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Volume 35, Number 02 (February 1917)

James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE



FEBRUARY
1917

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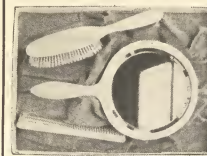
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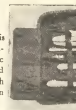
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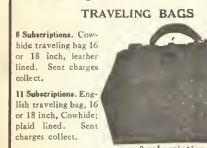


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PRESSER'S MUSICAL MAGAZINE



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOPER

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The World of Music

"How many a tale their music tells"—Thomas Moore

Abroad

MARIE GABRIEL LECHEVET, widow of the famous violinist, is coming to America to give a series of recitals. She is nearly half a century younger than the great master. It is reported that Léchevets's children are reported to have neglected their father for many years, but in his last illness returned to him. He forgave them and left them most of his earthly belongings, leaving his young widow with the little from his estate.

The fifth anniversary of the founding of the Moscow Conservatory was celebrated last September. This famous institution had many noted musicians connected with it, including that of Professor at the Boston University College of Music, and the Conservatory in the New England Conservatory. He was born in Boston in 1828 and studied in the United States until he went abroad to study music. He composed some interesting songs and one or two operas, and was known as a composer on Harmony.

(Continued on Page 76)

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At Home

It is reported that H. C. Frick has endowed a department of music at Princeton University. The sum given for this purpose is said to be very large. Alexander Russell will be the director of the department. The University already has a \$40,000 organ, donated by Mr. Frick.

The late George C. Boldt did much to place the music of the United States on a higher plane. In his hotel he employed what was virtually a symphony orchestra every day. Shortly before his death Mr. Boldt gave the orchestra a banquet to show his appreciation of their services. Among the other guests were Mr. Frick, Mr. Russell, Mr. Knecht, Cornelius Rühner, Leonard Kiebling and others. The banquet was given in the name of rich man, who, being started with nothing, had to make the best of the situation. The great hotel owner started as a potter's partner in a little New York restaurant.

LEOPOLD STOKOWSKI, conductor of the Philadelphia Symphony Orchestra, has again to his credit an American premiere of an important work; in this case Mahler's *Das Lied von der Wiege*, a symphony for tenor, contralto and orchestra. The work was first performed in Munich, posthumously, in 1911.

This Intimate Opera Company, an ambitious venture, promoted by Mrs. Cora Seton Butler, has been making a name for itself since its existence. The company included many metropolitan stars and had the backing of some excellent people. The plan was to give performances in New York, Philadelphia and Pittsburgh. The performances given were said to have been very good indeed.

A SPANISH opera house has been started in New York in the old Amsterdam theatre. It is now known as the Spanish Opera House.

RUBINOFF (LANS) jumped into immediate popularity in his pianoforte recitals at Havana. It is a long time since a pianist has created such an impression in the Cuban city.

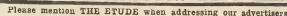
It is estimated that over 250,000 people have attended the organ recitals at the Metropolitan in New York since the organ was opened nearly sixteen years ago. The organ is now in the hands of John J. McColl.

THE NEW organ at the Metropolitan in New York is "Columbia Music." She has a great hit at the organ. Her debut was made in Verdi's "Rigoletto."

CHICAGO has gone into raptures over a new soprano named Amelita Galli-Curci (pronounced Galli-Curci). She is a discovery of Montecarlo and has made a great hit at the opera. Her debut was made in Verdi's "Rigoletto."

It is reported that Emmy Destinn has been retained as a prisoner in Austria. New Dresden has taken out her first papers in America.

As evangelist in Wichita, Kansas, per-sonal evangelist, and the Chief of Police of the town, to promote a free public Sunday concert which Fortune Gallo, the conductor of the San Carlo opera, offered to give for the benefit of the school children of the city to celebrate the success of his opera season in Wichita. The evangelist per-sonal evangelist, and the Chief of Police of the town, to promote a free public Sunday concert which Fortune Gallo, the conductor of the San Carlo opera, offered to give for the benefit of the school children of the city to celebrate the success of his opera season in Wichita. The evangelist per-sonal evangelist, and the Chief of Police of the town, to promote a free public Sunday concert which Fortune Gallo, the conductor of the San Carlo opera, offered to give for the benefit of the school children of the city to celebrate the success of his opera season in Wichita. 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THE ETUDE

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Courtesy in Music



COURTESY is not comparable. It has no superlative. One is either courteous or discourteous. Most discourtesy comes either from lack of breeding or from passions uncontrolled. The discourteous person manufactures his own punishment; for no one can be discourteous without losing the respect, good-will and the friendship of his fellow-men. Discourtesies are hard to forget. He who has been the victim of one is branded—branded with a mark that burns every time the discourtesy is recalled.

Yet few of us have escaped discourtesy—we may have been the unfortunate victims or we may have been the more unfortunate perpetrators. If you are conscious of having been discourteous, remember that brand, and do everything in your power to alleviate it, by controlling yourself so that in the future you will be distinguished by your courtesy.

Courtesy comes from the heart. Courtesy cannot be affected, precisely as discourtesy cannot be disguised. A look, a shrug, a second a wink can be just as discourteous as the spoken word.

Musicians are often guilty of discourtesy. Their exacting, nervous, exciting lives make self-control difficult at times. It frequently happens that the musician's discourtesy grows upon him like a habit. Tolstoi in his "What is Art?" refers to an operatic conductor who, during one hour of rehearsal, called his performers and singers "Swine, dogs, beasts" no less than forty times. The wonder is that such a musician could achieve results at all! A striking contrast is the case of John Philip Sousa whose band is as well known in London, Cape Town, Berlin and Sidney as it is in New York, Philadelphia and Boston. It is a model of co-operation and respect for the leader. Why? Attend one of Mr. Sousa's rehearsals. He never commands—always requests. He never makes needless abusive remarks, but he never fails to correct patiently and to praise sincerely—he is everlastingly courteous every minute of the time. His bandsmen respect him as a gentleman because he always behaves like a gentleman. That is one of the reasons why he finds some of the best players deserting big symphony and operatic orchestras to go to the ends of the earth with John Philip Sousa.

The teacher who flies into a rage at the lesson just because some fool teacher in the past has been abusive and has confounded sarcasm and blunt comments with ability, is just ridiculous in these days when COURTESY is one of the richest assets in life.



The Modern Greeks



For twenty centuries the world has been emulating Greece. Several cities have gloried in the name "the modern Athens." It is interesting to learn that school boys in our American cities have broken nearly all the athletic records of ancient Greece. It is reported that in the recent Shakespeare masque in New York sixty boys were required to assume parts that were to be equal to the Greek standards of physical fitness. Two hundred applied and all surpassed the ancient Greek measurements and physical tests.

THE ETUDE prints this to show the music teachers of the country what fine material they have, judged from the physical standpoint.



Deutsche Gründlichkeit



DURING two and one-half years of the greatest war ever fought the Central Powers have withstood the combined onslaughts of nine great nations, immensely superior to them in population, to which they have responded with a ferocity that has amazed the world. The success of the Central Powers has been largely due to German thoroughness in preparation and organization. Notwithstanding an intense distaste for militarism, irrespective of nationality, THE EUBE finds in the German prowess an occasion to comment upon the remarkable thoroughness of the German people.

Musicians for years have heard of German thoroughness—Deutsche Gründlichkeit. It has been the pride and boast of Germany in every branch of human endeavor. In music, the German conservatory systems have been exacting and thorough to the last degree. Just as in mechanical engineering, chemistry, electricity, physics and in militarism the theory and technique of the subject has been drilled into the student until he is ready to confront any problem and hold his own against any similar competition.

This thoroughness cannot make great artists. If it did, Germany would be naught but artists. Given the material, the talent, the genius, it will develop a Strauss, a Reger, a Brahms, a Wagner or a Beethoven. On the other hand, thoroughness is the enemy of charlatanism. Half-baked teachers are not recognized in Germany. Thus the musical understanding of the whole country has been wonderfully advanced.

What is meant by German thoroughness? Take up any German text-book for elementary school work and you will find that every fact is hammered in with a sureness and firmness and definiteness, so that the most stupid pupil in a class cannot fail to comprehend and remember. Progress is slow but wonderfully sure. No subject is dismissed until it has been treated with an exhaustive drill. The pupil walks on firm ground every step of the way. He never wavers, totters or falls. When he learns a thing, he learns it so completely that he will retain it to the end of his earthly consciousness.

It would pay the average American teacher, acquainted with the German language, to study some of the elementary German school-books, and learn for themselves just what this thoroughness is which distinguishes them from our own school-books. In this country the authors seem to presuppose a certain amount of information already acquired. In Germany nothing is taken for granted. The pupil is treated as though he were totally ignorant (as he really is), and every little point is covered before the next step is made.

Our American musical instruction, with its vigorous activity, its fine initiative, its imagination, its eagerness, its cosmopolitan opportunities must not forget that lack of thorough preparation which made this country hopelessly dependent upon Germany for certain manufactured articles at the beginning of the war. If we had been as thorough—as grüндlich—our markets would not now have been depleted of some of the ordinary necessities of life. Thoroughness—and then more thoroughness.



"Knowledge Is Power"—BACON

ETUDE DAY

A Monthly Test in Musical Efficiency



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 (see pages marked at end of questions). 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.

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 suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

ETUDE DAY—FEBRUARY, 1917

I—QUESTIONS IN MUSICAL HISTORY

1. What was one of the favorite pastimes of von Weber? (Page 82.)
2. Name two operas produced in the seventies which mark a turning point in Italian operatic art. (Page 85.)
3. In what was Mascagni's early education like that of Handel? (Page 85.)
4. Name an opera of Mascagni, Leoncavallo and Puccini other than the ones by which these composers are best known. (Pages 85, 86.)
5. How many years elapsed after the composition of the *Eroica* Symphony before it was given in Rome? (Page 86.)
6. Who is the musical director of the Sistine Chapel at Rome? (Page 86.)
7. Which modern Italian composer was trained in Germany? (Page 86.)
8. What is the oldest known English folk song? (Page 88.)
9. Which English composer attempted a forty-part composition? (Page 88.)
10. How many works for the stage did Haydn write? (Page 91.)
11. When did Haydn first visit England? What great oratorios did his English visit inspire him to write? (Page 91.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. State one of the characteristics of thoroughness in German musical education. (Page 78.)

2. Why do chorus singers "flatten" or lose pitch? (Page 81.)
3. Do composers adhere, rigidly, to their own metronomic markings? (Page 82.)
4. What is frequently the cause of failure to attain speed? (Page 83.)
5. How was program music regarded before 1880? (Page 87.)
6. State how the musical talent of individuals may differ when subjected to actual scientific measurements. (Page 89.)
7. What did Mendelssohn say of Chopin? (Page 90.)
8. What form did Haydn establish on a permanent basis? (Page 91.)
9. How should the first hour with the new beginner be spent? (Page 93.)

III—QUESTIONS ON ETUDE MUSIC

1. What is a *Polonaise*?
2. What is an *accidentura*?
3. In what famous opera do we find the *Aveil Chorus*?
4. What is the present established rate of speed for military marching?
5. In what key is each piece in this issue? How many are major and how many are minor?

FEBRUARY 1917

Success in Chorus Conducting

Hints, Aids and Advice to Leaders by the Foremost English Choral Conductors

HENRY COWARD, Mus. Doc., Oxon

Director of the World-Famous Sheffield Chorus

An Article of Immense Interest to All Community Chorus Workers

At the present time (1916) when, owing to the great European war, the brutalities of life are rampant, and the gentler, more gracious artistic elements of existence are threatened with submergence, it is with peculiar pleasure that I respond to the wish of the Editor of THE ETUDE, to write for its columns something calculated to stimulate chorus singing and choral work in the United States.

The request is most timely, because many people are very pessimistic about the general tendency of modern society in view of its love of light, frivolous pleasure in the form of the Cinema, the senseless Revue, and kindred forms of amusements. To these anxious souls I would say: Take courage and have hope for the future. This species of entertainment is only a passing fashion, the good traits of which will survive, while the dross will be consumed. Progress is the law of the spiritual universe.

"Blest pair of sirens, pledges of Heaven's joy—
Sphere-born harmonious Sisters, Voice and Verse."
I am happy to think that, notwithstanding the temporary setback, through the war, there has been, for half a century, continuous progress in choral singing. This will continue in ever-increasing ratio, and to further this desirable end I venture to give, in the short space at my disposal, such hints and advice as experience has shown me may be useful to those who are carrying on the magnificent work involved in training and conducting choral societies.

The Conductor's Equipment

To every conductor two propositions present themselves:

(1) How to achieve success.
(2) How to avoid failure.
The first essential towards being a successful conductor is: Confidence—confidence born of knowledge of what ought to be done under the heads of (a) Music, (b) Voice, (c) Breathing, (d) Diction, (e) Expression, and also confidence in himself and what he wants done. "The unknown—or unmastered—is always the terrible" to a conductor, and if he is so nebulous in his ideas that he does not know what is coming or what to expect or how it should be performed, he will be so hesitant that all confidence will go from his chair. He should know exactly what he wishes to attain or he will kill all effort on the part of his singers. He will be like the costly drawing-room clock that had every good point but one—it would not go. Seventeen years ago I was visited by two officials from a celebrated organization—the Huddersfield Festival Choral Society, which, in 1911, was selected by the London committee to represent English choral singing at the International Music Congress—who came to ask me to become conductor of the society. I was pleased to accept the terms offered, but as a precaution I asked why the conductor was leaving. They told me he was a real good fellow, a gentleman, a good musician, prompt, regular, and obliging. I naturally said, "How is it that with such a paragon you wish to change?" The reply was that, "notwithstanding his good points he had one fatal defect." I expected to hear that he had fits, or drank, or did not pay his debts. It was nothing of the kind. They said that "his lack of confidence was such that he could not conduct." I learned afterwards that he was in many respects very accomplished, but at rehearsals he did not know what he wanted, would scarcely utter a word except "we will try it over again," but never gave any reason why he wished it to be repeated—he lacked confidence. Hence he did not succeed.

We will now take the principal parts of a conductor's equipment and treat them separately.

Mastery of the Music to be Performed

It is assumed that every conductor will have a fair grasp of the music before he begins to rehearse it. But this is not sufficient. He should have that thorough mastery of its moods and tenors that he is acquainted

with every probable pitfall, and able to give a lead to the sopranos, contraltos, tenors and basses at all critical moments—say in abrupt changes of key or chromatic chords. Thus he will save stereotyped errors as well as time, because it is surprising how much sooner a piece is learned when the conductor knows it well, possibly due to a kind of telepathic sympathy between him and his singers. Another aspect of the mastery of the music is the power to discriminate between the important and unimportant parts of the music. Some people imagine that every note of the

ter"—the brassy, brazen effect produced by the too-prominent overtones in the voices—noticed in some choirs. This can be effected by means of various scale exercises sung softly so as to develop the upper frontal resonance. The exercises should commence on the vowel *oo* to get the air current fixed near the front of the mouth by the upper teeth. Afterwards the vowels *ah, au, ah, ai, ee* should be chiefly used, to get the tone placed in such a way that each voice will produce the sounds approximately in the same region of the month, thus producing, very nearly, the series of overtones which blend well with similar overtones of the other voices, without producing a strident clashing effect. Although *oo* may be used as a starting point, it must be avoided as a model, because it is better to have a rather harder, more than the dull characterless "ooey" sound. To get the upper frontal resonance, just sufficient of the air column should be directed towards the nasal cavities to give "nasal resonance," but anything like nasality should be avoided. From this foundation all degrees of force, from pianissimo to fortissimo, can be successfully developed in the voices of a chorus.

The ultimate object of the above is to secure the chief element of those vital factors in ensemble singing—"Balance and Blend" of voices. At all choral competitions Balance and Blend carry high marks, because however good the voices are if they do not unite to form a well-balanced, harmonious whole the artistic effect is nil and unsatisfying. This is true whether the combination be a chorus or a party of accredited artists of high repute. I remember hearing at a great musical festival, an important octet sung by Albani, Anna Williams, Patey, Lloyd, Sanley, Foli and two other lady artists. I expected to be lifted into the seventh heaven by such a galaxy of vocalists, but owing to one or two of the singers being determined to outshine their colleagues, I was transported to purgatory. There was little balance and less blend, the general result being chaotic.

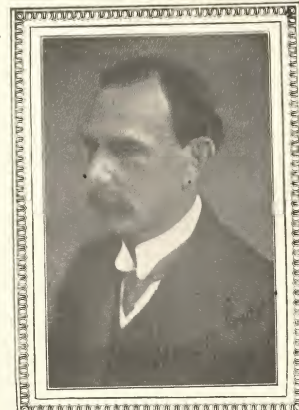
Therefore conductors must always keep a sharp ear in all concerted music for the few self-assertive singers—it only takes one or two voices to spoil a chorus—who think more of personal prominence than of the excellence of the ensemble. This watchfulness is necessary with every body of singers, from a quartet of well-known professionals to a mighty chorus of amateurs; or the result will be comparable to a good dinner badly served.

Flattening and "Sour" Chording

Loss of pitch and its frequent accompaniment, sour chording, arise from a great variety of causes. There is at times a dampness or something in the air which seems to affect the voice; but more frequently it is caused by careless delivery, inertia, fatigue, shouting, vitiated atmosphere, or—in small choirs—a single voice. But I think the most important causes are psychological, that is the attitude and action of the mind. Therefore, the first thing is to impress the choir with the thought that it is a disgrace to sing flat with sour chording. All they have to do is to *will* or determine to maintain the pitch. If they grasp this fact, they will then exercise the mind in noting and mastering those physical conditions—sensations in the mouth, nose and throat—which tend to losing or maintaining the pitch.

The first thing to attend to is the proper production of the tone. Backward tone means downward tones. In this fact we have another argument in favor of the cultivation of the upper frontal or nasal resonance.

To develop the power of maintaining pitch take a passage wherein the chorus flattens and get the singers to hum it through the nose. The probabilities are that the pitch and chording will be true. Next sing it softly to the vowel *ee*. Again it will be in tune. Then try it with the words, and if not perfect it will be nearly so. Try it again, and urge the choir to *will* not to flatten and the result will be true intonation.



music is of the same value. It is not so. In each phrase there is a principal theme or melody—not always in the soprano part—and the other parts may be said to be "padding," sometimes beautiful padding but still padding. To these principal melodies—sometimes only a few notes in length—the conductor should give extra attention, especially to "leads," "marked entries" or unsupported solo-like phrases.

The Voice

Every conductor should always have before him the problem of improving the tone quality of his chorus. He must insure a blending quality by eliminating "clat-

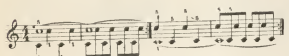
EDITOR'S NOTE.—Dr. Henry Coward has won the admiration of the greatest Choral Conductors of our time for his mastery work with the great Sheffield Chorus, which made a highly successful tour around the world in 1911. This remarkable conductor worked as a cutter in one of the great manufacturing of Sheffield from the time he was nine years old until his twenty-second year. During this time, by dint of mortuous work in self-study, he trained himself to become a teacher. When he was thirty-nine years old he decided to devote himself to music. This he did with such success that when he was forty-five Oxford University gave him the degree of Doctor of Music. His work entitled "Choral Technique" is a standard work. He is one of the most inspiring examples of success through self-help in all musical history. He was born at Liverpool, November 28, 1848. This article, which he wrote in preparation for THE ETUDE, is so excellent that all who aspire to lead a chorus will certainly preserve it permanently. It is of very present interest to those concerned in Community Chorus work.



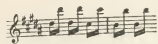
Play always pianissimo, as a lightly balanced arm thus more quickly acquired. Each note should be played with the staccato described above: if properly done this secures a quick key release. In addition to the rotary arm movements should be carefully studied as these eliminate muscular tension. Practice the exercise slowly till all the conditions enumerated have been brought under control and perfect clearness has been secured, then play as rapidly as is consistent with clarity.

This is a very wide subject, embracing as it does the technique involved in many grades of force of voice, the almost numberless ways of varying the tone quality—dark, sombre, bright, strident—as well as breath-power to control the verbal and musical phrasing. In addition to the above technical points, it includes the greater gift of interpretation, due to the priceless gift of imagination in the conductor, by means of which he makes his chorus and auditors realize the things which his clarified vision sees in the composition. Therefore,

Next practice the passage in broken octaves, commencing with this preliminary exercise, No. 73, Mason's *Touch and Technique*, Vol. 4. Take the long tone with the fifth finger and hold it throughout the exercise. Then bring the thumb upon the same key alternately with the octave. The holding tone will not repeat.



After these extensions and contractions can be made with the hand in a limp condition, practice the passage thus.



Be careful always to retain the condition of muscular looseness and to accompany the expansions and contractions with the rotary arm movements.

Finally practice the passage as written, and combine the movements used in the preliminary analysis.

A Physical and Mental Difficulty

A simple example of a difficulty that is partly mental, partly physical, is this passage from the Chopin Impromptu in F sharp, opus 36.



Here the difficulty is caused by the large extension A sharp, E, D sharp, followed by the contraction at C sharp and the jump downward of the left hand. This is further complicated by the independence required of the left hand to play its part—largely a mental difficulty similar to that of twirling the thumbs in opposite directions. This passage might be analyzed by concentrating upon the points of difficulty, first taking the extensions. Difficulty in playing extensions is often caused by failure to accompany the extension of the fingers with the proper lateral movement of the arm. The finger, on reaching the key, pulls the arm along after it, instead of which, a lateral arm movement should carry the finger to its key. Practice the extension A sharp, E, D sharp at first staccato, and as the A sharp rises, carry the arm sideways, thus bringing the second finger over E. As E is played, a lateral movement carries the fifth finger to D sharp. When these arm movements are properly made, practice legato.

Facility in making jumps depends upon accurate measurement of keyboard distances, and still more largely upon the quickness with which the hand negotiates these distances. Bearing this in mind, practice the left hand jump in the following way. Resting the hand upon the chord, carry the hand and arm down slowly till the finger rests upon the low F sharp. Do not raise the hand and arm in the air, but keep close to the keys, measuring the distance back and forth many times.

Now closing the eyes, play the notes till the distance can be accurately measured without seeing the keys. All this should be done slowly till perfect accuracy is secured before attempting quick movements. The average player is inaccurate in skips because the hand or finger, instead of being over its note before it is time to play, leaves the previous position too late. When quick movements are secured, practice the passage as follows. Play the first bracketed section a few times slowly, then double the speed, and after a number of repetitions, make a dash for velocity, taking off the last note with the finger clastic up arm touch. Practice section two in the same way, then join the two sections. Take section three separately, then join to one and two. Finally add section four, when the entire passage may be played continuously.

The examples given will show how any passage may be analyzed, its points of difficulty located, and the difficulties overcome with a minimum of practice compared with the many thoughtless repetitions which mark the practice of so many piano students.

Twelve Factors in Successful Teaching

By Edward O'Connor, Mus. Bac.

YOUNG TEACHERS who are about to begin their labors in the field of musical pedagogy will make rapid progress in their profession if the following suggestions be read constantly in mind—memorized, in fact, and put into practice:

1. Know your limitations—and extend them.
2. Carefully study your pupils, their mental, physical and moral make-up; then be governed by the broadest discretion in handling them.
3. Make exceptionally plain your rules and regulations in regard to time of lesson period, terms of lessons, plan of payments, and so that no misunderstandings may arise. Remember this, a misunderstanding with a pupil in regard to money matters means, in nearly every case, a pupil lost.
4. Observe the strictest punctuality yourself and demand it from your pupils. Punctuality is one of the crowning virtues of the music teacher.
5. Be a student always. As a novice in the field, you do not know very much, so use every opportunity to increase your supply of knowledge—and act.
6. Be patient. Patience will win where the profoundest technical knowledge will fail.
7. Learn and apply the psychologic value of a smile. It works wonders.
8. Do not attempt instantly to make a Bach enthusiast out of a backwards pupil whose musical diet for years has been composed of such stuff as *Napoleon's Grand March* and *The Charge of the Light Brigade*.
9. A pupil that has been satisfied with this sort of excuse for music will not, and should not, be expected to yield to intellectual music without careful grading.
10. Be kindly and considerate toward backward pupils and those whose early advantages have not been the best. After you have been in the field a few years you will know that many pupils who are backward at first will later make serious and substantial students.
11. Do not rush your pupils. Study grading carefully. This is one of the most glaring faults with young teachers; they try to cram third-grade music into the head of a first-grade pupil. It always ends disastrously for both teacher and pupil.
12. Above all things, do not adhere obstinately to a so-called "method." The only safe, sane and sensible plan to follow is to apply whatever will do a pupil the most good at a certain time. If this be your "method," cling closely to it, but do not mention the word. For the majority of serious musicians it suggests charlatanry and lack of breadth of mind. (All able teachers have long since realized that a different plan of training is required for each pupil.)

Finally, do not speak disparagingly of other teachers. We all are aware that there are comparatively few teachers in any community whose musical training and general education warrants them to be classified as teachers, but persistent lampooning will not remedy matters. The letter way would be to get busy and help your state music teachers' association to raise the standard by examinations. Work on this point and some day something may be accomplished; for if it is ever going to be put through, the younger generation of teachers are the ones to do it.

When Interest Lags

By Wilbur Follett Unger

How true it is that everybody can learn something from everybody else! Frequently I find myself learning things of value from my own pupils—who, indeed, often remain in ignorance of the value of the very thing I am learning from them. The other day a quaint and interesting bit of sentimentality was disclosed to me from the pages of one of my pupil's music books. I observed at the top of the first page of the piece, the letters "P. P. M." printed in large type in pencil. I inquired their significance and the pupil answered:

"Well, you see, my big brother always had the ambition for me to learn certain favorite pieces, and so when I failed to practice them as much as I should he marked those letters at the top of each piece—'P. P. M.'—Please Practice Me'—hoping that when I came across those letters they would serve as a reminder and possibly an inspiration to work on them diligently for his sake."

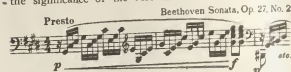
It is not a bad idea, is it? Just a little thing, but it's those little things, somehow, that seem to take hold of a pupil and awaken interest when interest lags, where a long pedagogical lecture would miserably fail. Try it with your pupils.

The Rest as Climax

By Philip Gordon, A.M.

ONE important use of the rest is its substitution for the climactic note of a phrase or a motif. The student is aware, by this time, that the motif or melodic unit usually extends from the note following the first or most strongly accented note in a measure to the most accented note of the next measure. For instance, in accented note of the first motif extends from the first Example 1, the first motif extends from the first G sharp to the chord at the beginning of the next measure. The present discussion of the rest will deal entirely with the substitution of the rest for the climactic note of the motif. The strongly accented climactic note of the motif. The purpose is simply to point out the existence and the significance of the fact, which is so often overlooked and which is to many students only a myth.

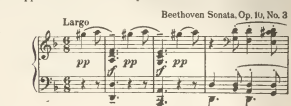
In Example 1 we have marked the phrasing to show the significance of the rest in measure 3. But the



editions ordinarily in use are not carefully phrased and the student is generally at a loss for an interpretation of a passage such as that offered above.

It is the writer's experience that the student will, however, understand such a passage as soon as they see the value of the rest. So we shall content ourselves with pointing out that in measures 1 and 2 the climax of the motif is the chord, whereas in measure 3 it is the rest. One expects, of course, the recurrence of the chord and gets nothing but a soft bass note. The rest is substituted for the note of the climax. But the phrasing is not affected thereby, and the climax exists nevertheless. Only the effect is much more beautiful than it would have been if Beethoven had written a chord instead of only the bass note. For nothing proclaims the true artist so much as does a piece that allows free scope to the imagination; and every one will realize that here the single bass note is developed at once by the listener's imagination into the complete triad.

It is quite essential that we mention another kind of motif in which the rest is used in the manner we have been discussing. That kind is the long *crescendo* motif, which one expects to end with a crash. Here the substitution of the rest for the final forte produces much the same effect as snapping one's eyes shut just at the climactic moment in a moving picture. Needless to say, this effect must be used sparingly and only in pieces of great emotional ruggedness. Example 2 is an excellent instance of this device. Here the soft bass and the rest at the third measure speak for themselves and no explanation is needed. The subject is really not at all difficult to understand, but somehow we never appreciate it until it is pointed out to us.



Punctuality at the Lesson

By Herman Kahn

WHEN the pupil is late at the lesson several things happen.

1. The teacher is annoyed.
2. The pupil is flustered.
3. The pupil loses time.
4. The teacher wastes time.
5. The lesson is likely to be a poor one.

No pupil who is habitually late can have the respect of the teacher. The teacher sells time and it is right that his stock in trade should be respected. He likewise knows that if the pupil is late to lessons he is very likely to be late for his practice. Try to make a record. Try not to be late for a month, six months or a year.

ITALY, the art treasure of the world of yesterday, the glorious land of flowers, sunlight and song, is still pouring out from her rich cornucopia those wonderful melodies which seem native only to the land of the Tiger.

Musical development in modern Italy follows closely the great revival of activity attributed to the resumption of national entity after many years during which



MASCIAGNI

what we now know as Italy was merely a collection of small states, united save for the will of the common people, Italy came to its own during the late sixties and we may note that the performance of two significant operatic works indicates in prophetic manner the turn from the old to the new. These were *Aida*, by Giuseppe Verdi (produced at Cairo, Egypt, December 24th, 1871), and *La Gioconda*, by Amilcare Ponchielli (produced in 1876).

It was at this time that observers commenced to note unmistakable German influences in Italian music. The case of Verdi is analogous to that of Wagner, who in his pupil Mascagni that he developed new methods and new treatments that fairly represented his old style. Verdi still remains unsurpassed among Italian composers. His *Aida*, *Otello* and *Falstaff* are pianities of Italian operatic music art, ranking in modernity with the best productions of men who were children when Verdi was an old man. Both of all Verdi, like his younger confreres, succeeded in producing an art fortified by Teutonic technique but still Italian to the core.

Unfortunately space does not permit us to discuss here works of such able Italian composers as Boito (1842-), Bossi (1861-), Pirani (1852-), Martucci (1856-1909), Ferrata, Franchetti (1860-), Giordano (1867-), Cilea (1867-), Montemazzi, Zandonai, Busoni (1867-), and others. We must confine ourselves to those fortunate (but in many instances no more worthy composers) upon whom world-wide popularity has bestowed a crown.

The Etude Master Study Page

A GROUP OF MODERN ITALIAN MASTERS

Mascagni

Pietro Mascagni was born December 7th, 1863, in Livorno (Italian name Livorno), province of Tuscany, Northern Italy. His father was a baker whose ambition was to have his son a lawyer. Like Handel and others, Mascagni was obliged to gain much of his early musical education by stealth. He entered the Istituto Luigi Cherubini as a pupil of Sordani. His father was greatly incensed when he discovered his son's clandestine method of securing a musical education. Fortunately, an uncle became interested in the boy and took him to his home. The youth's first work of note was a symphony in C minor, written in honor of Cherubini, and performed at the conservatory when Mascagni was only sixteen. The success of another composition in a prize competition reconciled the father, and thereafter he helped his son in his musical work. His next work was a setting of Schiller's "Ode to Joy," which Beethoven used for the text of his Choral Symphony. This found great favor with the Milan Conservatory. There he studied with Ponchielli and Salidino, but his restless nature made him a poor student. He could not be held back by the routine of counterpoint and fugue and accordingly ran away from the conservatory to join a traveling opera company. His preparation from the academic standpoint, and without conservatory credentials, he was forced to live the life of the itinerant conductor of small operatic companies, and had his taste of bitter poverty at times. Later he married and settled in a little town, managing a local music school and giving pianoforte lessons.

From these depths Mascagni one day found himself suddenly raised to fame through the astonishing success of his opera *Cavalleria Rusticana*. In 1890 the Italian publisher Sonzogno offered a prize for a one-act opera. Mascagni's *Cavalleria* won the prize, but was not produced until May of the following year. It was immediately recognized as a huge success and Mascagni became famous overnight. The King of Italy presented him with the order of the "Crown of Italy," a rare distinction, and medals were struck in his honor. Unfortunately Mascagni's later operas, which contain many masterly passages, have not equaled the popularity of his first work. His *La Bohème* was produced in Milan (1897) only a few months after Puccini's opera of the same name had made a huge success. Naturally, Leoncavallo's work was forced to retire in favor of its more successful competitor. His work is often very emotional, brilliant and dramatic. His orchestration is often extremely effective.

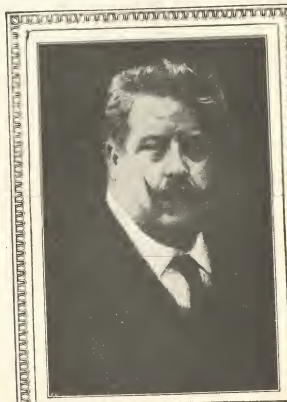
Mascagni has made numerous tours as a conductor. In 1903 he visited America with an orchestra; but did not succeed in making a deep impression upon the American people. His case is in many ways lamentable, because the real promise he showed in *Cavalleria* has not been redeemed in his later work in a way that has compelled universal or permanent interest. *Cavalleria*, however, is still immensely and deservedly popular.

Leoncavallo

Ruggiero Leoncavallo's father was a Neapolitan magistrate. The boy was born at Naples, province of Campania, middle Italy, March 8th, 1858. His early teachers were Simonetti and Siri. Later he became a pupil of the Naples Conservatory, where he came under the tuition of Cesi, Rota and others. He received his diploma of Master (Mater) at the age of eighteen. His first attempt at an opera was upon the plot of Chatterton, that erratic genius and dreamer, who, failing in his early ambitions, poisoned himself before he was eighteen. Leoncavallo secured an impresario

for his opera—but alas! the impresario absconded with all the young composer's funds. He then gave lessons in piano and singing, and also played in cafés for some time, to eke out a living. He was clever and, through his playing was enabled to travel through France, Holland, England, Germany and, as far as the Cairo. His next move was to write a trilogy after the manner of the Wagnerian *Nibelungen Lied*. His publisher, however, did not bring out the work with sufficient promptness to suit Leoncavallo, and he accordingly went to Sonzogno, now very successful and throughly acquainted with the promotion of Mascagni's *Cavalleria*. For this publisher Leoncavallo wrote his two-act opera *Pagliacci*, which met with immediate success when it was given at the Teatro dal Verne, on May 21st, 1892.

As in the case of Mascagni's other operas, Leoncavallo has as yet had but one signal success and that is *Pagliacci*. He seems to have been visited with genuine misfortune in many instances, as with the case of his opera *Chatterton*, his *Crepuscule*, *La Bohème*, *Zaza*, *Der Roland von Berlin*. In the last named work the Kaiser Wilhelm II of Germany hoped that he had found in Leoncavallo a composer who could preserve in operatic form the history of the Hohenzollern family, as Leoncavallo had hoped to preserve that of the Italian family of the Medici. The opera was produced in Berlin, December 13th, 1904. Leoncavallo is a very clever librettist, and he has for the most part written the libretti for his own works. His *La Bohème* was produced in Milan (1897) only a few months after Puccini's opera of the same name had made a huge success. Naturally, Leoncavallo's work was forced to retire in favor of its more successful competitor. His work is often very emotional, brilliant and dramatic. His orchestration is often extremely effective.



LEONCAVALLO

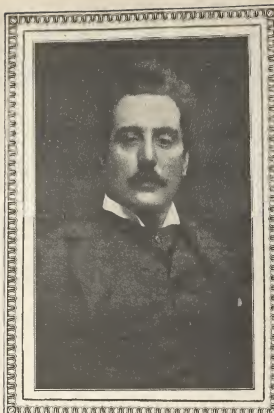
Puccini

Judged by the number of his successful works, this composer stands at the forefront of the later Italian masters. He was born at Lucca, Northern Italy, June 22nd, 1858. His family (like that of Bach, Cooper, Wesley and Strauss) has been distinguished by the number of musicians it has produced. None of them, however, has approached Giacomo Puccini in ability or celebrity. As a youth he was fortunate in securing the patronage of the Queen of Italy, who secured for him a pension which provided for his education at the Milan Conservatory. There he came under the instruction of Amilcare Ponchielli.

Puccini's first work was *Le Villi*, a one-act comic opera which met with more than ordinary success. It was produced when the composer was twenty-four. Five years later (1889), he produced his *Edgar*. The libretto was very poor and the opera was a complete failure. His next work was *Manon Lescaut*, brought out in 1893. It is much more mature in style than the previous works, and met with considerable success. His first real triumph came in 1896, with the production of *La Bohème*, which is still one of the most popular operas in the repertoire. The work is especially rich in lovely melodies, and the treatment showed that the composer had been a close student of his great forerunner, Verdi, although his ideas are very fresh and original. *Tosca* (produced at Rome, January 16th, 1900), while not advancing the career of the composer at least showed that he was not to be considered a "one opera" man. His greatest work is unquestionably *Madama Butterfly*, which passed from the delightful story of John Luther Long, through the dramatic genius of David Belasco to Puccini's librettists Illica and Giacosa. This revealed Puccini as a great dramatic composer capable of creating a musical atmosphere and characterizing his subject in a manner both forceful and artistic. *Madama Butterfly* was first given at Milan, in 1904. Strangely enough, the Italian public did not like the Japanese setting at first, and the opera was virtually hissed from the stage. It eventually became one of the most successful of all modern operas, not only in Italy but all over the world. His *Girl of the Golden Will*, derived from the play of Becassio of the same name, has great strength and picturesqueness, but it has not made the same appeal that marked *Madama Butterfly*. A composer who has been able to produce so many masterpieces before his sixtieth year may follow the lead of Handel, Haydn, Wagner, and Verdi by practicing his greatest works in years to come.

Sgambati

Giovanni Sgambati is the most distinguished of the modern Italian composers to direct his attention to symphonic music rather than to the Opera. He is born at Rome, May 28th, 1843. His mother was an English woman, the daughter of the sculptor Joseph Gott. His father was an Italian lawyer who wanted



PUCCINI.

his son to follow his profession. The boy's early inclinations toward music were very firm. At the age of six the boy sang in public and conducted small orchestras. His early teachers were Nattali and Barbieri. Later he gave concerts in Rome, playing the compositions of Bach, Handel, Beethoven, Schumann and Chopin, at a time when the chief Italian interest in music was still in the opera. When Liszt took up residence in Rome, in the seventies, Sgambati became his enthusiastic pupil. He became a pianist of distinction but he was not content to let his work rest with this accomplishment. He was determined to introduce the symphonic compositions of the great German masters to Italian audiences. It remained for Sgambati to bring the *Erica Symphony* and the *Emperor Concerto* to the Roman public for the first time, over a half a century after they had been written. The *Erica Concerto* was given in New York in 1842, at the first concert of the New York Philharmonic Society. It was written in 1808. From this may be seen the need for the splendid missionary work which Sgambati did in Rome in the seventies.

Through the friendship of Liszt and Wagner—who were great admirers of Sgambati's works—he secured the publication of some of his chamber-music compositions. His *Symphony in D*, written in 1881, attracted wide attention in Italy. This was followed by a piano-forte *Concerto* and string quartets.

Strangely enough, his string quartet was first introduced in London by the Kneisel Quartet which, by the way, while an institution of which Americans are very proud, was born on the continent. Such is the cosmopolitanism of art.

Sgambati's works gained the recognition of serious musicians in all parts of Europe. In 1886 he was invited to become Liszt's successor at the French Institute. Of his forty or more works the most prestigious, and possibly the most effective, is his *Messa da Requiem*, written in commemoration of the death of King Humbert, in 1886. Sgambati died in December, 1914.

Wolf-Ferrari

Ermanno Wolf-Ferrari, like Sgambati, is only half Italian, and is the son of an artist. His mother was an Austrian. He was born in Venice, June 12, 1856. He began composing when he was only eight years old. When he was nineteen, he wrote an opera. He was a pupil of Rheinberger, in Munich (1884-95). In 1902 he became director of the Liceo Benedetto Marcello in Venice. His *Cenerentola* (Cinderella), brought out in 1902, attracted much attention to his work, not only Italy but in Germany. In 1903 came his *Le Donne Carine*, which brought him international fame. This was quickly followed by *La Vie Nostra* (The New Life), an oratorio founded upon ideas from Dante. This has proven the most successful of his work produced by any Italian since the *Manzoni Requiem* of Verdi. *The Jewels of The Madonna* is now his best-known operatic work. It has frequently been given

in America with great success. Wolf-Ferrari was fortunate in that, at the start, he was almost entirely self-taught, and was enabled thereby to develop along very original lines. Indeed his opera, *La Sulamita*, was produced before he went to Munich to study with Rheinberger. This rare acquisition of self-development was then brought under the strict discipline of the great German contrapuntalist. The result is that Wolf-Ferrari has preserved a naturalness and sensuousness which is most alluring, while at the same time he has a technique which is wholly adequate for his artistic needs. The musical result is very delightful and natural.

Perosi

Domenico Perosi, musical director of the Sistine Chapel at Rome, has for many years been one of the foremost figures in Italian musical art. He was born December 20, 1872, at Terni, a Province of the great Northern Italy. His father was the director of music at the cathedral in that city. Perosi became a priest early in life. In 1892-93 he studied music at the Milan Conservatory. Thence he went to Ratingen (Kögenburg), Germany, to further his studies in Church music under Haberl. His first important position was that of choirmaster at St. Mark's, in Venice. In 1898 he was called to the highest post in the music of the Catholic Church. There he immediately set about to improve the music of the Sistine Choir, and it is said that this inspired Page Plus X to institute his famous reforms in church music.

Perosi has written a trilogy of oratorios *The Transfiguration*, *The Raising of Lazarus* and *The Return of Christ*. His oratorio, *The Last Judgment*, is probably his best-known work. It is big in scope and represents a peculiarly interesting blending of the old churchly style with the facilities of modern education. His *Messa*, produced in 1901, and his *Leo the Great* produced in 1902, were much liked in Italy. He has, in addition to his choral music, written a great many organ compositions and some works for orchestra, including a series of symphonic sketches which he has named after the cities of Italy, "Rome," "Venice," "Florence," etc. His last oratorio, *Divi Ite*, has not yet attained the popularity of his early works.

The Test Questions

1. Name fifteen composers of modern Italy.
2. What influence did Verdi have upon the later-day composers of Italy?
3. State some incidents pertaining to the education of Mascagni.
4. How did Mascagni jump from poverty to fame over Verdi?
5. State some of the misfortunes which befell Leo Lion-cavallo.
6. How old was Puccini when his first real triumph came?
7. Which of the great modern Italian composers is responsible for the introduction of German symphonic music into Italy?
8. What is Sgambati's most prestigious work?
9. Which modern Italian composer has been very successful in writing both operatic and sacred music?
10. Who is the greatest modern Italian composer of music for the church?



WOLF-FERRARI.

Curiosities of Music

By FREDERICK F. CORDER

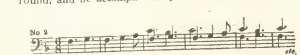
Professor of Composition at the Royal Academy of Music, London, England

No art at all approaches that of music in the number of freaks and curiosities to be found in it. Amongst the painters, sculptors or poets of antiquity to do anything else than follow art honestly and seriously was to court speedy contempt and oblivion; whereas in the histories of music we find all the grotesque distortions and unworthy monkey tricks of composers recorded with complacency, even with union.

It is a great pity that music ever tried to be a science. As an art it is the most charming and subtle exponent of beauty conceivable; as a science it is under Haberl. Its first important position was that of choirmaster at St. Mark's, in Venice. In 1898 he was called to the highest post in the music of the Catholic Church. There he immediately set about to improve the music of the Sistine Choir, and it is said that this inspired Page Plus X to institute his famous reforms in church music.

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The fourth measure does not fit very well and the continuation is worse, but having plenty of time and ingenuity to spare, Master John of Fordham (under his name) contrived that four voices should sing this round, and be accompanied by two others going thus:



the effect of which is to make a kind of drone bass and the whole piece sounds very like what you hear when a street beggar pulls a melodeon in and out. Now if I can persuade our stern editor to sacrifice one of his precious music pages and you will turn to page 88 you will find this old song in what must have been its original form, with the bars restored which the good monk hacked out for the sake of his round and a modern but modest pianoforte accompaniment supplied. You will then, I hope, perceive how much nicer is musical art than musical science.

Curiosities of Canon

This device of imitation, or canon, as it was called, was an early and deplorable one—an attempt to substitute ingenuity for invention. A man used to be applauded for having written a canon quite apart from the musical results, which were of the meagrest. The musical histories and treatises on composition of the eighteenth century teem with examples which only differ in degrees of dismalness. Dr. Praet in his able treatise on *Double Counterpoint & Canon* devotes an entertaining chapter to what he calls "The Curiosities of Canon." The old masters were at a belief impossible to possess any musical interest at all are (1) a Suite for Violin and Piano by Ferd. Hiller, (2) Three Dances for ditto by Balthus de Layens (really charming), and (3) a Suite for String Orchestra by Georg Henschel. There are transient passages of musical canon, as in Beethoven's *Fourth Symphony* and César Franck's violin sonata, but these make no attempt to be clever. You may have heard of the *Non nobis Domine*, ascribed to William Byrd (1538-1623?), which

was said to have been so highly esteemed that it is said to have been engraved upon a plate of gold and deposited in the library of the Vatican. As Byrd was not a Catholic and the said plate has never been seen to date, the canon is a frightfully stupid one, this story may be said to lack confirmation. The curiosity of the composition consists in the fact that the leading part alone was printed, and the other part or parts could be brought in in two or three different ways. But there is nothing much in that. I could show you a setting of the words "A Merry Christmas and a Happy New Year" so contrived that eight voices could take it up, each coming in a measure later than the last and a note higher. It is of course not very pretty, but it fits perfectly and sounds at least euphonious, while Byrd's canon is full of horrid "false relations."

The King Who Could Sing One Note

It is really only our method of notation which is responsible for all the up-side-down and hind-side-before canons with which our ancestors used to amuse themselves. Chorus have been written, the copies of which may be inverted without making the music any other than it was before, pieces which may be played backwards and not be as interesting as a player-piano roll similarly treated—all sorts of stupid curiosities may be read about, but are never listened to. There is a story of Josquin des Prés (1480-1521?) who wrote many learned compositions (or what passed for such), and the king expressed a wish to take a part in one. On investigation it appeared that the compass of our majesty's voice was limited to one single note.

No 3. No 4. No 5. No 6. No 7. No 8. No 9. No 10. No 11. No 12. No 13. No 14. No 15. No 16. No 17. No 18. No 19. No 20. No 21. No 22. No 23. No 24. No 25. No 26. No 27. No 28. No 29. No 30. No 31. No 32. No 33. No 34. No 35. No 36. No 37. No 38. No 39. No 40. No 41. No 42. No 43. No 44. No 45. No 46. No 47. No 48. No 49. No 50. No 51. No 52. No 53. No 54. No 55. No 56. No 57. No 58. No 59. No 60. No 61. No 62. No 63. No 64. No 65. No 66. No 67. No 68. No 69. No 70. No 71. No 72. No 73. No 74. No 75. No 76. No 77. No 78. No 79. No 80. No 81. No 82. No 83. No 84. No 85. No 86. No 87. No 88. No 89. No 90. No 91. No 92. No 93. No 94. No 95. No 96. No 97. No 98. No 99. No 100. No 101. No 102. No 103. No 104. No 105. No 106. No 107. No 108. No 109. No 110. No 111. No 112. No 113. No 114. No 115. No 116. No 117. No 118. No 119. No 120. No 121. No 122. No 123. No 124. No 125. No 126. No 127. No 128. No 129. No 130. No 131. No 132. No 133. No 134. No 135. No 136. No 137. No 138. No 139. No 140. No 141. No 142. No 143. No 144. No 145. No 146. No 147. No 148. No 149. No 150. No 151. No 152. No 153. No 154. No 155. No 156. No 157. No 158. No 159. No 160. No 161. No 162. No 163. No 164. No 165. No 166. No 167. No 168. No 169. No 170. No 171. No 172. No 173. No 174. No 175. No 176. No 177. No 178. No 179. No 180. No 181. No 182. No 183. No 184. No 185. No 186. No 187. No 188. No 189. No 190. No 191. No 192. No 193. No 194. No 195. No 196. No 197. No 198. No 199. No 200. No 201. No 202. No 203. No 204. No 205. No 206. No 207. No 208. No 209. No 210. No 211. No 212. No 213. No 214. No 215. No 216. No 217. No 218. No 219. No 220. No 221. No 222. No 223. No 224. No 225. No 226. No 227. No 228. No 229. No 230. No 231. No 232. No 233. No 234. No 235. No 236. No 237. No 238. No 239. No 240. No 241. No 242. No 243. No 244. No 245. No 246. No 247. No 248. No 249. No 250. No 251. No 252. No 253. No 254. No 255. No 256. No 257. No 258. No 259. No 260. No 261. No 262. No 263. No 264. No 265. No 266. No 267. No 268. No 269. No 270. No 271. No 272. No 273. No 274. No 275. No 276. No 277. No 278. No 279. No 280. No 281. No 282. No 283. No 284. No 285. No 286. No 287. No 288. No 289. No 290. No 291. No 292. No 293. No 294. No 295. No 296. No 297. No 298. No 299. No 300. No 301. No 302. No 303. No 304. No 305. No 306. No 307. No 308. No 309. No 310. No 311. No 312. No 313. No 314. No 315. No 316. No 317. No 318. No 319. No 320. No 321. No 322. No 323. No 324. No 325. No 326. No 327. No 328. No 329. No 330. No 331. No 332. No 333. No 334. No 335. No 336. No 337. No 338. No 339. No 340. No 341. No 342. No 343. No 344. No 345. No 346. No 347. No 348. No 349. No 350. No 351. No 352. No 353. No 354. No 355. No 356. No 357. No 358. No 359. No 360. No 361. No 362. No 363. No 364. No 365. No 366. No 367. No 368. No 369. No 370. No 371. No 372. No 373. No 374. No 375. No 376. No 377. No 378. No 379. No 380. No 381. No 382. No 383. No 384. No 385. No 386. No 387. No 388. No 389. No 390. No 391. No 392. No 393. No 394. No 395. No 396. No 397. No 398. No 399. No 400. No 401. No 402. No 403. No 404. No 405. No 406. No

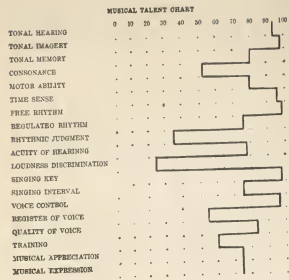


Fig. 2

The third, Fig. 3, has about the same amount of training as the first two has failed in music and the reason is clear: he is seriously defective in tonal hearing, tonal imagery, tonal memory, and motor ability. The thing that has drawn him into music is his good time sense and his intellectual appreciation of sound. He is doomed to be a failure now at twenty, that could have been predicted with certainty at the age of ten.

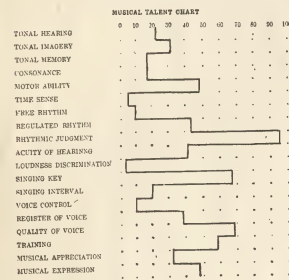


Fig. 3

The fourth, Fig. 4, a young lady who has had as much musical training as the other three but with doubtful success, the reason for which we can see again in the low scores on the fundamental talents. The high ability in rhythmic judgment is of little use in the absence of the fundamentals. She has no vital interest in music and cannot acquire it.

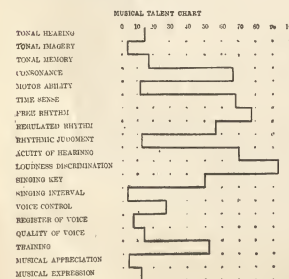


Fig. 4

These charts are, of course, not complete, as many items of talent are not touched and some are examined in detail. But the same plan may be followed and is being followed to cover such a series of factors as that given in the above outline.

There are three ways in which the psychology of musical talent will reach the musician. The material now fast collecting in laboratories and other workshops will soon take shape in elementary text-books in psychology of music available and adapted to pupil and teacher. There is much valuable material on psychology in scattered sources on music, physics, physiology, psychology and art. But before one can really appreciate the applied psychology it is necessary to have a reasonable command of general psychology, for while there are excellent text-books available. Among these are: James, *Psychology*; Titchener, *A Primer of Psychology* (Holt); Pillsbury, *Essentials of Psychology*; Titchener, *A Primer of Psychology* (Macmillan); Muensterberg, *Psychology, General and Applied* (Appleton); Angell, *Psychology* (Holt); and Judd, *Psychology* (Scriner).

Out of the laboratory-studio will come a number of simple tests which can and should be employed by competent teachers and supervisors of music. The character of some of these tests may be inferred from our inventory; but, like drugs, they should only be used by those who can use them safely.

The third aspect is that of the work of the consulting psychologist. The important work of vocational guidance at its best cannot be done by a mere psychologist or a mere musician. It must be done by a technically trained psychologist who is also an artist in music and devotes himself professionally to this highly specialized task.

What Shall It Profit to Know One's Musical Self?

It is possible to find out early in childhood, before musical education has begun, whether or not a child has natural musical capacity, how the various elements in this capacity are relatively prominent, and, by reference to norms, what degree of each element of talent is necessary for success in a given type of music. On the basis of such concrete facts in hand, the parent and teacher can decide intelligently whether or not to give this child a musical education, how extensive the plans for a musical career ought to be, and what type of music to undertake in order to use natural equipment to the best advantage.

The musician who has entered upon a career and has found difficulty may, however, also turn to these measurements to analyze the exact nature of his difficulty and to find out whether or not it is such as can be overcome by training.

But as in other fields, the exact and scientific knowledge is neither the commonest nor the most useful. Witness our knowledge of animals and plants. Every student of music is entitled to a general knowledge of the elements of psychology which should result in habits of observing himself and others, and the joy of seeing how the mind works and of acting reasonably upon such knowledge. Knowledge of self is neither good nor abstract; it is warm and concrete, especially when it pertains to the art impulse, as in that most beautiful of all gifts—the gift of music.

Stop! Look! Listen!

By T. L. Rickaby

The railroad man who created this device is said to have received quite a sum for his cleverness. People do not listen nearly as acutely as they should. The violin pupil is trained to listen because he must make his intervals. The piano pupil is absorbed from this difficulty and as a result he listens very little indeed.

There are of course tone-deaf people who are as unfortunate as their brothers, the color-blind. The color-blind man, who sees a field of bright emerald grass and tells his friends that it is blue, is to be pitied just as much as the man who hears a beautiful melody and cannot distinguish it from noise. Very few people, however, are color-blind. If you find yourself striking false notes, it is time to "Stop! Look! Listen!" There is danger ahead—and the danger is a habit that will ruin the work of any piano student if it is not corrected.

Chopiniana

What Chopin Said of His Contemporaries

Thalberg: "Thalberg plays famously, but he is not my man . . . He plays forte and piano with the pedals but not with the hand; takes tenths as easily as I do octaves, and wears studs with diamonds."

Alexy Schwitz: "He is already over forty years old, and composes eighty years' old music."

Kalkbrenner: "He proposed to teach me for three years, and to make a great artist of me, but I do not wish to be an imitation of him, and three years is too long a time for me . . . After having watched me attentively, he came to the conclusion that I had no method, that though I was present in a very fair way, I might easily go astray, and that when he ceased to play there would no longer be a representative of the grand old pianoforte school left."

Zwazy and Elsner (his teacher): "From Zwazy and Elsner even the greatest ass must learn something."

Carl Czerny: "He is a good-natured man, but nothing more."

Berlioz: "This is the way Berlioz composes—he spatters the ink over the ruled paper and the result is as chance wills it."

What His Contemporaries Said of Chopin

Mendelssohn: "Chopin is now one of the very first pianoforte players; he produces as novel effects as Paganini does on the violin, and performs wonders which one would never have thought possible."

Wiener Theater Zeitung (a Viennese journal of much consequence at the time): "He plays very quietly, with little emphasis, and with none of that rhetorical *aplomb* which is considered indispensable by virtuosi."

He was recognized as an artist of whom the best may be expected as soon as he has heard more . . . He knows how to please, although in his case the desire to make good music predominates noticeably over the desire to give pleasure."

Berlioz: Berlioz told Legouve to say Chopin, "for he is something which you have never seen, and someone you will never forget."

What Chopin Said of Himself

"I am well and in good spirits. Why, I do not know, but the people here (Vienna) are astonished at me, and I wonder at them for finding anything to wonder at in me."

"There is an almost unanimous opinion that I play too softly, or rather too delicately, for the public here (Vienna)—that is to say, they are accustomed to the drum-beating of their own piano *virtuosi*. I am afraid the newspapers will say the same thing, especially as the daughter of one of the editors drums dreadfully; but never mind if it be so; I would much rather they said I played too gently than too roughly."

"My manner of playing pleases the ladies so much."

"If the newspapers cut me up so much that I shall not venture before the world again I have resolved to become a house-painter. That would be as easy as anything else, and I should at any rate still be an artist."

"I move in the highest circles, and I don't know how I got there . . . Among the Paris artists I enjoy general esteem and friendship; men of reputation dedicate their compositions to me even before I have paid them the same compliment. Pupils from the Conservatoire—even private pupils of Moscheles, Herz and Kalkbrenner—come to me to take lessons. Really, if I were more silly than I am, I might imagine myself a finished artist; but I feel daily how much I have still to learn."

"I am in this world like the E string of a violin on a contrabass."

"You will play in memory of me and I will hear you from beyond. Oh no, no, no, mine; play really good music—Mozart, for instance."

Haydn's Boyhood Pride

ONE of Haydn's first attempts at instrumental music was with the bass drum. When a small boy he was studying in Hamburg, it happened that his boy friends were invited to march in a grand procession. Assembling for the parade, the drummer was missing. A boy suggested Haydn; he was lined up, and we can assume he acquitted himself finely. In after years he often recalled that he never remembered a prouder moment than when, scantily clad and half starved, he marched proudly among his boyish friends, beating the bass drum.

HAYDN's father was a poor wheelwright. Haydn was born at Rohrau in Austria, April 1st, 1732. The house in which he was born is still standing.

Haydn aimed always at perfection in his art.

Haydn's paternal ancestry was Slavic rather than German. The name probably was originally Hajden. That name is now common in Croatia.

Haydn spoke his native Austrian (German) with a dialect. He also spoke Italian, French and English with fair fluency.

Haydn delighted to play upon the drums—instruments to which he was accustomed from his early childhood.

Haydn's character was a curious admixture of kindness and practical good sense.

Haydn stamped the native and fragmentary utterances of folk-feeling with the careful, purposeful orderliness of art.

Haydn proved a generous friend to innumerable young men of talent. He was always ready to aid them with advice and substantial help.

Haydn recognized the genius of Handel, saying of him, after he had heard a performance of the "Hallelujah Chorus"—"he is the master of us all."

Haydn was Mozart's teacher, and he was ever ready to acknowledge the latter's gifts.

Haydn was appointed chief d'orchestre of Prince Esterhazy's orchestra in 1761, remaining in the royal service for thirty years.

Haydn was not above conducting the music for dancing at court balls.

Haydn gave the score of the "Creation" and the "Seasons" to the Tonkünstler Societät, which has derived a permanent income from both works.

Haydn said to Kalkbrenner, "I have only just learned in my old age how to use the wind instruments, and now that I do understand them I must leave the world."

Haydn said of himself, "Anyone can see by the look of me that I am a good-natured sort of fellow." He was fond of a joke but never indulged in immoderate laughter.

Haydn's operas like those of Handel are now swallowed in oblivion. He wrote over twenty-five works for the stage including five *marionette operas*.

Haydn's journey from Vienna to London took fifteen days. It can now be done in two.

Haydn laid great stress upon the desirability of composers learning to sing.

Haydn's Creation was first given in Vienna in public in 1799. It netted Haydn \$1600, a large sum in those days.

Haydn knew that he was not good looking and could never understand why so many good-looking women were attracted to him.

Haydn had a high regard for melody. One of his favorite expressions was, "The invention of a fine melody is a work of genius."

Haydn often said that it was not till he had been in England that he became famous in Germany. His second sojourn in England netted him some \$9000, from lessons, concerts, and symphonies, not counting his other compositions.

Haydn's English admirers made him many odd presents. One gift was composed of six pairs of cotton stockings into which was worked favorite themes from Haydn's works.

Haydn has been called the "father of instrumental music." He created the modern forms of instrumental music. He individualized the instruments of the orchestra, and gave them independence. Haydn received the degree of Doctor of Music from the University of Oxford. He was honorary member of many learned institutions.

Haydn was once asked by Emperor Francis which work, the "Creation" or the "Seasons," he preferred.

Haydn built upon the popular songs and dances of his native land, which in the matter of structure belongs to the same order of art as symphonies and sonatas; and how this kind of music could be made on a grander scale was what Haydn wanted to discover.

Haydn was below middle height, somewhat heavy in build, but not particularly strong. His complexion was dark and his eyes dark grey. His skin was badly pitted with small pox marks. His nose was large and disfigured with a polypus. His jaw was heavy and his underlip coarse. Throughout his life he wore a wig with side curls and a pigtail.

Haydn's first post as music director and composer of chamber music to Count Morzin, netted him board and lodging and about \$100 a year. Nevertheless Haydn felt this meagre income sufficient to warrant his marrying to daughter of a local winemaker. His wife's maiden name was Maria Anna Kolb. She was three years older than Haydn, and was a veritable she-devil, who made things hard for Haydn all the rest of their married life.

Prince Esterhazy was known as "the magnificent" and some idea of the elegance of the Court in which Haydn spent much of his active life may be gained from the fact that the Prince's own court costume was embroidered with genuine diamonds. The favorite instrument of the Prince was the viola di bordone. Haydn was obliged to furnish new pieces for this instrument all the time.

Haydn was very fond of children, but never had any of his own.

Haydn looked upon his genius as a gift from above, for which he was bound to be thankful.

Haydn, like Mozart, was an ardent freemason.

Haydn wrote very neatly and uniformly, remarkably free from corrections. "Because," he said, "I never put anything down till I have quite made up my mind about it."

Haydn composed the first German national hymn, "God Save the Emperor." It is said to have been based on a Croatian popular air.

Haydn, at the close of his life, called his household together, and played his "Emperor's Hymn" over three times.

Haydn was forced to lead a more or less secluded life at Esterhazy, as his royal master felt that the grandeur of his own court made visits to the outside world unnecessary. Haydn said, "I was cut off from the world, there was no one to confuse or torment me and I was forced to become original."

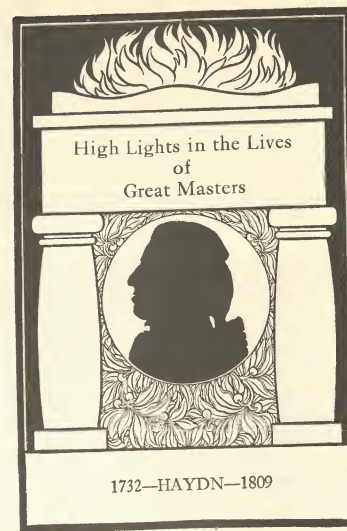
Haydn's younger brother, Johann Michael Haydn, was famed almost entirely for his church music, much of which was very beautiful. His disposition was totally different from that of his cousin and a famous humorist. He was great, his courtesy and his famous sense of humor. The importance of a melody, like his famous brother he was practically self-taught in musical composition.

Haydn was industrious. He was an early riser, and long after his student days were over, he worked sixteen to eighteen hours a day. At work, he sketched out his ideas roughly in the morning, and elaborated them in the afternoon. The importance of a melody he specially emphasized. "It is the air which is the charm of music," he said, "and it is that which is most difficult to produce. The invention of a fine melody is a work of genius."

Haydn's last public appearance was at a performance of the "Creation," given in the University at Vienna, in 1808. He was greeted by the artists of Vienna with enthusiasm, including Beethoven and Hummel. At this time, Beethoven, forgetting incidents of former days, fervently kissed the aged composer.

Haydn, when in England, was commanded to Carlton House many times. He met George III and the Queen, and they tried to persuade him to settle in England. He was addressed by the King as "a good and honorable German"; to which Haydn replied, "To preserve that reputation is my greatest pride."

Haydn first visited England in 1791. The orchestra playing his works at that time numbered between thirty-five and forty performers. This was then con-



Haydn replied, "The 'Creation,' for here angels speak, and their talk is of God; in the 'Seasons,' no one higher than Farmer Simon speaks."

Haydn established the sonata form on a permanent basis. Many tentative efforts toward a new method of musical structure, based on an organized contrast of themes and keys, had been made. Haydn organized this material and welded it into the sonata form.

Haydn was in Vienna at the time of the bombardment by the French. At the sound of the cannon his household was filled with terror. Haydn called them together, and tried to calm them, remarking, "No harm can come to you while Haydn is near."

Haydn owed much to Emanuel Bach—the greatest clavier player, teacher and accompanist of his day. Of him Haydn said, "Those who know me well must be aware that I owe very much to Emanuel Bach, whose works I understand and have thoroughly studied."

Haydn composed some 250 airs, accompaniments and symphonies for the poet Thompson, friend of Burns. In the correspondence between Haydn and Thompson, in this letter, "I send you with this the favorite air, 'The Blue Bells of Scotland,' etc."

Haydn was for some time Beethoven's teacher, although Beethoven afterward would have been glad to disclaim such a relationship. Haydn regarded Beethoven as a pianoforte player; Beethoven regarded Haydn as behind the age.

Haydn was inspired to write the "Creation" from hearing, frequently, Handel's oratorios of his day. When he had finished the "Creation" he remarked, "I hope the critics will not handle my 'Creation' too severely, or be too hard on it."

Haydn delighted in practical jokes. He was expelled from the Choir School of St. Stephen's Cathedral, in Vienna, for cutting the pigtail off the wig of one of the other boys.

Haydn's one hundred and twenty-five symphonies number but about forty that are ever heard of in this day. Many are still in manuscript. Eighty-two of his symphonies were, however, published in London during Haydn's lifetime.

Haydn was extremely pious. He attended to his religious duties with great care. Most of his scores were prefaced with the words "In the name of God" (In nomine Domini) and concluded with "Praise be to God" (Laus Deo).

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William Wallace Gilchrist

The foundation of the present prestige of musical America rested firmly upon the exceptional accomplishments of a very few men, some of whom have now passed into the beyond. Dudley Buck, William Mason, Theodore Thomas, J. K. Paine, Edward Macdonald, and Fitzthum Nevin are among the outstanding figures whose name must be immortal in American music. To this group belonged Dr. William Wallace Gilchrist, who died December 20th, at Easton, Pa. Unfortunately much of Dr. Gilchrist's most noteworthy work remained in manuscript, because it was not of the class that demands that popularity upon which all publishing businesses must depend for their existence. His chamber-music works have been praised by discriminating musicians in a manner that makes it very clear that Dr. Gilchrist must go into our musical history as one of the few American masters.

Dr. Gilchrist was born in Jersey City, January 18th, 1846. When he was nine years old his family moved to Philadelphia. At the age of nineteen he began the study of organ, voice and theory with Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. He had an excellent voice and was an accomplished singer.

His ability as an organist was exceptional in a man of so retiring a disposition. He formed the celebrated Mendelssohn Club of Philadelphia, and was its revered conductor for forty years. With others he organized and conducted the Philadelphia Symphony Orchestra, the band from which the present famous Philadelphia Orchestra developed. He was the first president of the Musical Art Club of Philadelphia, and was also president of the Manuscript Society—an excellent organization of Philadelphia composers which has done much to promote the interests of musical composition in the city of Brotherly Love. Outside of Philadelphia, he conducted many musical clubs, including the Wilmington Tuesday Club and the Harrisburg Choral Society. For many years he was one of the leading vocal teachers of Philadelphia.

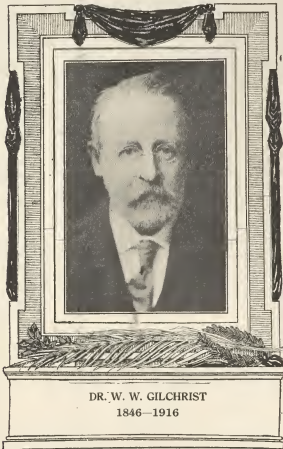
It is through his work as a composer, however, that he is best known. As early as 1878, he took prizes offered by the Alt Society of Philadelphia for the best choruses for men's voices. In 1880 he won all three prizes offered by the Mendelssohn Glee Club of New York; in 1882, the Cincinnati Festival Prize of \$1000 was captured with a choral work, The XLVI Psalm for soli, chorus, orchestra and organ. (The judges were Carl Reinecke, Camille Saint-Saëns and Theodor Thomas.) He wrote many songs and anthems, and several chamber-music works, as well as a Symphony in C which has met with great favor wherever it was performed. His music is characterized by a distinctiveness and finish which makes it permanently interesting.

As a man he was extremely modest, very sincere and conscientious—accomplishing all that he did through genuine ability and worth. He was rich in friends. While much of his music is well known and recognized, much more is not as well known as it deserves to be. This was largely due to the composer's distaste for anything that would make it appear that he was exploiting himself. He was a very successful organist in Philadelphia churches. For a long period he was the choirmaster at the Church of the New Jerusalem (Swedenborgian), Philadelphia. For many years he was at the head of the Voice Department of the Philadelphia Musical Academy.

The Modesty of Brahms

BRAMHS hated "lionizing." And his sense of humor often stood him in good stead when people tried it. Once, at Baden-Baden, while he was taking his ease under a tree in his garden, a stranger advanced toward him and delivered a little complimentary speech, evidently prepared beforehand. The stuck-in-trade of the professional interview was a little too plainly displayed, and Brahms yielded to his love of mischief and stopped the speech with the words, "Stop, my dear sir, I have no doubt that you are looking for my brother, the composer; I'm sorry to say he has just gone out for a walk, but if you make haste and run along that path, through the wood, and up another hill, you may possibly still catch him up."

On another occasion he was dining with some friends in a Vienna restaurant. The landlord was told to bring on his best wine and ask the guests, "Here is a wine that surpasses all others, as much as the music of Brahms does that of other composers." "Well," says Brahms, "take it away and bring us a bottle of Bach!"



DR. W. W. GILCHRIST
1846-1916

Taking it Easy

By Ralph Kent Buckland

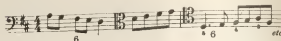
AMBIENT to acquire an adequate technique is very apt to lend the aspiring piano student to a kind of "I'll get it right this time in spite of fate" attitude which starts up a nervous condition that works against the very end for which he is striving.

Note the successful artist: Is not his entire performance characterized by ease? Does he ever have to strain for effects? Too few students practice easily enough. If you come to a passage which stubbornly balks all of your very best efforts for several minutes, do not storm and rage at it. Stop for a few minutes and when you go back to the keyboard try to take it a little easier. Remember that skill does not mean brute force or nervous explosions. A man might be as strong as Samson yet he might not have the kind of skill and strength to pitch a baseball with a proper curve. Skill comes from learning the knack of doing your work with ease. When you go to the keyboard, try to "think" every muscle in your body as loose and free as possible.

This does not mean that your sum total of effort shall be any less, only make it a different kind of effort—make it more skillful, take it easy. Watch a boy learning to swim. He will make ten times as much effort as the experienced swimmer. In fact his very effort keeps him from learning quickly. The greatest artist is the one who accomplishes the most with the least obvious effort.

Are We Musicians?

There are very few pianists who are not called upon to play at sight the accompaniment of a song or violin piece, yet the number who have skill enough to do this artistically is rather limited. In fact, one who can do it well is usually described admiringly as "a good sight reader and a thorough musician." We have our doubts, however, whether many of those who blithely respond to this description could make much of this:



It is an extract from all the accompaniment Handel thought necessary to go to the trouble of writing for the last chorus of the *Messiah*. In Handel's day, moreover, this was considered enough. Music engraving, as it was expensive and copying by hand was tedious, so all musicians were grounded thoroughly in the art of "figured bass." The small figures under the notes indicate what chords are to be used, and only the "bass" was written in. The "bass" was the lowest part of whatever was going on at the time, treble, tenor, alto or bass, the proper clef being introduced. Figured bass appears to have been first employed by Peri, Caccini, Vadiana and Monteverde about 1600, as accompaniment to recitative. Gradually it became used in a more complicated form until, in the time of Handel and Bach, accompanists were expected to derive thoroughly artistic results from such meagre indications as in the passage quoted.

Could you do it?

Practical Hints on Elementary Transposing

Mrs. John Edwin Worrell

TRANSPOSING is like a turkey roaster—you do not need it often, but when you do you need it badly. Lowering a hymn a half tone is the most-used form, so let us see what can be done without taking a complete course in harmony, although a thorough working knowledge of scales and key signatures is absolutely necessary.

We take for our first attempt a hymn in the key of G. We want it lowered a half tone. The first step is to find out what the new key and signature will be. Taking 7 as our magic number, we subtract one sharp (G's signature) from it, and get 6. This means that our new key has six flats and is called G-flat.

1. Mentally change the signature (to 6 flats in this case), and play as though written in that key. If no accidentals occur, it will be easy sailing. If they do, observe the following rules:

II. Cancel all accidental sharps. (The note indicated should then fall on a white key.)

III. Cut in two all double sharps.

IV. Double all accidental flats.

V. Flat all accidental naturals.

All keys with sharp signatures (G, D, A, E, B) come under these rules. Also C and F, though they are not sharp keys. Subtracting the signature of C from 7 leaves 7; so we have the key of C-flat with 7 flats, one for each note of the scale. This C-flat scale is B natural on the keyboard, and our fingers know the "feel" of that key, but in transposing into it we must think of it as C-flat.

F being a flat key requires a different method of finding its new signature. Taking its one flat, we add it to seven, making 8 flats. This gives each note a flat, and to B two flats. On the keyboard this scale falls on the same keys as E natural; but we think in F-flat. If we play this scale over and over, calling each key by its new name, F-flat, G-flat, A-flat, B-double flat, C-flat, D-flat and E-flat, it will soon become easy. Then we can change the signature from F to F-flat, and proceed as with the sharp keys, observing the same rules but bearing in mind that B is double-flat.

F and C are the hardest in this series, as they fall into strange keys when transposed; but practice and concentration will soon overcome the difficulties.

Practice on familiar hymns first; then try transposing new ones at sight, counting the attempts to the white keys mentioned. Almost anybody can play a well-known hymn in any key, but when it comes to transposing a new one at sight, as Potash and Perlmutter say, "That is something else again."

ALLEGRO
from SONATA IN E FLAT

L. van BEETHOVEN
from Op. 31, No. 3

This excerpt is taken from one of the most melodious and appealing of all the Beethoven Sonatas. It includes the two principal themes of the first movement. In this, and in similar quotations from the gems of the great classic masters, no violence is done to the original,

and much beautiful music is brought to the attention of players, who otherwise, owing to the length and difficulty of the complete works might be deterred from attempting them. Grade IV.

Allegro M.M. = 126

THE ETUDE

FEBRUARY 1917

The image shows a page of musical notation for the piece "The Elbow" by George Gershwin. The score is written for piano and voice. At the top, the title "THE ELBOW" is written in a stylized font, with "George Gershwin" written below it. The music is in 3/4 time and features a variety of musical notations, including treble and bass staves, notes, rests, and dynamic markings such as "p", "cresc.", "dim.", "f", "poco", "sostenuto", and "a tempo". The notation includes many slurs, ties, and fingerings, indicating a complex and expressive piece. The page is numbered "1" in the bottom right corner.

WITH WAVING COLORS

LUDWIG RENK

An easy teaching piece in military style. Present day tactics prescribe 120 steps to the minute (M.M. ♩=120) as the proper pace for marching purposes. Grade 2 $\frac{1}{2}$

Allegretto M.M. $\text{♩} = 116$

Tempo di Marcia

Musical Score for "Marcia"

Key: G Major (one sharp)
Time Signature: 2/4

Instrumentation: Piano (Piano and Bass Clef staves)

Tempo/Character: Marcia (March)

Notation Details:

- Staff 1 (Piano):**
 - Measures 1-4: *f* (forte), *mf* (mezzo-forte). Fingerings: 1 2 4 1 4, 1 2 1, 1 2 3 4, 4 4.
 - Measures 5-8: *f* (forte). Fingerings: 1 2 3 4, 3 2 1, 1 2 3 4, 2 3.
 - Measures 9-12: *p* (piano), *mf* (mezzo-forte). Fingerings: 1 2 3 4, 2 3, 1 2 3 4, 1 2 3 4.
- Staff 2 (Piano):**
 - Measures 1-4: *f* (forte). Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.
 - Measures 5-8: *cresc.* (crescendo). Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.
 - Measures 9-12: *f* (forte), *mf* (mezzo-forte). Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

THE ETUDE
alla recitativo

Page 99

alla recitativa

FEBRUARY 1917

alla recitativo

dim. *p* *mf*

f *mf* *p* *mf*

Tempo I.

ten. *mf* *ten.*

f *mf*

Meno mosso

Fine *p* *mf* *a tempo*

lu meladin ben mareato

p *f* *mf* *cresc.*

sulito *p* *pp* *p* *pp* *mf D.S.*

Tempo

LOVE'S YOUNG DREAM

'A mighty pain to love it is,
'And 'tis a pain that pain to miss'
Comley

A very pretty reverie in the style of a slow waltz. Cultivate the "singing tone" throughout. Grade 3.

R. S. MORRISON

Moderato M.M. ♩ = 144

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MINUET IN G

A very fine minuet in the true classical style. Very few modern minuets have the real flavor of the stately old dance. Play in a precise manner with crisp clear touch. Note particularly the return of the first theme in the left hand beginning at measure 72. Grade 4.

E. J. DECEVERE

Tempo di Menuetto M.M. ♩ = 126

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SHADOW DANCE

AIR DE BALLET

WALTER WALLACE SMITH

Allegretto grazioso M.M. ♩ = 108

A picturesque air de ballet which must be played with freedom and lightness. Bring out strongly with the thumb the melody in D major. Grade 3

Slowly

AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOTT

A brilliant concert caprice or encore number in rollicking Irish style, with a suggestion of the old song "Johnnie's so Long at the Fair." In the composer's recital work this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩ = 126

FEBRUARY 1917

cresc.
f
ff
sempre marcato
p
ff
sfz
sfz
sfz
mf
f
mf
ff
cresc.
ff
con bravura
f più mosso
sempre ff
sfz
sfz

FEBRUARY 1917

MANDOLINATA ROMAN SERENADE

THE ETUDE Page 105

Arr. by Hans Hartman

An easy arrangement of a beautiful old folk melody. Saint Saëns and others have made much of this tune in larger transcriptions. Grade 2 1/2

Allegretto M.M. ♩ = 108

p
mf
rit.
♩ a tempo
p dolce
mf
p
f
p
Fine
mf
p
molto cresc.
ff
rit.
D.S.

TRIPPING THROUGH THE HEATHER

EDUARD HOLST

Good concert polkas for either solo or four hands are rather scarce but here is one that cannot fail to please. It has just the right swing and the requisite scintillating character. Play it in festive style. Grade V.

SECONDO

Tempo di Polka M.M. ♩ = 108

TRIPPING THROUGH THE HEATHER

EDUARD HOLST

PRIMO

Tempo di Polka M.M. ♩ = 108

SECONDO

Musical score for the Second Piano part of "The Etude". The score is written in bass clef with a key signature of one flat (B-flat). It consists of 12 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a *Con brio* marking. The third staff has dynamics of *mf*, *p*, and *p*. The fourth staff has a *mf* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *mf* dynamic. The tenth staff has a *mf* dynamic. The eleventh staff has a *mf* dynamic. The twelfth staff has a *mf* dynamic.

PRIMO

Musical score for the First Piano part of "The Etude". The score is written in treble clef with a key signature of one flat (B-flat). It consists of 12 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a *mf* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *mf* dynamic. The tenth staff has a *mf* dynamic. The eleventh staff has a *mf* dynamic. The twelfth staff has a *mf* dynamic.

LOVE BLOSSOMS

A graceful modern *gavotte* with alluring themes and clever chromatic harmonies. Care must be taken to bring out well the inner voices.
Grade 4.

FEBRUARY 1917

Moderato M.M. $\text{♩} = 108$ LESTER W. KEITH

FEBRUARY 1917

Andante

THE ETUDE

Page 111

A MERRY SLEIGH RIDE

A lively characteristic piece of much merit. In the quotation from the old song *Jingle Bells* the genuine *acciaccatura* "crush note" is introduced. The grace note G# and the eighth note F are played together, and the principal note A follows almost immediately, thus.

Grade 2

Vivace M.M. $\text{♩} = 108$

WALTER ROLFE

POLONAISE BRILLANTE

FEBRUARY 1917

H. D. HEWITT

A festive and very sonorous recital number affording excellent chord and octave practice. Although the *polonaise* is classed among the dances, it was in reality more like a stately and solemn procession. Grade V.

INTRO.

Allegro con brio

Tempo di Polonaise M.M. ♩ = 108

The introduction of the piece is written in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody is characterized by eighth-note patterns and triplet figures. The bass line provides a steady accompaniment with chords and single notes. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The piece concludes with a final chord.

FEBRUARY 1917

The main body of the piece continues in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The melody is often played in the treble clef, while the bass line provides a solid harmonic foundation. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece includes a section marked 'TRIO' and a 'Grandioso' section. The score concludes with a final chord and the instruction 'D'Al Fine'.

VALE VIVETTE

GEORGE DUDLEY MARTIN

A rippling waltz movement in Mr. Martin's characteristic style. Care must be taken to acquire absolute evenness in the rather irregular running passages. This may be acquired only by slow practice in exact time. Grade 4.

Moderato con anima

Tempo di Valse M.M. ♩ = 72

Tempo rubato e espress

THE BLACKSMITH AND HIS SONG

A lively characteristic teaching piece, introducing an old favorite operatic theme. Grade 2.

GEORGE SPENSER

Allegro M.M. ♩ = 144
2d time 8^{va} higher

ANVIL CHORUS (Il Trovatore)
Meno mosso

Who cheers the days of the ro - ving gip - sy? Who cheers the days of the ro - ving gip - sy? Say!

Who who is it cheers his days? 'Tis the Gi - ta - na, 'Tis the Gi - ta - na, 'Tis the Gi - ta - na. D.C.

ST. NICHOLAS MARCH

Introducing "O SANCTISSIMA"

EMILE FOSS CHRISTIANI

A precessional march introducing a favorite hymn tune. Grade 2 1/2.

Tempo di Marcia M.M. ♩ = 108

mf *p* *ten.* *Grazioso* *sch. Fine* *O Sanctissima* *al Fine* *D.C.*

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III Swell, Voix Celestes
Regis. I Great Melodia
Ped. Soft 16'

The most recent composition of the well-known English organist, Mr. Gatty Sellars, played with great success at all the recitals of his present tour. This number affords opportunities for tasteful registration and the display of solo stops. It should be played in free style.

Grade 3.

Moderato M.M. ♩ = 84

III *poco rit.* *III Oboe Trem.*

Manual *III* *poco rit.*

Pedal *III to Ped.*

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last time to Coda *Repeat adding Sw. Sub. Oct. 16'* *Voix Humana 8'* *I Soft Fl. 8'* *rit.* *III Soft Fl. 8' Aeoline only.* *ppp* *II Soft 8' & 4'* *II to Ped.* *cresc.* *din. poco rit.* *al tempo* *molto cresc.* *5 Repeat adding Open Dis. 8'* *D.S.* *III Oboe 8' or Voix Humana Trem. 8'*

INTO MY LIFE SHE CAME

Grace Denio Litchfield makes his first appearance in this short but very artistic song by a well-known organist and composer. With this number Mr. Federlein makes his first appearance in the ETUDE pages.

Allegretto M.M. ♩ = 76

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Theodosia Garrison
A real art song by one of America's most prominent contemporary writers. This song must be rendered with fervid expression.

TO-MORROW

CHAS. WAKEFIELD CADMAN

With deep feeling

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LOVE'S DAWN

A tender little love song, suited for teaching purposes or for use as an encore number. The composer is a successful writer.

J. LAMONT GALBRAITH

Andante

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V A L S E

P. I. TSCHAIKOWSKY, Op. 39, No. 8
Free transcription for Violin and Piano by
ARTHUR HARTMANN*
no forte. As arranged for the violin by Mr. Hart-
mann. Difficult to play. Grade III.

One of the most admired pieces is Tschaiakowsky's celebrated *Album for the Young*, to which we have added the following. It is most effective without being difficult to play.

One of the most admired pieces is Tchaikowsky's celebrated *Album for the Young*. It is most effective without being difficult. This graceful little waltz glows with color and animation. It is most effective without being difficult.

VIOLIN

PIANO

Assai vivo M.M. 6-76

p *mf* *mf* *poco rit.* *mf* *p* *rall. poco più lento* *mf* *ten.* *Tempo I.* *f* *Piu vivo* *ff* *pp* *pizz.* *f* *Fine* *First time only* *Last time only* *Fine* *ff* *f* *pizz. l.h.* *mf* *pizz.* *D.S.* *pizz.* *D.S.*

* When played in public, Mr. Hartmann's name must be mentioned on the program.
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Talk About Ambition! Phew!

THE following little article came from an ETUDE reader in Columbus, Ohio. It was signed "Unknown" but if its author lives up to its creed he or she will not be unknown after a few years.

'A Musical Education'

I crave music well enough to go out
and try for it,
Work day and night for it,
Give up my time, and my joys, and my
sleep for it,
My earnest desire for it
Makes me have love for it,
Never to tire of it,
Makes me hold other things back for
the place of it;
My life seems all empty and useless
without it,
And all that I scheme and I dream is
about it,

So gladly I'll sweat for it,
Fret for it,
Plan for it,
Lose all the pleasures and comforts to
learn of it,
And I'll surely go after that thing that

And I'll surely go after that thing that
I want,
With all my capacity,
Strength and sagacity,
Faith, hope and confidence,
Stern pertinacity,
For neither cold poverty, famished or
gaunt,
Nor sickness, nor pain
Of body or brain,
Shall turn me away from the thing that
I want.
If, dogged and grim,
I besiege and beset it,
Thru patience and trust,
I am sure I will get it.

Miracle Plays of Other Days

MUCH interest is taken at the present day in the old miracle plays, dramatic productions sanctioned by the mediaeval church when learning was not as universal as it is now, for the purpose of acquainting people with certain phases of religious life, Scripture stories and legends of the Saints. While originally produced in all creeds, and in all ages, they have been subjected to deterioration.

With the admixture of secular elements," says Fillmore, "and the admission of strolling actors and minstrels as performers, the plays grew more and more profane, until at last the coarsest and most scandalous features predominated, and the plays were finally abandoned. These low elements even invaded the churches. At the *Foyle's Festival*, a sort of Christian revival of the Roman Saturnalia, the

churches were the scenes of indescribably coarse revelry. A "Fool Bishop" celebrated a burlesque mass; the censors were filled with pieces of old boot-leather which filled the church with an intolerable stench; dice were cast and cards played on the altar; the priest invoked the devil; the pastor bestowed the blessings on the congregation; in short, all sacred ideas and rites were parodied in the most outrageously profane way. The *Fest of the Ass* was little better. It commemorated the flight of Joseph and Mary into Egypt. An ass, dressed in human clothing, was led into the church, the priest intoned the Latin hymn, *Oriens paritibus*, closing each verse with an imitation of an ass's braying, to which the whole congregation responded with an uproarious he-haw!¹⁹

A Practical Advertisement

By Mildred T. Stone

IN a recent ETUDE, I read among the "Don'ts for Mothers," this bit of advice, "Don't expect the teacher to entertain you for awhile after each lesson playing for you." This is an excellent piece of advice as far as the mothers are concerned; but on the other hand—

What better advertisement can a young teacher have than her own playing? Is not the willingness to play for a few minutes now and then after a lesson almost as good a recommendation as a framed diploma signed by Prof. Somebody, of whom mother has never heard?

Of course I am thinking of younger and less experienced teachers, not of those whose reputation and price have

long been established. We expect the storekeeper to show us his goods and they must be A No. 1. He wouldn't be very successful if he just took orders or told people where to get what they wanted without displaying his wares. The ability to play well is a part of the teacher's "stock in trade" as her knowledge of music or gift of imparting knowledge. A teacher who plays for a few minutes once in a while often inspires the pupils to play. The "play like teacher," after she pleases the mother, will be recommended her to her friends. We may lose a little time thereby, but shall we not gain in the long run, through good will and respect?

The Exciting Career of Tartini

THE career of Tartini, the great violinist of the 18th century, whose music every violinist admires, was full of exciting adventures. When he was a student in the university at Padua he seemed to have no prospect for a happy and prosperous life. His father was wealthy and influential, he was himself a brilliant student. But he fell in love with a girl whom his parents did not approve of, and he was forced to leave the university and his bride, and flee from Padua. He traveled about, playing the violin for a scant living, until he finally secured the position of violinist at the chapel in Assisi. The choir

was made up of sixteen voices and twenty-four instrumentalists, and was considered the finest in Italy. For a long time while he concealed his identity, but at last on a day universally observed by the devout for a pilgrimage to Assisi, to the tomb of St. Francis, he was recognized by people from Padua. All obstacles to his return were removed, and he rejoined his wife, and lived among the most cultured people, devoting all his time to music. In addition to discovering the "third ear" which has been mentioned in *Terz Errurs*, he made many improvements in the construction of the violin bow, and in the thickness of the strings used,



Wesley & Bach piano photographed at Miss Sundellus' summer camp

IRANICH & BACH

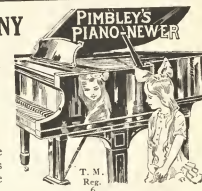
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brings back life and beauty to the good old piano. Oils, paste polishes and waxes will in the end deaden the finish. Not so with Piano-Newer. A few brisk rubs and—lo! all gone the ding. A child can do it. Doesn't rub quickly and perfectly.

At most good drug stores, hardware stores, etc. everywhere. 50c—\$1.00.

PIMBLEY'S PIANO-NEWER has been used for 25 years by manufacturers, dealers and users of all sorts of high grade hardwood articles—pianos, violins, miscellaneous furniture. For efficiency, convenience and thoroughgoing satisfaction it is unapproached.

PIMBLEY PAINT & GLASS CO.
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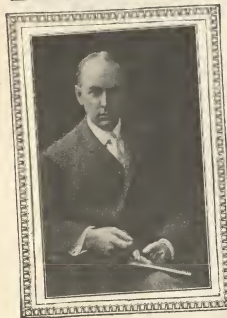
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Department for Singers

Editor for February, PERLEY DUNN ALDRICH



The Head Voice

SOMEONE asked me once why I worked so persistently and carefully with one of my women pupils to perfect her head voice. My off-hand reply was "perfection an artist had succeeded by the perfection of her head voice." And the rest of her head voice was nearly as good; and that voice was an artist learned, by some hook or crook, to sing good head notes. I had lost this trick her voice began to deteriorate. The teacher who had regard to the condition of the head voice was not concerned and who worked two years before I came. Now she has the most beautiful head voice one could wish for.

I wondered if it were all my remark about the two sweeping. I went over to my mind all the great artists I had ever heard, thought with many of them, and when I sang beautifully, I came to the conclusion that I had not overstepped the truth. I thought over my own experience of many years teaching and I felt that I had earned just after beautiful head voice, I was entirely justified in ever to train my women singers along this line. Of course we all believe, if we are faithful to the trust, that the words are doing in the right line, the way that appeals to us. Our own opinion and judgment is the final court of appeal for the pupils and it is as it should be. But I think the impulse upon which great artists and teachers have been based is the head voice. Of course, all the older artists would hear no more—Patti, and it was this that I heard her voice sing. And who can forgive Lili Lehmann's powerful and beautiful upper voice? Whoever has read the passage on singing may refer to the inestimable value of a beautiful head voice and ponder on them well. These are the words of great artists, who knew the importance of how to preserve her voice, and who showed her long career as a beautiful singer. And even if any of my readers have seen even a copy of the "Singing" by Luigi, they will read words of wisdom along this line.

Someone told me that when Albani was studying in Italy with Lamperti, the other students felt so sure she would not succeed that they urged him to advise her to go home. His reply was: "No, she has beautiful head notes and on these she will make her career." This proved to be true. I shall never forget the marvelous beauty and carrying power of her head notes over a chorus of three thousand in Crystal Palace, London.

There is something marvelously winning and charming about a woman's head voice. It seems to modify the whole scale, when properly understood, and gives to the upper part of the voice a mysterious beauty and carrying power. It will not have this mysterious beauty unless it be produced with the greatest ease. The least restriction or obstruction of the voice channel seems to deprive it of its beauty. The least effort to force it beyond its natural strength deprives it of its charm and soon changes it into a shout. And, "she who shouts," said the old masters, "soon loses her voice."

I have often wondered how this valuable resource of the past has been so carelessly and so thoughtlessly rejected and have about concluded that the beginning it sounds so insignificant on the small stage, the student, in these days, when singing beautifully does not seem necessary for success, to patiently wait for the small career to fully flower, but if one has the patience to make haste slowly, and choose the path of beauty, the reward is power, in the end. The young singer should remember that an artistic career is cumulative. One does not achieve a great success in a day. One goes on from victory to victory, and in the long run, the beauty of the voice will win over others who have shouted away their strength. The race is not always to the swift, but to the steady, and to those with strong lungs. But in working for hard work, the young singer should be warned against that substitute for a true voice known as a hollow, unmusical quality—something like a falsetto voice—that does not amalgamate with another tone, and is so easily lost in the sharp. The tone is the key it should be, as the tone has no bottom or foundation to stand on, and will never take the place of the real voice which is much more, and at the same time clearer, and beautiful.

PERLEY DUNN ALDRICH.

The Prima Donna in the Forest

STRICTLY speaking, bird song is not a true song but belongs in a class by itself, intermediate between vocal and instrumental music. It is vocal in so far as the bird uses his own voice, but instrumental inasmuch as no words are used. What raises man above the animals is articulate speech; and it is the power of adding speech to song, poetry to melody, that makes human song vocal in the fullest and highest sense of the word. From this point of view it would be the rankes flattery to a nightingale to compare him to Jenny Lind or Christine Nilsson.—*F. FINCK.*

“What Sbriglia Taught, and How He Taught It”

The death of Giovanni Sgriglia in Paris a few months ago recalls to his many pupils in various parts of the world a long list of eminent singers who came under his instruction for longer or shorter periods, and makes a most opportune occasion to tell the readers of *THE ETUDE* something of his work.

Sgriglia must have been at least eighty years of age when he passed away, for he sang in a performance of *Martha* in the Academy of Music in Philadelphia in 1859, and for a period of nine years at this time sang in Cuba, Mexico and the United States in opera and concert. He took up teaching on his return to the Continent. He was trained by Italian masters in Naples and, naturally, fol-

He was eminently a practical teacher. He had very little theory and talked very little. He was not a good musician and played none to speak of on the piano, and knew nothing of the most

[illegible]

could sing and sing without fatigue and give every graduation needful for the tone. There was an understanding of this idea that enabled him to develop Madam Nordica's voice from a lyric to a dramatic soprano voice. He insisted on this support so strongly that many of his singers, De Reszke, Plançon, and many of lesser note, showed abdominal licks to aid in supporting the chest. Of course, many pupils abused the power that this chest development gave, and "hollered" until the voice was worn. But this, I take it, was farthest from his idea. I feel sure, however, that many pupils came away with the wrong idea of this "support," and gave a very wrong impression of the maestro's school of singing.

I once asked him why he did not write down his method. His reply was that it was impossible, as "what was good for me was bad for another." I have heard him declare emphatically more than once, "I have no method. I teach people by listening. If the voice is too open, I shut it; if it is too shut, I open."

He taught in the old-fashioned way of using the Concone exercises on the cove, sound adapted to the need of the pupils. (the *gh* the last of all, usually.) He would use the same exercises with the fixed 40 syllables. He would go over and over the same aria, day after day, and even week after week, using it as a vocal exercise, caring not at all for its interpretation, but for freedom of the time.

Singing on the Lips

He insisted upon a firm, high chest for all pupils. For those who had weak chests he urged regular use of light dumb-bells and persistent effort to maintain a high chest. I have seen him make a student work hard to hold his chest as high as possible, and then bring the chin down toward it, in order to give the physical exercise to develop the chest. This was very fatiguing for some pupils for a time, and backs and knees ached a bit, or even two bits. But the result usually justified the means. This brought about what he called the *point d'appui* or point of support, as he called it, at the sternum bone. Here, according to his idea, lay the support of the voice; and when the singer once understood this he

over, "Ne pousse pas" (don't push) when the pupil would force the voice.

Singing in the Chest

Another idea on which he dwelt persistently was singing in the chest. He often told me that this was the secret of singing and a principle that almost nobody understood. I think few of his pupils thoroughly understood this, and he often said so. I know, in my own case, it was, indeed, some years before I fully appreciated the principle and saw the almost breath-bereaving results I could obtain with it. It was very difficult to understand, because it seemed impossible for a soprano to keep her high notes singing in the chest, or for the tenor to keep his mixed voice there; but, like all real masters of the voice, he could not abide

The Secret of the Art of Singing

MANY people who sing, or teach singing, lay so much stress upon one special phenomenon connected with the voice and its production that they finally declare themselves to be the possessor of the secret of the art of singing. And they really believe it. Perhaps for themselves they have found the "secret"; but it does not follow that another artist could not sing just as well with quite a different idea in mind.

A singer who has a beautiful voice and a powerful talent for singing can make beautiful effects with comparatively little teaching, if he be of the sensible, common-sense variety. Singing is such a simple, natural process that one only needs to follow the natural development of the voice to succeed fairly well. But when the singer "chases after false gods" all the time, in the hope of finding a "short-cut," he usually finds himself a "shallow alley" from which he himself has stepped out, from which he himself has stepped out and hopelessly chased up another. It would be amusing to watch these half-baked singers, emerging from one idea to another in the vain quest to buy proficiency, if it were not so pathetic. Even if the articles they buy from the singing master were of the very best and really did bear some

resemblance to the *Secret of Singing*, it would be of little service to the phantom chaser, for he would not stop long enough to develop what he had learned. But it is true that some simple truth carefully and logically developed does seem to contain the secret of singing. The same idea may not appeal so deeply to another and may even appear harmful.

Albani's Secret

Someone told me once that he asked Albani, who was a very beautiful singer, what she did to obtain those lovely notes. Her reply was, "When I feel that I am singing in and not out I am very sure I am singing well." *This was her secret.* She had learned it from the elder Lamperti in Milan who, so they say, taught

his pupils to sing "Come here" (like a mother calling her child to the table for drinking). It was the same person, I think, who told me that Alhani had to return to Lamperti three times before his idea was firmly fixed in her voice. After her first session, she returned with her voice "going out." It was the same at the end of the second session, and Lamperti replaced it the third time. At the end of the third session, however, the idea was a part of her artistic equipment.

In these later days, when there are so many strange theories in regard to the voice, and when doctors, pianists, organists, violinists and any Tom, Dick or Harry essays to educate voices without having gone through the helpful preliminary of educating their own voices, it is

the whoopy, heady tone, and tried to keep the voice down to its real and natural resonance. The result was that all his pupils who obtained an insight into this principle sang with a firm, vibrant tone.

It is difficult to put his ideas on paper, because they seem so spontaneous and intuitive—so like flashes of genius. They do not seem the same when written down as they do when illustrated by someone who understands them. But I have given a few ideas that I learned from watching him teach many different pupils, hour after hour. I have never ceased to be grateful for this opportunity I had for observing his wonderful teaching; for I feel sure that whatever measure of success I have had has been largely due to his inspired teaching.

not strange that each one has a wonderful "secret." Someone tells me that a very celebrated teacher told him that singing was entirely "a question of the nose." I have known a few real teachers of the voice could put it that way. I imagine there must have been a context with the remark that was omitted in the telling. I have never heard of anyone ever invented this singing "in the nose," anyway? Did anyone ever hear a great singer who did it? I never have. Someone told me that a famous singer sang "in the nose" very well; I lived in his household, I played accompaniments for him and taught some of his pupils alternately with him, and I never heard him sing "in the nose." Singing, except with contempt, and the remarks he made to one teacher who insisted in doing it would not look well in print. I have heard of a few singers who sang the whole of the art of singing lay in the diaphragm. Fortunately, I escaped before.

I had to listen to the stenoratoric tone that I might call the diaphragm could be called to smelly crying.

I knew of a lady who felt so sure that the secret of singing lay in keeping the tongue flat that she invented a contraption with which to sit on this unruly member. And another invented a machine to hold the lips in place. Another insisted in singing entirely in the head register, and, therefore, had no medium or low voice. Another, that there was no such thing as registers, and he nearly blew his head off trying to force his middle voice to the high notes.

Different Methods for Different Voices

But why go on to enlarge the list? Let us come to the gist of the matter. *Singing is the very simplest thing in the world.* To be effective in singing, the performer must be natural, the voice must flow with ease and certainty, so that the listener has a sense of comfort and security as to the outcome. But this presupposes a perfect voice—something that we rarely hear. It is a serious proposition. We find no two voices alike, and each one has to be trained according to individual needs. The experienced teacher does not train all voices alike, but tries to remove the defects of each. He prescribes, therefore, try, not the same medicine for each, but the special remedy that each one needs. For example, one could not use the same method for training a coloratura soprano as one would for a deep bass. And if we were to train a soprano the same as we would a soprano who sang in her throat so hard that no high notes would come? And shall we teach the nasal tenor the same

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Department for Organists

Editor for February, MR. HENRY S. FRY

Some Suggestions for Organ Purchasers

By Henry S. Fry

How shall we spend our \$2000—our \$5000? That is the quandary in which many church committees find themselves when about to buy an organ. We asked Mr. Henry S. Fry, Organist of St. Clement's, in Philadelphia, who is continually called upon to open new organs of various makes in many different parts of the East, to tell us just what \$2000 and \$5000 should buy. Mr. Fry wrote to several organ builders for estimates and spent several months in arranging his returns. This is an article which the organist should cut out and preserve, as it is exceedingly difficult to get this information in such concise form.

What \$2000 Ought to Buy

In the purchase of an organ, the persons to whom the matter is entrusted are no doubt frequently troubled in making a selection both as to specifications of the instrument and of the builder. The object of this article is to give to such purchasers some idea of what they may secure for certain amounts, based on prices quoted by good builders. The specifications to follow have been procured from reputable eastern builders, and are based on delivery within eight hundred to one thousand miles from New York City, and installation under normal conditions. The prices do not include disassembly of organ, detached key-board, extraordinary case work, or blowing outfit, prices for the latter being quoted separately with each specification.

SPECIFICATION No. 1.

\$2000.

Compass of Manuals C to C₂, 61 Notes.
Compass of Pedals C to F, 30 Notes.

GRAND ORGAN.

Name of Stop	Pitch Material	Pipes
1. Open Diapason	8 ft. Metal	61
2. Stopped Diapason	8 ft. Metal	61
3. Dulciana	8 ft. Metal	61
4. Flute d'Amour	8 ft. Wood	61
5. Swell to Great	4 ft. Metal	30
6. Swell to Great 16 ft.	4 ft. Metal	30
8. Great Unison Separation	4 ft. Metal	30
9. Great Unison Separation	4 ft. Metal	30
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SWELL ORGAN.

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PEDAL MOVEMENTS.

Name of Stop	Pitch Material	Pipes
1. Open Diapason	8 ft. Metal	61
2. Stopped Diapason	8 ft. Metal	61
3. Dulciana	8 ft. Metal	61
4. Flute d'Amour	8 ft. Wood	61
5. Swell to Great	4 ft. Metal	30
6. Swell to Great 16 ft.	4 ft. Metal	30
8. Great Unison Separation	4 ft. Metal	30
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The Playing Over of Hymn Tunes

By William E. Warner, A.R.C.O.

The playing over of hymn tunes is apparently one of the simplest and easiest of an organist's duties during Divine service. Yet, in spite of this, or perhaps it is more correct to say because of this, it is one of those details which often receives insufficient thought and attention. Suitable soft stops are often used in a most perfunctory manner even by a capable and skillful organist; no wrong notes or ill-accuracy, of course, but in a way which shows that it is being regarded as mere routine. A little consideration and forethought would soon result in something much more like this, should be the aim of every organist.

The reasons for playing a tune over before it is sung are obviously: (1) to inform the congregation what tune is being used; (2) to give some idea of the pace at which it is to be sung. Hence it is clear that the pace to be adopted in the preliminary playing over. The tune should also be audible to the whole of the congregation. This puts out of court the use of such extremely soft stops as the voix celestes or acoline in large buildings, except on those rare occasions when absolute silence prevails. On the other hand, noisy registration is equally out of place. Variety of style is very desirable. It is a good plan to play each tune at a service in a different way. Some tunes will lend themselves to one kind of treatment and some to another.

Effective methods are:

(1) Plain version of the tune on one

manual, either with or without pedal. Suitable stops are diapason, flute, gedekt, gamba or oboe. Combinations of soft eight-foot stops may also be used. (2) The melody played by right hand on a solo stop, while the left hand and pedal provide a quieter accompaniment. Suitable soft stops are oboe, clarinet, flute and on some organs the cornopean with the swell box shut. (3) The melody played an octave lower and the accompaniment on the same manual by the left hand, while right hand and pedal provide the accompaniment. This method requires practice and a knowledge of harmony, but is well worth any extra trouble.

Much will depend on the individual organ, but it is worth while to note that for the purpose of giving out hymn tunes are far too often heard in combination and manual couples are too much in evidence. Careful, finished playing and good phrasing on a single soft stop is one of the most charming effects in organ playing. Clarity is a virtue which organists often neglect. Psalm tunes like *St. Anne, Old Hundred* and *Dunder* have their right arm in the chestnut and the left on the open or stopped diapason, soft flutes or dulcians. Registering of a more emotional type may be used in modern tunes, but care should be taken that this does not degenerate into sentimentalism. Ear-tickling combinations, vox humanas and tremulants are entirely out of place for this purpose. Good musical taste and an appreciation of the inherent dignity of the instrument will keep the organist from these and many other musical sins.

An Amusing Ancient Organ Recital Before the Sultan of Turkey

In 1904 the Worshipful Company of Musicians of London held an Exhibition of musical instruments at which various eminent English musical authorities lectured on English music of the past. The proceedings aroused so much interest that the lectures were afterwards compiled into a book under the general title of *English Music*. An interesting lecture by Sir Frederick Bridge, Organist of Westminster Abbey, upon the subject of "Music in England in 1604" contained the following:

"Now I want to say one word about the state of organ building at that time, and must not omit to add that we were in the Exhibition a stand of organ pipes which date back from 1604 to the present day. One of these pipes was made by Robert Dallam, a celebrated organ builder of the period, who was born in 15— at Chorley in Lancashire, and who had a most extraordinary career. He was sent to take an organ to the Sultan of Turkey as a present from the queen, for which the Levant merchants paid him. He was sure the queen would not pay for it. It took him about six months to go to Turkey in a sailing-boat, and he fell in with pirates. He took with him a pair of virginals to practice

on during the voyage. When he reached Turkey, and opened the box containing the organ, he found that all the glue had melted and the whole thing was in pieces, and you may be sure he took a very 'glum' view of it. "The Lecturer then went on to describe that this organ was a very novel piece of mechanism, and was worked by clockwork. There were all manner of birds which sang. First of all the clock struck twenty-two, then there was a little pin of sixteen bells, and the organ played a song of five parts twice over. It was set to play at a certain time. The grand Seigneur, after hearing it, asked if it would play again, and the attendant then went to Dallam, who stood outside, to ask if it would play again, and Dallam told him that if he touched a little pin with his finger it would play at any time. The grand Seigneur said it was very good, but he wanted to know what the keys were for. Dallam was called in to play upon the keys, and did so in great trepidation, as he was not sure that his head would not be cut off. He was afterwards rewarded by forty-five pieces of gold, and was glad to get outside safely."

Too Difficult

By F. T. Delany

More pupils are kept behind by wasting their time with too difficult music than by any other obstacle. There is a time and a place for all things, and the time for a difficult Chopin *Scherzo* is not in the fifth grade, no matter how talented

or how gifted the pupil may seem. It is better to play a great many things in the grade in which one can play comfortably than to take pieces two or three grades higher, and waste hours over difficulties that one or two years later will come with a few minutes' work.

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Department for Children

Conducted by JO-SHIPLEY WATSON

Pen Pictures of Great Composers: Guess Who They Are

The Names of the Composers will be Given Next Month.

I.
DR. CHARLES BURNBY said: "The figure of was large, and he was somewhat unwieldy in his actions; but his countenance was full of fire and dignity. His general look was somewhat heavy and sour, but when he did smile it was the sun bursting out of a black cloud. There was a sudden flash of intelligence, wit and good humor, beaming in his countenance, which I hardly ever saw in any other."

II.
"His expression was benign, his eyes were keen and penetrating. We would have no trouble in recognizing him as a German, for in his countenance one sees the strong German traits of strength of will and perseverance which almost always prevail. His forehead is high, his eyes rather long and narrow, the brows somewhat arched, the nose large and straight, the mouth full, the lips compressed, there is a determined look about the chin, when passing this portrait one says, 'Here is a man of wonderful gifts.'"

III.
"There is crowned into this face a determination to stamp the world with a message. There is life and spirit, storm and stress, power and beauty hidden under the rugged features. The eyes are dark and small and filled with fire, the hair is black and abundant; the jaw is broad and massive. When you pass this portrait you will stop involuntarily, for it is an arresting countenance. Perhaps a sigh will escape you as you utter these words. 'Poor soul, who have lived every inch of your life with reckless waste of vitality. You have loved and hated with great intensity of soul.' You will linger long before this face, for, despite its postmarked surface, it is the expression of great force and nobility."

IV.
The portraits of this extraordinary genius have been greatly idealized and you will have trouble in recognizing the picture I give you. He was not an Apollo, as you probably think, he was far from being distinguished looking, and according to those who knew him best he was rather commonplace in appearance, except when he was absorbed in his music; his whole expression would change then and the absent, restless look would become calm and peaceful. His head, it is said, was too large for his body, his face was very pale, his eyes were large, but not bright. Except for his musical genius he was not distinguished.

V.
When you pass this portrait you will say "Here is an artistocrat." This is a gentleman who has known the best in life, who has moved in high circles. His manner is somewhat haughty and reserved. You would not think of calling

him by his first name. I think you would be rather afraid to approach him, though I'm sure the bent shoulders and languid movements would make you feel very sorry for him. His brow is high and thoughtful, his nose is prominent and aquiline, his hair is chestnut and his eyes are brown, his lower lip protrudes and his delicate features are stamped with melancholy.

VI.
Here is a man who is filled with "conscious superiority, yet too mild to inspire fear." His eyes are deep set and are shadowed by heavy brows, his nose is both strong and his mouth long and drawn back as though in a smile. Masses of white hair fall almost to his shoulders and his figure is so impressive and striking that everyone turns to look as he passes. As you turn to look again you are dazzled and fascinated and a bit overpowered. You wonder why you have turned to look, and someone says to you, "You cannot help it, it is the magnetic power of the man."

VII.
You would not imagine this man to be an inspired genius. His personal appearance is far from attractive and he is fat and short, his face is puff and his complexion gives a flabby featureless look to the countenance. He is very near-sighted, the countenance. He wears old and does not conceal the bright and expressive look in the eyes. His teacher said of him, "Whenever I wished to teach him anything fresh, he always knew it already."

Some Things to Know about Hungarian Music

NEARLY every aspiring piano student has dreamed one day of playing a Liszt Hungarian Rhapsody and not a few have realized the dream. I wonder how many of you know about Hungarian or Magyar music and how its peculiarities have touched the imagination of our great composers?

Its importance is brought to us constantly and its spirit is not to be confused with that of other nationalities. The first famous composer who felt the thrill of Magyar rhythms was Franz "Papa" Haydn; now would you dream it of this placid old man? You will find his use of Hungarian peculiarities in the well-known *Gypsy Rondo* and later in the *Solomon Symphonies*, these you recall were composed for Solomon, Haydn's London manager. The Magyars are the lords of the soil and the Gypsies are the privileged musicians of Hungary.

This is what George Liechtenster says of his native Hungarian music: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. . . . The imagination of the Magyars never changes the songs into dances, and the dances into songs; for the Magyar often dances his lays. With

Oriental fire, the Magyar holds his maiden and turns with her like a whirlwind, till his power is gone. . . . Thus dances the Magyar; but his song is of a more earnest character, and within the region of minor key centuries of trouble and the desire of his long-lost grandeur is reflected. He only smiles through his tears, and mourning he rejoices; and every inch of the singer, of the player, is an embodied minor chord."

Schubert was fond of the Hungarian characteristics and used them more than any of his contemporaries; constantly throughout his works we are coming upon peculiarities which tell us of the nationality. For example in Op. 54 *Dieciessime a la Hongroise* and in the *C Major Symphony* and in the *Fantasia in C Major* (Op. 15).

The Hungarian Rhapsodies of Liszt are those with which we are the most familiar. Liszt wrote fifteen Hungarian Rhapsodies for the piano, a number of these have been arranged for orchestra. Liszt was a Hungarian and loved his national music, he created the Hungarian rhapsody after a long study of the gypsies. In order to appreciate a Hungarian rhapsody one should read Liszt's entertaining book on *The Bohemians and their Music* in Hungary.

Brahms used Hungarian themes simply because he liked them for he was not a native of Hungary. His *Hungarian Dances* are thrilling examples of the spirit and fire of the Gypsies; they are said to be nothing more than transcriptions

for the piano of the wild performances of the Hungarian band leaders.

The national dance of the country is called *Coardas*. The famous national tune *Rakoczy March* was a lament for the hero Rakoczy. It is employed in one of the Liszt rhapsodies, Berlioz, the famous French composer, heard it arranged for a military band and introduced it in his composition *Damnation of Faust*. The tune thus introduced made a sensation all over Europe. The folk songs of Hungary are intensely interesting and a great deal has been done to preserve them.

At Budapest there is a National Conservatory; also a Royal Academy of Music. Liszt was its first director.

The following compositions taken from THE ETUDE, 1914 and 1915 embody many of the Hungarian peculiarities:

Rhapsody Marche (Four Hands), F. Liszt (March, 1914).
Hungarian Romance, Kleinmichel (March, 1914).

Hungarian Sketch, Horvath (August, 1914).

Petite Hungarian Polka, Kronke (September, 1914).
Wandering Gypsies, Renard (January, 1915).

Hungarian Dance (Four Hands), Kirchner (January, 1915).

From Hungary, Kern (May, 1915).

Hungarian Coardas, Brounoff (December, 1915).



Ho! for the Sage Brush Orchestra!

OF COURSE you have never heard of the Sage Brush Orchestra, just as you probably have never heard of Harney County, Oregon, where the Sage Brush Orchestra has its lively beginning. Way back in the open sage brush country of Central Oregon, miles away from a railroad, some of these talented children are working for a musical education. Under the direction of M. V. Dodge, organizer of the orchestra, this group of interesting young folks have been earning their musical education money for their musical education. When they were in Portland, they

went to the hotel where Mme. Schumann-Heink was staying and she was staying in her room. When the motherly prima donna had heard them play she was so delighted that she offered to give a concert for their benefit next year. Here is a picture of the Orchestra, a big violin photographed right out in the middle of the sage brush—that desolate shrub that has taken the heart out of many a pioneer. Think of young and old men and women, then think of these little children out in the Sage Brush country. How does your record compare with theirs?

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Petite Hungarian Polka, Kronke (September, 1914).

Wandering Gypsies, Renard (January, 1915).

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A Letter to a Violin Student

By E. W. Morphy

DEAR PUPIL—So you are not attending your violin lessons, because of an injury to your left hand? I must tell you that you are missing a great opportunity for gain. Why not devote all of your attention to the right arm? You have failed to remember how much care every great violinist gives to his bow-arm, and you must learn that bow technique must not be neglected.

Let me tell you something which may put you to work again. Last week Miss _____ played a long and difficult recital. Later I heard a person complimenting her upon her strong, flexible bow-arm, and also the beauty of tone which was the result of that toughness and pliability. She answered, "That bow-arm development began when I injured my left hand and had to practice exercises on the open strings for four weeks." As her teacher I can remember the pleasure and profit I experienced inventing exercises to develop her bow-arm while we waited for her left hand to get strong again. It is most surprising thing when she realized that she did not know exactly how to hold the bow. Now don't blame me for neglecting my duty; the point is simply this, that in holding the bow, like everything else where skill is required, every person must learn for himself and by the road of experience. Of course, she had been playing seriously long before this, but it was not until she was forced to think only of her right hand processes, concentrating her entire attention to that end, that she experienced that delicate adjustment of the fingers to the bow which enters so powerfully into the successful bow technique. Anyone who owns an outfit can hold the bow in a manner that will do for a clumsy performance; but for artistic expression the most serious attention and prolonged practice must be given the right hand and arm. The more one works for that delightful feeling of right arm ease and freedom, the more alive that great tone-maker becomes.

If you cannot use your left hand for a while, here are some exercises for the right arm. With a piece of chalk, mark off eight equal parts on the stick of the bow. Now practice wrist strokes, or more correctly called "hand strokes," in every one of the eight divisions. After practicing this on all four strings and the right joint swings as if made of rubber, firm though flexible, try drawing the bow from the frog to the point and observe the feeling of "float" in your arm. This exercise will eradicate those disagreeable little kinks which cause the bow to tremble on the strings. Next try drawing the bow as slow as possible. Take a minute to get from the frog to the point. This exercise is highly prized by the great violinists, and is known as the "wrist exercise" that while "in the making" the product is generally a weak, puny sound, when practiced persistently it truly vitality try the tone. For strong strokes at the extreme tip of the bow, followed by some good strong forearm strokes, not forgetting some work on the up-bow staccato, the grand detaché, the very opposite to the

Department for Violinists

Edited by ROBERT BRAINE

slow bowing mentioned above, is a good one to warm the arm and tingle the nerves. It is best practiced at first on the two middle strings as there is less danger of an accident. Unless the arm is well under control with this very rapid whole arm swing on the E and G strings there is danger of hitting parts of the violin. Try the different forms of the *crescendo* and *diminuendo*, also quick attacks in every part of the bow, not forgetting the spiccato, the most rapid of all the bowings, and an excellent one for waking up the wrist. For further advice I recommend that you read Mr. Braine's article, "Elasticity in Bowing," which you will find in the issue of January, 1914.

Enough has been written, I hope, to show you the mistake you are making by staying away from your lessons. Go back to your teacher at once, and give him a chance to take up with you something besides intonation and other left hand problems. In a talk I had with him not long ago we agreed that a half hour lesson once a week is a deplorably short time in which to solve the thousands of problems connected with violin playing. Therefore, I would suggest that you give him every possible chance to help you in your career. Even if both of your hands should become injured don't miss your lessons. After all, the hardest part of the work is done with the right hand, and your teacher wants the opportunity to train you how to think, which is the thing of most importance.

Accept my best wishes for a successful career, which will send you on your way to the world as a great violinist.

YOUR FRIEND AND FORMER TEACHER.

The Dimensions of the Viola

"Unfortunately, in size the viola is still an instrument of unfixed dimensions, and it can hardly be said there are any standard measurements, though it should be of *least* a seventh larger than a violin. The length of string, from nut to bridge (taken from a good 16-inch instrument), is 14½ inches, or a shade under; distance from top of soundholes to top of end belly, 6½ inches. "The viola bow is, or should be, somewhat heavier, with the head larger, and spread of hair broader than that of the violin bow. A violin bow does not answer so well. It is possible to play both violin and viola well, though there is no doubt that a player who is adept on the violin is likely to be more or less affected. Theoretically it should not be so, as judging of intervals is a matter for the brain."—The *Straud*.

The violin beginner can be taught to remember the names of the five sharp G (one) sharp, D (two), A (three), E (four). Then placing the second finger successfully on the three lower strings (G, D, A) we get the three remaining sharp keys, B (five) sharp F sharp (six) and C sharp (seven).

Untalented Pupils

A violin teacher in a prosperous city of the Middle West writes to the Violin Department—"Should a violin teacher refuse to teach pupils with little talent; and if so, where should the line be drawn?" This is a question which has often been discussed and there is a great diversity of opinion on the subject. As a matter of fact, the average violin teacher accepts pretty nearly all comers, unless they are so dull of comprehension, and so hopelessly tone-deaf and destitute of feeling of rhythm that it would be simply impossible for them to make any headway at all. Even pupils who seem to be destitute of talent at the start can often be improved by systematic training, and most teachers give them the benefit of the doubt, and give them what they can do, for a few months at least. If the line as to talent were drawn too closely, the average teacher would find himself obliged to give up the profession, for real, genuine talent for the violin is a very scarce article.

Great Teachers Can Choose

Great teachers who are known all over the world have so many applicants for lessons that they can choose those with genuine talent. It is extremely difficult for a teacher, however, to select the Russian violinist, for instance, he is obliged to take all the time with applicants for lessons, and violin students consider it a stroke of extraordinary good luck if they can get to study with him at all. I have seen letters from his secretary, written by turning out pupils to prevent them from wasting years of their lives in trying to succeed in a profession for which they are not fitted. No fear of hurting the pupils' feelings should prevent him from speaking plainly in such cases as it is clearly his duty to do so. Teachers should also be honest with parents who ask about the progress of their children, and it is not honest to encourage parents to spend comparatively large amounts in seeking to develop talent which does not exist. The majority of pupils are not studying for their own pleasure, and if they have even passable talent they should be encouraged, for even if they do not become finished performers, they will be rewarded in the increased enjoyment of music they will gain listening to music.

If only pupils of first-class talent were taught, musical art would soon die. The private music teacher is the missionary of the great masters who have developed the instrument to the point where it exists in the world to-day. It is largely by the music teacher's faithful work, even with backward pupils, that music has been advanced to its present great popularity with the masses.

A Few Weeks' Trial

My own theory on the subject is that every pupil who applies he gives a trial of a few weeks. In that time the teacher can judge what capacity for improvement he possesses. If his case is absolutely hopeless, he should be told that he is wasting his time and money, and had better give up the study of the violin. One would think that a pupil who is hopelessly untalented would not wish to continue his lessons, and would give up studying of his own accord. Most of them do, in fact, but every teacher knows that occasional pupils who are practically hopeless as regards talent are most indefatigable practitioners and most enthusiastic pupils.

Few Possess Real Talent

The average violin class is made up of pupils of a very meagre talent; sometimes there will be only two or three,

out of a class of forty, who have genuine talent. It does not follow, however, that the teacher should give up all but these two or three. Many unpromising pupils, develop into pupils with little talent; and if so, where should the line be drawn?" This is a question which has often been discussed and there is a great diversity of opinion on the subject. As a matter of fact, the average violin teacher accepts pretty nearly all comers, unless they are so dull of comprehension, and so hopelessly tone-deaf and destitute of feeling of rhythm that it would be simply impossible for them to make any headway at all. Even pupils who seem to be destitute of talent at the start can often be improved by systematic training, and most teachers give them the benefit of the doubt, and give them what they can do, for a few months at least. If the line as to talent were drawn too closely, the average teacher would find himself obliged to give up the profession, for real, genuine talent for the violin is a very scarce article.

There is one thing, however, which the violin teacher should be strictly honest about, even if he runs the risk of losing occasional pupils, and that is to discourage the untalented. The lower tones of the violin their profession. One would think that such pupils would know themselves that they could never succeed in the profession; but even so many such pupils do not realize that they can never learn to play in perfect tune, have no temperament, and no natural aptitude for music. They read of great success achieved by famous violinists, and at once become pious with a burning ambition to try the professional field. The conscientious teacher should lose no time in undeceiving such pupils, and let them know that every such pupil, and every such pupil, who is not fitted to succeed in a profession for which they are not fitted. No fear of hurting the pupils' feelings should prevent him from speaking plainly in such cases as it is clearly his duty to do so. Teachers should also be honest with parents who ask about the progress of their children, and it is not honest to encourage parents to spend comparatively large amounts in seeking to develop talent which does not exist. The majority of pupils are not studying for their own pleasure, and if they have even passable talent they should be encouraged, for even if they do not become finished performers, they will be rewarded in the increased enjoyment of music they will gain listening to music.

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The Third Sound

WHEN TWO TONES are produced simultaneously on the violin, in absolutely perfect tune, a third sound appears called the "combination" sound, or "differential" sound, or "sub-bass." This curious phenomenon in acoustics was discovered by non-musicians in the early Italian violinist, Tartini, the eminent early Italian violinist, at Ancona, Italy, in 1716. Tartini was vastly interested in his discovery, and wrote a treatise dealing with that and other subjects in music. The name of the treatise was "Trattato di Musica Seconda," or "seconda armonia" (Padua, 1754). The science of acoustics was not sufficiently advanced in Tartini's day to explain the discovering the true cause of the appearance of this third, or combination sound that remained in Hemholtz, the distinguished modern German scientist.

Hemholtz Solves the Problem

Hemholtz called these sub-bass tones "differential tones," and found that the vibrational number of the deep tone equalled the difference of the vibrational numbers of the generating tones. Hemholtz also discovered a series of higher tones, which appear when a double-stop is played, the vibrational number of which equals the sum of the vibrational numbers of the generating tones. These higher tones are too weak to be distinguished by the unaided ear, but Hemholtz constructed an apparatus by which they could be heard. The lower tones of the violin their profession. One would think that such pupils would know themselves that they could never succeed in the profession; but even so many such pupils do not realize that they can never learn to play in perfect tune, have no temperament, and no natural aptitude for music. They read of great success achieved by famous violinists, and at once become pious with a burning ambition to try the professional field. The conscientious teacher should lose no time in undeceiving such pupils, and let them know that every such pupil, and every such pupil, who is not fitted to succeed in a profession for which they are not fitted. No fear of hurting the pupils' feelings should prevent him from speaking plainly in such cases as it is clearly his duty to do so. Teachers should also be honest with parents who ask about the progress of their children, and it is not honest to encourage parents to spend comparatively large amounts in seeking to develop talent which does not exist. The majority of pupils are not studying for their own pleasure, and if they have even passable talent they should be encouraged, for even if they do not become finished performers, they will be rewarded in the increased enjoyment of music they will gain listening to music.

Buying a Violin

HAPPY the violinist who is thoroughly satisfied with his instrument, and feels that there is no other for which he would exchange it. As a matter of fact, nearly every violin player—professional and amateur—is constantly on the lookout for another violin, one which he believes would enable him to achieve better results. One of the best-known solo violinists now before the public said the other day, "I am constantly searching for another violin, although I have at least \$15,000 worth of violins already. Not one of them is my ideal. I am constantly studying me as it should. I try out every new violin I hear of, in hopes of some day finding my ideal; and when I do find it, I shall be willing to pay almost any price for it."

A Suitable Instrument

A correspondent writes to THE ETUDE: "May I ask your advice in the purchase of a violin? I have read much about the instrument being suited to the temperament, and physical nature, shape and size of hand and arms, tone, degree of responsiveness, bright, light, not bright, string gauge, sound-board thickness, rib-height, light bowing or otherwise, big tone or quiet tone, etc. I do not wish to buy an expensive instrument. Please tell me what to do and oblige."

Our correspondent is up against a

problem which troubles every violinist at least once, and often many times, in his lifetime—that of getting a violin which meets his taste to him in every way. If he has a teacher who has an expert knowledge of the violin, and has had wide experience in selecting violins, he had best rely on his teacher's judgment.

How to Select a Violin

If our correspondent is not an expert judge of violins, and has not sufficient knowledge to judge what instrument will be best suited to him, and has, besides, no one to help him make a selection, he had best let the dealer select for him. He can do so to rely on the judgment of the dealer, or else have several violins sent to him on selection by a music house, and choose the one he likes best. Another plan would be to pay some good violin teacher a fee to help him select the instrument.

It is very important that the violin chosen should be adapted to the performer and to the purposes for which it is to be used. For instance, a slight, delicate young woman should not choose a large, heavy violin with a thick clumsy body, and a rough harsh tone. The choice would also be governed to some extent by the use which is to be made of the violin—whether for solo use, orchestra playing, parlor use, or for general purposes.

Perhaps the best definition of talent was that of Henri Amiel, which is: To do easily what is difficult for others is the work of talent. To do what is impossible for talent is the work of genius.

By tuning until he hears the octave below the lower string, as shown in the first chord in the example below.

Summational and Differential Tones

In the following example, the half notes indicate the double-stops, played in the ordinary manner on the violin. The upper quarter notes represent the summational tones, which appear when the double-stops are played, but which are so faint that they cannot be heard. The lower quarter notes written in the bass clef represent the differential tones, or sub-bass of Tartini, which can be plainly heard when the chords are played in perfect tune.

(NOTE.—The summational tones of the last two chords lie between F and F# and A and A#, respectively.)

Proving a Chord

Aside from its interest as a scientific phenomenon, the appearance of these differential or sub-bass tones, when the tones of the double-stops are played in perfect tune (and at no other time), is of great practical use to the student. Eminent teachers of the violin insist that their pupils practice on each double-stop until the differential tone appears. When this sound is heard, the student knows that his chord is in correct tune. It is an admirable way of proving one's work in double-stopping.

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