sits beside him at the piano for one hour every day and uses physical force to make him practice. Being a small lad, he succumbs to fear and obeys, but expresses all his meditated dislike in his playing. Will he not hate the sight of a piano as he grows older?

With promises of picture shows, etc., another mother tries to persuade her daughters to practice. They both promise something at the same hour, and so she must promise something to one to let the other have the first hour. This raises a jealous anger in the other, and

here and now, that a boy is just as valuable a team factor at the piano as he is at the bat.

When a child comes to me for instruction I ask myself this: How can I give him just the certain information that he needs; how can we cultivate together just the necessary habits to make him an unconscious master of the game so far as he shall learn to play in it?

Are we, in our daily teaching, doing the most important thing of all, namely, making connection between all the joys and pleasures of a child's life and the music that we give him? Do we remember that he is living now his own life and not ours, in his own world, and not exclusively in ours?

I know that these things have a desirable future value, and that the tendency is to overlook the day and to educate the child fully for the future. But a handful of forget-me-not seeds, is a perpetual future value until we lay them in the earth, then they have a present loveliness which, as it unfolds before us, takes care of producing all that perpetuates itself.

So, I say to myself, this boy is due to play the piano now. Are we going about it to this end? What shall he play? Let it be something he loves. To whom shall he play it? Let it be to those with whom he has built his world. Above all, how shall we teach him to play beautifully? By making it the most natural act of his life, as free of concern as any game to which he turns his hand.

And finally, the more we put off to the future making good as to practice results, the more we talk about preparing for life, forgetting to let the boy live now when he is abounding with life, the more we unify all in our mission. So let us adopt the principles of the pedagogist and subscribe ourselves to this a working creed:

Life is NOW. Doing is living NOW. NOW is worth living. There is no way to build a profitable future save by living a profitable present. So I say to these youngsters of mine:

Children you must play the piano now, and play the best you have in you. When you can give pleasure to others by playing for them, do it the best you possibly can. Make just as much of your music to-day as you do everything else to-day. And however young you may be, you at once become useful in the world as a giver of pleasure to others out of your skill.

Which Mother Are You?

By Russell Snively Gilbert

she must be consoled by more promises made secretly. When the time arrives to fulfill the rash promises, alone wishes to go one place and the other to another place. Then these dear children accuse the poor teacher of partiality and wish to force him into promises also. And when the loving sisters play—ah—the poor mother who began by promises for doing their practicing must now buy them to do anything she wishes; so quickly has the habit spread.

A most comforting pupil is a little girl who works very quietly, always trying to give me the spirit of the piece she is playing. What does her mother do when she practices? Does she go to a tango tea? Does she sit by her with a switch? No, she does neither and she never promises anything. She just sits in the next room and waits to pay for the lessons, listening through gives advice or explanations when praised and only she does one thing which never occurred to the others: she listens, and when the music speaks to her she just tells the thought very simply. Sometimes she is told the joys or sorrow or the happy spring or the march of the little fingers fail to tell it, and then she requests it like to hear this little girl play her simple pieces, because she always brings them a message.

What to do When a Teacher Cannot be Had

By Dr. HENRY G. HANCHETT

[EDITOR'S NOTE.—Some years ago Dr. Hanchett was one of the most regular contributors to THE ETUDE. Ill health, brought on by overwork, followed by a long absence from active musical work, has prevented Dr. Hanchett from continuing his journalistic labors. Dr. Hanchett was born in Syracuse, N. Y., in 1855. In 1884 he graduated from the New York Homoeopathic Medical College. His love for music, however, impelled him to make that art instead of medicine his vocation. Later he studied with Sherwood, Mason, Kullak, Goodrich and others. He settled in New York, where he rendered valuable service as a pianist, teacher, organist and lecturer. Among his accomplishments are the two books, "Fingering as a Science" and "The Art of the Master Pianist." He is also the inventor of the Sostenuto or tone-sustaining pedal on the grand piano. He has been a musical director in Tennessee, Florida and more recently at Brenau Conservatory in Georgia. No more thorough pedagogue could be imagined than Dr. Hanchett, and that is the reason why THE ETUDE invited him to give his opinions upon "What to do Without a Teacher." At the same time we especially requested Dr. Hanchett to stress the fact that THE ETUDE was always insistent that no method of self-instruction can hope to equal the benefits to be had from a good teacher.]

It has often been noted that helps, guides, servants, luxury are not sure to produce quickest, largest, best and most lasting results, especially in the building of character or the securing of an education. How many who have had to struggle with privations, difficulties and adversities have yet attained high distinction! How many have found help to be hindrances; guides to mislead! Yet in spite of all such experiences we remain firm in the conviction that helps are helps. Pharaoh did not increase the output of brick or improve his labor conditions by withholding straw. The slave who taught himself to read by studying the signs over shop doors would have made better progress had he been permitted to own a primer, and would doubtless have done conspicuous credit to a teacher.

Get a Teacher if Possible

For a teacher is not a help of the mere "pomp" kind; someone to "play over" the pupil's lessons, or even to point out every error and its correction. He is distinctly engaged in developing the perceptions, capabilities and resources of the pupil. It is safe to say that nobody will do quite so well or attain quite so much without as with a competent teacher. Yet for the defense of that thesis one must qualify by distinguishing attainment in the chosen subject from attainment in character, which is after all the goal that really counts. And one must further qualify as to what relationship entitles the student to designate another as his teacher or to claim that he has learned without a teacher. No greater organist than Frederick Archer has been heard in this country, and he claimed to be self taught; but who can calculate what he learned from such teachers as he heard and observed in their recitals, and studied in their compositions and textbooks? Few indeed have equaled the attainments of Richard Wagner, although they sought the conservatories, were under the instruction of the masters, and earned the Roman Prize, while he had only the scores of his great predecessors with the actual theatre and its orchestra; but those were his teachers and he proved himself an apt, ambitious, diligent and persistent pupil.

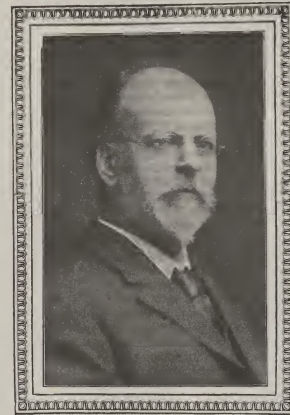
Rely Upon Yourself

By all means employ the best available teacher, but do not be discouraged if a teacher is unobtainable. Rely upon yourself; use your ears, eyes, and hands, and fingers. There is no magic or mystery about the production of music. One or several fingers must be placed on one or more keys at the proper time, and be held there for a definite period. Which are the proper keys and how they are indicated by compasses may be learned from any text-book on the rudiments of music, and the exact time for sounding and retaining

the tones may be ascertained by the use of a metronome. Once having learned the correct placing and timing of these motions, slow, careful and repeated practice will presently make them automatic and then the basic requisites of performance are secured. It seems simple enough so far, does it not?

Study Motion

There remains, however, something more to the art of the musician. Motions require study both because their character influences the quality of the tones produced, and because artists have discovered that they



Dr. HENRY G. HANCHETT.

can be made more rapidly, economically, and effectively in certain ways that constitute what is known as technique. Music involves the expression of ideas in beautiful tones, and the beauty of tone is greatly influenced by the method of its production. One cannot produce a beautiful tone by dropping a tumbler on the keyboard even if it is muffled so that the tumbler strikes out a single key and makes no sound by its impact. Neither can beautiful tones be formed by awkward, labored motions crudely produced by untrained nerves and muscles. The lack of a teacher for touch and technique will be felt; nevertheless it is possible to learn much from text-books, the working out of fingerings, observation of players, and the study of their methods and tonal results. "Touch" is intended to secure beauty of tone, but tones of the highest beauty are comparatively rare for lack of discrimination by the ears of even professional musicians. The close, attentive student who will learn to judge tone and make tonal result the criterion of touch, may possibly improve upon the work in touch of a host of music teachers. The country is full of harsh, noisy church organs, and thumpy, tiny pianos, frequently out of tune and lacking conspicuously the very quality they are advertised

to display—a beautiful tone. This could hardly be so if musicians were trained to the highest good judges of tone qualities, but such training comes from close, careful, comparative listening. Technique is the accumulated and systematized experience of the masters as to the readiest and easiest way of maintaining the keyboard for the production of artistic effects.

Study Touch Through Tone

Touch should be studied through tone. The usual plan is for the teacher to point out the various kinds of touch with the technique of their production. This can be done and well done on a table or a dumb practice keyboard. Then the teacher, presumably more experienced and better qualified as a judge of tonal beauty, criticizes the pupil's results, and suggests modifications of touch that will enhance beauty. Progress must always depend upon the pupil's self-criticism, and the pupil who can listen, compare and judge tones made by himself and others and trace them to their causes in motions and muscle conditions, can certainly improve his tone-quality whether he has a teacher or not. But the pupil must be willing to distrust his judgment of tone until he shall have made many careful observations covering a long period of time. Improvement in the quality of his own tone production will be sure to accompany his observations and self-criticisms.

Great help may be derived by the self-taught from the artist records for the player pianos. By selecting first a piano with a really beautiful tone, and then records of worthy compositions signed by reputable artists, the student provides himself with much that is supposed to be supplied by a teacher. What an untalented student will get from such aids must depend on his powers of discrimination, but the suggestions are abundant and most valuable. When it comes to the still more troublesome matter of artistic interpretation the vocal and orchestral records of the talking machine can be of much assistance. These do not always give a good representation of piano tone but they do show points regarding artistic interpretation which may be very helpful even though displayed in compositions other than those to which the self-taught student is giving attention. Let it always be remembered, however, that this commendation applies only to records of the work of real artists interpreting worthy compositions.

Proper Grading

Another important function of the teacher is grading the pupil's work and seeing that study is comprehensive and well rounded. Experience and judgment here serve the teacher well, and the self-taught pupil will be at a disadvantage. Books about music—history, theory, criticism, aesthetics, biography—and musical journals should be read. Henry Ward Beecher used to say "Read anything thirty minutes a day and you will soon be learned." From such reading one should gather a knowledge as to who are the composers, and what are the works that the educated musician must know, and then the graded catalogues of the publishing houses will point out the order in which the works may be undertaken.

The inspiration, sympathy and encouragement which can be given by a teacher, and will in after years be remembered as his most precious service, may never be substituted or made up, but the pupil who has the resolution, ambition and persistence to work without a teacher is exactly the one to suffer least from lack of these blessings. It is what we do for ourselves that counts, and by trying our best we will be sure to find that we can accomplish something worth while and probably far more than we anticipated.

The History of Notation and the Young Student

By Arthur L. Manchester

The young student of music, in his first struggle with notation, is chiefly cognizant of a rather tiresome effort to retain in his memory and to become quick in the recognition of certain symbols, which seem to him to have little inter-relationship and are remarkable only for their arbitrary nature. As he strives to memorize the letter names of the lines and spaces, the relative lengths of notes, the effect of chromatic signs and the meaning of effect of time signatures, he feels that he has undertaken a task that is dry and uninteresting and that really delays his arriving at that much desired end, actual performance. So, too, the young teacher is dominated by a sense of necessity but extremely wearisome delay in achieving the purpose of music study.

Largely, perhaps, because of this feeling, which animates both teacher and pupil, musical notation has been subjected to criticism, and many attempts have been made to simplify it. Yet, if one takes the time to investigate the history of notation and thus becomes well acquainted with its close relationship to general musical development and clearly realizes the fact that, in its present form, it is the logical outcome of successive stages of this development, a new and exceedingly interesting light is thrown on the entire system of notation and its mastery very materially simplified. Instead of a multitude of arbitrary signs, which must be memorized by pure force of will, the young student will perceive in the symbols a definite and well-ordered means of representing the essentials of the tone language.

When it dawns on the student that the development of music was practically delayed for several centuries while waiting for someone to devise a means which would definitely and accurately represent two elements of music, the symbols thus used will take on a new interest. The two items of pitch and duration, so simply and effectively represented to us by the position of the notes upon the staff and the character of the note, eluded the early students of music for about eleven centuries before they hit on a method of representation which would tell the complete story at a glance. So, also, indications of tempo, dynamic signs and words and signs of expression were unknown to the composers of the 15th and 16th centuries. All these directions for the proper rendition of music came gradually and were the outgrowth of experience and the culmination of tentative steps forward.

Thus it is seen that our system of notation is not an arbitrary designation of various signs. The development of music itself gave rise, from time to time, to the use of modified signs, previously existing in a different form, and the invention of new ones to express that for which no symbols had, as yet, been devised. And no symbol was conceived until a pressing need so stimulated the inventive faculty that the need was met.

In a preceding paragraph I have used the expression, "this upon a method." Perhaps this is not an entirely accurate manner of stating the case. For a study of the history of notation shows that the determination of the signs to be used in representing the various essentials of the tone language was arrived at only after much travail of mind. The evolution of the manner of designating pitch was a matter of nearly eleven centuries and its perfection was reached through the stages of Greek letters, later replaced by Roman letters, reduced from fifteen to seven, the Neume, first placed over the syllables to which they were intended to be sung, then, in order that the pitch might be still more definitely fixed, at various distances above and below a single red line and, later, in connection with two lines which fixed the positions of two notes, and so on until there gradually was perfected the present staff.

The addition of chromatic signs, still more particularly designation of pitch, the eventual demand for precise representation of duration, growing out of the combination of voices in contra-distinction to unisonous singing, also came after many years of experimentation. And the use of signs and words to indicate expression in rendition finally came to complete the method of making permanent the inspirations of the creators of music only after centuries of groping in the dark.

It is well worth the while of all young teachers of music to make a thorough study of notation, clearly fixing in mind its evolution and its dependence, as well as its effect, upon the general development of music. Notation has an intrinsic value. A study of it definitely classifies the elements of the tone language, namely pitch, duration, force and quality. A comprehension of the symbols which are used to represent these elements crystallizes the musician's conception of their meaning and of their co-relationship in the literature of music. The study of notation is a distinct aid in the development of a quick and keen ear. The symbols become the living embodiment of the thing they represent. Just as in seeing the word "house" we lose sight of the symbols and, instead, see the thing which the combination of signs represents, so we lose sight of the note and hear the tone it represents. The association of the symbol, as it now stands, with its genesis from a crude beginning and its gradual evolution into its present shape and meaning sharpens the impression it is intended to make.

The study of notation sheds much valuable light on the development of music. This is no small incentive to a careful study of the relationship of music and its written language. It is well-known that the many phases of the musical art have acted and reacted on each other as one would progress beyond another impelling that other to take a decided step forward. The perfection of various instruments causing great forward strides in the technique and content of music is a case in point. The perfecting of methods of writing music gave impetus to the progression of the art itself, hence a thorough knowledge of the history of notation reveals much that is interesting in the inner life of the art.

Should the teacher of the young student aforementioned give this suggestion some consideration, and, after a thorough study of the history of notation, evolve a method of presenting the subject to the beginner, which will make clear to the student how beautifully music's written language developed with the art itself, closely following it and, ever and anon, stimulating it, he will find one of the greatest luxuries of the first lessons changed into a most delightful adjunct and a new and energizing stimulus provided.



BEETHOVEN'S FAMOUS VISIT WITH MOZART.

In 1787 Beethoven went to Vienna, where all who heard him were amazed by his wonderful extemporé playing. Beethoven would sit at the keyboard and extemporize for hours. One Mozart, who was twenty-four years older than Beethoven, heard the younger man playing. He listened for a time and then said: "There is a young man who will give the world something worth listening to."

Holding the Child's Attention

By Mabel Corey Watt

THE teacher who would guide the first efforts of children must be possessed of inventive genius and unlimited patience. Means of provoking the child's attention and making the lesson period a delight are not supplied in text-books, hence, arise these few suggestions for keeping little minds active.

The first point of interest should be the instrument upon which he expects to play. He has seen the piano many times but has never been told how it works. The "bump of curiosity" that induces the child to tuck off a doll's wig to examine the eyes can be satisfied once of the manipulation of keys, hammers, pedals, etc., gives the child a new line of thought. All children love to "pretend" and so the bobbing hammers may be called fairies. Rough usage of the keys injures these fairies, while gentle fingers make them sing, therefore the little hands must be careful to behave properly.

Simple Devices that Help the Pupil

It is also well to tell even young children simple facts about the anatomy of the hands. Five minutes physical training, following such explanations, makes the hands pliable for the lesson. Simple devices for teaching the elements of notation and time are effective. These may be varied according to the teacher's ingenuity. Elaborate, expensive paraphernalia is not necessary. For notation, a large staff, with lines one inch apart may be drawn upon a card. The letters of the musical alphabet on inch square blocks placed repeatedly upon this staff serve to make certain the names of lines and spaces. Letter lines may be added in the same manner. For teaching the keys on the piano these letters are used first on the staff and then on the corresponding key.

In teaching time an object lesson proves valuable. Circular figure of corresponding size, cut out from bright colored paper. One of these is mounted upon a card, the second is cut in half before mounting the third is quartered and so on through sixths-fourths. In mounting, the sections should be pasted as closely together as possible so that the figures may be approximately the same size. This way of treating the subject of fractions is very simple and effective.

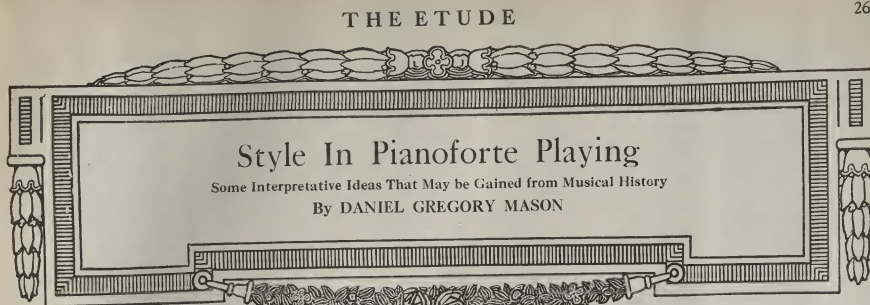
Teachers should play frequently for children. Such performance cultivates the ability to listen intelligently if the pupil is required to name the selection according to his fancy, and to decide upon the time of the number.

Endless Chains of Rewards

Endless chains of rewards are beneficial, always furnishing an incentive. Four gift stars, for as many satisfactory lessons, are rewarded by a colored card containing the picture and biography of a famous composer. Four of these are followed by a reward certificate, made personal by the teacher's signature. Four certificates entitle the child to a copy of a well-known picture. With this plan the possession of the picture entails sixty-four (64) satisfactory lessons.

Those who have seen the eager look of anticipation when the little beginner places his clumsy fingers on the key for the first time realize that the shortest way to the child's interest lies in allowing him to play from his very first lesson. Little pieces in sheet form should be introduced as soon as possible, as they furnish the best mental relief.

The teacher should take the time and pains to study the outside interest of his pupils. Dignity is not lessened by participation in the things that make up a child's life, and only a sympathizer with children can hope to reap the bountiful harvests of such work.



The Age of the Clavichord

SYNOPSIS in music, as in such every-day matters as behavior or dress, is something far deeper and more vital than mere fashion; it is in essence appropriateness to the given conditions: a "fitted" style is always the best style. Just as it is bad taste to wear a low-cut dress in the street, where dust and draughts abound, or velvet in summer, or slippers in the rain, so it is bad taste to write vocally for instruments, or instrumentally for voices, or too brilliantly or dramatically for intimate performance (chamber-music), or operatically for the church. Moreover, music, like everything else, has tended constantly, during its evolution, to greater and greater specialization: choral and instrumental style, for instance, are far more sharply contrasted in the twentieth century than they were in the sixteenth. When we add to this inevitable divergence of various styles with the passage of time and the independent development of the mediums of each, the racial, national and personal peculiarities which further distinguish the styles of composers, we begin to see that a thorough understanding of the style of any one man, say Mozart, presupposes a good deal of study of many matters. In a simple sonata movement of Mozart's there are some qualities due to the general nature of music as organized sound, as for instance the coherence and balance of the melodies; there are others due to the peculiarities of the clavichord, such as its inability to sustain tones like voices; others are traceable to the Teutonic temperament which he shared with the rest of his race, still others to the influence of German customs and traditions; and finally not a few, such as the wonderful delicacy of his sense of beauty, result from his being Mozart, rather than Haydn or anybody else. Let us try to make clear to ourselves some of the most important of the conditions, general and special, on which depend the peculiar qualities of style of that fascinating branch of art, the keyboard instrument music of the seventeenth and eighteenth centuries.

Antecedents

It is hard for us to realize nowadays, approaching the matter as we do from the standpoint of modern pianoforte style, how stiff, awkward, and austere were the earliest experiments in music for the clavichord, or domestic keyed instrument. They compare with the flexible, idiomatic pieces of Sehmman or Chopin as a medieval coach compares with an automobile. This is because the composers of the period had no models to go upon save the choral and organ music of the church, and it was only by a long, patient, experimental modification of their methods that they could arrive at anything like appropriateness of style. "Style is a manner," writes Michael Praetorius in 1620, "is thus named because it is not performed by human voices, but by instruments alone, like the Canzone . . . But in my opinion there is this distinction—that the sonatas are written right seriously and rarely in motet-style, whereas the Canzoni speed along blithely and merrily with many black notes."

When Praetorius says that the sonatas are "written right seriously" he means that the stately, dignified air of the sixteenth century in the works of Lassus, Palestrina, and others, is adopted in them. Now, this style was based on the fact that groups of voices are best suited to produce independent, intertwining melo-

dies, ("parts" or "voices"), proceeding abreast and sharing equally the attention of the listener. Very different is such a polyphonic ("many-voiced") style from the "homophonic style" to which we are used. It was the custom of the church composers to relate the different voices in many ingenious ways. One voice, for instance, would start off with exactly the same notes as another, but a little later; this was called "imitation." Or a characteristic figure (note-group) would be repeated a little higher or lower, which gave rise when systematically carried out by all the voices, to what was called the "sequence." The regular exploitation of methods like these gave rise to such well-known forms as the canon and the fugue. All these devices and forms were taken over bodily from the secular music by the early writers for the clavichord.

The same is true of the peculiar tonal system embodied in the ecclesiastical modes. These modes, the general effect of which may be seen by playing on the white keys of the piano series of eight notes beginning first on C, then on D, then on E, and so on, without using any of the black keys, governed the movement of the melodies, and gave them a stately and severe quality well fitted to music of worship, but less to the secular music of the clavichord. The absence of the "leading-tone," a semitone below the final or key-note, in many of the modes gave their cadences a vague inconclusive effect most unsatisfactory to modern ears. Praetorius remarks that the canonists "specially liked and merrily, with many black notes," shows that already at the beginning of the seventeenth century there were being added to the modes those semitones which were destined to transform them into our modern scales. In the pure choral music, however, there was but little concession made to these "fascinating pleasures of the ear," as they were called by monkish writers: the modal choruses remained severely devotional. And as musical design or form, in the modern sense, depends upon the balance and opposition of phrases and sections against each other, each determined by its cadence, the modal poverty of cadences made this music formless, wandering and indecisive. Without words it would have been almost meaningless.

The Influence of Instruments

The composers of the early seventeenth century, then, the epoch at which instrumental style began to diverge from choral, and secular from sacred, both in the opera and in chamber music for the bowed and keyed instruments, had to work with traditions so ill-suited to their task, and it may be added, with instruments mechanically so crude that it is little wonder it took them practically the whole of that century to lay the foundations of the new secular homophonic, instrumental style. This they did by indefatigable experiment, by trying everything that occurred to them and discarding what "would not work," by letting themselves be guided, in short, by the new conditions their instruments imposed to the new methods of writing suitable to them. Of course, just as "the child is father to the man," the earliest stage of an evolution is too easily discoverable by short inspection of the later, and the piano style of Chopin has polyphonic and even modal features traceable to the age of Palestrina. Yet the more important qualities of piano music are those

"Homophonic" means "like-sounding"; that is, the different notes sounding at any moment do not stand apart, but merge into a smooth flow or "chorus," thus forming a support for the single melody carried by the chief part.

that make it especially suitable to the piano, and these were arrived at largely through the patient delving of the seventeenth century clavichordists in the possibilities of their instrument.

Three types of clavichord should be distinguished by the student as to mechanism, musical merits and defects, and consequent influence on style. They are all alike in being stringed instruments played by means of a keyboard; the differences are in the ways in which the strings are made to vibrate. In the clavichord, the descendant of the ancient monochord, the strings are "stopped" (as violin strings are by the fingers of the player) and at the same time made to vibrate by metal tangents which remain in contact with them, and through which may be imparted the peculiar expressive trembling and sharpening of the tone known as the "Bebung." Its tone is slight and thin, but wonderfully pure, and, on account of this close contact of the player's hands with the strings, wonderfully expressive. In the harpsichord, of which variants are found in the clavichord-like, clavier, virginal, and spinet, the strings are plucked by quills standing out from jacks operated by the keys, and "the tone becomes ringing, metallically glittering, firm and yet rattling." This instrument had greater volume of tone than the clavichord, but was much less expressive, because incapable of delicate light and shade and of the "Bebung." In order somewhat to compensate for its inexpressiveness it was usually provided, like the organ, which has the same fault, with several different registers or tone-colors, produced by using different materials, such as leather in place of the quills, or by coupling the strings with others tuned an octave higher, and operated by two keyboards and a system of pedals.

Much later developed was the pianoforte, fortepiano, or hammer-clavier, in which the analogy of the dulcimer was used and the strings were struck by hammers. This type seems to have been independently hit upon by several experimenters early in the eighteenth century; by Cristofori in Italy about 1711, by Marini in France five years later, and by Schroeter in Germany in 1721; but all these attempts failed to produce a mechanism that would compare favorably with the clavichord and harpsichord of the day, and it was only after Silbermann (1683-1753) had made the new instrument the subject of ingenious invention and careful workmanship that it became generally known. "The newer fortepianos," says Emanuel Bach, son of the great Johann Sebastian, in his manual on clavier playing published in 1787, "when they are well and durably made, possess many advantages, although their management must be studied as a special art, and is not without difficulty. They sound well either when played alone, or with a not too powerful orchestra; but still I think that a good clavichord, saving its weaker tone, has it in the end of the other, and has the further advantage of the Bebung and the sustained tone . . ."

The damper pedal, so vital a part of the modern piano, was not invented until toward the end of the eighteenth century.

The first important modification in the older style effected by the keyboard instruments concerned the texture, and resulted inevitably from the inconvenience to the hands of the polyphonic way of writing. If Praetorius will compare the first fugue in Bach's *Well-tempered Clavier* with its prelude, he will see this important matter in a nutshell. The fugue is polyphonic; there are four lines of melody going on at

once; and easy as they would be for three voices to sing, they lead the playing hands into some pretty difficult positions, and as the tone of the piano is not sustained like voices they are not always kept clear to the listening ear. In the prelude, on the other hand, the unit is not the melody but the chord, broken up in this even stance in arpeggio fashion, but often struck simultaneously with one clutch of the hands. A melody builds itself out of the top notes of the successive chords, and a coherent bass-part holds up the entire structure, but otherwise the texture is homogeneous or homophonic. This is a more natural and easy style for all keyboard instruments, and will be found appearing sporadically even in Bach's fugues for organ; even more suitable is it, with its quick repetitions of the same tones or chords, to the unstained tone of the clavier. The substitution of homophonic for polyphonic methods may be said to have been the fundamental task of the clavier composers of the seventeenth and eighteenth centuries.

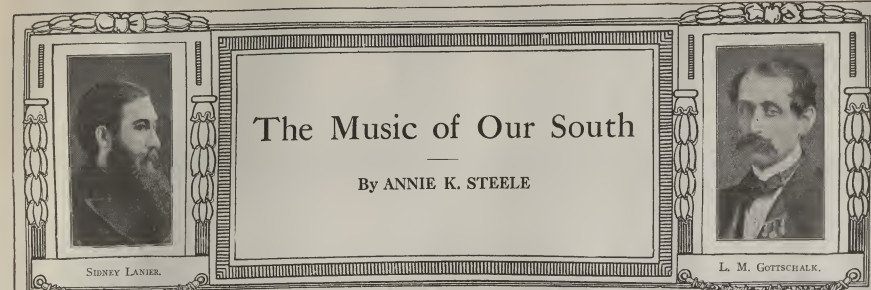
On the theoretical side this involved the discovery of some means for giving the music that coherence and definiteness, essential to clearness, which polyphony found in imitation, sequence, and kindred devices. This was gradually found in the division of the stream of sounds into phrases or sentences, each with its appropriate cadence, and all uniting to embody one key or tonality, which stamped with its unity the whole piece. The growth of the science of harmony, or thoroughness as it was at first called, is thus a second important feature of this period, very largely contributed to by the keyboard instruments. Wherever a single melody was supported by a harmonic accompaniment, as in the seventeenth century opera for

example, it became the custom to indicate the accompaniment simply by a bass part provided with appropriate figuring—the so-called *basso continuo*. The harpsichord playing such a *basso continuo* long remained an integral part of the operatic orchestra. In this way men grew accustomed to thinking of music not as a labyrinth of voices but as a melody accompanied by coherent harmony, in which the cadences came to form an important punctuation function, and the modern sense of key displaced the medieval sense of mode.

Again, the mechanical limitations of the clavier as to tuning exerted a curious influence on the system of tuning or temperament in general. It is well known that to get a "fifth" as pure, as satisfactory to the physical ear, as it can be sung by voices or played by bowed instruments. These can adjust tones to the minutest shades of consonance, because they tune each note as they sound it. To emulate such accuracy on a keyboard instrument, however, would require an entirely impracticable number of keys and strings. It was this practical difficulty that brought the long controversy of Pure versus Equal Temperament to a head; it was decided in favor of the latter, which sacrifices a little purity in the separate intervals in order to attain an open system of chords and keys, in which one can pass freely from one to the other; and Bach wrote his *Well-Tempered Clavier* in honor of the new system and to exhibit its advantages. The opposition of related keys on which all modern musical form is based was thus secured, and the final innovation of the new secular style to which we need refer here is to be found in the development of those binary and ternary forms which are exemplified in thousands

of pieces in the clavier suites and sonatas of this period. The binary piece was made to consist of two halves, each ending with the same cadence, characteristic enough to be recognizable; the first of these cadences, put in a key of contrast (usually the dominant), in a key of contrast (usually the first major or minor), gave the feeling of incompleteness or suspense; the second, in the main key, brought the sense of conclusion and completed the cycle. Gradually, as of themes or subjects used became more and more definite, composers fell to a need of coming back to a return of the main theme after the second part, thus arose the more highly organized form called the sonata, which still later was to give rise to the most important modern form—the sonata.

To sum up these most general features of the clavier music of the seventeenth and eighteenth centuries, we have seen that the polyphonic style, though it remained indeed, as it is to-day, an essential element of texture, was gradually, in the search for appropriate technique, more and more displaced by the homophonic. We have seen that the prominence thus given to the chord and the cadence led to a new sense of harmonic relations, to the science of thoroughness, and to the obsolescence of the modes to give place to keys. We have seen that the mechanical problem of tuning clavier organs forced us to grapple with the question of temperament, and was solved by the adoption of the method on which depend the musical architecture of the greatest masters from Bach to Strauss, and that the first types of structure thus put to extension were the simple but serviceable binary and ternary forms.



The Music of Our South

By ANNIE K. STEELE

[Editor's Note.—This Etude has long been acquainted with the influence due to the Southern States in American music. It is a pleasure to publish the following article in its entirety. We have, however, had to abridge it in places, and we are sure that the article will be found to be one of the best of the kind. We are glad to have it in the Etude, and we are sure that it will be read with interest by all our readers. For this reason it is not advisable for this Etude to attempt to make additions in later issues.]

The story of Southern music has been somewhat unduly neglected. Both Elson and Ritter, the men who have published the most widely known books on American history, failed to notice the early contributions to the musical life of the Southern colonies, giving fuller notice to the musical affairs of New York, Philadelphia, and the New England centers. Nevertheless, the Southern colonies which were at least as pleasing to the ear as the psalms of the pilgrim fathers. As early as 1723, there is a record of an organ being imported into Carolina, and it is by no means certain that this was the first instrument of the kind in the South. An early colonial inventory includes a violin among other articles, and it is probable that the music of this ubiquitous instrument was appreciated better in the South, where the same religious prejudices against music were not in force.

The First Southern Music Center

The first musical activity of real significance originated in Charleston, S. C., in the early eighteenth century. This was due doubtless to the culture and wealth of the Charlestonians and to their close connection with the English aristocracy. Two concerts are advertised for the years 1733, 1735, 1737 and 1738. The first song recital in America took place in Charleston, February 26, 1733, at which only English and Scotch songs were performed. The year 1762 was memorable for the organization in Charleston of the St. Cecilia Society, a musical body which according to authentic records had a competent orchestra, and engaged professional musicians from abroad by the season. Indeed the managers appear to have gone abroad for talent such as they could find, and to have offered them the most generous consideration of money to European artists. An interesting light is thrown on these facts regarding the St. Cecilia Society by Josiah Quincy. In his *Journal of a Voyage to South Carolina* is an entry dated March 17, 1772, in which he says, "Dined with some of St. Patrick. While at dinner, six violins, two hautboys, etc. After dinner, six French horns in concert—most surpassing music. Two solos on the French horn, by one who is said to be the finest horn player in the world. He has fifty guineas for the season from the St. Cecilia Society." Other entries in the diary refer to the excellent orchestral and other concerts given under the auspices of the St. Cecilia Society, in one of which he mentions a certain French violinist named Abercrombie, who played first violin in the orchestra, spoke no English, and received a salary of five hundred guineas a year from the St. Cecilia Society. This society gave concerts weekly, such as our leading symphony orchestras do to-day, and George Washington himself, speaking of a visit to Charleston in 1791, mentions that he went to one of the concerts.

While Charleston was the first Southern city to cultivate music on a somewhat elaborate scale, other cities of the South were not long in following suit. Good music was to be heard in Baltimore, Annapolis, Richmond, Fredericksburg, Norfolk and Savannah. Sur-

plused choirs were introduced into Protestant churches in the South as early as 1807.

The first American City to establish permanent opera was New Orleans. This was in 1791. Of course the opera given there was not to be compared with what we now get in the great American music centers, but it was ahead of anything previously given, and it is a significant fact that opera has continued in that city down to the present day. Previous to this, however, there had been many traveling operatic companies giving musical parades of the type of the Gay-Pagaud *Beggar's Opera*. Such works can hardly be regarded as opera, but rather as the forerunners of our modern musical comedies. The music was mostly adapted from English, French and Italian sources, and was probably not very well executed. Nevertheless, it is significant that such pantomime-operatic works should flourish in the South since they indicate that music in this section of the country was by no means behind the more frequently discussed musical beginnings of Philadelphia, New York and Boston.

Up to this time there had been no attempt at musical composition in the South. The earliest American composers mentioned in the histories (unless we consider the curious musical doings of the Ephraim Chapter at M.H. Creek, Lancaster County, Pennsylvania) were Andrew Law (born in Boston) and William Mason. Both were teachers of vocal music and composers of hymn-tunes, but while Billings confined himself to Boston and New England, Law went South and in this manner awakened considerable musical life among the Southern people. The man who really established music on a broader plain in the South, however, was Dr. Lowell Mason, father of Dr. William Mason. Though born in Medford, Mass., 1792, he spent much of his youth in Savannah, Ga. He went to this city at the age of twenty, where he was engaged as a clerk in a banking house.

Mathews, in his *Hundred Years of Music in America*, asserts that Lowell Mason owed his musical training to R. L. Abel, of Savannah, and it is possible that this teacher did much to give a more scientific basis to Mason's musical aptitude. There is no doubt, however, that Mason was already a competent musician by the time he went there, for he gave concerts in which he performed on the cello and sang shortly after arriving in Savannah, and organized a band, in which he seems to have been able to perform on most of the instruments with more or less skill. While in Savannah he composed many hymn-tunes, but there was no publisher for them. It was not until he returned to Boston that he found an outlet for his creative ability. Nevertheless, he exerted a considerable influence on music in the South, and his two brothers, Johnson and Timothy Mason, both good musicians, remained in Savannah and were musically active for long after he left. They subsequently removed to Louisville and Cincinnati, where they also did good musical work.

Gottschalk

The greatest composer that the South ever produced was undoubtedly Louis Moreau Gottschalk, the composer of *The Lost Hope*, *The Dying Poet*, *Il Trovatore*, *The Banjo*, and similar pieces. He was born in New Orleans, 1829, of English-Creole parents, and became prominent as a child pianist in New Orleans even be-

fore he went to Paris to complete his musical education. In Paris he attracted considerable attention, winning high praise from no less a critic than Hector Berlioz. On his return to America he achieved the greatest possible success as a pianist and composer. He was especially attached to the South, and his influence has played a very real part in the development of American music. As a composer, he was somewhat limited in style. Nevertheless, he had a great gift, especially in the treatment of Creole and Negro melodies. His piano playing, according to the testimony of William Mason, was full of brilliancy and bravura. "His strong rhythmic accent, his vigor and dash, were exciting and always aroused enthusiasm. He was the perfection of his school, and his effects had the effervescence and sparkle of champagne."

During the Civil War, as might be expected, music was temporarily submerged. Nevertheless, the South produced its quota of war-songs, which were at least as good as most of those of the North. Among the composers of these songs may be mentioned H. L. Schreiner, of German birth, but subsequently a music dealer and publisher in Savannah, Ga. He wrote many war songs, including *The Mother of the Soldier Boy*, *When Upon the Field of Glory*, *The Soldier's Grave*, and *The Wearing of the Grey*. Another such composer was A. E. Blackman, a Northerner by birth, but Southern by long residence and sentiment. Most of the Southern musicians, however, were probably serving in the ranks. Among those who were doing the fighting may be mentioned Brigadier General Deems, of Baltimore, a well-trained musician, who filled many posts as organist, singer, teacher, etc. The son of a soldier, he imbibed a taste for militarism as well as music from his childhood days. It is told of him that when studying in Dresden he was challenged to a duel by a German officer. Given his choice of weapons and conditions, he selected "rifles at ten paces." The German officer refused to fight and was ultimately degraded for cowardice.

Sidney Lanier

After the war, musical activity in the South was renewed. Among others who did much for the art must be mentioned the poet, Sidney Lanier. The great Southern poet was born in Macon, Ga., and died at Lynn, N. C., 1881. He was a descendant of the musical director of the courts of James I and Charles I. Lanier learned to play the guitar, piano, flute and violin without instruction. At the outbreak of the war he became a private soldier and was made a prisoner in 1864. While in prison he completed his mastery of the flute so that in after life he was able to play this instrument in the Peabody Orchestra at Baltimore. Wherever he went in the South he urged the need for more and better music. Another conspicuous figure in Southern musical affairs—and indeed in international musical affairs—is Frank van der Stucken, born in Fredericksburg, Texas, 1858. He was active in New York and especially in Cincinnati, where, in the year 1903, he was director of the Cincinnati Orchestra and Dean of the Cincinnati College of Music. He has, in fact, done for Cincinnati what Theodore Thomas did for Chicago. At present he resides in Holland, the land of his forebears. Other composers and musicians of the South whose names deserve mention here are Will S. Hayes (1837), Louisville, Kentucky, who wrote innumerable popular

Ten Foundation Stones of Practice

By ARTHUR McCULLOCH

HARD WORK.—The foundation rock upon which all careers are made. Work must be at the base and support your ambitions. Work means effort beyond the ordinary. If you are practicing arpeggios, for instance, and stop with the easy ones because a difficult one comes, you are not doing time and effort you must not deceive yourself into thinking that you are working. Work means putting all that you possess, mentally and physically, into what you do, so that at the end of your practice time will be wasted.

REGULARITY.—Regularity is the basis of forming correct habits. Do you have to read a score of books upon habit to prove its value in music study? Try playing the scale of C with the fourth finger where you are now accustomed to put the third finger. Difficult, isn't it? Why? Simply because you have formed a habit of playing it in another manner. Make habit your slave and you may be monarch of yourself.

ENTHUSIASM.—Put your soul into your practice unless you want to make every minute of it a punishment. Some pupils never seem to take anything more than the slightest kind of interest in anything but lively pieces. Your enthusiasm for a five-finger exercise or a slow movement should be as keen as your enthusiasm for a piece like the *Sabat à Paris*. For, of course, enthusiasm differs with different pieces, but the principle remains the same.

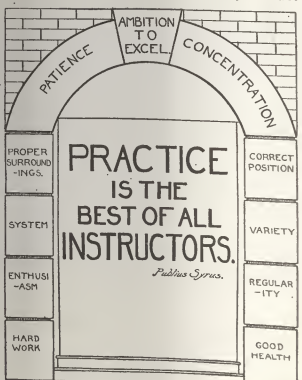
GOOD HEALTH.—Thousands fail in their musical work because they are not strong enough. It is not uncommon to see pupils go limping through pieces for months hopelessly trying to do something their strength forbids them to do. The physical strength entailed by the performance of a Beethoven Sonata of ten or fifteen pages is very great indeed. If you are weak and have two hours to practice spend one on bettering your health before you begin.

SYSTEM.—Haphazard work in piano study is wasted work. Make a plan. Your publisher will be glad to supply you with information that will help you lay out a graded course. Give your purpose to do from that course. Give yourself a certain liberal time in which to accomplish a certain kind of work. Never forsake

Heller for Liszt until you could face Stephen Heller in person and play his studies so that he could not have found fault with them. Never go ahead on a single piece or study until you have systematically mastered that which you have set out to do in your grade.

VARIETY.—Do not be impatient. It takes time to do things in "worth while" fashion. Have a set time for your practice every day, just as the business man or the professional man has his office hours, but vary your work. That is, if you practice scales first to-day, play them at the end of your practice period to-morrow.

CONCENTRATION.—The lesson of concentration is ever old and ever new. Teachers, parents, friends, books, musical papers all are shouting at the pupil "Concentrate." But they do not

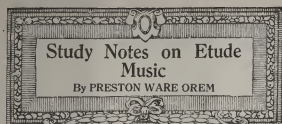


whisper that concentration upon the correct performance of a simple five-finger exercise is harder than upon several measures of an elaborate sonata. That is the kind of concentration that counts—the bringing together of all faculties to compel the mind to grasp the essential principle and make its application a permanent asset.

CORRECT POSITION.—Not an insignificant detail by any means. The location of the seat in front of the keyboard is quite as important as the height of the seat. All piano playing is a matter of definite aiming and control of the arm. Move a gun a fraction of an inch to the right or to the left and the aim is ruined. You must aim your gun again. Many pupils keep everlastingly changing their arms and then wonder why they do not succeed. Always see to it that every time you sit at the keyboard you are in front of one set note. As for the height of your stool, let your teacher settle that. It is an individual matter with every pupil.

CONDITIONS.—Don't be foolish enough to imagine that special conditions are necessary for your success. That is, don't think that you must have the finest studio in Carnegie Hall, lavishly furnished with \$1,000 grand piano in order to practice right. All you need is a good piano, a comfortable room, good light and good air. If you haven't a fine piano, make the best of the instrument you have. Half of the failures are due to the unwisdom of students to put up with conditions as they find them.

PATIENCE.—The student who plods through a Schumann *Nocturne* daily for a year without making any significant or without becoming excited about his failure to get results is not a patient student. He is just a plain ordinary fool. The patient student is the one who insists upon regular progress, but who insists with such perseverance, persistence, diligence, constancy, diligence and assiduity that success is a matter of time. The impatient student is the one who throws up his hands at the first complicated fingering or intricate fingering. Patience is an essential part of practice as it is to all phases of educational progress.



FRAGMENT FROM WEBER'S INVITATION TO THE DANCE—W. G. SMITH.

Weber's celebrated *Invitation to the Dance* is the precursor of all idealized waltz forms. It has been arranged times without number in all sorts of ways, from the simplified teaching version to the concert transcriptions for the piano by Taubig and others, and the brilliant orchestral paraphrases of Berlioz and Weingartner. The themes still seem as fresh and entrancing as when first written. Mr. Wilson G. Smith has conceived the excellent idea of utilizing the Trio section of the waltz as a separate piece, and while retaining the original harmonies, of modernizing and enriching the passage work of the accompaniment. In this form it makes a very striking recital or drawing-room piece, and it must be played in a very artistic manner. Grade 6.

PETITE PERCEUSE—E. SCHUETT.

This is one of the most recent of Mr. Edmond Schuett's shorter compositions. It is an artistic miniature which will require very careful playing. The principal theme must stand out clearly wherever it appears, either in the upper or the lower register, and in addition the supporting voices must all be given due prominence. The more one plays this piece the better it will be liked, new beauties being disclosed as smoothness and continuity are acquired. Grade 5.

REVERIE POETIQUE—C. MINETTI.

A modern lyric combining dramatic fervor with grace of expression. Mr. Minetti's songs are well-known. In his instrumental pieces one finds the same melodic charm further enhanced by rich and interesting harmonic treatment. This piece is built up of a few short and telling phrases repeated in various keys and with varying harmonies, with occasional ornate touches of passage work. Grade 4.

SPANISH SERENADE—C. MOTER.

An unusually well-made recital piece in semi-classic vein. The themes are alluring and well contrasted and the passage work is interesting throughout. An especially good opportunity is afforded for the practice of double notes and for the cultivation of the singing style. Grade 4.

THE SPINNERS—E. F. CHRISTIANI.

The *Spinners* is a waltz movement in the modern running style. It should be played in strict time and taken at as rapid a pace as possible consistent with clarity and accuracy. The composer tells us that he wrote this piece with a view to using it in a pupils' prize contest. It will certainly prove an excellent test piece for students of intermediate grade. Grade 4.

SONG OF THE ANGELS—T. D. WILLIAMS.

This composition appeared in *THE ETUDE* a few months ago as a pipe organ number and it was so much liked that an immediate demand was created for it as a piano solo. The composer has made his own piano arrangement and it will be found very effective. In this form it makes a high class drawing-room piece, rich and expressive. Grade 4.

LA GONDOLA—H. CLARK.

A very graceful *barcarolle* movement. This number is not at all difficult to play, but it will require a finished style of delivery. In the passages divided between the hands absolute evenness is demanded and in the accompaniment the rocking motion should be maintained throughout. Grade 3.

CIRCUS DAYS—A. D. SCAMMELL.

A jolly characteristic piece with a very taking swing and some abrupt but interesting changes of rhythm. This number should be played in a rather boisterous manner with strong and almost rough accentuation and with the contrasting touches well defined. Grade 3.

THE ETUDE

SPRING FLOWERS—W. A. SMITH.

The chief charm of the *tarantelle* movement lies in the rapidity of its movement and in its constantly recurring characteristic triplet figure. In writing a *tarantelle* the composer must exercise great care in order to keep the composition well under the fingers throughout, as it is necessary to develop a very high speed in order to accomplish the desired effect of delicious abandon. Mr. Smith's *Spring Flowers* has all the good qualities of a *tarantelle* of intermediate grade. Grade 3.

THE KNIGHT AND THE NUNS—T. DUTTON.

This is one of the best intermediate grade teaching pieces that we have seen in some time. It is original in construction and quite out of the beaten track. The *Knight and the Nuns* consists of two contrasting characters, the one depicting the knightly grace and chivalry of the hero, and the other suggesting a vesper hymn sounding through the calm and secluded cloister. Grade 3.

WAVING TORCHES—C. S. MORRISON.

Mr. C. S. Morrison's name is well-known to many through some of his very successful drawing-room pieces. This is his first appearance in our *ETUDE* pages. *Waving Torches* is a typical *mazurka* movement with a strong rhythmic swing. The characteristic little flight of thirty-second notes tends to add brilliancy and distinction to the piece. Grade 3.

SERENATA—H. AILBOUT.

A dainty waltz movement in the Spanish style suggestive of the tinkling of the mandolins and guitars and of dancing in the moonlight. This number will prove valuable as a study in style, touch, and rhythm, and it should prove acceptable for recital use. Grade 3.

WHEN ALL IS FAIR—E. A. WILLIAMS.

Mr. Frederick A. Williams has an enviable reputation as a writer of good practical teaching pieces. His *When All is Fair* is an excellent specimen of his work recently composed. This number will prove especially useful as a study in light and accurate finger work. Grade 3.

SPRING SONG—R. WAGNER.

One of the most beautiful passages in Wagner's *Die Walküre*, mention of which is made in Mr. Kroeger's article in another department of this issue of *THE ETUDE*. The *Spring Song* forms the closing portion of the celebrated *Love Song* of Sigmund. This is one of the most charming and original of Wagner's inspirations. The surging melody and the limpid ever changing harmonies alike serve to suggest the awakening of nature in springtime and the dawn of love. Grade 3.

WOOD FAIRIES—P. RENARD.

A very easy waltz movement decidedly more original than the usual run of pieces of this type. Attention is called particularly to the chromatic harmonies of the second section. This piece will prove attractive to young players and it will make a good recital number. Grade 2.

That Practice Hour!

By Gertrude M. Greenhalgh

WHAT teacher has not run across the mother who exclaims:

"Now, Miss Brown, you must make Dorothy practice. I cannot do anything with her. I will be only too pleased if you are very cross with her." Poor misguided mother. Is music such a bugbear that it needs moral suasion or corporal punishment to learn it? In such cases it is not the child who needs managing for practice. Insist on morning practice at least one-half hour before school. Then the mind is clear and fresh, school worries have not commenced and little friends are not bothering around. Scales and technical work must be done in the morning. Provide a warm room and do not allow baby to play in the music room two or three times a week and that is a splendid time to keep up memory work and a repertoire and a good chance for sight-reading and accompaniment work. Do not make this hour a time for criticism when all members of the family are gathered. Make it so enjoyable that the child will catch the spirit of enthusiasm and

THE LITTLE DAUPHIN—M. CROSBY.

A neat little *gavotte* movement. It may be noted that one of the chief characteristics of the *gavotte*, which is always in four quarter time, lies in the fact that it should begin invariably on the second half of a measure. Miss Marie Crosby's teaching pieces have proven very popular with young students. *The Little Dauphin* is taken from a new set just published. Grade 2.

THE FOUR HAND NUMBERS.

Mr. G. N. Rockwell's *Installation March* is an inspiring number written in the style of a *parade march*. The *parade march* differs from the ordinary military *quick-step* in the fact that it has four steps to the measure instead of two. For processions of all kinds, and for indoor marching the *parade march* is preferable to the military *march*. This number must be played in a full and sonorous manner.

Mathilde Bilbro's *Arab Dance* is a very effective characteristic number with the work well divided up between the two players. The first theme is of decidedly oriental character, while the second theme introduces some modern syncopated effects.

HOPE (VIOLIN AND PIANO)—B. STEANE.

Mr. Bruce Steane is a well-known English organist and composer who writes in all forms. His violin pieces are among his best works. *Hope* is an excellent example of the style of writing for the violin first popularized by Raff's *Caravana*. It affords splendid chance for expressive playing on the part of the soloist and for the cultivation of the broad and singing line.

EPILOGUE (PIPE ORGAN)—R. DIGGLE.

An epilogue is a closing piece or postlude. Such pieces are usually planned to display what is known as the *grand chorus* of an organ. By this we mean all the stops or nearly all the stops on each manual. Mr. Diggle's *Epilogue* is an excellent specimen written in the true organ style.

THE VOCAL NUMBERS.

G. Marschal-Loppre's *Woe Thy Last While May is Here* is a modern art-song, a very clever treatment of a fascinating text. This song should be delivered in the elocutionary manner and attention should be paid to the piano accompaniment, which is dainty and picturesque.

Mr. H. T. Burleigh's *Since Molly Went away* is a song which should be known to all good singers. It is one of the best Irish songs that we have heard, entirely out of the ordinary.

The *Good Little Boy* by Jessie L. Pease may either be sung or used as a musical recitation, or it may be partly sung and partly spoken. The piano accompaniment is an important feature in either case. This should prove a popular encore.

WAVING TORCHES

C. S. MORRISON, Op. 135, No. 2

Tempo di Mazurka M. M. $\text{♩} = 126$

MAZURKA

THE ETUDE

WHEN ALL IS FAIR

FREDERICK A. WILLIAMS, Op. 92

Allegretto scherzando M.M. ♩ = 72

THE ETUDE

LA GONDOLA

BARCAROLLE

HORACE CLARK

Allegretto e grazioso M.M. ♩ = 54

TRIO

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

ARNOLD D. SCAMMELL

Allegretto con anima M.M. ♩ = 96

basso sempre stacc.

l.h. leggero

Tempo I.

basso sempre stacc.

Con espressione e vivace

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SPRING SONG

Fragment from "DIE WALKÜRE"

British Copyright secured
R. WAGNER

Moderato M.M. ♩ = 72

Love Motive

espressivo

molto cresc.

Motive of Flight

dim.

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cresc.

pp

dim.

p dolce

cresc.

rit.

THE ETUDE

THE SPINNERS
VALE VIVE

EMILE FOSS CHRISTIANI

Tempo di Valse presto M.M. ♩ = 96

THE ETUDE

SONG OF THE ANGELS

T. D. WILLIAMS

Adagio sentimentale M.M. ♩ = 60

THE ETUDE

Dedicated to the Lodges of America

INSTALLATION MARCH

GEO. NOYES ROCKWELL

Arr. by R. Ferber

Spirited M.M. = 100

SECONDO

Musical score for the SECONDO part of the Installation March. The score is written for piano and organ. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked as Spirited M.M. = 100. The score includes various musical notations such as crescendos, accelerandos, and a rallentando. The piece concludes with a piano (p) dynamic and a mezzo-forte (mf) dynamic.

THE ETUDE

INSTALLATION MARCH

GEO. NOYES ROCKWELL

Arr. by R. Ferber

Spirited M.M. = 100

PRIMO

Musical score for the PRIMO and TRIO parts of the Installation March. The score is written for piano and organ. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked as Spirited M.M. = 100. The score includes various musical notations such as crescendos, accelerandos, and a rallentando. The piece concludes with a piano (p) dynamic and a mezzo-forte (mf) dynamic.

THE ETUDE

ARAB DANCE

SECONDO

MATHILDE BILBRO

Allegretto M.M. ♩ = 108

mf *sempre staccato*

f *f* *Fine*

D.C.

THE ETUDE

ARAB DANCE

PRIMO

MATHILDE BILBRO

Allegretto M.M. ♩ = 108

mf

f *f* *Fine*

D.C.

THE ETUDE

FRAGMENT

from WEBER'S "INVITATION TO THE DANCE"

Transcribed by
WILSON G SMITH
M.M. = 72
Con moto e cantando

Un poco lento M.M. = 144

l.h. l.h.
pauza
Ped. simile
espressivo
melodia ben marcato
lento

l.h.
un poco agitato
tranquillo
melodia legato e cantando
molto rall.
passionato
lento

THE KNIGHT AND THE NUNS

THEODORA DUTTON

Allegro con spirito M.M. $\text{♩} = 84$

Allegro con spirito M.M. = 84

mp con moto *cresc.* *poco* *a poco* *un poco rit.* *rit.* *cresc. mp*

sf *sf* *sempre sf* *bravura* *a tempo* *molto rit.* *rubato* *mp*

a tempo *p* *div. e rit.*

Andante religioso M.M. = 72

dolce *prossimamente* *cresc.* *p* *dim. e rit.* *pp con fantasia* *cresc.* *poco* *a poco* *un poco rit.* *mp*

Come prima

a tempo *mp* *con moto* *cresc.* *poco* *a poco* *un poco rit.* *mp*

PETITE BERCEUSE

Andantino con poco moto M. M. $\text{♩} = 72$
con dolce espressione

EDUARD SCHÜTT

THE ETUDE SERENATA

HANS AILBOUT

Moderato M.M. ♩ = 54

p *mp* *mf* *poco rit.* *mp* *dim. e rit.* *D.S.* *Fine*

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SPRING FLOWERS TARANTELLA

International Copyright secured

WM. ADRIAN SMITH, Op. 41, No. 3

Allegro M.M. ♩ = 144

p *ff* *p* *p* *ff*

Copyright 1891 by Wm. Adrian Smith.

THE ETUDE

p *ff* *p* *p* *ff*

THE ETUDE

THE LITTLE DAUPHIN

Allegro grazioso M.M. ♩ = 126

GAVOTTE

MARIE CROSBY, Op. 45, No. 1

mp *poco rit.* *a tempo* *p* *Fine* *poco rit.* *a tempo* *p* *D.C.*

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REVERIE POETIQUE

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Molto sostenuto M.M. ♩ = 68

CARLO MINETTI

mf *bon marcato* *f* *dolce, cantando legato* *rall. dim.* *p* *cresc.* *rall.* *mf*

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marcato *p* *rall.* *ch. meno* *ch.* *rallent. dim.* *morendo* *pp*

WOOD FAIRIES

Con spirito M.M. ♩ = 72

WALTZ

PIERRE RENARD

f *mf* *Meno mosso e più espressivo* *Fine* *p* *Decresc.* *D.C.*

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THE ETUDE

SPANISH SERENADE

CARL MOTER

Allegretto M. M. $\text{♩} = 108$

p

fz

p poco a poco rall.

mf a tempo

p

Vigoroso

fz

f

Tempo

fz

p poco a poco rall.

f a tempo

pu dim.

THE ETUDE

cresc.

poco

p

f

Tranquillo

con brio

p

f

p

cresc.

brillante

fz

f

fz

dim. a rit.

THE ETUDE

a tempo tranquillo

Tempo I

poco a poco rall.

Vigorouso

Tempo I

rall.

THE ETUDE

HOPE
CHANSON D'ESPOIR

BRUCE STEANE

Andante M. M. ♩ = 120

Andante M. M. ♩ = 120

dim. e rall.

a tempo

poco accel.

poco accel.

poco rit.

dim.

Sul D

dim.

p

pesante

rall.

a tempo

THE ETUDE

poco a poco rit.

poco a poco rit.

poco a poco rit.

r. h.

EPILOGUE

ROLAND DIGGLE

Allegro maestoso M. M. J = 118

MANUAL

PEDAL

Gt. Full

Gt. to Ped. 16' & 8'

Full Sw.

Gt.

Sw.

Gt.

Gt. to Ped. off

Ped. to Gt.

rit.

THE ETUDE

Gt. open diapason

a tempo

Sw.

Gt. to Ped. off

Gt. Solo Tuba

a tempo

Sw.

Gt. Full to Sw.

Gt. & Sw. to Ped.

Sw.

Gt.

Gt. to Ped. off

Gt. to Ped. on

Gt. to Ped. off

Open swell box

Full Organ

cresc. Ped.

THE ETUDE

SINCE MOLLY WENT AWAY

H.T. BURLEIGH

F.L. STANTON

Andante sostenuto

1. Don't seem like it used to seem Since
2. Won-der why in shrub and tree The

Mol-ly went a-way; The dark has lost the ros-y dream The sun-shine left the day The
sweetest birds are dumb, While all the ros-es look at me, An' whis-per: "Will she come?" I

birds don't sing as sweet as when They saw the ros-es stir An' look, an' list-en in the glen To
did not think 't would seem so strange that an-y heart would break But how this world o' God's can change, For

hear the step of her: Since Mol-ly went a-way, a-way, There's nev-er no more May
just one wo-man's sake!

The sun has lost its gold-en ray Since Mol-ly went a-way. way.

THE ETUDE

WOO THY LASS WHILE MAY IS HERE

LORD DE TABLEY

G. MARSCHAL-LOEPKE

Fast and jollily

Woo thy lass while May is here; Win-ter vows are cold-er. Have thy kiss when lips are near; To -

p lightly *f*

Slower with much expression *mp*

mor-row you are old er. Think if clear the thros-tle sing, A month his note will thick-en, A

throat of gold in a gold-en Spring, At the edge of the snow will thick-en. Take thy cup and take thy girl,

While they come for ask-ing; In thy hey-day melt the pearl At the love-ray bask-ing. Ale is good for

care-less bards, Wine for way-worn sin-ners, They who hold the strong-est cards, Rise from life as win-ers.

THE GOOD LITTLE BOY

JESSIE L. PEASE

Moderato

Ma says that Jim Greene's a good lit-tle boy, an' she's
Ma wish-es I was es good es Jim Greene, But

al-lus a talk-in' of him, Well, meb-be he is but he don't know the fun, if he's
Jim's al-lusick an' I ain't, An' I guess that a good lit-tle boy ain't so nice

slower

sneak-in' a way for a swim. Ma says I am so bad. That she knows I will come to some
al-lus got some kin' of 'plaint. An' I no-tice that tho' I'm so bad all the day An' do things that ain't zack-ly

pp

ter-ri-ble end. But I no-tice that ma al-lus sneaks in at night an' kiss-es me like I'm a friend.
right, That Ma nev-er for-gets to come to my room an'

a tempo

To be omitted if song is spoken.

kiss me an' hug me at night.

pp

* This song can be spoken or sung.

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Famous Composers as Conductors

"It is a striking fact," observes Cullbert Hadden in his *Modern Musicians*, "that great composers as a rule have made poor conductors. Mendelssohn, Liszt and Berlioz were great composers and great conductors, but the combination is rare. Neither Berlioz nor Wagner could play any of the orchestral instruments well. Yet Berlioz was a man of great personal magnetism and a most engaging personality. Wherever he went audiences literally fell at his feet. Wagner was perhaps less magnetic, but enormously capable and always in perfect command of himself; a most important attribute of a good conductor. He is said to have had an 'exquisite sense of beauty of tone, nuances of tempo, and precision and proportion of rhythm.' His beat was very pronounced, and his control over the men was both imperial and sympathetic. As a conductor Berlioz was wanting entirely in self-command and dignity. Schumann was unsympathetic, nervous, and lacking in clearness of intention."

If it is true, as Mr. Hadden says, that composers "as a rule" have made poor conductors, there are many modern ex-

ceptions to be found. Richard Strauss is an excellent conductor, Gustav Mahler's ability as a conductor still overshadows his works as a composer, though in Germany he is regarded as a great composer. Elgar is somewhat nervous and a little uncertain in his beat, but his opportunities as an orchestral conductor were limited in the beginning and he has probably improved of late years. Tchaikovsky surprised the members of the Gewandhaus Orchestra in Leipzig by his unexpected skill as a conductor; Grieg is also said to have had good command over his men. Composers of light music very frequently shine as conductors. The Strausses of Vienna were extremely successful in conducting their own waltzes; Arthur Sullivan, composer of *Pinafore* and other famous operettas, conducted great English choral festivals, and for a time conducted a series of popular orchestral concerts in London. Victor Herbert conducts his own orchestra with sympathy and firmness, and with a rhythmic freedom peculiarly his own. And who shall say that John Philip Sousa does not shine as a conductor?

Music, the Flower of History

Music as a means of self-expression is familiar to us all. It is the channel through which flow our most intimate thoughts, our deepest and most personal emotions. Romain Rolland in his work *Voices of Former Days*, reminds us, however, that this is by no means the full extent of the power of music. "Music," he says, "although it may be an individual art, is also a social art; it may be the offspring of meditation and sorrow, but it may also be that of joy and even frivolity. It accommodates itself to the characters of all people and all times, and when one knows its history, and the diverse forms it has taken throughout the centuries one is no longer astonished at the contradictory definitions given to it by lovers of beauty. One man may call it architecture in motion, another poetical psychology; one man sees it as a plastic and well-defined art, another as an art of purely spiritual expression; for one theorist, melody is the essence of music, for another this same essence is harmony. And in truth, it is so; and they are all right."

"And so history leads us, not to doubt everything—far from it—but to believe a little of everything; to test general theories by opinions that are true for those particular facts and that particular hour in history; to use fragments of the truth. And it is perfectly right to give music every possible kind of name; for it is an architecture of sound in certain centuries of architecture and with certain architectural people, such as the Franco-Flemings of the fifteenth and sixteenth centuries. It is also drawing, line, melody, and plastic beauty, with people who have an appreciation for form, with painter and sculptor people, like the Italians. It is inner poetry, lyrical outpouring, and philosophic meditation, with poets and philosophers like the Germans. It adapts itself to all conditions of society. It is a courtly and poetic art under Francis I and Charles IX; an art of faith and fighting with the Reformation; an art of affection and princely pride under Louis XIV; an art of the salon in the eighteenth century. Then it becomes the lyric expression of revolutionaries; and it will be the voice of the democratic societies of the future, as it was the voice of the aristocratic societies of the past. No formula will hold it. It is the song of centuries and the flower of history; its growth pushes upward from the griefs as well as from the joys of humanity."

The Ancient Glory of Hebrew Music

The recently published translation of Salvador-Daniel's writings on Arab music contains the following reminder of the Jewish beginnings of modern music:

"Let us note from the start a fact worthy of serious attention, the constant participation of the Jews in the progress of musical art among the nations of antiquity until the first centuries of Christianity. The Jews, like the Greeks, had drawn from the same source, and although the author of Genesis names Jubal, the son of Lamech, as the inventor of music—*Jubal pater cantum et citharæ et organæ*—while the pagans cite Mercury Moses, the Hebrew lawgiver, had been brought up in Egypt, where Pythagoras had studied. Besides, the relations established between the Jews and the Egyptians during the long captivity of the former must have brought into the arts

and sciences, despite the differences in their religions, the same effects of assimilation seen later with the Jews and Christians, Greeks and Romans, Arabs and Spaniards.

"The musical principle, developed in the purely practical sense, was spread among all nations at the dispersion of the Jews. In the time of Plato, a celebrated musician, Timothy of Miletus, was hissed at first, and then enthusiastically applauded. In Rome the Jewish musicians were placed in the first rank. It was from the Jews that later were borrowed the rabbinical notes found in ancient collections of plain-song. Finally, in Spain, during the Arab domination, the Jews are mentioned among the most skillful musicians. All this is corroborated by the musical reputation still enjoyed by the Jews of Africa."

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Department for Singers

Edited for April by S. CAMILLO ENGEL

What the Singer Should Know About the Origin and Nature of the Old Italian Methods

THOUGH singing has been indulged in ever since humanity emerged from the darkness of its primal existence into the first glimmering light of civilization. Though human song ever since it became conscious of an inner, higher life, that, gradually awakening within its heart and mind, caused a growing discontent with its mere being, and a longing for self-expression in response to joy and sorrow, nevertheless, as an art, we know nothing of it up to the end of the sixteenth century. Yet it must have existed as such before that time, as Giulio Caccini, who was the first to write and publish "hints for proper singing" in 1601 under the title of *Nuove Maniere*, refers in the most flattering terms to his own teacher, one Scipio del Palla, who, in his turn, must have had a master, and so, Caccini, too, was a composer and, as he himself says, he never would have published his ideas on singing but for the inadequate rendering of his compositions by the singers of his day. Not only did he disavow with the indifference manifested towards the proper execution of the "esclamazione, trilli, gruppì" and other ornaments which they failed to sing according to the "good manner" (translation from the *fore-word* to his work), but he also strenuously objected to the singers' ignorance of the new passage-work, which he was led to invent on account of the unskillful use of the voice of the older one which, as he says, was more natural to the string-and wind-instruments. Seven years later, in 1608, appeared a work by Ottavio Durante, the title of which was, or rather still is (because it can be found in the Berlin Royal Library), "Devotional melodies showing how to sing words in a grateful manner and how to deliver passages and other effects."

Early Treatises on Singing

After 1608 the publishing of treatises on music in general, and singing in particular, was of comparatively frequent occurrence. Let it be understood, I repeat that I refer to the individual, and not the ensemble singing as practiced, for example, in the papal chapel since 1471, the higher order of which is a matter of history.

But about the method of cultivating the voices of the papal singers nothing is known, and it was only in the seventeenth century that the individual art of singing enlisted the attention of the devotees of music, as an outcome of the Florentine movement which led to the establishment of the opera. It is highly interesting to investigate not only the nature of the old Italian method (seventeenth century, in contradistinction to the new one, eighteenth century), as founded by Caccini and adopted by his followers, but also the reasons that prompted Caccini to establish it. The group of art and music lovers which congregated in the house of Giovanni Bardi, Count of Vernio, was of one opinion with Caccini that music which has been written

to and yet makes it impossible to understand, the words, through being obliged to obey the laws of counterpoint, then was absolute ruin and which demanded the unnatural lengthening and shortening of syllables, regardless of the sense of the text, was not it to be sung, certainly not by a solo voice accompanied by the lute or another instrument. "Music is in believed in Plato's principle, "music is in first instance speech and rhythm; in second instance, tone."

Convinced that the singing of his day was not conveying any other impression, but a tickling of the ear, neglecting the mind and soul altogether, Caccini conceived the idea to introduce a kind of music which would make it possible to express oneself in musical speech, by using a "certain noble subjugation of the melody to the words," as he expresses himself. To the reader who has not given much attention to the subject under discussion this statement will be like a revelation. First, before 250 years ago, the merely beautiful tone production, Richard Wagner, a man who should have arisen, expounding art-principles generally believed to have originated with the latter. Second, that the "bel canto," or old Italian method, includes more than merely beautiful tone production. Richard Wagner, who is generally credited with having been the first to emphasize the necessity of the text not being pushed into the background by the music, as something of secondary importance, was in reality the third to take that stand.

Glück before him promulgates the same reformatory idea, in 1762, as may be gleaned by reading the foreword to his *Orpheus*. It stands to reason that inasmuch as language was before song, and inasmuch as it contains the elements of song, the latter cannot be allowed to obliterate the former. On the contrary, it must subordinate itself without yielding an iota of its own important role of beautifying, of ennobling and adding significance to language. Music is to the text what femininity is to masculinity, and one should be the complement of the other. Something like this reasoning, I imagine, must have agitated the minds of that select circle of searchers after truth who used to assemble in Count de Vernio's house.

Caccini's Directions

Caccini does not, like so many of our contemporaries, prompted by laziness, condemn passage-work as useless, but wants it relegated and does so himself, to its own proper place. Whatever the bearing of passage-work on the develop-

ment of the throat, and no intelligent person will underestimate its importance in that direction, it is its wrong application that Caccini deprecates. He himself introduces long runs, but only on long, no short, syllables and on closing cadences, giving preference to the vowel vowels, if written for soprano, and i u (oo) if written for tenor. Later authors differed from him in this respect, recommending the ah, a, o, for long runs, irrespective of the class of voice. He also chastises the tendency of the singers of his day to indiscriminately apply the messa di voce and smaller embellishments, like "esclamazione, gruppì, trilli," to any word or note, attributing to the want of taste in this direction to the thoughtlessness or mental shortcoming of the singer. The sense of the words should indicate when and when not to use them.

Very expressive, but making the position rather humorously so, saying: "fanno come quel pittore, che sapendo bene dipingere il cipresso lo dipingeva per tutto" (they do as that painter who, knowing a great skill in painting the cypress, introduced it into everyone of his pictures).

There are optimistic and pessimistic philosophers, and there are those who, without being the one or the other, look the facts straight in the eyes, and state them such as they are. One of the latter party was Caccini who, prompted by so much questionable singing about him, did not bewail the decadence of the art nor, with his hands in his lap, hope for better things to come, but making the positive statement, which holds good for all times to come, that "true art does not tolerate mediocrity," and that "it is the teacher's duty to foster and to develop—regardless of trouble, pain or sacrifice—all qualities of the student to the very highest eminence," went to work and acted accordingly. To succeed in which he attained the greatest importance to the cultivation of the singer's mind, his imagination, and to the mastery of every detail of singing before proceeding to unify them into a work of art. By cultivating the mind he not only means the appropriation of a general culture, and the development of the imaginative faculties, but, specifically, the duty of the singer to fathom the meaning of the words of a song or text of an air; to so identify himself with

the poet's conception that conveying its meaning truthfully to the auditor, obtrusive of his own self may become his second, artistic, nature. The singer should not consider runs, gruppì, trilli, esclamazione, etc., as the means of exhibiting his skill as a vocalist, but as illustrative of the shifting sense of the poet's ideas. This art of art is still in force and always will be, even though the character of our music has changed. The latter is subject to fashion and differs from one century to the other, undergoing such mutation as the spirit of the times demands. But the principles of "Art," as the true exponent of the human spirit, are as eternal as truth itself.

The Singer's General Training Two Centuries Ago

The old Italian method (seventeenth century) required of the singer a general musical education in addition to the specific study of singing. The student of singing three hundred years ago had to devote daily so much time to the practice of an instrument (chitarra, lute, etc.) so much to sight-singing, and so on. Caccini's ideas and views were at once adopted by many of his contemporaries. One of them, Ottavio Durante, in 1608 called *Arie d'arte*, in the preface to which he gives useful hints to the composer as well as to the singer. Even in those distant days the practice of writing words to a given melody was not at all uncommon, because both Caccini and Durante speak of and deprecate it in the strongest possible terms. A wonderful product is the human mind. It scales immeasurable heights and, fearless of consequences, descends into the bottomless abyss. Who can say when and where it errs? It originates principles, establishes customs, puts down laws in one generation, only to scoff at and discard them by the next. Remember only the history of the dissonances in music. Yet each standpoint taken and so successfully defended against the other, provided there is enough mentality to back it up. Does everyone approve of Rubinstein's *E. di Romania* for piano having been adapted to a set of words? Is Gounod's melody to Bach's prelude No. 1, Vol. 1, of the *Well-Tempered Clavier* considered by everybody a work of art? The dissenting views will be told that Rubinstein's music evoked certain poetical images in the verse-writer's mind which, he thought fitted perfectly to the spirit of the music. Does the perpetrator concern himself with the possibility of his neighbor's receiving an impression entirely different from his? And does a person who writes the words to an already existing melody, by obeying the inspiration provoked by the latter, weigh the long syllables and the short ones, applying the first ones to long, the second ones to short notes?

And if he stopped to think of it, by calculating it, as it were, his work would still be called the result of the awakening of the creative impulse? Caccini and his followers thought not; and as they

were in the majority, what Durante (and before him Caccini) laid down as a principle, that is, that true art requires music to be fitted to the words, and not the "words to music," henceforth became law.

It is only by himself understanding the meaning of what he is to sing that the singer may hope to impress his auditor; and his constant endeavor, therefore, must be to develop and to refine the means by which he may best succeed to convey the spirit of the composition, which animates him. These are: to move correctly, to sing carefully, *i. e.*, with the utmost freedom, even though observing time and rhythm, always to unfold a noble quality of tone and to pronounce and enunciate distinctly. As to breathing, the masters prescribe it whenever necessary to the singer, provided it does not spoil the sense of the text by disjoining it, or by so doing produces a noise which, of whatever nature, is always ugly. Finally, not to make grimaces or gestures. All this was called the "representative" representation of style, and soon found its way into the music centers of Italy.

The True Bel Canto.

Since time immemorial music, and especially song, has had an indefinable and irresistible attraction for humanity. I refer you to the mythological tales of Orpheus, Odysseus and the Circe, etc. Of all the sister arts, poetry, architecture, sculpture and painting, music is the one that has penetrated most the masses of the people. But its vestments are so manifold, it appears under so many guises, that even though it is almost universally practiced, only a comparative few become competent judges. Such a one was Pietro Della Valle (1640). He says, "A singer, in order to please, must combine a sweet voice with a faultless method; but both applied with matchless understanding, else they are valueless."

With one (Lodovico) he finds fault because he knew little of the art, though he did have a sweet voice, and sang with understanding. Under art he meant the application and execution of all sorts of passage-work, and embellishments, as well as means of development of the voice, many of which are now known by other names or forgotten, as the "esclamazione, accent, diminution," etc.

On the other hand, a certain Giussepino did not win his favor because, though he possessed qualities that were wanting in Lodovico, he fell short in other directions. Our author remembers a fine bass, Michiele, a counter-tenor, Giovanni di Lucca, whose voice, as he says, reached to the stars (alto alle stelle). He mentions Oratio, Verovio, Ottavio, all of whom he praises for one or another reason, but who did not satisfy him entirely because their art was not complete. They all fell short of singing soft yet with a full round tone; loud and yet with a noble quality. Not one of them understood the gradual increase and decrease of the voice, the intelligent support of the word and its meaning by the voice, or the art of coloring their voices bright or dark according to the requirements of the sentiments of the text. He gives unstinted praise, however, to singers, such as Niccolò Fontana, husband, if you please, Bianchi, Giovanni Lorenzini and Mani, because they possessed so much musical judgment, taste and charm, all means of expression. Now the new art of singing (what is now understood as the Old Italian method) appealed so strongly to the

singers of the day that they gave themselves up to it body and soul. The fame of Guido Baldo, Loreto Vittorio, Gregorio, Angeluccio, and many others, spread far over the boundaries of Italy and caused the singers of the nations beyond the Alps to adopt Caccini's motto: "Quest'arte non patisce la mediocrità" (This art does not tolerate mediocrity). A method of singing, as we understand it to-day, was not written until Tosi (1647-1727), who was the first to do so. I will dwell on its salient features.

The reader is aware of the attitude assumed towards the words to be sung by the composers of the seventeenth century, *i. e.*, the most minute and careful treatment of the text. Peri (latter half of the sixteenth century) wrote in the preface to his *Dafne*: "It is the singer's duty to pronounce the syllables distinctly in order to make the words well understood, which always should be his principal aim, remembering that really delightful singing is only possible if such be the case." If, perhaps, the reader should find it strange that the composer should so much concern himself with the singer and his art, let me remind him that it is impossible to judge the value of the music unless one understands the words to which it is written. Ignazio Donati, 1626, makes his students first sing the pieces as solfège, then forces them to study the text separately, that is spoken, before he permits the union of the words and music. Great stress was laid by all teachers to preserve the purity of the vowels: *i, e, o, u*. Giuseffo Zarlino (1611) uses very strong language in denouncing those who carelessly sing in this respect. He calls them monkeys. "To hear them sing," he says, "one is thrown into a fit of rage and not merely tickled to laughter."

Value of the Italian Language.

The Italian language is rich in open vowels and the composers—and through them the teachers—of Italy insisted that the distinction between them and the closed vowels be scrupulously observed. By not adhering to this principle and permitting a modification of them, Garcia proved not to have taught the Old Italian Method in its purity. How far we have swerved from the ideal of the Old Italian Masters is illustrated glaringly by the reproach one often has to endure, that of being too, exacting, much too particular; as, though to do what is merely one's duty, and to incutinate ideal singing were criminal, or, at least, unnecessary. Gianbattista Mancini (1716-1800) and A. B. Alarès (1795-1846), the first a famous singing-teacher, the latter a celebrated theoretician and author on musical subjects, think and express themselves on this subject as follows: "The first one says (I translate both remarks from the original Italian and German respectively): 'The new system adopted by the schools (of singing) does not spoil, but, on the contrary, promotes the order in which the study (of singing) should be conducted; because the voice has to progress methodically and by degrees through each separate rule of the art in order to become perfect and to feel itself secure in every branch of song.' And in Alarès' opinion: 'Only the most thorough and most painstaking teacher insures success; may, more, this kind of teaching is for the student the easiest and shortest, requiring the least time, because it eliminates the retracing of steps.'

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and so warmly approved of by all intelligent thinkers? Not that it should be blindly imitated by the modern teacher, since musical education in general has changed. In our day, with comparatively few exceptions, the young bent on the study of singing has already some musical knowledge and plays an instrument. In the 17th century the general musical education went hand in hand with the cultivation of the voice. The beginner was first taught the notes, rests, clefs, solmisation (the art of illustrating the construction of the musical scale by means of certain syllables) with especial regard to mutation (the process by which the transfer from one hexachord to the other was effected). Having mastered this he was shown the difference between the whole and half tones within a hexachord, made to sing them at sight as well as with proper intonation. This hexachord had to differ with each individual voice, which is far different from the modern way of teaching, which begins, usually, with principles, from the lowest tone of the voice, taking it up at once to the highest. The Old Masters recognized the fact that the speaking voice is more natural and easiest on six tones and no more; and they started to develop the voice on those six tones, which were splicing with each individual. Once aware of his whole and half tones, the student proceeded to the study of thirds, fourths, etc. Especial attention was paid to the exercise of not over-exercising the voice. Zaccani (1596) castigates those teachers unmercifully who make their students sing at the top of their voices, insisting that the ideal is shouting, not singing; that they are unaware how it tires the voice and profiteth them nothing. Innumerable were the examples which the student was made to practice the intervals and to study the purest possible intonation which was rigidly enforced. Their way to make base was slowly and they believed in it.

Importance of Enunciation
The reader will have noticed that in those days solmisation (the singing on syllables) preceded vocalization in contradistinction to our modern way. The explanation of this lies in the fact that the Italian speaks purer than almost any other nation. Those of us who believe in the Old Italian Method, and teach it, will therefore impart to their students the extensive knowledge of their language first before permitting them to start where the Italians did, i. e. singing on syllables, on account of the indifferent treatment of language and voice in speech. No little attention was paid to get the students to hear themselves by means of sustained tones. All of this constituted the first grade. It was followed by the study of the "diminution." That comprehensive term included the accents, tremolo (not our horrible modern wobble of the voice, which is a sign of fundamental ignorance and voice decay), ex-cupetto, trills, and passaggi. The accents constituted somewhat to our modern portamento; but only remotely so. It revolved around a main note leading up or down to it by means of a whole or a half tone or even by the skip of a third. Tremolo, Gruppo and Trillo were all what we call embellishments, the first named being a sort of rapid repetition of the same note, and the trills and passaggi correspond to our modern runs and coloratura. The extensive use of voice was brought about very cautiously, and by about two tones above and one below the original hexachord, but in

such a way that the additional tones were merely touched at first; notes of longer duration being limited to the ones within the hexachord. As is well known, the singing of the Eighteenth Century deviated largely from the Seventeenth Century; the believers in and adherers to the classical tradition going so far as to call it deterioration. In the Eighteenth Century, however, we considered the end. According to the judicious it was no longer singing, it was warbling. He could execute all sorts of difficult and incoherent runs in the most perfect tempo was acclaimed to be the greatest singer. Here and there a timid critic raised his voice against this abuse. Few, however, were as lucky as the one whose advice was heeded by Farinelli with such success that his singing became perfect. In the Seventeenth Century, however, the ideal before the singer's mind in respect to coloratura was to execute it calmly, each note distinctly. Handel's coloratura has to be sung in this manner; but the singers of the Eighteenth Century being more brilliant and more to the taste of the century, even though hollow and shallow in character to the extreme. One should carefully observe, in the Eighteenth century, held the right view, that the tone has a two-fold character, the sensual and the emotional. The Eighteenth Century aimed at the first named exclusively; the seventeenth only recognized the combination of both as being real art. But technique was a "quia qua non." As a famous singing teacher, Zaccani, said, "L'ordine, l'agilità e sommarmente necessaria e fa d'uopo applicarsi con tutta la forza per essere acquistata" nevertheless technique is absolutely necessary and the student must use all his energy to acquire it to perfection. On the other side Tosi says: "Oh gran maestro d'il cuore, what a great teacher is the heart." Just as the sisters of music, culture, represents the other life, so does music, vocal as well as instrumental, interpret the inner one, and the more perfect the medium the more telling the appeal to our understanding and sympathy. Think but for a moment of all the characters humanized and immortalized by music. Remember, for instance, Donna Anna's grief as she throws herself over her father's corpse. Conjure to yourself Ophelia's laments, Eliza's exultation, and so forth, and ask yourself whether the one side of the glorious Art of Singing can exist without the other. With the above-mentioned studies united, the student entered upon the second stage of his education. This included the "intonation" the "Messa di voce," "tenuta di voce" and the "esclamazione." Of all these terms the "esclamazione" is perhaps the strangest to the reader. Caccini, who invented it explains it as follows: "The exclamation consists in the rather forcible inception of the tone which, being allowed to diminish in strength, is made slightly to increase in volume." There are two kinds of this mode of exclamation; the "esclamazione languida" and the "esclamazione piena." In the former to the messa di voce the exclamation was applied only to notes of shorter duration. The exclamation was one of the means of expression, force and energy, not cultivated by the New Italian Method, that of the Eighteenth Century, which only used the messa di voce wherever volition and energy were required, regardless of its fitness. There are many airs, especially in oratorios, where the exclamation should take the place of the messa di voce. The modern teacher, however, has allowed to diminish in strength, and is made slightly to increase in volume.

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The Study or Ornaments

Next in order of study came "le maniere di cantare," which included the "trillo, or trill and tremolo" (not to be confused with the modern phenomenon, which reminds one of the neighing of a horse) and tremolati; after which and consideration of the trill, which was treated with so much care and so systematically developed, the student had to learn all sorts of runs. The trillo of Caccini time meant the repetition of the same tone starting with quarter-notes and ending with thirty-seconds; whereas the runs were our trill with the accent falling on the upper note and ending with a trill and the tremolo was the modern trill with the accent on the lower note, or, as some others understood it, the downward or upward moving diatonic scale, or only part of it, each tone of which receiving what we now call a mordent but executed slowly and evenly. As nowadays, so then, there was a great discrepancy of opinion as to the terminology of the embellishments; (the practice of which was continually kept up). The Roman school, for instance, called the "trillo" of the Baroque school (repetition of the same tone), "tremolo." Like the study of what preceded it, that of passage-work also was conducted most thoroughly and methodically, starting with the simple and gradually leading up through the complicated to the very difficult. In connection with passages, runs, etc., the greatest care was bestowed on the distribution of the notes on each syllable. Bovicelli, and others beside him, who give exhaustive rules regarding the singing of passages, emphasize the necessity of avoiding unsteady last (fart) and to observe time and rhythm. The runs in use were sung moderately quick, each note receiving its full value, and with the exception of rare cases of thirds and fourth intervals, were mostly constructed of seconds. This is one of the salient features that distinguishes the Old Italian Method of the Eighteenth, which is the mother of the rocket singing of both the Italian and French schools, in which beauty of tone and classic proportion were subordinated to vocal pyrotechnics. Let not the reader imagine that the runs of the Seventeenth Century singing were less difficult than those of the Eighteenth. They were difficult rhythmically as well as vocally (gilding up of notes)

and required an elastic vocal apparatus and a long breath. Command over a long group and tremolo, which is one of the requisites of coloratura, the other being a yielding throat, was attained by constant endeavor to avoid breathing within the run (exclusion of the diaphragm). It was a long note, after which it was occasionally allowed, and to sing all that belonged together in one breath. With patience and repeated application, it can be accomplished. It is like everything else, a habit which must be acquired. The art of singing was embraced with the utmost enthusiasm and caused the appearance of teachers acquiring almost as much fame as many of their pupils. The golden age of singing produced distinctive schools, the most famous of which were in Florence, Rome, Naples, Modena and Bologna. The ideal of one age is not necessarily that of another and posterity, judging it, calls it temporal. The rightful ideal contains in it all the qualities of beauty and is eternal, it belongs to all time. Mozart, Rafael, Beethoven, Michel Angelo, Shakespeare, Dante, Homer, belong to all ages, whereas a great many others were of their time without being ideals.



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THE ETUDE

Department for Violinists

Edited by ROBERT BRAINE

The Art of Tone Shading

It is very difficult to get the average violin student to pay the proper amount of attention to the signs of expression, as marked in a composition and for this reason, his playing is very apt to be dull, insipid, uninteresting, and incapable of holding the attention of an audience. Nothing is so disgusting as monotony. A single glance is enough for a duck pond, but one never tires of watching the ocean, with its heaving waves, and changing hues. It is the same with a musical composition. The tones are constantly swelling or decreasing. Here a soft, there a loud, and again a medium effect is demanded. An explosive tone, or a powerful fortissimo passage has the same effect on the mind as a dazzling high light in a picture. A well executed swell or decrescendo has a wonderful effect on the imagination of the hearer. It is this infinite attention to the gradations of tone required by a composition, which makes the playing of a great violinist so interesting and enjoyable. There is never a dull moment in a composition played by a master, for he invests it with such infinite variety.

Violin students often wonder why it is that a great violinist will take a composition which they themselves play, and of which they believe they have exhausted all the possibilities, and make a sensational success with it, whereas the playing of the same composition by the student falls flat. The reason is not hard to find; the artist invests the composition with infinite variety of tone and shading so as to exactly suit each tone to the emotional demand of each particular passage. This creates a perfect emotional tone picture, which the emotional nature of every one in the audience responds to, and is thrilled by.

The student on the contrary, follows the signs of expression, if he follows them at all, in a mechanical sort of a way, a great part of the time not knowing in the least why they are introduced. He does not understand the laws of human emotion, and so his performance lacks life, and consequently the power to move his audience. Take for instance the Wilhelm Paraphrase of the *Traviata* from the *Meistersinger*. This is a composition the technique of which can be mastered fairly well by the average violin student who has played through the Kreutzer études, but how many violin students, excepting those of the greatest talent, can make much success with it. In the hands of a master however, this composition is thrilling, and will profoundly move an audience of even uneducated people. It is because the great violinist is such a perfect master of nuance, that the emotional truth of the tone picture he creates sets the heart of every one in his audience to vibrating in sympathy with it.

If the student would critically examine every bar of the composition he is studying, to see what gradation of tone, and the character of nuance it requires, and if it is required, he would find that his playing would rapidly improve in effectiveness.

A CORRESPONDENT writes to THE ETUDE: "In what kind of music and under what conditions, should a mute be used? Would Schubert's *Serenade* be improved by its use?" Many people are under the impression that a mute is employed, solely to reduce the volume of tone of the violin—to make it softer. In this they are mistaken, for while it is true that the mute does reduce the volume of tone, its principal use is in giving the tones of the violin the peculiar tone color which is produced by its use. When the mute is used, the tones of the violin become muffled, mysterious, plaintive, mournful, and subdued, and a wonderful charm is added to the composition, where these qualities are required. The composer always indicates at the beginning of a composition when he desires the mute to be used. Where transcriptions from songs, pieces for the piano, and other instruments, etc., are made for the violin, the transcriber indicates the use of the mute where he thinks it is necessary. The use of the mute is indicated by the words *con sordino* (Italian) or *avec sourdine* (French). If at any point in the composition by the use of the mute is to be discontinued, it is indicated by the words, *sans sordino*.

A great deal of latitude is allowed to solo violinists and orchestra directors as to the use of the mute. Some like its effect and use it frequently while others do not. It is much the same as with artists in the choice of colors, a matter of opinion. The tone color produced by the mute is peculiarly suited to compositions of a soft, mysterious, dreamy character, such as the berceuse (cradle song), lullabies, evening songs, serenades, and pieces of like character. However, much is left to the taste of the performer as to whether the mute shall be used, some violinists preferring to omit the mute where it is specifically marked to not specified, and others using it when it is often obtained by using the mute for certain parts of a composition and omitting it for others. For instance, in playing *Traviata* by Schumann, where the first *Romance*, which is often played in connection with it, is used, a beautiful effect is produced by playing *Traviata* *avec sordino*, and *Romance* through without the mute, and then putting it on at the *Da Capo* to the *Traviata*, which is played *avec sordino* to the close. If the *Traviata* alone is used, as, for an encore number, the mute should be used, as it gives this composition the exact color which is required to make it a brilliant show technical character, with bits of soft sympathetic melody with muted strings when they play an encore. The two extremes never fail to have a powerful effect on the minds of the audience. It is very effective, where a melody of the proper character for the use of the mute is marked to be repeated, in a solo composition for the violin, to play it without mute for the first time and with the mute for the second.

Hector Berlioz, one of the most notable masters of instrumentation who ever lived, says in his treatise, *Modern Instrumentation and Orchestration*, in regard to the use of the mute: "Sourds (or mutes) are little wooden impediments, which are placed on the bridge plectrums, which are placed on the bridge plectrums, and which give them their sonority, and which give them at the same time a mournful, mysterious and softened tone which is frequently felicitously applied to all styles of music. Mutes are most generally used in slow pieces, but they serve scarcely less well, for light and rapid dances, or for accompaniments in hurried rhythm. Gluck has effectively proved this in his sublime Italian monologue of *Alceste*, 'Chi Mi Parla'."

"The custom is, when employing mutes, to cause them to be used by all the orchestra of stringed instruments; nevertheless, there are certain circumstances, more frequently than may be imagined, under which mutes, placed in a single part (in the first violin for instance) in the color of the instrumentation with a very particular impression, by the mixture of clear sounds and veiled sounds. There are other cases also where the character of the melody is sufficiently dissimilar from that of the accompaniments to render the use of the mute advisable.

"The composer when introducing the use of the mute in the middle of a piece, should not forget to give the performers time to put them on, consequently he must arrange a previous rest about equal to the duration of two bars in common time (moderato). A rest of such length is not necessary when the mutes are to be removed, this operation requiring much less time. A sudden transition of sounds thus deduced, in a mass of violins, to the clear and natural sounds (without mutes), is often of immense effect."

Mutes have been made out of a great variety of substances, ebony and other woods, bone, vulcanized rubber, ivory, brass, German silver and various metals, horn, celluloid, tortoise-shell, etc. They also differ in size and some extent. The larger and heavier a mute is, the softer the resulting tone will be. Violinists differ in taste as to the substance of the mutes which should be made. Various sizes, densities, and material give different qualities of tone. To my mind nothing gives such an effective muted tone as an ordinary, medium sized mute made of ebony which can be purchased for a few cents. A mute with five prongs instead of three was invented in Europe, a year or so ago, and soon achieved quite a popularity, but more among people looking for novelties than professional violinists.

The mute is very useful when the violinist is accompanying recitations, or in the drama, and is universally used on these occasions. It softens the tone of the violin so that it does not drown the voice of the speaker, and the sympathetic character it gives the tones of the violin greatly heightens the effect of dramatic speech. To save themselves the labor of playing softly enough when accompanying the drama, theater players often have metal mutes of heavy size constructed, which reduces the tone of the violin to a mere thread, producing a soft undertone of sound which does not interfere with the voices of the speakers.

Lambert-Joseph Massart

In previous articles, details of the five and six weeks of the four great violin and viola masters of the classical violin school of Paris—Viotti, Rode, Kreutzer and Baillot—have been given. In this connection a few paragraphs concerning the career of Massart, eminent violinist who was a pupil of Kreutzer, and who taught at the conservatoire in Paris for many years, will be of interest. The development of violin playing owes much to the influence of the great violinist more than that he was the teacher of Henri Wieniawski, one of the most eminent violinists who ever lived, whose violin compositions are even at the present day universally played by amateurs and professional violinists as well.

Lambert-Joseph Massart was born in Liège, Belgium, in 1811. He was first instructed in violin playing by an amateur violinist named Delavay. The latter, instead of giving him the best violin instruction for the violin of the highest order, and recognized the fact that he ought to have the best possible instruction for his proper development. He introduced Massart to the influence of Liège in his province, and their combined influence resulted in procuring for the young violinist, a certain sum, which enabled him to go to Paris to secure a really great teacher. On his arrival in the French capital, he applied for admission to the conservatoire, to Cherubini, the director. After examining him Cherubini, although no special reason for his action, refused him admission.

Kreutzer to the Rescue

Young Massart's talent had, however, attracted the attention of some of the professors of the conservatoire, and the great Kreutzer gladly received him as a pupil, and gave him the foundation which afterward enabled him to become so great an artist and teacher of the violin. He afterward entered the conservatoire to study theory and composition. Under Kreutzer's tuition he progressed rapidly, and he soon became a successful soloist and quartet player. In 1843, his talent was universally recognized and in that year he was appointed to a position as one of the professors of violin playing in the Paris conservatoire. His mastery of violin technique was very great, his style for bowing, and a truly musical style in the Paris conservatoire. His mastery of violin technique was very great, his style for bowing, and a truly musical style in the Paris conservatoire.

Massart was a born teacher of the violin. Besides possessing the requisite knowledge, he possessed the power of second thoughtless energy, great thoroughness, rare tact and the faculty of inspiring his pupils. His reputation as a teacher rapidly grew, until pupils came from all civilized countries to study under him. He formed literally hundreds of excellent violinists, of whom many rose to the highest eminence. Among the most famous of his pupils may be named, W. Wieniawski, Marius Oudry, Camille Ugeux, Teresina Tuzi, Louis, most of whom have been heard in the United States. Another violinist who studied under him for a time was Charles Martin Loeffler.

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This series of six books for children has been rather slow in appearing. Bach and Mozart were published last fall and have been very successful. The advance price of 10 cents was withdrawn on these two, and with this issue we backward another one, the work on Schubert. Bach, Mozart and Schubert can only be obtained from now on at the regular price of 15 cents, unless the whole six are ordered at one time, in which case for but 50 cents we will deliver to you three that are already on the market, and the other three, Mendelssohn, Schumann and Handel, as soon as they appear on the market. Schumann and Mendelssohn will both appear very shortly. The delay has been for the good of the books.

To those who are not familiar with the series, we would say that they are condensed biographies of the life of the composers represented, written in the most attractive style for children, using large type and with a number of illustrations included, printed on a separate sheet, which the children cut out and paste in the proper places, leading to the whole proceeding. The book is then sewed and bound by the child itself, with the cord and needle included with each book. The child therefore makes his own book, and it is so marked.

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This work is still in the process of making, but it is progressing, and we are hoping to have it out during the coming summer months. In the meantime the special introductory price of 20 cents each, postpaid, is in force. This book is a continuation of the *Beginner's Book*, which is very much needed, and it is called *Progressive Piano Study*. It is a book for something that can be taken up after that book is finished. The delay is owing to the care with which the work is being prepared. Meantime have your order in for as many copies as you desire, and they will be delivered just as soon as the work is on the market. Don't forget the price for each volume, 20 cents, postpaid.

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Composers may submit as many manuscripts as they see fit, but no more than five.
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New Etude Prize Contest

Our new Etude Prize Contest is now in full swing, and manuscripts are already coming in. Judging from the letters we are receiving, a very considerable interest is being awakened in this contest, and we anticipate that it will prove the most successful of all. It is a contest in which practically every composer may be represented, since it comprises three distinct departments, pianoforte pieces, songs and anthems. A few words of explanation may prove helpful. As to the pianoforte solos, there are but few limitations. These may be in the nature of concert or recital pieces, or teaching pieces, and in practically any form, but we would suggest that lengthy or cumbersome works be submitted, sonatas, for instance, or concerti, or the larger forms. Similarly there is a wide latitude in the matter of the song department. Songs which are suitable for teaching or recital use are desirable. They need not be easy, but they should not prove too complicated. In the anthem department, anthems suitable for general use, not too long and not too involved are requested. Canticles, such as settings of the Te Deum and Magnificat, etc., would not be considered as anthems.

The above suggestions are inspired by some of the queries we have received from our correspondents on the subject. Attention is called to the fact that the contest will close August 1st. Manuscripts will be received at any time from now up to the last day of the contest.

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The following works which have been described many times in these pages and which may be found as advertised regularly in our past or new publications on the third cover page of this issue, are hereby withdrawn from the special advance of publication price. They can be obtained from now on at regular professional rates, and will be cheerfully sent on Sale to anyone who orders them.

The only responsibility in that case is the transportation, which is paid by the receiver.

Advance of publication offers are just what the name implies. At the cost of manufacture we supply the copy and our new works for introductory purposes to any of our patrons who have enough confidence in our new works to order them before they are printed, and we don't believe that any of our publications have ever disappointed a single customer. We have a number of books who give us an order to send all of our new publications at these low prices as soon as they appear in print.

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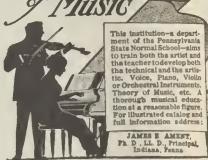


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