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Volume 35, Number 07 (July 1917)

James Francis Cooke

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Cooke, James Francis (ed.). The Etude. Vol. 35, No. 07. Philadelphia: Theodore Presser Company, July 1917. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/637

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THE ETUDE

PRESSERS MUSICAL MAGAZINE

JULY 1917

PRICE 15 CENTS $ 1.50 A YEAR

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PRESSER'S MUSICAL MAGAZINE

The Etude

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

Edited by James Francis Cooke

Entered at Philadelphia P. O. as Second-class Matter

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

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

Puccini's new opera "La Rondine" scored a hit at its recent first performance at Monte Carlo.

Paterson, N. J., has been celebrating her fifteenth musical festival. Among the visiting artists was John McCormack.

The Boston Symphony Orchestra recently performed a new tone-poem by Frederic Converse entitled "Ave Atque Vale" (*Hail, and Farewell*).

Community music received a great impetus at a monster meeting held in the New York Hippodrome May 5th. The chorus of four thousand was led by the magnetic and popular Henry Barnhart. Arthur Farwell, Cabot Ward and John C. Freund addressed the meeting. Mr. Freund's address was a splendid oration, constantly interrupted with applause and followed by a storm of popular approval.

Mme. Gadski denies emphatically the report that a parody on the Lusitania was sung at her home, or that her husband made disrespectful remarks in regard to President Wilson. It is unfortunate that such a report should ever have been circulated about an artist who has done so very much for American music.

The Musicians' Club of Cincinnati has passed resolutions calling on the Cincinnati Symphony Orchestra to perform one American composition on each of its programs.

Recent gifts have brought the endowment fund of the Philadelphia Symphony Orchestra up to $783,000.

Promethée, a new lyric tragedy by Fauré, will be staged at Paris shortly.

"Islandaise," a new orchestral work by Henry Jacobsen, of Rochester, N. Y., has been performed by the Chicago Symphony Orchestra, at the Choral Festival at Geneva, N. Y.

Melba will appear in opera in Chicago next season.

"The Canterbury Pilgrims," by Reginald De Koven, is to be included again in the Metropolitan repertory next season.

Sir Henry Wood at a recent Queen's Hall concert devoted the entire program to the music of Richard Wagner, despite the war and war prejudices. At the end the orchestra played the Star Spangled Banner.

The Sixth Annual Dinner of the Philadelphia Music Teachers' Association was held at the Hotel Adelphia on May 22d. There were over three hundred and fifty guests and the guests of honor included Mrs. Edward MacDowell, Mr. Cyrus H. K. Curtis, Mr. Reginald deKoven, Dr. William Henry Furness, Mrs. Albert Oechsner, Mr. John Philip Sousa, Mr. John Braun, Mr. Edward Bok, Miss Aline von Barentzen, Dr. A. Quinn, Dean of the University of Pennsylvania, Mrs. Otis Skinner, Dr. Hugh A. Clarke, Mrs. Yorke Stevenson, Mr. John Howard Reber, Mr. and Mrs. Herbert Witherspoon. The dinner was immensely successful in every way. The speeches were most inspiring and the whole occasion was one of real uplift in the highest sense of the word. The singing of Mr. John Braun and the pianoforte playing of Miss Aline von Barentzen was received with great and spontaneous applause. Mr. James Francis Cooke, Editor of The Etude, who has been president of this association for seven years, announced his resignation, owing to the increasing pressure of other undertakings. One significant fact was that in spite of an advance in the cost of reservations amounting to 15 per cent. over the dinner of last year there was an increased attendance of 40 per cent. As an indication of the prosperity of Philadelphia teachers it is interesting to note that 90 per cent. of the reservations were made by checks on the personal bank accounts of the diners.

The Musicians' Club of New York recently gave a banquet at Delmonico's in honor of Louise Homer and Sidney Homer. David Bispham was toastmaster.

Contributions to Mrs. MacDowell's Endowment Fund for the Peterborough colony aggregate over $10,000, the largest single donation being by Mrs. Edward Bok, who gave $4,000. This work deserved the enthusiastic support of all Americans who realize the serious necessity for helping young artists.

Dubois' eightieth birthday was observed in New York by a festival performance of the composer's "Seven Last Words," under the direction of William C. Carl, Sunday evening, April 1st.

An order has been placed by Cyrus H. K. Curtis for a 200-stop organ, to be "the greatest in the world." It will be located in the auditorium of the Curtis Publishing Company building in Philadelphia.

The Society of American Singers has given Gounod's operatic version of Molière's *Le Médecin Malgré Lui* (The Physician in Spite of Himself) its first public rendering in this country. It is a sprightly comic opera in three acts, and created a highly pleasant impression.

At the recent meeting of the Iowa Music Teachers' Association, in Dubuque, the performance of a symphony by Edward B. Scheve, of Grinnell College, was a noteworthy feature.

Julian Edwards's romantic comic opera "Brian Boru" was given in May by the Philadelphia Operatic Society, under direction of Wassili Leps. The performance was at the huge Metropolitan Opera House and this remarkable company again brought much deserved distinction to itself.

The Texas Federation of Music Clubs held its annual convention in Dallas, May 2d to 5th.

What we may expect in America: The British government has recently increased the war-tax on entertainment tickets. Expressed in American currency the tax on a 50-cent seat would be 12 cents, on a one-dollar seat 18 cents, and on a two-dollar seat 50 cents.

On April 30th Mascagni's new opera, "Lodoletta," was produced at the Constanzi Theatre at Rome, the composer conducting. Reports are that it was a success.

The Musical Times, of London (founded 1844) has, as a supplement to the May number, "My Country, 'Tis of Thee," "The Star Spangled Banner" and "Mine Eyes Have Seen the Glory." An indication of the spirit prevailing in Great Britain toward things American.

Brooklyn has a new orchestral society, under direction of Herbert J. Braham.

Mme. Louise Homer sung "The Star Spangled Banner" at the unveiling of the Lafayette statue in Prospect Park, Brooklyn, during the great public welcome to Marshal Joffre.

London is to enjoy a repertoire season of De Koven's operas next fall, under the management of Messrs. Shubert. The list will include "The Highwayman," "Robin Hood" and "Maid Marion," the plots of which are laid in Merry England, and which, strange to say, have never been heard there before.

The opening performances of opera comique by the "Society of American Singers," which embraces such well-known artists as David Bispham, Florence Easton, Kathleen Howard, Percy Hemus, George Hamlin, Lucy Gates and Albert Riess (the organizer), occurred at the Lyceum Theatre in New York, on Monday, May 7th, with Pergolesi's "La Serva Madonna" and Donizetti's "Il Campanello di Notte." The new venture proved very successful at the opening performances. Here is something which is new even to New York and should meet with much favor.

Edouard de Reszke, famous as a grand opera singer, died recently at his estate in Erietridod, Poland. He was born at Warsaw in 1855, and has sung with great success in Paris, Turin, Milan, London and New York. He is survived by his brother, Jean de Reszke, the noted tenor. In spite of wealth he is reported to have suffered many hardships at his home in Poland during the present war.

The Society of the Friends of Music, which has already done much splendid work for New York in a very munificent manner (such as the importation of the Philadelphia Orchestra and Chorus for the Mahler Symphony performances), introduced Ernest Bloch to music lovers in a concert composed entirely of the works of the gifted composer who has become the tone poet of the Jewish race. A large symphony orchestra, conducted by Arthur Bodanzky, played Bloch's Three Jewish Poems, his Hebrew Rhapsody (for 'cello and orchestra), his settings of the 113th, 114th and 22d Psalms (for voice and orchestra) and an unfinished symphony entitled "Israel." These make up what is known as the Jewish Cycle. The New York critics differed widely in their criticism, but all conceded that Bloch's work was sufficiently remarkable to entitle him to be considered as a master.

The thirty-ninth annual meeting of the Music Teachers' National Association will be held at New Orleans, December 27th, 28th, 29th. President J. Lawrence Erb is preparing a number of new features. The officers are as follows: J. Lawrence Erb, President; Leon R. Maxwell, Vice-President; Charles N. Boyd, Secretary and Editor; Waldo S. Pratt, Treasurer; Executive Committee, the above officers, with William Benbow, Buffalo, N. Y.; Calvin B. Cady, New York City; Miss Kate S. Chittenden, New York City; D. A. Clippinger, Chicago, Ill.; Karl W. Gehrkens, Oberlin, Ohio; Francis L. York, Detroit, Mich.; Counselors, Charles H. Farnsworth, New York City; George C. Gow, Poughkeepsie, N. Y.; Peter C. Lutkin, Evanston, Ill.; Hamilton C. Macdougall, Wellesley, Mass.; Waldo S. Pratt, Hartford, Conn.; Adolf Weidig, Chicago, Ill.

"A Midsummer Idyll," by Carl McKinley, Harvard, '17, had its first performance at a concert given by the New England Conservatory, George W. Chadwick conducting.

The Music Teachers' Association of California aroused much interest in its recent convention at Sacramento. The program was one of decided interest.

The Spartanburg (S. C.) Music Festival in May presented unusually interesting and attractive programs. The Converse College Choral Society and the New York Symphony Orchestra took part, assisted by several eminent soloists. The festival was directed by Edmond Morris.

Vive *Le Canada Musical!* It is highly interesting to learn that a musical paper published in the French language has now appeared upon this continent. Volume I, No. 1 of this new Journal, which is issued in Montreal by C. O. Lamontagne, has just been received at the office of The Etude. We wish it great prosperity and long life.

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THE ETUDE

JULY, 1917 VOL. XXXV No. 7

WHERE DOES MUSIC COME IN?

OLIVER CROMWELL LISTENING TO JOHN MILTON.

THOUSANDS of music workers in the United States are finding their heads filled with many entirely new thoughts and speculations as to what relation their life-work may have with the astounding world war which is eclipsing all other human interests. What is my job—my bit? Where does music come in? Am I playing the part of a weakling or am I really doing a great and noble service in this era of cosmic crisis? Grave and important questions, these—deserving serious consideration.

It is a significant thing that the immortal leaders of men, even those who have had no practical knowledge of music, have been firm in the conviction that the power of music is so deep, so vital, so human, so necessary, that nothing can take its place. See the fine picture on this page of John Milton and Oliver Cromwell. Some time when you are in Washington go to the Corcoran Gallery and see the original. Here is England's famous war-lord of other days listening to England's great epic poet, Milton, who was an enthusiastic musician. Britain's man of iron, sword in hand, listens to the playing of Milton with the same seriousness with which he might have led his troops into battle. Cromwell believed firmly in the importance of music as did Napoleon, Bismarck and Gladstone. He went out of his way to show his appreciation of it. The Hon. Arthur Balfour, late on a great mission to this country, is an experienced and accomplished musician who spends much of his spare time at the art. It would be easy to make a list of a dozen of our strongest American business men who have not merely given fortunes to music but who give their valuable time to the practice of the art because they find in the power of music something so uplifting, so ennobling, so invigorating, so refreshing, that nothing can take its place.

The sun has long since gone down on the day when the man of affairs looked upon music as an effeminate pastime worthy only of sickly boarding-school girls. Charles Schwab, Andrew Carnegie, Cyrus H. K. Curtis, Henry H. Flagler, Col. Henry Higginson and other men whose fortunes total hundreds of millions are never too busy to keep them from getting a little music in their daily lives.

Do away with music, flowers, poetry, color, design and we would find ourselves living in a miserable prison from which only death would give us a welcome liberation. Music is one of the great things which make life worth while. Yesterday the "man in the street" thought it immaterial, ephemeral, a toy of the idle. Now it is known to be one of the invaluable elements of existence.

So, in this day, when all civilization is on the vortex of the pit of fire, blood, steel and death, music is one of the things which help us in keeping our soul equilibrium. We must have it and we must have it in unstinted measure, whether it be the music of the harmonica in the trenches or the music of the grand symphony orchestra in the concert hall.

Lord Derby, whose name will be immortally associated with enlistments in England, has come out in the strongest terms advocating the need for entertainments and amusements of all kinds in war times to offset the sin of pessimism. Music is now being looked upon by all the warring countries in Europe as the torch of a newer and higher liberty, freeing the souls of men from the burden of the greatest grief which has ever come to the human race.

The Reveille

THE cover of THE ETUDE this month with Uncle Sam sounding the *revielle* is one of the most unusual of its kind that THE ETUDE has ever presented. It emphasizes one thing—that while THE ETUDE is international in its scope and treatment it is American to the core and proud of it. Every member of the editorial staff of THE ETUDE is American born, several with long lines of American ancestry.

American musicians should leave nothing undone to support our government in its avowed aims. Let us, however, show that we, as Americans, are big, above petty persecutions and are really working for the development of the great principle of higher democracy and real civil liberty.

How to Get Control of Your Nerves

NERVE Control and Temperament are things in which I am very much interested. Often I have wondered, when reading advertisements on aids to memory, nerve control, etc., if any of the writers had ever had a serious nervous breakdown. It is all very well when in decent health to determine to do this or that, but what about the time when, through the exhaustion of physical and mental energies, the *power* to *will* has gone? Sooner or later one must "give in," and the only remedies are—plenty of rest, mentally and physically; fresh air, and some new interests in life. Eight years ago I had to give in, much against my will, and now I can stand as great a mental strain as most men. We must learn to realize our limitations in mental and physical endurance, and when the strain is felt, relax for a time; we do better work afterwards. We are not all gifted with the same brain-power. The cells of mental activity are more developed in some people, and those of bodily activity in others; this accounts for the natural inclination of some towards physically active life, and of others towards mental work, and it is a thousand pities when parents force their children to take up work in life for which they have no desire.

Can the nervous temperament be changed to one of complete confidence? If you wish to attain this state, and are an idealist, the first thing you must do is to throw your ideals overboard. Instead of thinking of self and saying "I am not nervous," or "I will do this or that," suppose we try what the elimination of self will do, and become absorbed in our work so much that it becomes a part of us; then, no matter how nervous we are before a performance, when we commence the performance its grip will be stronger than any nerves. Also, let us cultivate such a love for humanity that our greatest pleasure in life will be derived from giving others pleasure. These things will take us to a higher plane of thought and will have more lasting effect than thinking of self and how to cure nerves.

The man who has a special talent for doing a thing does not *will* himself to do it; an inner force compels him to action or expression in spite of himself.

We seldom, if ever, find a really great student over-confident; for as he climbs higher and higher in his search for knowledge he sees greater heights still in front of him, and has such a glimpse of unexplored regions that he feels he is but a pigmy in knowledge, and this makes him very humble in his ways.

All Artistic Temperaments are High Strung

Personally, I believe an artist with a nervous, highly-strung temperament is in greater sympathy with, and gets more in touch with, the soul of music than the unsympathetic do; in fact, all really artistic temperaments are highly strung.

I have some dear friends who, although they are very timid and nervous, have hearts of gold. It is only when you are in trouble that you discover what a wealth of sympathy they possess. If their nature were changed and they became confident and assertive the beauty of their character would be gone. We meet people in life with many different traits of character, one in this direction, one in another. We treasure fragrant memories of them, and are glad that temperaments differ. Is it not the doctrine of *will-to-power* that has brought the world to the terrible sorrows and sufferings of the present day?

I know that some people have a very magnetic personality, and this helps those who are around them. If teachers show that they have confidence in their pupils, then, provided that the pupils are endowed with the right temperament and have sufficient mental capacity, they will try to merit the teacher's confidence. The example that we give to our students of diligence and endeavor has more influence than anything we say.

I know that some believe in auto-suggestion, hypnotic suggestion, etc., for nerves, but are the effects of these plans lasting? As I have already stated, I believe the elimination of self to be preferred to suggestion, though perhaps more difficult to attain, as we are all rather attached to self. Hypnotism, again, we know so little of that it is rather a dangerous thing to tamper with. Besides, man was made in God's image and a creature of free-will, so it is wrong for him to give up his will to any but his Maker, and no other influence should be allowed to control his life. If we strive conscientiously day by day to do our best in our work, remembering that whatever talent we may have is only lent to us for service, then we need not worry whether we appear to the world as a success or a failure. The man who wills to attain a certain position regardless of obstacles finds at times, as he goes along, that those obstacles take the form of his fellow-beings. But I have seen some go on, in spite of this, their one idea being self.

I consider it wrong to make out that great attainments are easy; we should face our difficulties and then strive to conquer. A great singer, some years ago, wrote in my album, "The way to perfection is through a series of disgusts at failure," strong to me at the time, "I have found this very helpful, and I hope it will help you."

I am not writing these ideas to discourage anyone who is striving to conquer timidity. If a thing is worth having, it is worth striving for. An honor easily attained is not so much valued as one that has cost a great effort.

To sum up: if we forget self in our absorption in the task before us, fear will have no place in our thoughts. "Perfect love casteth out fear."—MARGARET JONES, Mus. Bac., in the *London Musical Herald*.

Jenny Lind, "The Incomparable"

By Lorna Gill Walsh

THE climax of ante-bellum concert touring was reached by the incomparable "Jenny." Never before or since have we been so stirred by the advent of a mere singer. Long before her arrival, on September 1, 1850, we were in a state of feverish excitement about her—Barnum had managed it all—for six months previous the newspapers were bought up to talk of scarcely anything else, and letters, ostensibly written by her or regarding her appeared with unrelenting regularity. To the *Prince of Humbugs*, as Barnum was so proud to be called, her reputation as the greatest singer in Europe was no guarantee of her success here; he had no musical discrimination of his own, nor had he any faith in that of the American public. His method was to arouse curiosity in her personality or to exploit her much as he would Tom Thumb or Baby Elephant. Though she had the misfortune to fall into the hands of a circus-man, and be forced to sing sometimes in a circus, she had none of the tricks of the vocal tight-rope walker, she was a sincere artist, who made a "conscience of her music"; nor had she any of the advertising tricks of our modern prima donnas—no matrimonial scandals, no lost jewels, or pet dogs—of simple domestic tastes, she took her sewing when visiting friends.

And such a coming as she had! A triumph equalled only by Kossuth!. Cheered by thousands at the pier and escorted to her hotel through triumphal arches! Then everything from shawls and bonnets to sausages and bar rooms were called after her. Her dress, her walk and coiffure were imitated, tea kettles were advertised to sing "a la Lind," after being placed on the fire a few moments.

"Jenny," as everyone called her, put up with Barnum only as long as she was forced to—her contract was for sixty-five concerts—(these yielded $150,000, though Barnum, with his taste for fiction, says in his *Autobiography*, $700,000). Occasionally the latter was foiled in his best laid plans. He had arranged to have "Jenny" descending as an angel from Paradise, whilst Herz played the piano, the latter refused, this was too much, even for that arch mountebank.

During the two years this great singer remained no other had a chance. After her escape from Barnum she toured with Hause, the violinist. Opera suffered, as "Jenny" sang only at concerts, her repertoire consisting of English songs, Italian *Arias* and Oratorio numbers.

A brilliant array of singers had come, meanwhile, principally to sing in opera—Parodi, Sontag, Lagrange, Grisi, Mario.

The Key to Success

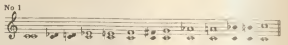
Come to your lesson
On the date,
Next give attention—
Concentrate:—
Ever keeping in mind the fact,
Nothing must ever counteract
The purpose which you have in view.
Rich rewards will come to you.
And, as you speed on your musical journey,
Think of the patience of masters like "Czerny."
Intend to attain—Open music's great Gate—
Onward and upward climb high to your fate.
Now what is the secret? Why just CONCENTRATE.
—MRS. C. G. BOTTS.

A "Discord" of Sweet Sounds

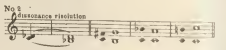
PERHAPS it is not just to take a poet strictly at his word. From time immemorial poets have had a license to say things which are not to be taken too literally. But surely good Master Shakespeare was stretching a point when he declared that a man who is not moved by a "concord" of sweet sounds is fit for treasons, stratagems and spoils, and that "The motions of his spirit are as dull as night, and his affections dark as Erebus." For the plain truth of the matter is that concord moves us but little. It is the opposite of concord—discord—that gives music its poignant charm.

Concord and Discord

Let us examine the matter a little more closely. And let us substitute the words "consonance" and "dissonance" for the older and less exact terms "concord" and "discord." Examine the following table, consisting of the tone C combined with each in turn of the members of the chromatic scale. Play each interval firmly upon the piano.



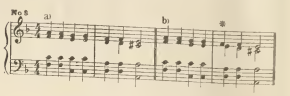
You will notice that the ear accepts gratefully the combinations of tones represented by whole notes. They are sweet and pleasing and one accepts them at their face value. In a word, they are *consonant intervals*, or *consonances*. On the other hand, the intervals represented by black notes seem to "fight" each other. They sound incomplete, and to become tolerable to the ear must melt into consonance. They are *dissonances* and must be, in technical parlance, *resolved*.



Hence the definition: *A consonance is produced when two or more musical sounds heard simultaneously are in perfect accord with each other.*

A dissonance is produced when two or more musical sounds heard simultaneously are not in accord with each other, and demand resolution.

A little thought will make it clear that if consonances are satisfactory by themselves a number of them in succession would sound very tame and over-sweet in fact, so far from "moving" us they will put us to sleep. On the other hand, biting dissonances arouse interest: the ear will not rest satisfied until they are resolved into consonance. For instance, compare the following brief chord passage, consisting entirely of consonant harmonies, with the same passage with even a single dissonance introduced. The first (a) is tame beyond words. The tameness is lost, however, immediately a dissonance is introduced in the second (b). The dissonance is marked with an asterisk.



Modern Music Full of Dissonance

At the present time music of the most modern type is so full of dissonance that we hardly hear any consonances at all. Even the final cadence at the very end is no longer of necessity a consonance. Such composers as Schönberg, Slavinsky, and others of the "Future," rarely close their compositions with a consonant chord. There will probably be a revulsion, however, in favor of consonance, or rather in favor of a due mixture of consonance and dissonance; for the ear wearies of too much of the one as of the other.

To Avoid "Scratching" in Violin Playing

BEGINNERS and even more advanced pupils often meet with difficulty in getting a clear and clean tone on their violins. This is usually caused by pressing the bow down on the strings too hard. To get a pupil accustomed to drawing a light bow, let him practice a simple melody, very slowly, impressing on his mind that he should allow the bow to lie on the strings without any pressure at all. In this manner a pupil soon becomes accustomed to drawing the bow lightly over the strings.—J. C. F.

Thoroughness in Operatic Preparation

An Interview Expressly Secured for THE ETUDE from

MISS FRIEDA HEMPEL

Prima Donna Soprano with the Metropolitan Opera Company

Miss Hempel has sung in America for so many seasons that she has won innumerable friends in the new world. Her clear, pure soprano voice, exquisitely trained for coloratura and modern roles, has made her more and more a favorite at the Metropolitan Opera House with each succeeding season.

Why Some Succeed and Some Fail

In every thousand girls who aspire to Grand Opera probably not more than one ever succeeds. This is by no means because of lack of good voices. There are great numbers of good voices, although many girls who want to be opera singers either deceive themselves or are deceived by others (often charlatan teachers) into believing that they have fine natural voices when they have not. There is nothing more glorious than a beautiful human voice—a voice, strong, resonant, if necessary, but velvety and luscious if needs be. There are many girls with really beautiful natural voices who have lost their chances in Grand Opera largely because they have either not had the personal persistence necessary to carry them to the point where their services are in demand by the public or they have had the misfortune not to have the right kind of a vocal or musical drill master—a really good teacher.

Teachers in these days waste a fearful amount of time in what they consider to be their methods. They tell you to sing in the back, or on the side or through the mask or what not, instead of getting right down to the real work. My teacher in Berlin, at the Conservatory, insisted first of all upon having me sing tones and scales—mostly long sustained tones for at least one entire year. These were sung very softly, very evenly, until I could employ every tone in my voice with sureness and certainty. I don't see how it could possibly have been accomplished in less time. Try that on the American girl and she will think that she is being cheated out of something. Why should she wait a whole year with silly tones when she knows that she can sing a great aria with only a little more difficulty?

The basis of all fine singing, whether in the opera house or on the concert stage, is a good legato. My teacher (Nicklass-Kempner) was very insistent upon this. In working with such studies as those of Concone, Bordogni, Lütgen, Marchesi or Garcia—the best part of the attention of the teacher was given to the simple yet difficult matter of a beautiful legato. After one has been through a mass of such material the matter of legato singing becomes more or less automatic. The tendency to slide from one tone to another is done away with. The connection between one tone and another in good legato is so clean, so free from blurs that there is nothing to compare it with. One tone takes the place of another just as though one coin or disk were placed directly on top of another without any of the edges showing. The change is instantaneous and imperceptible. If one were to gradually slide one coin over another coin you would have a graphic illustration of what most people think is legato. The result is that they sound like steam sirens, never quite definitely upon any tone of the scale.

A Good Legato

A good legato can only be acquired after an enormous amount of thorough training. The tendency to be careless is human. Habits of carefulness come only after much drill. The object of the student and the teacher should be to make a singer—not to acquire a scanty repertoire of a few arias. Very few of the operas I now sing were learned in my student days. That was not the object of my teacher. The object was to prepare me to take up anything from "Martha" to "Rosenkavalier," and know how to study it myself in the quickest and most thorough manner. Woe be to the pupil of the teacher who spends most of the time in teaching songs, arias, etc., before the pupil is really ready to study such things.

Good Foundations

Everything is in a good foundation. If you expect a building to last only a few weeks you might put up a foundation in a day or so—but if you watch the builders of the great edifices here in American cities you will find that more time is often spent upon the foundation than upon the building itself. They dig right down to the bed rock and pile on so much stone, concrete and steel that even great earthquakes are often withstood.

MME. FRIEDA HEMPEL

A Large Repertoire

With such a thorough foundation as I had it has not been difficult to acquire a repertoire of some seventy-five operas. That is, by learning one at a time and working continually over a number of years the operas come easily. In learning a new work I first read the work through as a whole several times to get the character well fixed in my mind. Then I play the music through several times until I am very familiar with it. Then I learn the voice part, never studying it as a voice part by itself, but always in relation to the orchestra and the other roles. Finally, I learn the interpretation—the dramatic presentation. One gets so little help from the orchestra in modern works that many rehearsals are necessary. In some passages it is just like walking in a dark night. Only a true ear and thorough training can serve to keep one on the key or anywhere near the key. It is therefore highly necessary that vocal students should have a good musical training in addition to the vocal training. In most European conservatories the study of piano and harmony are compulsory for all vocal students. Not to have had this musical training that the study of the piano brings about, not to have had a good course in theory or in training for sight-singing (ear training) is to leave out important pillars in a thorough musical foundation.

More Opera for America

It would be a great gratification for all who are interested in opera to see more fine opera houses erected in America with more opportunities for the people. The performances at the Metropolitan are exceedingly fine, but only a comparatively few people can possibly hear them and there is little opportunity for the performance of a wide variety of operas. The opera singer naturally gets tired of singing a few roles over and over again. The American people should develop a taste for more and more different operas. There is such a wonderful field that it should not be confined to the performance of a very few works that happen to be in fashion. This is not at all the case in Europe—there the repertoires are very much more extensive—more interesting for the public and the artists alike.

Strong Educational Value of Opera

Opera has always seemed to me a very necessary thing in the State. It has a strong educational value in that it develops the musical taste of the public as well as teaching lessons in history and the humanities in a very forceful manner. Children should be taken to opera as a regular part of their education. Opera makes a wonderful impression upon the child's imagination—the romance, the color, the music, the action are rarely forgotten. Many of the operas are beautiful big fairy stories and the little folks glory in them. Parents who desire to develop the taste of their children and at the same time stimulate their minds along broader lines can do no better than to take them to opera. Little towns in Europe often have fine opera houses, while many American cities several times their size have to put up with moving picture theatre houses. Why does not some enthusiastic American leader take up a campaign for more opera in America? With the taste of the public educated through countless talking machine records it should not prove a bad business venture if it is done about in a sensible manner.

Let Your Piece Sing to You

By Ralph Kent Buckland

MANY have been the suggestions offered to aid the piano student in memorizing pieces. Through most of these memory helps there runs the idea of melody memory.

Melody memory is of vital importance. Before one starts to learn to play a piece from memory he or she should be able to hum it or whistle it from beginning to end. After such a process is well established the brain will, quite of its own accord, rehearse the piece. One may waken in the morning with the piece in full swing running through one's mind; or through the day while walking or while busy with some other work the music may, unbidden, begin its automatic practice. Such a mental trait is of inestimable value, and worthy of most careful cultivation.

Know your piece so well that it will spontaneously sing itself to you almost any time of day, yes, even in your dreams!

Accuracy in Piano Playing—How to Teach It to Pupils

By Herbert Stavely Sammond

THE average teacher, and by that I wish to include many a *good* teacher, very often fails to realize what it means for a beginner at the piano, during the first year, to be really accurate in reading music for the first time. Let me illustrate by enumerating the points involved in the correct reading and playing of a single tone, as an artist does sub-consciously:

1. The naming of the note on the music page, bearing in mind the sharps or flats in the signature.
2. The place or location on the keyboard of that note.
3. The proper finger necessary in order to connect it with the other notes in the phrase for the desired musical effect.
4. The time value of the note; to see that it is prolonged to its termination and no longer.
5. Whether legato or staccato (that is, connected or disconnected), non-legato or marcato—whether to employ the action of the arm, wrist, hand or fingers only.
6. Amount of force to use in striking the keys, ranging from *pp* to *ff*.
7. A due consideration of the rhythm, accent and tempo.
8. Finally the relation of each single tone to the entire phrase and its part in the general effect of the whole piece.

Don't Blame the Pupil

Do we stop to consider all these points that took us perhaps years to absorb until they have become almost automatic with us? Instead of taking the pupil's head off as we impatiently exclaim, "how stupid and how careless you are," when in reality it is we ourselves that are stupid, in not seeing these things and pointing them out one at a time, until they can be grouped together in one composite act. Because it has become so easy to us, having done it so often, we fail to understand why the pupil cannot do it right after us, perhaps by imitation and with all the elements of good tone production (to borrow the singers' phrase) in it. How can we expect them to do almost offhand what they have not been shown how to do? In the case of pupils old enough to mentally grasp the idea or the significance of what has been enumerated, I would have them write down from memory (after they have been shown how) every separate act involved in the correct reading of a single tone. The careful student will be helped to greater accuracy, and the careless or thoughtless one will be made more careful and more thoughtful. Also the careless student will be made to see that playing the piano is much more than merely striking a certain note or group of notes on the keyboard in any haphazard way. In the case of very young children, not old enough to understand these things, the teacher himself, bearing every point in mind, can gently lead the little minds and hands in the right path, and later on go over every point, in his efforts to improve the pupil's work. Does not this explain the reason why a very young pupil cannot be expected to play even a very simple piece or exercise with the artistry of the mature musician?

Ideals and the Way to Reach Them

It does not follow that the teaching of these principles and a careful analysis on the part of the pupil of what is required to make perfect playing is going to make the pupil absolutely accurate; nor will it make a perfect reader of him right off or even in a short time. But it does follow that by giving the pupil an ideal to reach, and then showing the way, a great gain toward that goal is bound to be achieved, and the careless and thoughtless work that is such a bane to music teachers and parents alike will be largely eliminated, much to the joy of all concerned—parents, friends, teacher, and especially the pupil himself. Moreover, will not a little more thought along this line make us all better teachers, and better teaching means more and better pupils?

THE struggle through which a musician has to pass cannot be regarded as a very great hardship. If music is not his natural calling, he will give it up for want of success, but if he is a favorite of the Muse, he will triumph in spite of it.—HAUPTMANN.

Controlled Relaxation

By John M. Williams

A GREAT deal of nonsense has been written about "Total relaxation." None of the great artists or even competent pianists play the piano with the hands and fingers "perfectly relaxed." Much harm has been done by this indiscriminate teaching of a doctrine that is undoubtedly the basic principle of all good piano playing, but which, like many other things if carried to excess, is detrimental to the welfare of the pupil.

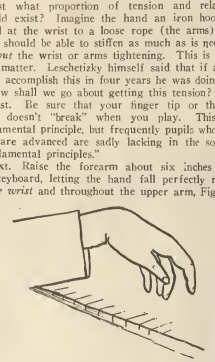
Many teachers will testify to the unqualified success of some evidently well-meaning instructors, in producing "total relaxation"—in other words, hands and arms as loose and characterless as the body of a jelly-fish (and playing ditto), a fact which has caused one well-known authority to designate this type of playing the "dish-rag method." I would advocate the use of the modified word, "controlled relaxation."

Just what proportion of tension and relaxation should exist? Imagine the hand an iron hook fastened at the wrist to a loose rope (the arms). The hand should be able to stiffen as much as is necessary *without* the wrist or arms tightening. This is not an easy matter. Leschetizky himself said that if a pupil could accomplish this in four years he was doing well.

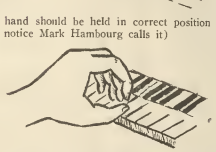
How shall we go about getting this tension?

First. Be sure that your finger tip or the first joint doesn't "break" when you play. This is a fundamental principle, but frequently pupils who [illegible] they are advanced are sadly lacking in the so-called "fundamental principles."

Next. Raise the forearm about six inches above the keyboard, letting the hand fall perfectly relaxed *at the wrist* and throughout the upper arm, Fig. 1.



The hand should be held in correct position (cup-like, I notice Mark Hambourg calls it)



Now let the hand fall, the third finger falling on E. The hand should not go to pieces, but should keep its position as in Figure II. Later try falling on a third C E, fingered with the second and fourth fingers. Each time be careful to not lose the arch or allow the arch to "break in." Next try the distance of a sixth fingered 1-5 and 1-4. Octaves logically follow and last chords.

These are very simple exercises, but to be efficient an exercise should be simple.

In the correct playing of chords the hand should be "prepared," in other words the fingers placed over each key to be played. If the hands were entirely relaxed, the fingers not playing would put down keys not intended and we would have "sloppy playing."

The fundamental principle of good octave playing is that the hand get the distance of the octave and keep it. Total relaxation in this case would give a constant change of hand position, which would militate against surety and cleanliness. Even in finger work the finger tip or first joint must have a certain amount of tension, otherwise the scales are "mushy" and will not "pearl."

With beginners it is generally not necessary to teach anything except relaxation with the finger tips curved, but beginning with the fourth grade and more especially the fifth, it will be found necessary to qualify this to "controlled relaxation," otherwise the playing will be of that lifeless, listless quality so prevalent among our young girls, caused in the majority of cases through "over-relaxation."

Why Should My Boy Study Music?

By C. W. Fullwood

THERE rarely seems to be any doubt upon the part of parents about the desirability of the daughter having music lessons. With the boy, however, the case seems different. Really, the boy needs his music even more than the girl. If the father or the mother is in doubt, perhaps these answers to the question may help. "Why should my boy study music?"

Because music is refining in its influence.

Because music will elevate his ideals.

Because music will develop his mind better than any other study.

Because music will teach him the need for patience and persistence in effort.

Because music will make him methodical in his efforts.

Because music will make him socially eligible to very desirable society in which ignorance of music is considered a lack of culture.

Electrical Music

EVER since electricity came into such very popular use that it reaches most of the homes of the country in some form or other scientists have worked to produce music electrically. The Telharmonium, invented by Dr. Cahill, in New York, seemed to promise great results for a time. It has, however, never come into very general use. This may have been due to the fact that the instrument required a very large plant to operate. The better part of the basement of a large Broadway building was used to provide room for the various dynamos which produced the musical tones electrically. It was possible, however, to so arrange the harmonics, which make for quality in an instrument, so that almost any instrument from a piccolo to a bass viol could be successfully imitated. Moreover the music created could be sent over a wire for a long distance. When the apparatus was in operation in New York music was furnished to different theatres, etc., much as the telephone and electric light is furnished now. The instrument lacked in large volume of tone and despite the variety of imitations possible the general character of the tones employed in public exhibitions were in some ways monotonous. Nevertheless, it was a wonderful mechanism and may lead to the development of marvelous electric instruments in the future. Another instrument of the keyboard type, with the strings vibrated electrically instead of being struck by hammers is known as the Choralcello. While more expensive than the piano it is liked by many.

In the interests of our readers who may be interested in the most recent developments in the field of sound, THE ETUDE wrote to Dr. Lee De Forrest, the notable American inventor whose new audion lamp made wireless communication between Washington, D. C., and Japan possible. We asked Dr. De Forrest what the difference between his new lamp and the Cahill Telharmonium might be. The Cahill Telharmonium was exhibited in New York some years ago. It was a means of generating sounds by electrical vibration. These sounds could then be sent over the wires for miles so that the player at the keyboard in New York might produce music in Brooklyn. Dr. De Forrest's letter follows.

Please note that Dr. De Forrest states very clearly that his instrument has not yet been produced but that his experiments lead him to believe that it might be produced in the future when "light music" may become a reality.

(1) The principle of Dr. Cahill's Telharmonium was the production of musical tone by means of alternator dynamos and various frequencies. In the oscillating audion, alternating currents are produced without any moving parts, simply by the induction of electric charges in the attenuated atmosphere of an incandescent lamp bulb. The frequency of these alternating currents depends on the electrical constants in the circuit and can be varied through the entire musical range, by very simple and inexpensive means. The quality as well as pitch of these notes can also be modified through an almost endless variety, by similar means.

(2) For a long time I have had it in mind that a musical instrument could be produced along these lines, having artistic and commercial value. To undertake the proper development of such instrument will require, of course, a considerable outlay, and an independent company must be formed for carrying on this work, and marketing the product. While I have had several offers, I have not yet made any definite arrangements concerning the formation of such a company.

Practical Steps in Tone Production

How the Player's Tone may be Enriched and Developed

Written Especially for THE ETUDE

By ERNEST HUTCHESON

Eminent Piano Virtuoso

This article is the third that Mr. Hutcheson has contributed to THE ETUDE in the series, "Vital Phases of Piano Technic." Each article is independent of the other. The others appeared in THE ETUDE for March and April. It is rare to find a virtuoso who can consider the artistic requirements of pianoforte playing and make them so very clear to the student readers

TONE is the medium of the pianist's art. It is to the musician what color is to the painter, language to the poet. Hence it is all-important that the tone we produce should be beautiful in quality, and especially that we should as far as possible overcome the one great inherent defect of the piano by cultivating a good *singing* tone. Yet the majority of students are curiously vague in their ideas on this subject; if asked how they set about getting tone, few can give a clear and rational explanation. In the following remarks, therefore, I intend to examine the theoretical as well as the practical aspects of tone-production. It will not greatly matter if the reader fails to accept all my views; I shall be fully satisfied if only they inspire him to reflections of his own.

Weight

The first great factor in tone-production is weight. This I shall immediately endeavor to make plain by inviting you to perform a few simple experiments. First, take our old friend the rubber-tipped lead pencil. Hold the pencil vertically over any key at a height of two or three inches, and then let it go suddenly. The pencil drops instantly, of course, but it does not cause the note to sound. Hold it twelve inches above the keyboard and let go; it still makes no tone as it falls. Hold it at any distance you please, or throw it at the keys with any force you choose. Even now no tone rewards your effort. Why not? Simply because the pencil is too light, and neither dropping it, nor increasing the impetus, nor adding force to its descent, will supply its deficiency in weight.

When you tried the experiments with a pencil suggested in the first of these articles, you retained your hold of the pencil while it fell, and it was the weight added from your arm which caused the tone.

Now select some object weighing from six to eight ounces, preferably a compact object which can be made to touch a single black key. Such a prosaic substance as a large cake of soap will serve the purpose. Hold it so that it just touches a black key without depressing it or resting on it, and then let go suddenly. Even with such a minimum of action as you have allowed, the weight will overcome the resistance of the key and give rise to a tone, small but good in quality. Drop it to the key from a height of about an inch and you will get more sound but worse quality. The more you increase the height the worse and more noisy the tone will become, even if you wrap the experimental object in a handkerchief to obtain a better playing surface. This, however, is principally due to the lack of elasticity in the fall of a perfectly *dead* weight.

It would obviously be inexpedient to hurl a heavier object, as we did the pencil, at the keys. But without being too reckless of the safety of the piano you may test the effect of *striking* with a six-ounce weight by tapping gently, as if you were driving in a delicate nail with a small hammer. I think you will easily convince yourself that the tone-quality is less good than when you merely released the weight.

Using a little skill you may now conduct the experiments with a large bound volume of music, weighing probably at least two pounds and a half and more nearly corresponding to the weight of your arm than the former objects. Balance one end of the book in the left hand, keeping it a trifle above the level of the keyboard, and guide the other end with the right hand so that it just touches the surface of a black key. Now release the weight suddenly, as before, with the right hand. This time you will get a much fuller tone, though not quite in proportion to the heaviness of the volume, part of which is still sustained by the left hand. A drop from a very small height, say half an inch from the key, is now sufficient to produce a fairly ringing tone.

Two important inferences are to be drawn from the above experiments. First, tone cannot be produced at all without the application of weight to the keys. Secondly, the greater the weight brought to bear on the keys the fuller the resulting tone will be.

Weight in Playing

In piano-playing the weight normally used is that of the arm. This weight can be released or held back in any desired amount. In the strongest *fortissimo* passages the weight of the upper body reinforces that of the arms. In *pianissimo* accompaniments the weight of the arm is almost entirely withheld. The fingers in themselves *do not and cannot produce tone*, just as the pencil of our experiments could not, because they are too light. The minimum weight used in playing is about four to five ounces; the maximum, while harder to ascertain exactly, is certainly from thirty to forty pounds in *fortissimo* chords played with both hands.

The following points of interest in connection with the use of arm-weight deserve special attention:

1. We are now dealing with an elastic, not a dead weight. This manifest advantage is lost only when we stiffen the arm.
2. The use of weight is inevitable. No matter what our individual theories of touch may be, we absolutely cannot help ourselves in practice, though we may indeed use our weight well or badly.
3. The use of weight involves no fatiguing expenditure of energy. In fact, it is more tiring to withhold the weight of the arms than to sustain it on the finger-tips.
4. By relying on the weight of the arm for tone we immediately rid ourselves of the most vexing problem presented by the varying strength of the five fingers. This, I need hardly say, does not absolve us from the task of educating the fingers to the utmost equality of *action*.

Application of Weight

Weight may be applied to the keys in one of two ways: either it may simply *rest* on them, or pressure may be used.

The application of pressure to the keys is inconsistent with effective relaxation of the hand and arm and results in what is commonly called a "heavy" touch. It is important here to note that the term "pressure-touch" has been extensively patronized by the followers of Leschetizky. Fortunately "pressure-touch" is merely an ill-chosen expression for the perfectly correct conception of a concentration of weight in the finger-tips. Undoubtedly, however, the misnomer is confusing to the average pupil. Nor is the danger properly avoided by cautioning the student (as some teachers do) that the pressure must come from the finger alone, simply because it is physically impossible for the unaided finger to exert a pressure sufficient for tone-production.

The weight of the arm, then, should *rest* on the keys without an active exertion of pressure. Should there be any difficulty in understanding this, observe a book lying on a table; the book, it is clear, rests on the table, it does not press. Again, consider the condition of the body in standing; we do not press on the floor; we rest, or, to be strictly accurate, we *balance* our weight on the feet. And just as a child has to learn to stand because it cannot at first balance its weight, so the beginner at the piano has to learn, sometimes with considerable trouble, to balance the weight of the arm on the finger-tips.

Action

Weight by itself cannot produce tone until in some way it is set in motion, made operative. The second great factor in tone-production, therefor, is action. Here once more we have a choice between two methods, a striking action or a dropping action. Now, striking the keys produces a harsh tone in *forte* passages, a dry and unsympathetic tone in *piano*. It is obvious, too, that a striking action necessarily gives rise to a series of blows or impacts quite incompatible with good *legato* playing, in which the tones should merge by a process as imperceptible as possible. Ordinarily, then, we must exclude striking actions, whether of arm, hand or fingers. Yet it must be remembered that occasions arise when sheer beauty of tone must give way to dramatic effect or vigor of characterization. The B Minor Scherzo of Chopin, for instance, begins with a startling crash which could not be executed effectively except by an extraordinarily powerful and even hard attack. Leaving out of the question such extreme cases, and considering only general beauty of tone, the normal piano action should undoubtedly be that of dropping or falling to the key, not hitting it. "Treat the machine kindly," as Mr. Dooley said.

Modes of Action

A dropping action can be executed in many different ways. There may be:

1. A drop of the finger only, either from the surface of the key or from a moderate height.
2. A drop of the hand, carrying the fingers with it.
3. A drop of the arm, carrying the hand and fingers with it.
4. A raising of the hand, accompanied by a drop of the fingers, using the knuckles as a lever.
5. A raising of the arm, accompanied by a drop of the hand and fingers, using the wrist as a lever.
6. A forward action, for broad effects, of the upper body, reinforcing arm action.
7. Axial movements of wrist and arm, depressing either side of the hand.

This is merely a general classification. In addition, many more subtle combinations of action, some of them perhaps purely personal, are doubtlessly used by pianists. The third of the modes enumerated above, for instance, is susceptible of almost infinite modification.

Imagine now for a moment the immense possibilities of varied tone-production inherent in so wide a choice of action operating so great a range of weight! Yet we shall see that all this is still very far from reaching the limit of our resources.

Fullness of Tone Not Identical With Loudness

It is important to recognize the distinction between fullness and loudness of tone.* This, I find, often puzzles the student sadly, so it is desirable to make the point as clear as possible.

Let us suppose that an intelligent pianist is playing the Berceuse of Chopin. He will take the left-hand accompaniment very softly and with a very light touch in order to keep it properly subdued; and he will take the right-hand melody very softly but with sufficient weight to make it "sing." The melodic tone will be fuller in quality than the accompanying tone, but certainly not loud. Now suppose we ask the pianist to begin the well-known Third Liebestraum of Liszt. Here the melody demands a "big" tone, one of great fullness, almost of 'cello quality, and yet not *forte*. The pianist will accordingly use greater weight and produce a rich *cantabile* instead of a tender *dolce* as before. The accompaniment will again be not only soft but also light, so that it shall *not* acquire a singing character. How is all this accomplished? How is tone made full without at the same time becoming loud?

The answer is perfectly simple. A touch which gives weight, even great weight, to the key but is *slowly* executed will produce a round fullness of tone free from actual loudness of effect. To play *forte*, on the other hand, we must increase the *velocity* of the action.

This explanation will probably be more convincing if we consider its analogy in violin playing. The violinist, when he wishes to secure great sonority without loudness of tone, draws his bow slowly across the strings while applying much weight to it. When he needs a *forte* he uses a quicker stroke. Notice the different velocity of the bowing, for instance, in any

* Fullness is unfortunately one of the properties of tone for which the science of accoustics has until now failed to find an explanation. Hence, perhaps, the almost insuperable difficulty in making melodies stand out from accompaniments in mechanical piano-players.

violinist's performance of Bach's Air on the G string and the same composer's Bourrée in B minor.

I freely admit that in making a melody stand out over its accompaniment there is often a difference of loudness as well as of fullness; but the essential distinction is qualitative, not quantitative. Fullness of tone, then, is practically equivalent to singing quality, and depends in the most marked degree on the use of weight. It need hardly be added that the subordination of accompaniment to melody should be observed in all grades of tone, loud or soft.

Degrees of Strength

It may seem at first sight that the utmost range of velocity possible in dropping actions would be too small to admit of a great variety of strength. In considering this point let me first remind the reader that quickness of action is never the only factor to be taken into account. I cannot too strongly insist that in every kind of touch three elements, namely, weight, action and the velocity of that action, are always present and all contribute to the resulting tone. These elements may be combined in any conceivable proportion. The softest and most subdued effects call for little weight, small action and low speed; the most forcible effects will be attained by a maximum of weight, ample action and high velocity; and between these extremes the gradations are practically infinite.

Disregarding other factors entirely, however, the actual range of velocity is not nearly so limited as might be supposed. The drop of the finger may be normal, retarded or accelerated. It may be retarded almost to a point where no tone at all could result, or it may be accelerated until it approaches and in extreme cases even reaches a sharply striking action. The swing of the hand or of the whole arm is also available to augment the quickness of the finger-movements.

Of course we must reckon with the fact that the keys of the piano are confined to a vertical motion of only about three-eighths of an inch—measuring at the end of the key, where the movement is greatest. But we must also bear in mind that this small movement is transformed into a swing of the *hammer* amounting to not less than two inches. All differences of velocity communicated to the key are therefore multiplied many times in the ultimate action of the hammer. On this account I think that Matthay is right in saying that a striking action of the hammers can be imparted by a merely dropping action of the fingers.

More Facts About the Keys

It is by no means always necessary to depress a key to the full extent in order to obtain tone. In very light passages, accordingly, the depth of touch may very usefully be reduced by as much as one-third, *i. e.*, an eighth of an inch. In fast repetitions of the same note, on the other hand, the key need not be allowed to *rise* completely, for it will "speak" clearly from a height of three-sixteenth of an inch.

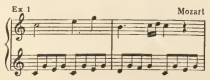
Another point deserves notice. The keys rest on pads of felt—small mattresses, one might say, or buffers which yield under the touch sufficiently to prevent jarring. The shock of energetic action is absorbed partly by these pads and partly by the elastic recoil of the hand and arm. Hence it is important not only to preserve relaxation of the arm in *fortissimo* passages, but also to refrain from driving the key down with such force that the yielding capacity of the pad beneath is exhausted. I have not infrequently heard persons who were assuredly quite ignorant of piano construction describe a hard touch with literal correctness as "going right through to the wood."

Practical Suggestions

The relation of melody to accompaniment is of such supreme importance in piano-playing that I may be pardoned for enlarging somewhat on its practical aspect. Melody and accompaniment may be regarded as occurring on our instrument in three different forms of varying difficulty.

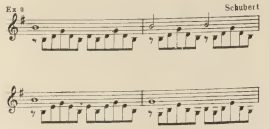
First, they may occur in separate hands, as in the following simple example:

Ex 1 Mozart



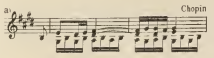
Secondly, one hand may be required to play both melody and accompaniment, though not to play notes of each simultaneously:

Ex 3 Schubert

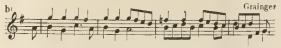


Thirdly, melody and accompaniment, or two melodies of unequal importance, may be allotted simultaneously to one hand:

a) Chopin

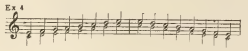


b) Grainger



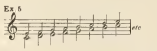
The first of these examples is quite easy to play, the second not difficult. The student's troubles ordinarily begin with passages like those in thelast two examples, where the adjustment of weight requires not only a good ear but also a certain fineness of technical control. When the difficulty is serious it is advisable to use some such preparatory exercises as I have suggested in a former work on Technique. I quote a few in this place:

Ex 4



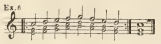
[The notes in large type weighty and singing; those in small type very light and soft. Use different fingerings.]

Ex 5



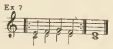
[Use exercises similar to Nos. 1 and 2 in sixths.]

Ex 6

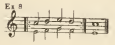


[Accent the other notes of the chords in turn.]

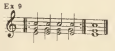
Ex 7



Ex 8

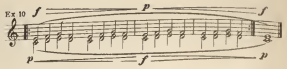


Ex 9



Shading of tone by *crescendo* and *diminuendo* may be added at will in these exercises. A satisfactory performance of the following might fairly be said to indicate a high mechanical proficiency, at least, both in balance and shading:

Ex 10



Conclusion

In this article I can make only passing reference to the profound influence exerted on tone by the use of the pedals. Without pedaling almost all color would depart from piano-playing. But the subject is much too wide and varied to be dealt with intelligently in a few paragraphs.

* * * * * *

Tone is born in the mind. One can approach its higher beauties only through the imagination. The wisest directions which can be given to the student merely guard him from palpable errors and ensure certain desirable results. But the tone acquired will be only negatively good unless he is capable of mentally conceiving loveliness of sound, color and shade. Granted that he has this ideal and the technical means of realizing it, there remains to him the task of training the ear to finest perception, for the ear is the sole critic and the final judge of all that is good or bad in tone.

Pianograms

By Frederick Elder

THINK before you make a mistake, not after. If you were up in an aroplane you would have no opportunity to correct a false movement. Many pieces are like an aerial flight. One mistake is fatal.

Don't accuse your piano of having a tone like a dish pan. Perhaps you have not yet discovered the right way of getting a beautiful tone from it.

Half the mistakes the average player makes are due to poorly prepared fingering.

Don't "fool" at the keyboard. You do bad enough when you do your best.

Keep on polishing up your piece until you know that you cannot polish it any more. A diamond in the rough is little more beautiful than any ordinary rough cobblestone. It is what is done with it that makes it beautiful.

What is more absurd than trying to play two hands together when you cannot really play one hand alone?

Head, Heart and Hand

By Viva Harrison

YOUTH is the time to develop technic, which will be the means of a splendid foundation for elasticity and flexibility of the fingers and wrist. As Plato has said, "The beginning is half of the whole, and we all praise a good beginning." Even with fifteen minutes practice twice a day for beginners, of concentration and consciousness of exercise, wonderful results will take place. Advanced pupils require two hours a day, one hour at a time, unless you expect to be a professional player, and then more time is necessary. Early morning practice is advisable when the mind is fresh and active.

A certain amount of muscular development must be done each day to master mechanical difficulties. Teachers should lay great stress on this point, as it is very unfortunate to wake up in advanced years and realize that your muscles are stiff and unable to express what you really know. The advantages of youth are manifold; for early impressions are lasting, and a child's mind is more plastic and capable of receiving and retaining knowledge.

The head, hand and heart should be trained in unison. First, the head conceives the idea, the heart feels it, and the hand expresses it. Without these three working together you will never accomplish anything and your music will be entirely devoid of originality of style and expression. The aim of every true artist is to excel and "ascend to the heaven of perfection."

Incessant toil and labor, a fine ear and imagination, accuracy and swift comprehension are the principal requisites towards this road. As George Eliot has said, "When an artist has been able to say, 'I came, I saw, I conquered' it has been at the end of patient practice."

High Lights in the Life of Handel

Significant and Interesting Human and Professional Characteristics of the Composer of the "Messiah"

HANDEL'S father had intended him for a lawyer, but being alarmed at his devotion to music at a very early age consigned to the flames all his musical toys, drums, trumpets and so forth. Nevertheless, with the connivance of a kindly relation, he managed to smuggle a small clavichord into the garret, and practiced softly on it at night.

Handel was a man of some sense of humor. On hearing for the first time, in an English orchestra, the now obsolete instrument called a "serpent"—(a deep bass instrument of rather harsh tone)—he inquired the name of the instrument, and being told "the serpent," shrugged his shoulders and said, in his broken English, "I tink it no de serpent dat tempted Eve."

On another occasion, being out of patience with the tantrums of an unruly *prima-donna*, he warned her, "Madame, if you will be a she-devil, I'll have you know dat I can be Beelzebub, ze prince of ze devils!"

Handel and Bach were contemporaries, and well known to each other by reputation, though they never met. In some ways their lives ran parallel: both displayed precocious talent in childhood, both were great organists, both were adept also on several other instruments, including the violin and the oboe, both were great masters of counterpoint, both did their noblest work in the line of sacred music. Both became blind in old age. In other ways, however, they were in as marked contrast.

Handel was a bachelor, Bach twice married and the father of twenty children.

Handel traveled much abroad, to Italy and to England; Bach never left his native country.

Handel was fond of good living. Bach frugal and thrifty.

Handel was rich and poor again several times, being twice bankrupt in the course of his career. Bach was all his life in modest circumstances.

Handel was the first and only musician of his family. Bach the flower and crown of a whole race or tribe of musicians.

Handel, when the success of his Italian opera venture in London began to wane, and even the first night of a fine new opera failed to draw a crowd, advertised that his company would all appear *"in new cloathes,"* but even this failed to turn the scale.

Handel, when all his most cherished plans had failed, and he was a ruined man, turned his attention to oratorio writing, and achieved his greatest success. Had Providence allowed him to continue in his operatic career the world would never have had the "Messiah." One is reminded of Emerson's words:

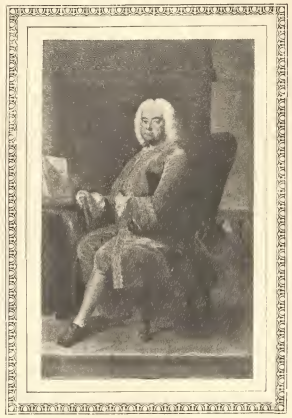
"Joyfully know
When half-gods go
The gods arrive."

Handel, at the age of seven or eight, found an unexpected friend in the person of the Duke of Weissenfels, a generous and enlightened prince and a friend to musicians. He reasoned with Handel's father that to restrain the activity of a heaven-born genius like the young Handel was to sin against nature and the public good. Then, turning to the boy, who was present with his father, he filled his pockets with gold pieces.

Here was a change! Music was to be not only suffered, but furthered; his father was to lose no time in finding him a good teacher.

Handel's figure was large—(according to his friend Dr. Burney)—and he was somewhat unwieldy in his motions, but his countenance was full of fire and dignity, and such as impressed ideas of superiority and genius.

Handel composed with great rapidity. That monumental work, the "Messiah," was begun and finished within about a month. It must not be supposed, however, that this included the complete orchestral parts



as they stand at present, or even a complete piano-score, as in Handel's day it was a common custom for good organists to play a suitable accompaniment merely from a "figured bass."

Handel, although not what one might take to be a deeply religious man, is said to have been deeply moved at times, when setting music to sacred words. When writing that great aria *"He was despised and rejected of men; a man of sorrows and acquainted with grief,"* he was found in tears, and he reported of himself that in writing the "Halleluja Chorus" he reached such a state of spiritual emotion that (to quote his own words) he "did think he saw heaven opened, and the great God Himself."

Handel's "Largo" was not, as many erroneously suppose, originally a piece of sacred music, but was a tenor solo from the now-forgotten opera "Xerxes." It is an idyllic little air sung by the hero Xerxes (a tenor), as he stands in his garden and takes pleasure in viewing a favorite tree. The various grandiose arrangements of it often heard, in which the orchestra or organ works up to a tremendous fortissimo, are rather a perversion.

Handel's instrumental music is largely obsolete at the present day, but among the things still worth playing and hearing are his "Harmonious Blacksmith" variations, for the piano, and some of his violin sonatas, particularly the one in A major.

Handel, in his day, was a famous public character, and having rivals and enemies, as well as friends, appeared in almost as many caricatures and undignified little verses as if he had been a politician running a campaign. The following is an old epigram by one Byrom (*not* Byron), alluding to Handel and a now-forgotten professional rival of his named Bononcini:

Some say, campar'd to Bononcini
That Mynheer Handel's but a ninny;
Others aver, that he to Handel
Is scarcely fit to hold a candle:
Strange all this difference should be
'Twixt Tweedle-dum and Tweedle-dee!

Handel was a German by birth, but he became a naturalized British subject (in 1726), and the whole tone of his mind and genius were singularly attuned to the best features of the English character—the stubborn independence, fearless truth and loyalty, and that deep, genuine feeling which, in its horror of pretense or false sentiment, hides itself behind bluntness of expression.

Handel, having some reason to believe that he had offended the English king, took a unique mode of offering an apology. At the suggestion of a certain baron, he composed some music for the occasion of an aquatic fête given by the king. The result was the series of twenty-five pieces known as the "Water Music." These, performed under Handel's direction by an orchestra in a barge which followed the king's boat, had the effect of softening the royal resentment, and Handel's pardon was sealed not long after by a grant to the composer of an annuity of two hundred pounds sterling—(about $1,000 a year).

Handel, while a young man, quarrelled with his former friend Mattheson, and fought a duel, in which Handel's life was only saved, and the loss to the world of such a mighty master averted, by the accidental circumstance that the point of Mattheson's sword was turned aside by a brass button on Handel's coat.

Handel's name was originally Haendel or Händel. In Italy, and at first in England, he used the form Hendel, but at last changed it to the present familiar English form, Handel.

Handel was singularly lacking in that false pride that hinders a man from admitting his failures and deficiencies. He was walking one day in Marylebone Gardens with a reverend friend of his, named Fountayne, when the band struck up a piece of music. "Come, Mr. Fountayne," said Handel, "let us sit down and listen to this piece; I want to know your opinion of it." Down they sat, and after some time the old parson, turning to his companion, said, "It is not worth listening to, it is very poor stuff." "You are right, Mr. Fountayne," said Handel, "it is very poor stuff. I thought so myself when I had finished it."

Handel, was passing through Chester on the way to Ireland, where his newly-composed "Messiah" was to be given in Dublin. Wishing to hear in advance the effect of some of the choruses, he inquired who were the best singers in town, and invited them to a private rehearsal. One of them, a printer by the name of Janson, who was considered the best local bass singer, failed so egregiously with his part that Handel let loose his rage upon him, and after swearing in four or five different languages, cried out at last in English, "You scoundrel, did you not tell me you could sing at sight?" "Yes, sir," replied the trembling printer, "and so I can, but not at *first* sight."

How to Use the "Etude's" Educational Supplement

REALIZING the need for an appropriate portrait to supplement the biographical studies in THE ETUDE, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of THE ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

Making Harmony Interesting

By B. Maxton Ellery

THE writer has found some difficulty in making harmony interesting at the beginning to little pupils and the following presentation of the subject seems to arouse the child's imagination and make him want to excel. The teacher need not follow the exact words of the following as though it were a set lecture, but by adapting them in some similar fashion a new aspect of harmony is opened up to pupils.

"A great many years ago, before music was really music at all, some trouble-hunting old scholar suggested that instead of handing down the old folk songs, from father to son, by voice, they be written down in some definite form, so as to preclude any errors that might occur through a generation of bad memories.

"Many were the ways and devices that he tried. At first he gave each tone a separate name but his compass must be painfully small through a lack of names. In a final and desperate search for a system he hit upon a devision which is known to all nations and to all musical scales—the octave.

"With all the enthusiasm born of success our friend continued dividing his octave as frequently as possible and hereby found that he had fifty-three tones in each octave. Whereupon the old fellow probably rolled over and died in complete discouragement.

"Not to be deterred by the sad fate of his predecessor some other musician took up the problem and, by grouping these fifty-three tones into irregular bunches and using the first of each group, arrived at the scale we now use—a series of twelve sounds, called half tones.

"Between each key on the piano and the next is a half tone. Notice that. Between each key and the next is a half tone. How about E-F and B-C, you say. The rule holds good then. Between B-C and E-F is a half tone the same as between any other two adjacent keys, as C-C♯ or A♭ to A. Between any other two of the white keys is, of course, a whole tone, just as it is between any two black keys. Combinations of these tones completed the system, giving us:

Examples.

1 half tone	=	a minor second	C-D♭
2 half tones	=	a major second	C-D
3 " "	=	a minor third	C-E♭
4 " "	=	a major third	C-E
5 " "	=	a perfect fourth	C-F
6 " "	=	an augmented fourth	C-F♯
7 " "	=	a perfect fifth	C-G
8 " "	=	an augmented fifth C-G♯, or a minor sixth	C-A♭
9 " "	=	major sixth C-A, or a diminished seventh	C-A
10 " "	=	augmented sixth C-A♯, or a minor seventh	C-B♭
11 " "	=	major seventh	C-B
12 " "	=	octave	C-C♯

The above merely suggests to the teacher the style of introduction which may be employed. It is not difficult to continue in similar strain. Next have your pupil pick out intervals on the black and white keys of the keyboard. Then have them play intervals as the teacher calls them out "A minor third," "A major sixth," etc. This may be done with both hands at the same time at first and latterly with each hand playing different intervals that make chord.

—then make the intervals differ in the two hands so as to make various common chords and harmonies.

"With a little patience and this explanation the pupil will soon exhibit a surprising proficiency in grasping chords over which the fingers had previously fumbled in that blind way which took all the heart out of your teaching.

"Finally, take up one of the old pieces (one in simple chords) and, playing through it slowly have the pupil call out the intervals as they are met. For this purpose nothing will answer so well as a church hymn. If the pupil gives any appearance of boredom don't make the mistake of thinking they need all be read at one lesson. To return to the lecture:

"At this point our scholar got an inkling that these intervals might have some connection with the group of notes that the expert performers on the lyre and lute pitched out with their dexterous fingers. Fondly remembering how well a system had served him in the previous trouble, Mr. Scholar tried to get these chords on a similar logical basis. Among the interesting facts he discovered were these:

"That no matter what key he started in he always had to finish on a chord that consisted of that key note —the major third and fifth above it. This chord he named after its bass—the tonic or first note of the scale—the tonic chord.

"Another chord which he discovered was one which impressed him with its extreme beauty. This chord starts on the fifth above the tonic and consists of the third, fifth and a minor seventh above it (*i.e.*, in the key of G—D, F♯, A and C is the chord of its dominant seventh).

"The funny thing about this chord was that it would not 'stand still'. It always seemed to be wanting to go somewhere. Where? Well, like most things it found that there was no place like home and once you let it wander it would make a bee-line for the tonic chord. Logically—this chord is always the next from the end of any piece of music. It follows, that, knowing the seventh or dominant chords in all keys, you always know approximately what is ahead of you.

"Of the definite chords there is one more variety and this one chord makes up for the polite and well-regulated conductions of the others by being, almost, hopelessly wild and irresponsible. It is composed of four minor thirds superimposed. That is,—take a minor third, say F♯ to A, and put another one right on top of it—A-C. Do it again C-E♭. If you do it once more, E♭ to F♯, you will be back where you started. Strike them together and you have a diminished seventh chord. Another way to form this chord is to raise the first note of a dominant seventh chord one half step.

"This chord seems as if it was also trying to break away from its moorings. Where does it want to go? Almost any place. It can be spread or contracted in many, many ways. Try a few revolutions yourself and get the teacher to tell you if they are right.

"After trying to form the chords on various notes you will have discovered that there are only three different ones, F♯, A, C-E♭—C♯, E, G, B♭—B, D, F, A♭. Three times four notes in each chord gives you twelve or the total number of tones in the scale. Any other chords you form will be the same as one of the above—mixed up.

"All of this applies to the minor scale, as well as the major. The tonic chord differing by having a minor third as the first interval. Pick out these chords over and over again until you find how they 'feel' and the next time you see one of those 'things' that used to be mere 'bunches of notes' in a piece—why, it's the face of an old friend and your fingers plump down on top of it so familiarly that you'll feel good all over and—I bet you'll turn 'round to your teacher and grin."

Shorter Lessons: Better Prepared

By E. E. Hipscher

IN our personal enthusiasm for the advancement of our pupils there always is the danger that we may forget their limitations. Most of them are only human beings with ordinary endowments and a somewhat limited amount of time to devote to the development of these. The pupil who comes regularly, with her lesson so well prepared that a large part of it needs not a second period of study and practice, is so rare that the teacher is almost warranted in fearing for the length of her sojourn among mortals.

One of the vital questions for the teacher to decide is, "how much the pupil reasonably can be expected to accomplish." To assign a lesson so long and difficult as certainly to be beyond the ability of the pupil to prepare, is a grave wrong to both yourself and her. It cannot do less than discourage her, while you are certain to be tortured by being compelled to listen to unprepared work.

Now the reasonable thing to do, and the thing that has brought good results, is to study carefully and make a good estimate of the ability of the pupil. Then assign a lesson that, in the time at her command, will keep her busy in its preparation. Set the standards high as to the quality of work required. To stumble along through several pages, stopping in about every measure to correct notes or time, means little advancement for the pupil. To have studied half the amount, and to be able to play it with some degree of accuracy, means "something accomplished, something done." Give enough that she will not become wearied with its too much repetition; but, be careful not to assign such an amount that its proper preparation will be impossible. The results of your judgment in this matter will largely determine your joy and success in teaching.

A MAN should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not ohliterate the sense of the beautiful, which God has implanted in the human soul. —GOETHE.

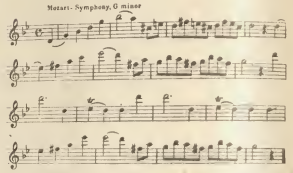
Familiar Forms

By Philip Gordon, A.M.

"THE first basis of true form, apart from the balance of groups of rhythms, is essentially repetition of some sort." The savage gets a little theme of four or five notes and sings it over and over again, one time after another. Sooner or later, however, it occurs to him that another little theme sandwiched in between two recurrences of his main idea improves the general effect immensely. This first step in the development of form is the source of all types of musical form. Even the sonata form consists of two statements—on a very large scale, of course—of an idea connected by a middle section.

The simplest type consists of sixteen measures—eight of statement, four of middle section, and four of repetition of part of the statement. Our first example is a clear case.

Mozart - Symphony, G minor



Another good example is our favorite *Swanee River*, which is, in structure, exactly like our example. So too, is *Annie Laurie*. This is called a "binary" form.

This middle portion was in the beginning a contrast to the main thought, contrast being one of the most primitive æsthetic pleasures. All the cases we have mentioned so far are of the type of statement, contrast, re-statement. But as art went on, the taste of men became more cultivated, and they made this middle section often a development of some striking idea in the main statement. Then, too, the size of the form increased. The second period, which contained the episode and the re-statement, was expanded to two periods, so that we had twenty-four measures instead of sixteen. A good illustration of both these points is the well-known *Träumerei*, of Schumann. This is also called a "binary" form, the outlines being just like the small binary form.

Little by little the size of the form expanded. Composers applied the principles of the structure of one piece to the juxtaposition of two pieces. A good example is Number 11 of Schumann's *Album for the Young*, Op. 68—a book which is in the library of every student. Here we have one piece of twenty-four measures, constructed just like the *Träumerei*, followed by another piece of exactly the same structure, though it appears to be half the length because the measures are twice their actual size. The entire first part is then repeated. It is apparent that the only difference between this form and the first simple type is simply one of size, only it must be noted that in this larger form the relation between the statement and the episode is entirely one of contrast and not of development of the main idea.

This principle of Da Capo is exemplified by the minuet and trio, in which the minuet is practically always repeated. Here, too, the idea of contrast between parts is the prevailing one. This form is very, very common. A short prelude or a short coda may be added, but the main features of the form are not altered thereby. Such pieces as Rachmaninoff's *Prelude in C-sharp Minor* or Chopin's *Prelude in D♭* ("Raindrop Prelude") are in this form, which is called "ternary." It contains two binary forms.

The student is earnestly urged to examine all the works we have cited here, since doubtless every one of them is quite familiar to him. We would suggest further that he examine Schumann's *Album for the Young*, Chopin's shorter pieces, Mendelssohn's *Songs Without Words*, and the minuets, scherzos and sonatas of Mozart and Beethoven. No one ever played well a piece which he could not place among the several types of form.

We have traced here one branch of the development of the most primitive idea of form. The other branch, the rondo type, must be left until some other time.

Developing Some Vital Points in Technic Through the Study of a Piece

By PERLEE V. JERVIS

The piece illustrating this article may be found on page 464 of this issue

A LARGE percentage of the class of the average teacher is made up of pupils who are attending school. The school system of to-day is so exacting in its demands upon the student that the problem of finding time for music study is becoming increasingly difficult from year to year. The average pupil finds it impossible to practice more than an hour a day, very often thirty to forty-five minutes is the limit.

It has often been said that thirty minutes of practice daily one cannot expect to accomplish anything in music study. Yet thousand of pupils with this time limit are studying the piano, and they, as well as their parents expect and demand results. As teachers, "a condition not a theory confronts us." We are obliged to take things as they are—not as we would like to have them. What are we going to do about it?

If we turn to traditional methods for help we find that they require thirty to sixty minutes daily of technical study: what time is left then for the study of *music?* Again, many pupils study with a teacher at the longest from two to three years only. They want to play, and play music.

Granting the value—under favorable conditions—of the so-called "graded course of study," how can it be applied to these pupils who practice less than an hour a day?

If we follow traditional methods and force this course upon our pupils, at the end of two or three years they are likely to have acquired a large collection of technical forms and etudes and an infinitesimal repertoire of pieces. About this time they discontinue their study, possessing possibly a fair technical—or, to be more exact—mechanical equipment. This is of little value as it has not been practically applied to the study of enough music. In other words, the average teacher has to choose between making his pupils good exercise players or good piece players. Handicapped by the conditions referred to he cannot do both. What the world wants is good piece players, it cares not how they are produced.

Developing a Working Plan

The solution of the problem just outlined lies in developing technic through the study of pieces. To show how this may be done is the purpose of this article. The subject is such a large one that space limits permit only a few hints as to the method of procedure; perhaps the thoughtful teacher from these hints may develop a working plan of his own.

Before proceeding further it may be well to ask what technic is. Christiani, in his *Principles of Expression in Pianoforte Playing*, has defined it as "a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort." For the purposes of this article the definition may be limited to the ability to play the piece that is being studied, at the proper tempo, with beautiful tone, touch, pedaling and musical expression.

The mistake made by many teachers is that of trying to develop the technic necessary for a difficult piece, before allowing the pupil to study some simpler composition. Sufficient for a piece is the technic thereof; in other words, with properly chosen and graded pieces it is possible to develop the technic necessary to the piece in hand, from that piece itself, and to do it with a minimum of exercise practice.

To illustrate how this may be done, take a composition well known to teachers—TWILIGHT, by Guy. I have chosen this piece not because it has any great value as a composition, but for the reason that from it may be learned some of the most vital things in musical playing, presented in a simple form. Other reason for the choice will be apparent presently.

Finger Movements Last

Now just a word of digression at this point. Our traditional methods are unpsychological and irrational. The infant secures control of the large joints first. Beginning with movement at the shoulder joint, in turn he gets independent movements at the elbow and wrist joints. Control of individual finger movements comes last of all. As far as piano playing is concerned, what is true of the infant applies with equal force to pupils of any age. Not a few of the traditional methods begin with finger action, which involves the most complicated series of muscular movements that can be made. Our methods to be psychologically sound should start with movements that are the least complex—those of the arm. It will be seen at a glance that the technic of this piece consists almost exclusively of arm touches. Before taking up the piece itself we should therefore prepare for its technic.

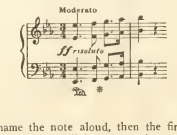
First, we must learn to relax the muscles. This may be done by practicing the following exercise:

Raise the hand back on the wrist joint, poise it an instant, then suddenly relax the muscles when the hand will drop of its own weight and hang loosely on the wrist joint. Repeat a number of times till the muscles can be completely relaxed at will. Now, raise the forearm at the elbow joint, poise, relax, and allow it to drop loosely to the lap. Next, raise the arm at the shoulder joint, relax as before when the arm will fall inert to the lap. Finally, with the arms hanging loosely from the shoulders, raise the latter as high as possible, then relax quickly as before.

When through the study of this exercise the muscles can be relaxed at will, go to the keyboard and practice as follows: With the hands hanging loosely at the wrist joint, lower the arms till the finger tips rest lightly upon the keys. Continue to lower the arms till the hands have assumed playing position. Allow the hands to rest lightly upon the keys, which must not be depressed in the least. Now lower the arms till the wrist sinks below the keyboard, then raise them till the wrist is elevated above the knuckle joints. Make a number of these up and down movements, keeping the muscles loose and avoiding the slightest depression of the keys. Next set the fingers for the chord C-E-G, rest lightly upon these keys, and, without depressing them, raise and lower the wrist a few times. Now, still resting upon the surface of the keys, suddenly relax the muscles of the entire arm. If this be done properly the weight of the arm will depress the keys, thus producing a tone which should not be louder than pianissimo. When a chord can be played by this release of the arm weight, practice the exercise for the triceps in Book 1, Mason's Touch and Technic. Apply this triceps action to the chord, practicing with degrees of power varying from *p* to *ff*.

Notes—Fingering—Touch

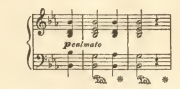
Now we are ready for the study of the piece. The first thing to be done in learning any composition is to get the notes, fingering and touch correctly the first time, and every successive time thereafter. This can be done if the practice is always conducted as follows. Take the first phrase of the introduction:



First, name the note aloud, then the finger that is to play it. Next rest lightly upon the surface of the keys for an instant, then release the arm weight by relaxing quickly, when the key will be depressed and a soft tone result. When the key is down use only enough arm weight to keep it from rising, there must be no pressure. Name the next notes and fingers, carry the hand to F by a lateral movement of the arm, rest upon the keys two counts, and release the arm as before; continue thus to the end of the passage.

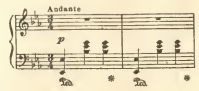
Practice the left hand in the same way, then hands together. When the passage can be played *pp* by simply releasing the arm weight, return to the beginning and with an impulse from the triceps produce a tone of the required dynamic power. For *ff* an energetic impulse will be necessary; this impulse must be followed by an instantaneous relaxation of all the muscles of the arm; at the completion of the touch there should be just weight enough to keep the key from rising, but no pressure.

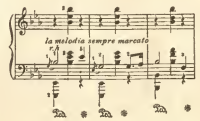
Now take the next two measures:



Name and play each note of every chord, beginning at the bottom, thus: B flat, D, B flat; then play as a chord by release of arm weight; finally, with the co-operation of the triceps produce the required tone.

This process admits of not the slightest variation, every note of every piece studied should be treated as in the foregoing example. At first, while the playing movements are being studied, it will be well to disregard time values, resting on each key at least two slow counts before playing. Never strike at a key, always rest upon it before playing. The rest of the introduction—as well as the entire piece—should be studied in the same way.





With the entrance of the first theme of the piece in addition to the principles of accuracy, tone production and dynamics already studied, appears another element of musical playing—balance between the melody and accompaniment. Good melody playing demands—in addition to proper tone production—a careful subordination of the accompaniment. Marking upon a scale of three, in the example above, the melody would have the primary degree of power (1), the fundamental basses the secondary (2), the chords the tertiary (3). Expressed in another way, the melody would be played *mf*, the fundamental basses *p*, the chords *mp*.

Dynamics

The dynamics of fundamental basses should always be carefully considered; being lower in pitch than the melody they have more sustaining power, and, unless skillfully treated, are liable to either cover up the melody or interfere with a singing tone. In order to realize this, try this experiment. With the damper pedal down, play with the same degree of power the octave E flat with the left hand, the B flat of the melody with the right. Keep the tone sustained with the pedal. In a few seconds the melody tone will become almost inaudible; the octave, on the contrary,

will continue to sing with a full tone. As a rule, the lower the fundamental basses, and the further they are removed from the melody, the greater care must be exercised in order to preserve a proper balance between them and the upper parts. This is a fact often overlooked by careless players. Melodic clearness may easily be spoiled by unskillful treatment of basses.

To return to our practice. Rest the second and fourth fingers lightly upon G and B flat, relax quickly and play the G softly. Then, with a slight action of the triceps accompanied by a rotary arm movement toward the fourth finger, play B flat. If this be properly done and relaxation is instantaneous, a full singing tone will follow. As this touch is free from the finger stroke the tone will be mellow in quality and devoid of sharpness. Now carry the hand by a lateral arm movement to the chord; rest lightly upon the keys for two counts, and relax the muscles, releasing just enough arm weight to produce a tone *mp* in power. These right hand chords are more effective musically if, instead of being rolled as indicated by the composer, they are played as written above. All the ascending melody tones are played with a pressure touch from the triceps, the accompanying chords by a release of arm weight. By the alternation of these two arm touches, the proper balance between the melody and accompaniment is easily preserved. The left hand octaves are to be played with a slight action of the triceps, the chords by arm release, after which the hands may be practiced together. The remainder of the piece requires no further explanation as the touches used have already been described.

While the piece is being learned, the pedal studies Nos. 101, 102 and 103, in Mason's Touch and Technic, Book 4, should be taken up. These have been so clearly described by Dr. Mason that, with one exception, nothing further need be said. He has not alluded to a principle which should be clearly understood, because of its necessary application to every piece studied. In measures 4, 8 and 10 of No. 103 occurs this rhythmic figure . If the pedal be taken after each eighth note there will result a blur impossible of prevention in rapid playing. In order to avoid the blur the pedal should be taken after the quarter note, held through the tied eighth and the eighth which follows, and allowed to rise the instant the E begins to sound. If this be done properly, in a rapid diatonic progression of three tones, not the slightest blur can be detected. In these tone successions, which are extremely common to every piece, the secret of skillful pedaling lies in stopping the two tones that are being sustained, at the precise instant the third tone is heard. The last three notes of the first phrase of the "Twilight" are an example of this kind of passage; they should be pedaled in the manner described.

In No. 103, and the longer study on *Home, Sweet Home*, will be found in a nutshell all the principles of artistic pedaling. For this reason these two studies are —to my mind—the best that have ever been written; properly studied, they exhaust the subject.

When, through the study of No. 103, the pupil has learned to use the pedal skillfully, it may be applied to the "Twilight." Just a word at this point: beautiful pedaling is entirely a question of ear and brains. The player who has learned the principles governing the use of the pedal will pay no attention whatever to the pedal marks in a piece, nine times out of ten they are wrong. Try them as marked in the "Twilight," and, if you have any ear at all, you will endorse this statement. Engravers have a most exasperating habit of moving pedal marks from their proper places. Even with the most careful marking it is next to impossible to indicate pedal effects; the ear must be the final arbiter.

A good rule is never to use the pedal without having a definite idea of the effect to be produced. Not a few players have no better reason for its use than that it is a part of the piano; after it is once down they often forget to raise it till the end of the piece is reached! Every teacher has met one of these offenders.

What May be Learned

From the analysis and careful study of this piece the pupil should have learned some principles vital to all musical playing:

1. *Accuracy in study.*
2. *Correct muscular conditions necessary to the production of a beautiful tone, as well as ease in playing.*
3. *Two of the most important arm touches.*
4. *Efficiency, or elimination of waste movements.*
5. *The mechanical element in expressive playing.*
6. *Balance between melody and accompaniment.*
7. *Artistic Pedaling.*

As a by-product of these may be mentioned an intensity of interest that is difficult to secure from the practice of mechanical exercises and etudes.

While the technic of the piece just analyzed is comparatively simple, the principles involved are universal in their application and far-reaching in their results. How the most complicated technical problems may be solved through the study of pieces may, perhaps, be the subject of a future article.

In conclusion, let it be said that the complete elimination of *all* forms of preparatory technic is not here advocated. As the editor of THE ETUDE has well said: "The average teacher would make a serious mistake to throw aside valuable technical material and attempt to teach without it. Only the teacher of vast experience, fine judgment and superior insight could do that. That there is too much dry technic and too little musical work accomplished THE ETUDE gladly concedes, but this does not mean that all technical work must be dispensed with."

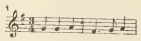
However, it cannot be denied that a great deal of time is often wasted in the practice of unnecessary exercises and dry technical forms; a more musical technic can be derived directly from the piece itself. In other words, the writer does not believe in the use of any exercise that is not in itself musical, or that does not have a direct relation to the musical message of the piece.

A Theme and What Can be Done With It

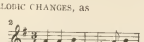
JOSEPH HAYDN once expressed the opinion that the whole art of musical composition consists in the ability to see and develop the possibilities of a theme. While this is perhaps an overstatement, and fails to give due credit to those who, like Schubert, produce spontaneous and lovely melodies with no premeditation, apparently, yet it contains so much of truth that it will be highly interesting to examine some of the means of development made use of by composers.

Thematic development roughly falls into three classes —Melodic, Rythmic and Harmonic—and these may be combined in countless ways. The following, taking the first phrase of "America" as a motive, are among the most usual methods:

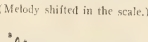
MOTIVE.



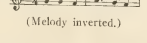
SIMPLE MELODIC CHANGES, as



(Melody shifted in the scale.)

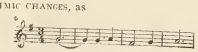


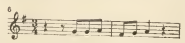
(Melody inverted.)



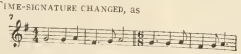
(Chromatically altered, involving new harmonies.)

RYTHMIC CHANGES, as

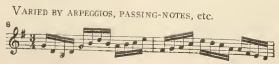




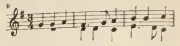
TIME-SIGNATURE CHANGED, as



VARIED BY ARPEGGIOS, PASSING-NOTES, etc.



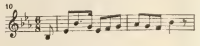
CONTRAPUNTAL IMITATION.



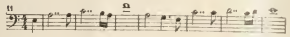
Examples might be multiplied without limit, those given above being merely suggestive, not exhaustive of the subject.

For particularly fine and instructive examples of "development" we recommend the study of the Rondo of Beethoven's piano sonata, Op. 31, No. 1, also the famous Thirty-three Variations on a Theme by Diabelli, by the same composer.

This article would scarcely be complete did we fail to allude to Wagner's wonderful development of themes as seen in some of the *Leitmotiva* in his operas. For instance, the themes suggesting the young and light-hearted Siegfried appears first in this lively form:



Later, when Siegfried, after the lapse of years and the experience of life appears as a mature hero, we find the theme metamorphosed into this noble and dignified form:



A still further transformation of the theme occurs at the death-march of this hero in the opera *Gotterdämmarung*, and all three of these leading forms of the theme are subject to varied developments of all the sorts illustrated in this article, and even more.

Misjudging Student Capabilities

By Herbert William Reed

EXPERIENCE is, indeed, the best of teachers, notwithstanding the great good already gained from books and pedagogs. In our dealings with untrained voices we must not be too ready to discourage or too quick to give praise. The truth of this becomes more and more apparent the longer one continues to teach. Because a voice at first hearing has no redeeming qualities is no reason for not giving it a serious trial. If the student is an intelligent and enthusiastic worker results may sometimes be surprising.

Talent Underestimated

Several years ago a young woman applied for lessons. Her voice was entirely lacking in quality, evenness and range, and all tones were decidedly off pitch. There was nothing to indicate any possibility of becoming a singer. Much against his will, the young teacher was induced to give her a trial, mentally promising and expecting nothing. Only one thing early manifested itself in her favor—she was the most punctual of pupils and deeply in earnest. Two months passed, and the instructor felt that he must tell her that there was no use in her continuing to study. He could see no improvement, and her attempts at singing so affected his nerves that he dreaded every lesson. The very day he had decided upon her dismissal it was discovered that one or two tones in her voice sounded tolerably good, and far better than any she had ever produced. The next lesson there was more improvement, and the teacher mentally concluded she might continue her studies. To-day she is the possessor of a clear, resonant voice of excellent quality, even throughout its compass, and is one of the most sought-after church singers in the city.

A Contrary Case

Another young woman came for lessons. Her friends all said, "What a fine voice." She herself had visions of rivaling Melba. On first hearing her the teacher said to himself, "Here is a sure-enough discovery." And it was a discovery, so he found. He discovered that she was not punctual, that she would miss two or three lessons every month, and that she would evade anything that meant serious work. He found that she coveted flattery, desired sympathy, was jealous of other advancing pupils, and expected to be made much of. To-day she sings as she did at first, and still expects to be a prima donna.

Interesting Reminiscences of John Field the Creator of the Nocturne

Especially Arranged and Translated for THE ETUDE

By ELLEN VON TIDEBOHL

[EDITOR'S NOTE.—Miss von Tidebohl, who has furnished THE ETUDE with so many interesting articles from Russia, has just come across the following *Reminiscences* in Moscow. John Field is always interesting to ETUDE readers because of the fact that he invented one of the most interesting types of all pianoforte pieces. Field was born in Dublin, Ireland, July 26th, 1782; and died in Moscow January 11th, 1837. He was virtually brought up, musically, by Clementi. Clementi made Field a kind of musical salesman in his London pianoforte establishment where the boy was a great attraction and doubtless sold many instruments for the clever Italian. In return Clementi drilled Field until he became one of the soundest and best pianists of his day. Field made his début in London, in 1794, over fifteen years before the birth of Chopin who was destined to acquire even greater fame with the type of piece which Field first contrived.]

A. DUBUQUE (1812-1897), composer and pianist, a pupil of John Field, was a true representative of the high, pianistic art of the latter. He was professor at the Moscow Conservatoire (1866-1872), but soon retired and gave only private lessons. The fiftieth anniversary of the Moscow Conservatoire (September, 1916) revived interest in the past. Dubuque was the author of a sketch entitled "Reminiscences on Musical Moscow." It was published in 1898 in a periodical, "The Week," and reproduced on the above occasion in the "Russian Musical Gazette." The chief subject of this article was *John Field*, with whom Dubuque was on terms of close friendship until the very last days of the "Creator of the Nocturne." The biographies of Field are not numerous and Dubuque's comments give us interesting details on the pianist-composer's life, his pedagogic duties and artistic attainments. Let us give several extracts from the above mentioned sketch.

John Field in Moscow

John Field was a captivating, significant personality. "I loved him," writes Dubuque, "not only for his admirable pianistic art; I loved him for his *cheerfulness, geniality* and *kindness*, which charmed every one who came in contact with him."

J. Field was a man whose failings sprang from a heedless artistic temperament. A utilitarian thought had never entered his mind; he was warm-hearted, liberal in his actions, a man for whom nothing base or sordid existed. The lack of systematic training and knowledge was felt in him. He read books by Paul de Cocq and seemed to be much amused by his tales of anecdotal kind. Nevertheless the period in which he lived, abounding in movements of all sorts, impressed him deeply. An ardent, intellectual man could not but be carried away by many strong currents of thought, which then stirred national life in Europe. He became an ardent follower of the new ideas of the end of the eighteenth and the beginning of the nineteenth centuries. In short, Field was a most richly endowed mortal and his endowments were not merely musical, but general and intellectual. His hands were well fitted for piano playing and his patience in practicing was infinite.

"On one occasion I entered his room," says Dubuque, "and found my master studying a piece for his concert. He again and again repeated the same passages. I could not restrain myself from expressing my astonishment at the fluency and brilliancy of his playing."

"No, my friend," was his response, "it is not yet what I wish to attain, the *crescendo* and *diminuendo* are not entirely worked out to perfection."

On account of such steady and resolute work Field attained a high degree of virtuosity. While he was practicing scales *crescendo* and *diminuendo* one could grasp by observing his performance that every note had mathematically more sound or less sound. It was delicious.

Field worked indefatigably before giving a concert, organized rehearsals at home, playing a concerto with the accompaniment of a string quartet, before performing it with orchestra. He could not bear a loud or rough touch on the piano. Dubuque speaks as follows about a little incident which had happened during one of his lessons.

"I was playing the *Allegro* of Moscheles' *Concerto*. The solo opened with chords *fortissimo*. I thought it convenient to play them in this way. At the same moment I heard my master's angry voice:

"'What are you doing there?' he asked.

"'I play *fortissimo* as it is marked on the score,' was my answer.

"'Did you not know,' continued Field, 'that there are limits in the way of treating a piano? Look at me and listen . . . ' and he produced a *fortissimo* which was far from being a hammering on the keyboard. 'You spoil your touch in playing as you did,' he added."

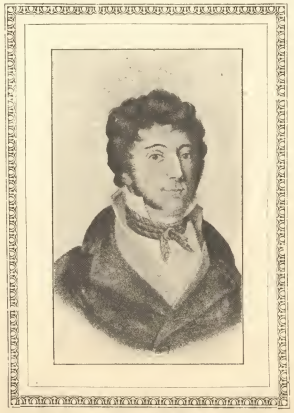
Farther on Dubuque cited another incident, which illustrated Field's likes for a delicate and airy touch. Hummel came to Moscow to give a concert there. Field consented to perform the *primo* part of a sonata for four hands. "Ne tapez pas si fort!" were the words he again and again repeated, performing it. And no wonder the pianists were quite in opposition to one another: Hummel, a German pedant, was a performer of strict discipline, while Field acted "en grand," giving way to the warmth of his feelings, to the exuberance of his vitality and confidence of his virtuosity.

Field seldom used the pedal, saying that it was the task of the fingers to solve pianistic problems. He only used the pedal when a change in timbre was required.

It is well known that Clementi, Field's teacher, often gave himself up to improvise freely at the keyboard. Field did not imitate him; he performed only what he had written down. He was a slow worker, innumerable sheets of paper were spread over his desk, he sometimes took several of them and united them to one piece. Advancing in age he became indolent. He composed his last concerto after his return to Moscow from Italy. Dubuque, looking it over, told him that it was much easier to perform than its forerunners.

"*Mon cher, je ne suis plus en âge de faire des arlequinnages*" (My dear, I am not of the age to jump like a harlequin), was his answer.

Johann Sebastian Bach, the great Cantor of the Thomaskirche in Leipsic, was a great favorite with him. He often played his fugues or preludes. He also liked Handel, Haydn and Mozart. Beethoven awoke interest in him, but he called him angrily, "*Ce torchon Allemand*," and expressly refrained from playing his sonatas. In this he followed the taste of his contemporary musicians. Time had not yet come for Beethoven!! Once something happened about which Dubuque gives an interesting report. The occurrence indicated that Beethoven's greatness was entirely grasped by Field and intensely felt by him. It was as follows: Lipinski, a famous violinist, came to Moscow. Field performed with him Beethoven's *Kreutzer Sonata*, for piano and violin. After the performance of it, which was perfect, Field was in a great excitement and quite shaken out of the usual course of his ways, he was fairly intoxicated by Beethoven's genius. Dubuque, witnessing this, thought of his utterance *Ce torchon Allemand*, but did not dare to express his astonishment at the alteration in his master's mood.



JOHN FIELD

Several compositions by Hummel, Moscheles and Kalkbrenner pleased him. About Thalberg he said: "*Il faut plus de tempo pour étudier ces pièces, que pour les composer*" (More time is needed for studying these pieces than for composing them).

Field often altered and shortened cadenzas or insignificant passages, especially those of Hummel, finding them cheap. He spoke ironically of Hertz: "He plays difficult passages clearly, but the easy ones badly, as he did not practice them enough."

Field had known Liszt and had heard his performance at the Conservatoire of Paris. It was during the early period of Liszt's life, in the exuberance of his youth and virtuosity, when he ran wild and laid violent hands on the works of even the greatest composers. Field, observing Liszt's behavior and bravura at the piano and the manner of his playing, seemed to be displeased, and asked his neighbor angrily, "*Est ce qu'il ne mord pas?*" (Does he not bite?)

Dubuque could not give a strict idea of what Field thought of Chopin. He once asked his opinion on the great Polish composer. Field answered in a grumbling mood:

"You ask me what Chopin is doing? He is only composing mazurkas!" At that time people found the great Polish composer too chromatic.

A Few Details on John Field's Life

John Field spent several years at St. Petersburg (at that time not yet Petrograd), where he shone as a brilliant star by his concerts, performances and lessons. The adoration for him had no limits. Count Orlow offered him the post of a pianist at the Imperial Court. Field's answer to this favor was short. He said: "*La cour n'est pas faite pour moi, et je ne suis pas lui faire la cour*" (The Court is not made for me, and I don't know exactly how I might court it).

At Petersburg Field married a lady pianist, a Creole by birth, but this was an unhappy marriage, they soon were divorced and never met again. The lady removed to Smoleusk, where she gave herself up to pedagogic duties. Their son remained with his mother.

John Field then settled in Moscow, in 1822, where he was enthusiastically greeted by the most eminent personalities of the fashionable society. They spoiled him by manifestations of adoration and every kind of homage. His piano lessons were wanted by every one who desired to study music. Perhaps this was more a fashion than a real longing for a serious musical training. Field received 25 roubles for a lesson when he went to the pupil's home and ten to fifteen roubles for one hour at his own home, a very high price, indeed, at that remote time. In rich houses they treated him with champagne, which he liked to sip during the lesson.

He taught until four o'clock in the afternoon, when he thought himself free for giving himself up to various kinds of amusement. He drove in his carriage, having at his side four pet dogs, which were called by classical names: Socrates, Herodot, etc. Sometimes he stepped out of his carriage, in order to walk along the streets, his dogs jumping around him. But they were not his only escort, his friends awaiting

him at several corners of the street, joined him and sometimes formed a very considerable group around him. Often the whole company went to a restaurant to have their dinner, staying till late in the night.

Field was quite indifferent to the question of material income and never did know what sum he had at his disposal. He was a warm hearted and liberal man and gave help to foreigners in want. They were allowed to come to him on Sunday mornings to receive five roubles each time. It happened that several of them came twice for the same purpose. Once Field recognized one of them, who had already received his share. He became angry, gave him 25 roubles and said:

"Do notice it well, there are 25 roubles and not five you already received this morning."

Such was the usual course of his ways in Moscow, piano lessons were substituted by feastings at restaurants. Sometimes this "passe-temps" was interrupted by performances of a string quartet on Sundays. Field played the alto (second violin?) in it, and this gave him great pleasure.

John Field at His Concerts

When the time came for giving a concert he entirely changed his behavior, practicing and studying his program steadily and intensely. Moreover he pursued his pedagogic duties with keen interest, giving his lessons in a more regular succession.

Once in season Field gave a concert at the large "Hall of Nobility," which was each time sold out to the last seat. This brought him a return of about 7,000 roubles. It became his habit to give piano recitals at the palace of the Countess Apraksine, by means of which he gained about 3,000 roubles each time. He earned about 10,000 roubles (over $5,000) and more in a year by his lessons—so that he had quite enough money for living and feasting with his friends as he liked to do.

John Field's Last Days

His health had rather suffered under the pressure of such a disordered and dissolute manner of living. He decided to put an end to it and went abroad for a concert tour. He started in 1830, visited London, Paris, Vienna, where he gave brilliant concerts. But this did not help him, he did not recover, and in 1835 found himself in Italy in a deplorable state of health. A Russian family of the fashionable society found him there and persuaded him to return to Moscow, offering him the privilege of traveling with them in their own carriage. (This was the way of traveling adopted by rich Russian people at that time.)

Field returned to Moscow in 1835. Dubuque found him awfully changed and his pianistic art had considerably suffered and was far from what it had been before.

Dubuque did not leave his master till his very last day. As the last hour advanced a clergyman of the English Church was invited to visit him. Field kindly welcomed him and offered him a glass of Madeira, and then the following conversation was heard: "Are you a Protestant?" asked the Priest.

"No," was Field's answer.

"Perhaps you are a Catholic?" continued the clergyman in his inquiries.

"Never mind," was Field's answer.

"Then you are a Calvinist," decided the Priest.

"Not that," said Field smiling, "I am not a *Calvinist*, I am a *Clavicinist*."

Dubuque could not give a strict report of the result of the clergyman's visit.

Field died on January 11, 1837, and was buried at the Vedenski Cemetery for foreigners, where a monument was erected on his tomb.

A short time before his passing away Field had his son near him, a promising youth of about eighteen. He had enjoyed piano lessons from his mother. Field took interest in him, intending to develop his talent to a high degree, but death prevented it. The young man after his father's death removed to Petersburg (Petrograd), playing there as a "tapeur" for dancing, and died soon, as he had the unhappy passion for alcohol.

Field did not like his pedagogic duties and often seemed to be weary of them. Pupils who were not highly endowed did not improve much from his lessons. He never cared for imparting to them rules on the manner of playing scales, exercises, etc., never explained the shading and phrasing of passages and melodic lines, and expression to be given to the pieces the pupils were studying. The writing of fingering, which he did strictly each time, took up the chief part of one hour—and then the lesson was over. And, nevertheless, a great number of really perfect pianists among his pupils realized the beneficent influence he operated over them.

Dubuque gave a short account of his first meeting with Field. At eleven years of age he performed a *Concerto* by Priess at a concert with orchestra. This happened in the year 1823, a short time after Field's removal to Moscow. "After having performed my *Concerto*," said Dubuque, "I had been led by my father to a man of about 40 years of age, who impressed me deeply by his clever looking eyes and a benevolent smile on his face. He was light haired, shaved and his nose had a slight hump. He gently shook me by my shoulders and said to my father in French: 'I wish to have the boy for my pupil.' Thus I became his pupil, his disciple and adherent for my whole life. My adoration for my master had no limits and I did all in my power to satisfy his requirements. His manner of teaching, strongly judged, has often been misinterpreted; he never explained the phrasing, never imparted the manner of rendering passages. All this the pupil should have found out himself if he were so far advanced to conceive it. This kind of self-improvement pleased me very much. I was richly rewarded for my striving to perfection, as Field performed himself each piece I had been studying. Listening to his admirable playing I became aware what I had to do for acquiring the expression and touch required by my master."

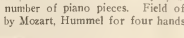
Dubuque had lessons from Field during six years The list of pieces he had to master may perhaps show the line in which Field worked with his pupils. Dubuque studied Clementi's *Gradus ad Parnassum*, Bach's *Fugues and Préludes*, three *Concertos* by Hummel, *Rondos*, *Sonatas* by Kalkbrenner, seven *Concertos* by Field himself, a *Fantasy* by Martini and a great number of piano pieces. Field often played Sonatas by Mozart, Hummel for four hands with him.

On the Whole-Tone Scale

By D. C. Parker

The prominent position occupied by the young French and Russian writers offers an excuse for an examination of the whole-tone scale. Musical archæologists have attempted to discover its origin. Its existence has been traced to Iranian sources, where it left an impress upon the world in an age anterior to the great days of Greece, a fact which, having regard to the Asiatic "trek" into Europe through the Hellespont and over the region which lies between the Black and Caspian seas, seems to give the clue towards a solution of some difficulties in modern Russian music; and there is no doubt, a sentimental satisfaction in associating this ancient and modern feature with the beautiful gardens in which Firdusi, Sádi, and Háfiz sang, with the caravanserais of an Eastern paradise, the roses of Ispahan, the vines of Shiraz. How much of Debussy's idiom is due to individual research and how much to external events must always be a moot point. The exact extent of the influence which Moussorgsky exercised over him has still to be determined, and we cannot ignore his experience of the music of gypsy bands which he heard in Russia. Let us be quite frank and admit that the diatonic method is not by any means exhausted. Given the requisite technique and imagination it is still possible for the big man to touch our hearts without wandering from the high-road known to his predecessors. Wagner was often at his best in his diatonic moments, although he gave us the apothcosis of chromaticism in *Tristan and Isolde*. But it might be argued that when Debussy sat down to write he felt the need for a new idiom, for an antidote to commonplaceness. That his novel vocabulary has venerable associations with the Latin world, and that his scales possess something in common with the Mixolydian and Dorian modes are merely proofs of the well-established fact that new things are really old ones in a strange guise, that, as sages assure us, there is nothing new under the sun.

Whether we regard it from the melodic or the harmonic standpoint the value of the whole-tone scale is purely a relative one. Its effectiveness really depends as much upon its abandonment as upon its temporary adoption. It would, indeed, be interesting and instructive to scrutinize the works into which it is introduced in order to ascertain what proportion of their essential elements are due to it and what to the nucleus of the diatonic scale. Its possibilities are strictly limited, even when exploited by the most resourceful writers. Excessive allegiance to it narrows the province in which the artist works and partakes of the character of a self-imposed asceticism. In fact, a too extensive use, apart from the monotony which it engenders, strikes us as an affectation which expresses itself through a mannerism. Every scale, whether Scriabine's, which he adopted as the result of psychical exploration,—



the Chinese, which lacks semitones, the Keltic pentatonic scale, or the Hungarian with its augmented intervals, is a convention, and has its own difficulties. Material which deals with the characteristics of and discrepancies of strength in the degrees of the diatonic one is not wanting. That the mediant is sentimental, the dominant aggressive, the leading note weak, is common knowledge. It cannot be said that the employment of the whole-tone scale carries us out of the region of such difficulties, and the chief of these is, I think, that which surrounds the augmented fifth. This interval, utilized for color effects, has become a conventional unconventionality. There are two ways of handling it, easy to recognize but hard to define, the one effective and artistic, the other ineffective and inartistic, and the last are the proper adjectives to apply to its use when it is juxtaposed with salon *clichés*. If this be true of the augmented fifth it is equally true of the whole-tone scale in its entirety. The justification of its application by the composer—in fact, the justification of the extent of its application—must be found in the practical result, which means that the whole matter resolves itself into a fine question of taste. In works in which the composer relies both upon the whole-tone scale and upon contemporary methods, the difficult part of his task is the reconciliation of the scale with an essentially modern harmonic *milieu*, a proceeding which presents many real problems and leads to a consideration of the vast subject of style. The right measure of attention does not appear to have been devoted to this point, but a brief consideration of it will show that only a master of the subtleties of musical alchemy can solve the riddle.—*From The London Musical Herald.*

Practice Record Contest

For pupils in the grammar grades at school who have "home-work" at night, it is well to have some plan whereby they can keep up *regular* piano practice *with interest* and not present to the teacher at lessons such excuses as "I didn't have time," "Too much home work, etc."

I found a very successful plan was this:

On the studio wall I hung a large square card-board checked off in inch squares. At the left, from top to bottom, I wrote the names of pupils in alphabetical order. From left to right there are twelve squares after each name. At the end of each week the pupil writes in red crayon the number of hours he has practiced during the week and at the end of twelve weeks the average is made. The one receiving the highest average wins a prize. The prize is either an attractive book on stories of the great musicians, a framed picture of a great composer or the like. It must be something good that each pupil would like to have. The pupils watch the record carefully to see how their competitors are getting along and a good natured race is on. The teacher is repaid by having well prepared lessons and feeling that the children are alive with interest.

I supply my pupils with sheets from a pad of *Stand ard Practice Record* to use at home.—M. S.

How to Organize and Conduct a Local Music Teachers' Association

By JAMES FRANCIS COOKE

So many requests have been received at the office of THE ETUDE, for information relating to this subject that the editor of THE ETUDE, who has just retired from the Presidency of the Philadelphia Music Teachers' Association after serving seven terms, has endeavored to put down some of the things which are helpful in conducting such a movement

Great movements are almost invariably the result of the initiative, enterprise and sacrifice of a small group of chauvanists who have the courage and persistence to climb over obstacles, actual and imaginary, which the non-progressives and so called "soreheads," seem to take such great delight in piling in the way of all zealots. "It can't be done!" has been the inspiration of many an enthusiast. The real organizer is looking around for things that "can't be done." He wants to show that they can be done. When there is the right spirit of real altruism back of a movement supported by live workers it is bound to succeed. Mysteriously, all the forces seem to be drawn in and those from whom help was least expected respond very liberally.

Before considering the details of organization, let us stop for a moment to reflect upon the advantages of a Teachers' Association. The first and greatest advantages are those which pertain to

A. The Teachers' Relation to the Public.

B. The Public's Relation to the Teacher.

A great deal of one's life success depends upon being proud of one's life work—upon feeling that it has a significant part in the life of the community. The teacher who becomes identified with a successful local teachers' association conducted along progressive lines has a feeling of confidence and pride that cannot very well otherwise be developed. The isolated individual cannot have the force in the community which an organized body possesses. Therefore when the public realizes that the music teachers of the community are bound together in a common and unselfish effort to raise the musical standard of the community and increase the opportunities they will command a new and different respect from the public.

The public lays down its morning paper on the library table, takes off its glasses and says to its wife:

"I see, my dear that the teachers of our city have joined together in a common movement to help themselves and the musical interests of our town. Fine! Let's help them. If the bankers and the merchants and the lawyers of town can organize—why not the music teachers. Who knows, they may make this a real music center before long?"

The practical advantage of the association is that of conferences upon practical teaching subjects. This alone should pay the members for the trouble of organizing. A very great effort should be made to keep the work germane to the music teaching interests of the association. *This is a vital point.* Don't let foreign matters obtrude themselves upon your work.

The process of organization should be as simple and direct as possible. The writer has one word of advice which he feels is more important than anything else.

Avoid Parliamentary Red Tape

More associations have been tripped up upon rules, regulations, by-laws and constitutions than anything else. Think of the work you want to do and not of the complicated machinery which some quibblers seem to think necessary to operate it. If the constitution is in the way, lose it and WORK. If you have some parliamentarian in your association who thinks that the main purpose of such an association is that of holding parliamentary quarrels—lose him. Otherwise he will kill the association.

Your constitution should be as short and simple as possible. The constitution of the National Association covers two short book pages. The constitution should tell:

The name of the organization.
Its object.
Who may become members.
How one may become a member.
The amount of the annual dues.
What officers and committees are needed.
When the meetings shall be held.
What shall constitute a quorum and how amendments shall be passed.

The officers should be a *President*, a *Vice President*, a *Secretary* and a *Treasurer*. The office of secretary and treasurer may very well be combined in one person in a small organization. Your main committee should be known as the *Executive Committee*. This committee will decide upon the programs of meetings, secure the speakers and performers, arrange for announcement, printed programs and attend to securing a proper hall or meeting place.

The dues of the association should be moderate. That is the dues in money—the active members will want to pay far more in services and it is those services which will make the association a success. One dollar a year should be ample in an association of two hundred members. In small associations printing, notices, programs, may amount to a little more proportionately.

The real secret of the success of your association will depend upon the spirit you are able to cultivate. Unselfishness is the first principle. Every member must think of the cause, the work and forget self. Jealousy in organization work as in business is the insidious power which brings inevitable ruin. Treat pettiness and jealousy by not regarding it. "Forget it." Anyone who is "worth while" and likely to be of service in the work, is too busy to be jealous. Anyone who is not, should be forgotten. All the members should be made to see that success comes from giving, by uniting, by working shoulder to shoulder and not by trying to push fellow members out of the way.

What Can Be Accomplished

The Philadelphia Music Teachers' Association, which is probably the largest organization of a local character anywhere, may be taken as a fair example of what may be accomplished. Through its twenty-six years of honorable existence many of the leading musicians of Philadelphia have been among its officers. During the past seven years it has held forty public meetings, which have been attended by audiences running from one hundred persons to two thousand. Most of these meetings have had to do with the purely pedagogical work of the association. Here are a few of many subjects:

"The Influence of Rhythmic Exercises on the Musical Education of the Future."

"Indispensable Factors in a Good Musical Education."

"Philadelphia Composers—Past and Present."

"The Rise and Fall of the Classic School."

"How Should the Study of Pedaling be Commenced?"

"The Training of the Child-Voice."

"The Power of Habit in the Study of Piano."

Prior to the meeting it has been the custom in recent years to devote one-half hour to the discussion of new teaching pieces for piano, voice, violin, etc. There has been no difficulty in securing the interested services of Philadelphia teachers. The interest has been so great in the preliminary meetings that the assembly hall has often been crowded to the doors at 7.30.

A great deal of the work of the association was devoted to a "Musical Philadelphia" campaign with the view of bringing more publicity to Musical Philadelphia. To this end the association published during the past year three issues of a calendar-bulletin, called "Musical Philadelphia," which was received with great favor. Another of the activities of the association was its "Missed Lesson" campaign, aimed to do away with practice of cheating teachers out of valuable time by missing lessons and then expecting the teacher to stand the loss. The association issued studio placards and slips protesting against this. These were published practically at cost and some fifty thousand have been distributed through various channels in all parts of the land. In all, the association during seven years effected the distribution of over 250,000 pages of printed matter relating to the work of the association.

Public Dinners

The association has given six annual dinners. The main purpose of these dinners has been to bring eminent men and women in various callings together with the teachers in tribute to music, in order to command public attention to the serious interest taken in art as a human necessity by foremost workers of to-day. Thus, famous clergymen, scientists, authors, publishers, critics, capitalists and others have gladly left their busy lives for a few hours to manifest their interest. The following list of guests of honor at some of these dinners is certainly noteworthy:

Mrs. Edward Bok, E. M. Bowman (teacher), David Bispham (singer), John Braun (singer), Cyrus H. K. Curtis (publisher Ladies' Home Journal, Saturday Evening Post, Country Gentleman), Horatio Connell (singer), Hon. Philander P. Claxton (U. S. Commissioner of Education), Dr. Hugh A. Clarke (Professor of Music University of Pennsylvania), Reginald de Koven (composer), Henry T. Finck (critic), Dr. Wm. Henry Furness (scientist and explorer), John C. Freund (editor of Musical America), Rudolf Ganz (piano virtuoso), Monsignor Hugh T. Henry (clergyman), Alberto Jonas (piano virtuoso), Hans Kindler ('cello virtuoso), John Luther Long (author), Henry LaBarre Jayne (lawyer and publicist), Mrs. Albert Ochsner (President National Association of Musical Clubs), Mr. John Howard Reber (President of the National Drama League), Bishop Philip M. Rhinelander (Episcopal Bishop of Pennsylvania), Reginald de Koven (composer and bandmaster), Henri Scott (singer), Mrs. Otis Skinner (actress), H. J. Tily (business man, choral conductor), Thomas Tapper (teacher), Mrs. Edward MacDowell (pianist), Yvonne de Treville (singer), Aline van Barentzen (pianist), Mr. Owen Wister (author), Mrs. Marie Kunkel Zimmerman (singer).

The list is given to indicate the diversified interests and help other organizers who may desire to carry out a similar plan in connection with another local organization. The influence of these dinners in Philadelphia is generally conceded to have been very beneficial, especially in giving teachers the confidence that their work is highly regarded and respected: "I never was so proud that I was a music teacher," exclaimed one teacher after a recent banquet which was attended by 354 guests.

It was at one of these dinners four years ago that Mr. John C. Freund started his famous campaign for wider recognition for American music and American musicians, which became international in its scope. One interesting feature of the dinner this year was that although the price was raised over 15 per cent. there were over one hundred more guests than last year. Another interesting indication of the prosperity and thrift of Philadelphia teachers was that over ninety per cent. of the reservations were made with personal checks upon the private bank accounts of the individual teachers.

What has been done in Philadelphia may be done in any other city where the right spirit exists. The right spirit is "All for one and one for all."

Bach's Inspiration

When we are listening to the beautiful and inspiring music of the great oratorios it is a shock to our musical sensibilities to realize that some of the most famous arias and choruses were originally written for quite another setting, in some cases very far removed from religion. Portions of Bach's *Christmas Oratorio* are examples of such adaptation. The opening chorus of this work was written originally for an ode for the Queen of Poland's birthday. Again, the famous aria for contralto for the Virgin—"Schlafe, mein Liebster" —was taken bodily from a secular cantata, where it was intended to be sung by Vice when endeavoring to seduce the hero. And the lovely music fits both situations almost equally well. Indeed, in all the cases where Bach has utilized music by readaptation there is never a trace of incongruity. With Bach music was the main thing: words counted for little, or rather were a real hindrance. When the words offered some vivid emotional content Bach made the most of it, but when they did not, his inspiration never flagged, his music never lost its dignity of style. And we have the anomaly of a devout member of the Church (which Bach most certainly was) adapting for the service of the Church music originally designed for very different purposes.

Syncopated Biographies
Music Masters Pleasantly Described

Gioacchino Antonio Rossini

By Morris R. Werner

GIOACCHINO ANTONIO ROSSINI was the Genial Musician. He, unlike most of his fellow-craftsmen, believed in the smile and the laugh as potent factors in the accomplishment of great things. Rossini was so genial that he finally developed into a voluptuary, and at the age of thirty-seven he stopped working and devoted the rest of his life to living. But this degeneration into the voluptuary, as the biographers call it, only showed his deep affection for the joy of living. And the result is that he has the distinction of being the man who made opera happy.

Rossini was born on February 29, 1792, at Pesaro, Italy. He was the only child of Guisseppe Rossini, the town-trumpeter and inspector of slaughter-houses. His mother was a baker's daughter, who was a very beautiful woman, and who, when the family was in need suddenly discovered that she could sing. And as the Rossini family was always in need, Madame Rossini took up singing as a profession.

Rossini's father got mixed up in politics, and in those days "politics was dangerous." Having chosen the wrong side Father Rossini was sent to jail by representatives of the right side. It was then that his wife used her voice to support the family. As soon as her husband got out of jail he joined his wife, and played the horn in the theatres in which she sang. Young Rossini remained at Bologna during this period under the friendly guidance and kindly tutelage of an honest pork butcher. His education consisted of reading, writing and arithmetic, and his musical education was confined to lessons on the harpsichord, given him by one Prunetti, who played with two fingers only, combined his music lessons with the sale of liquors and had a reputation in Novara for his ability to fall asleep standing up. Rossini's inherited sense of humor was exercised on this versatile creature to such an extent that the lessons were finally discontinued, and the young boy was apprenticed to a blacksmith.

But Rossini was sorry for what he had done in laughing at his first maestro, and when he found another who was willing to teach him he paid careful attention and learned enough to sing in the churches. When he was only ten years old Rossini got a part in an opera. He soon joined the other two members of the Rossini troupe, singing in the theatres that gave his mother engagements, and sometimes helping out his father by playing the horn. But soon his voice broke, and he lost all his engagements. This was very fortunate, for it gave the young man opportunity to enter the Conservatory at Bologna. As soon as he had learned enough counterpoint to write operas Rossini left school.

From this point on Rossini's life was one success after another, punctuated occasionally by a partially unsuccessful composition. When he was only twenty years old his first opera, "The Marriage Market" was produced. He kept on writing opera buffa, which were very well received by Italian audiences.

Rossini was probably the laziest musician that ever lived. It was this laziness that made him write operas in thirteen days that he might have the rest of the time to himself. An interesting story is told in connection with his laziness. It was Rossini's habit to write his music lying in bed. One cold morning he was bundled up under the covers finishing a duet for one of his operas. The piece of paper flew from the coverlet on to the floor, Rossini measured the distance with his eye and planned means of bringing back the paper without getting out of bed. The task was impossible. Rossini huddled under the covers and frowned. Suddenly, shrugging his shoulders, he took up a fresh piece of paper and wrote another duet. As soon as a friend arrived he asked for his runaway sheet of paper and turned the erstwhile duet into a terzetto.

It was Rossini's practice, when he was commissioned by a manager to write an opera, to go to the town where the opera was to be produced and spend the first ten or fifteen days in drinking and dining with his friends. Suddenly pangs of conscience would agitate him, and escorted by his friends to his house, he would begin work, surrounded by friends, with whom he conversed as he worked.

One of the characteristics of Rossini's laziness was a habit of borrowing many things that appealed to him in the work of other musicians. This happy practice brought accusations on his head, but he only raised it again and smiled pleasantly.

Although Rossini was lazy he was extremely prolific. He wrote on an average of four or five operas each year, and before he was thirty-two he had written forty-five operas and cantatas. This, of course, necessitated speedy composition. One of the pieces in his opera, *Tancredi*, was nicknamed the *aria di' rizzi*, because it was dashed off while Rossini was waiting for a bowl of rice.

Rossini, early in his career, fell in with one Barbaja, who, after he found the business of waiter at a public coffee house unprofitable, obtained the rights to the public gaming tables at Naples and became so rich that he could afford to be an impresario. Barbaja was very anxious to get hold of this young and brilliant musician who was the rage of Italy, and he hired Rossini to direct two of his theatres at a salary of 200 ducats, about $175, a month and a small share in the receipts of the gaming tables.

It was while working for Barbaja that Rossini came in contact with Signora Colbran, Barbaja's friend, and he promptly stole the lady's affections. Signora Colbran was the woman highest up in the Naples opera houses. She was only a second-rate singer, but then she had much beauty and great influence. This connection between Colbran and Rossini was rather unfortunate, because Colbran could only sing opera seria, and Rossini's greatest ability lay in opera buffa. Therefore Rossini devoted himself to opera seria, and wrote

for the almost worn-out voice of Signora Colbran. Barbaja was very angry at the theft of affections, and he broke off his connections with Rossini. Whereupon Rossini married Signora Colbran, partly for her money and partly because he loved her.

Rossini was loved by most of the ladies of Italy, and he had no objections to their attentions.

Rossini seldom wrote by inspiration. He wrote to pay the landlord and the washerwoman.

After he was thirty-seven Rossini stopped writing. Meyerbeer had come to be admired in Paris, and Rossini decided to withdraw on what he had already accomplished. The remaining forty years of his life were spent in Paris, Bologna and Passy. In the last mentioned place he had a villa, where he entertained his friends. He refused to ride in railway trains during this period of his career, and whenever he did go abroad he traveled in a caravan.

During his last years Rossini was bothered with the manuscripts of younger musicians. One of these sent him a manuscript and a Stilton cheese. He got the following letter: "Thanks! I like the cheese very much."

Rossini was slightly superstitious in that he hated and feared both Friday and the number 13. He died on Friday, November 13, 1868. His funeral was a triumphal procession. He died in Paris and was buried there. All the important personages of France attended the ceremony, and the funeral cortège was a great tribute to the musician's popularity.

The Middle-Aged Beginner

By Edwin H. Pierce

A FEW years ago, one of my friends, a violin teacher, confided to me, with suppressed excitement, that he had just enrolled a very unusual sort of pupil, a man somewhat over forty years of age, who wished to make a beginning in music. This teacher represented to him frankly but kindly the extreme difficulty of attaining to any skill on the violin when one had failed to lay the foundations in earlier years, and asked him what gave him the idea of taking up the instrument at this time. He replied that in his youth he had been much impressed by his uncle's playing, and had inwardly determined to study the violin himself, as soon as able, but that circumstances had prevented until the present time. "What was your uncle's name?" my friend asked, and the answer nearly took his breath away. . . . It would be a breach of confidence for me to give the name, but if you make a list of the five greatest violinists that have ever lived, you will surely have that name among them. The man never made any remarkable progress on the violin, but seemed to enjoy taking lessons, and my friend felt quite honored to have a nephew of so distinguished a violinist among his pupils.

Sympathetic Understanding

The conscientious teacher feels somewhat embarrassed by a would-be pupil who is near or past middle age, knowing that he or she will labor under a great handicap, and is presumably doomed to disappointment, but really there is no need for being over-anxious on this point. In this age of general diffusion of knowledge, most of these people are fully aware of the fact just stated, but yet have some reason or some strong *unreasoning* desire to take music lessons that the music teacher may entirely fail to appreciate. We teachers (in most cases rightly) wish to see the results of our work, in the form of pupils who make steady and satisfactory progress, acquire at the same time technic and musical culture, and in the end grow to be efficient and skillful players, but we do not always understand that there may be, and in fact are, exceptional cases where our pupils regard music lessons *as an end in themselves* and derive great enjoyment and spiritual refreshment from them. Where such is the case, we need not feel either that we are wasting our time or that we are taking the pupil's money without giving a fair return. Pupils of this sort are keenly appreciative of the studio atmosphere, and feel a novel thrill merely at entering a room entirely devoted to the purposes of musical art. If the furnishings are costly and in elegant taste, so much the better, but it is possible to produce the necessary effect at very little expense, if the room is allowed to reflect the character of its use. Even where we cannot have all the objects of elegance that might be desired, it is always within our power to throw out things that are incongruous or useless to the purpose in hand, and this alone is a great help. Remember the dictum of William Morris: "Have nothing in a room except what you think to be beautiful or know to be useful."

Methods and Manners

The method of piano study used with a middle-aged beginner need not be radically different from that used with a child, but the manner of the teacher must be quite another thing—courtly, cordial, serene and never even subconsciously discouraging. Most probably before the pupil took the first lesson you have given fair warning of the difficulties in the way of acquiring the same degree of technical skill that would be expected under more usual conditions. If so, well and good, but do not keep harping on it. The adult pupil will inwardly thank you never to allude to it again.

I have said that the middle-aged beginner should be taught in much the same way as a child, but there are some important exceptions in detail. One should avoid little pieces with infantile titles, but on the other hand *octaves* will have no special difficulty, and this opens to possible use many pieces which must be avoided by small hands. Spend some time in every lesson-hour playing for your pupil—whatever pieces you are most interested in yourself will do as well as any—and make running comments on them as you play. This will be both enjoyable and instructive for the pupil. But one of the most important and practical hints I can give is to make large use of easy four-hand music.

How Long Shall I Practice?

A Discussion of Five-finger Exercises and Finger Dexterity from the Physiological Standpoint, Showing How Some Great Pianists Keep Up a Virtuoso Technic with only a Few Hours' Daily Work

By HANS SCHNEIDER

THERE seems to be an idea among piano students that pianistic success can be bought with long hours of hard labor at the keyboard, much as a prisoner buys his freedom. There can be no doubt that nothing demands harder or more intelligent labor than piano playing, yet this does not imply slavery to the keyboard, as many seem to imagine. A correct understanding of the source of finger dexterity and the value of five-finger exercises (their use in economizing time and effort) is very helpful.

The layman who cannot very clearly see into matters outside of his own sphere must be satisfied with such demonstrations as he can perceive without any special knowledge. Not knowing anything about the reciprocating work of muscle and mind in piano playing, he can only judge it by ear and eye—by the music and finger-motions. These are after all the only aspects of piano playing that appeal to the "sisters and the cousins and the aunts" of the pupils; and it will be so for a long while to come. The more restless a pupil's fingers are, the worse contortions her hands and fingers make, the better they like it. "My! doesn't she finger nicely; see how they go up and down like little hammers!" Yes! just like hammers!—and they sound so, too!

Like all other popular ideas about piano playing, that of finger movability is, of course, "way off!" The late Professor Raif, of Berlin (*Beitrage zur Accoustic und Musik-Wissenschaft*, Leipzig, 1901), has proved experimentally that the maximum velocity of finger motions is with the every-day man from five to six motions per second for the second and third finger, and from four to five motions for the other fingers. He found that education and general intellect had a certain influence—that better educated people could make more motions in a second than less educated. *But he did not find that piano players could move their single fingers faster than non-players.* He even found that some of the latter could make seven motions, while many really good players could not get beyond five motions. This shows that the activity of the single fingers is greatly overrated and that, for instance, five-finger exercises with a stationary hand will never bring about speed on the keyboard any more than raising a foot one hundred times while standing still will make a sprinter. It is not in the single motions of the fingers that the speed lies, but in the swift and smooth coördination of the different parts of hand and arm; for if each single finger can make four motions a second, the fingers under the influence and with the assistance of the hand can make twenty motions in the same time.

It is surprising to find how few single motions are really made by a player's fingers. If he plays the *C* major scale from *C* to *C* in the unit of a quarter note (tempo M. M. = 60), it will impress us as the limit of finger speed. Yet analysis shows that the single fingers have not made so very many motions individually. In this second the following numbers of motions are made by the individual fingers:

1st	4 motions
2d	4 "
3d	4 "
4th	2 "
5th	1 motion
Total, 15 piano motions.	

But even if we could make more motions, say eight or ten, it would be of little use, for then the tones would follow each other so rapidly that the ear could not assimilate or assort them, and the music would be but a tonal blur. According to experiments made by Prof. Dr. Carl Stumpf (see same publication), "A trill of from eight to ten tones in a second is beyond our ear's ability to distinguish as two consecutive tones."

This will be sufficient to prove to the inexperienced teacher that "finger dexterity" is a much overrated bugaboo if only dexterity of the single fingers is meant. The speed does not lie in the single motions themselves, but in the proper sequencing of them in time (the "timeness" of them), and that is a matter of the forces "higher up"—the brain, the central nervous system and motor centers—for here these fifteen motions have to be "willed," anticipated and coördinated in a second.

It is this part then that must be stimulated, educated, trained through better understanding; and it is again "not fast fingers" that are wanted, but "faster working grey matter," as Mr. Zeckwer puts it so well at the end of his instructive pamphlet on legato playing.

Thinking Finger-Independence

The same is true of Finger-Independence. Unless this independence is in "thinking," all motor efforts are useless. To hold down a few keys by brutal force of muscular contraction and then try to move one single finger with the same power, is abusing one's muscular system, and does more harm than good. What "independent motion of a finger" really means is to lead the impulse (the command to move) through the "maze of enervation" to the nerve plate of the muscle of one particular finger, and to prevent this stimulus from going astray or spreading to others. Will-power, attention, concentration do the main work, and are the real movers, not the muscles. The muscles show only the visible effect of the mental act; the mental process can be effected without the actual motion, and it is just as beneficial as if actually carried out on the keyboard.

What, then, is the real benefit of so-called "finger exercises?"

Why, when, and how should they be used?

The value of finger exercises is above all "gymnastic," and they should be used in the same way as an athlete uses the gymnasium. Very few hands are ideal piano hands; and in order to improve them—to equalize the different parts—strengthening here, loosening there, will be necessary. The muscles of a pianist do not behave a bit differently from those of an athlete, the *quantity* of effort only is different. An athlete does not over-burden his muscles by single excessive efforts when in training, but rather keeps them in condition by small but constant efforts. Unless he does that his muscles will lose their elasticity, power and healthy condition. He does not exercise so much to improve his particular stunt, as to acquire the general physical conditions absolutely necessary for his success.

It is exactly so with the pianist. Rubinstein is said to have given the following answer to a question in regard to practicing: "If I do not practice one day I notice it; if I do not practice for two days you will notice it; if I do not practice for three days the public will notice it."

Keeping Up Technic

Now when he used the word "practicing" he did not so much refer to the repeating of his repertoire as to exercising his fingers from a physical and gymnastic point of view. The music of a pianist is in his brain; it may need occasional freshening up, but not "practicing." Hofmann told me that he never practiced more than two hours daily, and even less—just enough to keep the *machine humaine* in first-class physical working order. It is interesting to know how some pianists accomplish this. A friend of mine used the first étude of Cramer, which he played for an hour in all possible and impossible technical formations. Slivinski told me that he daily played Liszt's arrangement of the *Tannhäuser Overture* to keep his technic in proper working condition.

The daily seven- and eight-hour practice of famous pianists belongs to the mythical stock of the advertising department as represented by the press agent. Any pianist who must practice from seven to eight hours a day to keep in concert trim never is, or will be, a concert pianist. Finger exercises are condensed, concentrated technic. As we get the nutritive value of several pounds of beef in a teaspoonful of beef extract, so we get the physical and technical benefit of six pages of a Czerny *Dexterity Study* in a short eight-bar finger exercise. But we get more than we do in Czerny or others—we get just that particular benefit, without wasting time to become acquainted with a lot of unmusical and unessential material; unessential as far as that particular training is concerned.

And we gain still more. Speed in piano playing, as shown before, is greatly a matter of mind, of familiarity with material. What is wanted in a certain technical exercise is not the "musical" material for the mind, eye or ear, but the ability of quick execution by the muscles. How many pupils of the average kind that carry Czerny Opus 740 from and to can play one of these studies in the proper speed within a decent time limit?

Finger exercises should then be used as a doctor would use special medicine to build up his patient's system. They are the only means by which to correct faulty or unsatisfactory muscular conditions. They do it with little labor, in short time, and they should be presented to the pupil in that way, and with that understanding; for unless practiced properly, that is for a certain purpose, they are absolutely useless.

Condensed Technic

A further advantage of this condensed technic is that the pupil's attention can rest fully upon mechanical and physical matters. Not having to bother with notes, ever changing fingering, he can pay full attention to their perfect execution, and with this increase of close mental work the physical effect upon the hand and fingers will be increased. Every technical exercise is supposed to illustrate one specific problem, which means life or death, success or failure; if mastered, all right; if not, all wrong. Such problems can be much better recognized when presented in their primitive elementary nakedness than if dressed up in a lot of musical material, which only hides the true purpose.

Judiciously chosen and practiced, finger exercises will keep the muscles in a healthy, strong condition. They will preserve the "springiness," the elasticity of the muscular tissue, and, above all, will strengthen them. They should not be played for any length of time in succession—five or ten minutes are enough. But they can never directly produce speed. Speed is gained indirectly; for the pupil efficientizes at the same time his mental as well as his physical and mechanical conditions. A trotting horse is not driven up and down a track all day long at top speed, but "jogged" leisurely to strengthen his wind and muscles. If there is speed in him, it will be brought out through the other conditions.

The foregoing will point to the fact that finger exercises should not be given to pupils until good playing conditions of the arm are established, for unless done properly they are but a waste of time. Above all does this refer to exercises with keys "held" down. As long as the pupil will hold one key down he never will be able to move the others properly. Unless the natural weight of the arm (the balanced arm) resting on that particular finger keeps the key down almost unconsciously by its sheer weight influence, the rest of the fingers cannot move properly. The mind, which is the "independence" in this case, must forget that silent finger and key and keep its attention solely on the respective moving fingers. Active attention is the necessary quality; and this cannot well be divided between different objects. Such effort can never be expected from beginners, frequently not even from advanced players.

Wundt, in his *System der Philosophie*, says: "The muscles are the least to be considered in the technical training of the piano-player; far more attention must be paid to the central nerve groups. The ability to separate muscular groups, which originally were organized to function together, depends greatly upon the separation of the central impulses." Finger exercises properly employed are the "short road" to a good reliable technic, to healthy muscles and good tone; used wrongly they are a waste of time and effort, and often spoil more than improve.

Adapting Your Playing to the Audience

By Henry Davey

THE function of science, said Montesquieu, is to discover truth; the function of art is to provide pleasure. Such pleasure is of different kinds, adapted to different tastes, which have been made to differ by environment and heredity. One who has never been brought up within the hearing of music will not have a delicate ear. It is probable that the partitions which Corti discovered in the inner ear (known as the Corticellian rods) are much more sharply defined in the ears of talented musicians than in other persons. Heredity, beyond all doubt, will affect this particular anatomical construction as it affects every other. Musical environment in early life, going back to infancy, will also develop this delicacy of ear; and it is shown even in the physiognomy, so much so that an old organist and choir trainer, Dr. Longhurst, would undertake to go through a school and pick out the musical boys by scanning the shape of the heads. My own experience is that the bullet-headed boy (and man) is the least musical.

Thus there are various degrees of talent for music, not only executive, for making music; but also receptive, of receiving the music executed by others. In Schumann's well-known words, "What is it, to be musical? The principal gifts, a delicate ear and quick power of perception, come from above. Still the natural endowments may be cultivated and enhanced." If you have some liking for music, some little apprehension of "the concord of sweet sounds," your rudimentary talent may be very considerably enlarged by assiduous training. I do not say, if you have absolutely no ear for music, you will acquire it by continual striving; I have never met such a case. But I have been told on trustworthy authority, of a religious young man who could not hear the difference between one note and another, yet he most earnestly desired to acquire the faculty for the sake of hymn-singing. And he did, by perseverance for some weeks, acquire the faculty of distinguishing between a low tone and a high tone; then further improvement until he could start a hymn. That is a proof of what can be attained in a very bad case by persistent effort.

Reaching the Great Number

Those who have the power of giving pleasure by the arts are in duty bound to exercise that power, to help our suffering humanity to forget its cares for a moment. This is not the place to discuss whether or not music (and the other arts and literature) should not therefore appeal to vulgar, uncultivated taste; we will take it for granted, as an axiom, that the best music is to be performed, and in the best possible manner. The object of this article is to help the performer towards giving the greatest pleasure to the greatest number, when he is playing a piece. I say "playing," because what I am discussing is concerned with instrumental music, and in particular with pianoforte solos. Other instruments follow to some extent similar rules; and orchestral conducting still more, as Wagner has made clear in his *Ueber das Dirigiren*.

Let us presuppose an advanced student, having mastered a classical piece—a great Beethoven sonata for instance—wishes to perform it to an audience, wishes to satisfy his artistic tastes, to get credit for a fine performance, and all the time to make the sonata understood and enjoyed. The last particular we are here concerned with. Should the player adopt the principle of a fixed rendering, finding the best version of each passage, and invariably playing the whole sonata in the same manner, down even to the smallest detail? Much can be said for this procedure; it conduces to accuracy, to tranquil certainty. It was the method of Thalberg; perhaps also of Henselt. And be it remembered that Thalberg, though one thinks of him mostly as a manufacturer and performer of "operatic fantasias," and the like, was distinguished in every branch; it was said that only in Bach were his magnificent powers fully displayed. But the yet greater Liszt followed the opposite method, and so did Rubinstein. So also did Beethoven himself, so far as we can judge from the accounts of his playing. These greatest men, improvised rather than performed, making the music gush out apparently from themselves. Consequently they were uneven, uncertain, sometimes playing less well than usual. But when at their best, they surpassed the others; and Liszt, their leader, surpassed all mankind, suggesting the supernatural, improvising the difficulties which other virtuosi, even such giants as Rubinstein and Tausig, had patiently to practice.

They thus had power to vary their renderings, and played even their own works quite differently on various occasions. This was notably the case with Rubinstein; I never had the fortune to hear Liszt, though I saw him once at Leipzig. I wish to put before you considerations for varying your own renderings according to your audiences.

Having fully mastered a great Beethoven sonata, and playing it before an average audience, not ignorant, but only half cultivated, and not acquainted with the work, how can you best make it intelligible to them? What they will be least able to grasp, what will most puzzle them, will be the *time*. The complex and varying divisions of the measures give no assistance to a listener who has no natural or cultivated sense of time. You must therefore give all possible assistance towards the intelligibility of the time-divisions, in a florid adagio above all.

What is a Good Ear for Time?

I have known people who thought they had a good ear for time because they could follow the *one, two, three* of a waltz, and the *tum, tum-ti, tum, tum* of a march, and keep step. That is the rudimentary perception only, but it shows the rudimentary gift which can be cultivated. Such people like the accompaniment of Rossini's *Cujus animam* or Verdi's *Ah che la morte*. Change those accompaniments to syncopated chords à la Schumann, and the popularity of the pieces is destroyed at once. The melodies and harmonies remain the same; but the public is deprived of its power to count the time, and will not care for the music. Should a classical piece happen to have such an obvious rhythm, it will be popular; the *allegretto* of Beethoven's symphony in A is a case in point, and it was encored everywhere when it was first heard in 1813 and later. When you are playing a piece of complicated time, do all you can to make the time clear. Exaggerate it, rather than do too little.

Phrasing is another matter which can be treated variously, according to your various audiences. It is closely connected with the preceding subject, the *time;* having also its special considerations. Slurs should be very distinctly marked, too much rather than too little; also the difference between *legato* and *staccato*, in short phrases. Make the piece speak, by turning the *melos* into declamation. Wagner's *Ueber das Dirigiren* makes this clear.

So much then for a half-cultivated audience. But should you play in exactly the same style to a cultivated audience, all professionals or skilled amateurs, and knowing the piece? No. Such an audience is apt to resent any explaining, and "spelling out in syllables," as I may say. They require no help to comprehend a piece, and look for technical perfection. A technical defect irritates them. Your conception should be broader and less detailed. Give fewer accents; and let them be subdued, in comparison with those required for an uncultivated audience.

Classical Interpretation

But there may be an objection. Is there not, some one may ask, a right way and a wrong way to perform a master-work? To that I answer, not precisely. There are many ways of interpreting. Every great actor interprets Shakespeare in his own way. All we know of the original method, directed by Shakespeare himself, is contained in Colley Cibber's Autobiography; there we learn how Betterton acted Hamlet, having been taught by Sir William Davenant, who had seen the part acted by Joseph Taylor, one of Shakespeare's own company. Yet every talented actor to this day shines as Hamlet, and gives us a different version. There is an art of interpretation as well as of creation. I am arguing for variety. Beethoven, as Seyfried relates, was most particular, when rehearsing, to obtain an effective *rubato;* he neglected note-accuracy, even too much. Beethoven and Wagner are the classical authorities for expressive variety; Mendelssohn went to the other extreme, and would conduct a long movement without the slightest change of tempo, unless the composer had marked it. The public prefers the Wagner method.

I have recommended more minute and distinct accents, to help general comprehension of the time; extra stress in slurring, and phrasing generally; when playing to an audience of only average culture. The opposite style is suitable for a cultivated audience. And yet the difference required is so slight! Here we may find a striking exemplification of the poet's lines:

O the little more, and how much it is!
And the little less, and what worlds away!

The Value of Organ Transcriptions

By Percy Chase Miller

UNTIL a comparatively few years ago the organ was a very unwieldy thing and organ music was, of necessity, almost invariably more or less sombre and dignified in character. With very few exceptions the older writers for the instrument are always on their good behavior, austere and dignified. With the mechanical improvements to the instrument in the last fifty years or so there came in a constantly increasing adaptability of the instrument for rendering a kind of music that has been very far indeed from the minds of the great composers for the instrument in the past, and the most obvious thing to do in the search for variety in organ music was to adapt to the instrument music originally written for orchestra, or piano, or voices, embodying characteristics more or less conspicuous by their absence from the traditional literature of the instrument. By this means, the repertory of the organist was vastly enlarged, variety was brought in, and much great music, hitherto unknown except to the comparatively few dwelling in the larger cities, was made familiar to music-lovers everywhere. Of this great period of transcription and adaptation W. T. Best is probably the most conspicuous and influential figure. Movements from the symphonies, choruses from the oratorios, were arranged by him in enormous numbers, and must have been, in their time, a Godsend to the recitalist. But we have changed all that. The French were the first to take advantage of the new conditions afforded by the mechanical and tonal improvements in organ-building and to write original organ music that found scope for these new possibilities, and beginning with the French school, which includes of course the many valuable contributions that have come to us from Belgium, the influence spread to England, to Italy, to America, and to Germany. At the present day we have a vast wealth of organ music from these sources, fresh, genuine, original, wonderfully adapted to all the resources of the instrument, and it is no longer necessary to fall back on transcriptions to obtain the variety, the modernity, or the interest which we all desire to infuse into our programs.

This does not mean that we should never play transcriptions,—far from it,—but it does mean that the organist of twenty-five or thirty years ago needed them a great deal more than we do. Get a program of an organ recital say of the period when the great organ in Boston Music Hall (built by Walker, of Germany, by the way) was in its glory, and see what a large part transcriptions of the W. T. Best variety occupy. Such a program would cure a modern audience of ever wanting to hear an organ recital again. Handel's great choruses are as thrilling as ever, but nothing can make them organ music any more, whatever the audience in St. George's Hall in Liverpool may have thought when Best's playing of them was a novelty. Those of us who play in the large cities have no excuse for playing transcriptions from orchestral scores, except very rarely; our audiences hear and know these things in the original, and the organ, however glorious in itself, is but a feeble rival of the orchestra on the orchestra's own ground—a sound-reproducing machine is much better. Those who play in the smaller towns, however, more or less remote from orchestras, may with perfect propriety play more transcriptions from orchestral scores. They are not thereby putting themselves in direct comparison and competition, as is the organist in a large city, and they can by such means exert a very valuable educational influence in bringing some of the world's masterpieces within reach of their public. The shortcomings of the instrument in its trespassings on the orchestral field will not be nearly so evident, and the music can much better be made available in this form than not at all.

Many English organists have a surprising knack of playing piano pieces on the organ, directly from the piano score. When done with taste and discrimination, such pieces are sometimes remarkably effective, but the adaptation is best made by the performer and with the resources and limitations of his particular instrument directly in mind. Organs vary so greatly that editors' indications of registration, etc., in adaptations of piano music are quite as likely to be misleading as not, and unless the player is capable of making his own adaptations of this sort of music himself, he had better leave them severely alone.

The Teachers' Round Table

Conducted by N. J. COREY

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

The Joy of Doing

"I am learning to play the piano at forty-eight. With little talent, sense of rhythm or time, my progress is slow. My greatest difficulty is in keeping my place, and in striking the right keys. When I find my place on the keyboard, I lose my place in the music. I love to practice, and take the time by giving up lots of other pleasures. What method would you suggest that I pursue? Although rather old, yet I am full of hope. I read THE ETUDE regularly and it seems to encourage me greatly."—A. A.

THE ETUDE has for one of its primary purposes that of providing hope and encouragement. So far as you are concerned it seems to fulfill its function, as has been the case with many, many thousands who have reported in a similar manner. The success one is enabled to attain along any line is entirely contingent upon what a person desires to accomplish, and whether or not an aim is set that is manifestly far beyond what one has the ability for. Much more pleasure could be obtained from music by thousands of students, I mean students who are working by their own initiative, if they could thoroughly understand just what they will be likely to accomplish, and let all their study revolve around that idea. Much time is often wasted in attempting to accomplish the impossible, when work of a general nature affecting the goal that is a possibility would add so much to the pleasure.

In all accomplishment in this life the joy is in the doing. In the majority of instances the realization of a completed task does not fill one with the full measure of pleasure that was anticipated. There is invariably a touch of disappointment, so that one looks back on the anticipatory period of work and preparation as that which was filled with genuine joy. Your letter indicates that you already feel this fact, a fact that is generally learned only by experience. So long as you have this realizing sense, finding your pleasure in the doing, as you suggest, and do not set for yourself a goal that is unattainable, so long you will find your music a pleasure to you. You will be like the amateur photographers. Their joy is the getting out into the open, tramping about and seeking what Nature has of loveliness to offer that escapes the idle gaze, studying her many aspects and imbibing health in the process. The finished picture is placed with hundreds of others in an album and rarely looked at. There is a lot more joy in another tramp over the fields and along the brooks.

This is a good idea for teachers to take with them into their work. The more they can make their older pupils realize this the more they will be able to get out of them in the way of accomplishment. Those who detest the practice hour rarely get very far. Of course it is difficult of application with children, for it is child nature to rebel at all work. That is the reason the kindergarteners have tried in so many ways to make the child's work play. Your work to you is play. But there are not many children who find it play to practice the scale of C major, especially after they have already worked at it for several days. Hence the struggle of every teacher to find ways of making the work "interesting."

You do not indicate what work you have been doing, but I should say that for the present it will be best for you to confine yourself to very simple work, pieces with hand positions so simple that you do not need to look from notes to keyboard. Practice your exercises without looking at the keyboard, thereby teaching your fingers to find their places without the assistance of the eyes. *"The New Beginner's Book"* contains an admirable drill, even though you feel you have advanced beyond it. Have the publisher send you a selection of very simple pieces in the first grade, the easiest with scarcely any changes of hand positions. Pick these out very slowly, always counting aloud, one hand at a time at first, without looking at the keys. Progress very slowly to more difficult tasks, finishing one before passing on to the next. There is nothing better than the standard books for your use, including the *Standard Course* as soon as you are ready for it. But for your purpose you will doubtless obtain the greatest amount of pleasure from little pieces. I have often thought it would be worth while to compile a collection of first and second grade pieces, mostly within the limits of two pages, which are suitable for mature minds. There are many things which children cannot appreciate that "grown up" pupils enjoy. These seem to resent the *Dolly's Dream* type of pieces, even though they are in the range of their technic. Every little while one of the "grown up" elementary pieces drops into the music pages of THE ETUDE. If they could be collected together such a book would be a boon for adult music students. Nearly all elementary collections seem to have the children in view. *Suggestive Studies for Music Lovers,* by Norcross, will provide you with a fund of information, and much opportunity for interesting excursions into music realms that you will not find in the average book.

"Time Out of Joint"

"A little pupil of mine who has been studying six months can play almost nothing, seems lacking in a sense of rhythm, and cannot make her fingers play together at the correct instant. She understands the theoretical side of her study very well and can write major scales better than some who are older. She has a good ear and quickly detects wrong notes. What do you think of her case?

I also have an adult pupil who lacks a sense of rhythm. How can I best cause her to feel it?"—W. M.

I fancy the trouble with the first pupil seems more serious than it really may be. Do you insist upon her counting aloud, especially on very elementary exercises and combinations of notes? Considerable time may be spent with profit on rhythm study at every lesson. Play two-finger exercises very slowly with constant counting, the two hands together, aiming to get the fingers of the two hands to strike at one and the same time, exactly with the count. I have seen many pupils in the condition you mention in their elementary studies, and invariably it has been a case of over advancement with each pupil. A second step has been attempted before the preceding one was thoroughly conquered. Are you sure your pupil could not now learn to play the very first little pieces and exercises, hands together promptly, if you should drill her upon them? If you are afraid to put her back lest she be discouraged, select some very little things from another source, and she will not realize that she is taking things that are easier than some she has been trying. Practice counting with finger motions on the table. Much can often be accomplished by this.

A great help in developing a sense of rhythm is to let the pupil count aloud while you play. Oftentimes they constantly get all "out of joint" and you will need to work with them for some weeks. They should speak the accented counts quite sharply, and frequently you many need to play with strong accents in order to enable them to fall in with the general movement. This same work may be done with your nine-year-old pupil in a simple way adapted to her degree of progress. Splendid results may be obtained from *Studies in Musical Rhythm* by Justis. Also in *Exercises in Time and Rhythm* by Hepler.

A Recalcitrant Little Finger

"Will you please suggest what to do for a pupil whose little finger contracts when other fingers are playing a trill or are otherwise employed? In playing the scale it has a tendency to fly out straight. I have tried everything I know of without good result.

"I have another pupil whose thumb seems to fly out of joint. I shall be grateful for help."—M. P.

Place the tip of the little finger against the point of the thumb, underneath the other three fingers. While holding them in this position, invent exercises for the other three fingers, especially the slow trill for the second and third fingers, increasing the tempo. The constrained position will prevent very much being done with the fourth finger, except very slowly and gently. Invent exercises that run up and down the keyboard, such as c, d, e; d, e, f; e, f, g; and so on, descending e, d, c; d, c, b; c, b, a; etc. Other combinations will occur to you. This exercise will also help in forming the position of the thumb for the other pupil. Also for this purpose, place the tip of first finger against point of thumb, and practice trills with third and fourth fingers, and fourth and fifth, as well as running combinations with the three fingers. In practicing, teach the pupil to keep the point of the thumb pointing towards the fingers, and it will then be impossible for it to get out of joint.

A Predicament But Not Fatal

"From the time of my first public playing at thirteen I memorized very easily, indeed, never gave it a thought, for as soon as I had mastered a work I had memorized it unconsciously. I suppose this was muscular and auditory memory. I never knew upon what note I started to play, nor in what key I played. The idea that I might forget never occurred to me. But now I am possessed of such a fear of forgetting or breaking down when I play that I go through fortures before every performance. Then I feel that I am going to forget, make a break, smooth it over and go on, while undergoing terrible suffering. I have been very successful in my music, but this is frightfully discouraging. Someone suggested visualizing to me last year, but by it my playing became mechanical where before I only thought of the expression. I do not seem to be able to combine visual and muscular memory. I do not see the note, and am at a stand-still, and my fingers do not come to my aid subconsciously, as it were, as they did formerly. The fear sometimes contracts my muscles. Can you go into this subject and enlighten me?"—D. M.

I have read your letter, of which the foregoing is an abstract, and thought it over carefully. I am convinced that your trouble is a psychological condition due to overwrought and overworked nerves. I do not believe you need anyone to "go into the subject," and confuse your mind still farther, which should think less about it rather than more. It is becoming an obession which you need to rid yourself of entirely. Efficient memory takes no thought of its action; hence you were more nearly correct in your earlier stages. The moment you began to analyze your memory processes was the time when your fall began. Like Eve you began to have a knowledge of "good and evil," and would have been better off without it.

A psychological investigation of memory processes is a good thing for teachers, in order that they may make a close study of their several pupils, determine the nature of their minds and aptitudes, and make application of methods of memory study in the manner most suitable for any individual case. But you were in complete possession of an efficient memory condition to begin with, and would have been better off to have not concerned yourself with muscular, auditory or visual memory. Being yourself already equipped, these things you would have better left to those who were not so fortunate, unles you wished to study them solely with regard to filling in the blanks in your pupils.

My opinion is that you now only need complete nerve rest for a time, a month at least. Your physical system should be built up by plenty of good nourishing food and exercise in the open air. Get as far away from worry as possible, and forget all these things about your memorizing. Rest, rest, rest, in every particular. Even forget your instrument for a few days. When you return to work do not concern yourself with how you memorize. You do not need to. Do it unconsciously again, and give yourself up to the spirit of your work. "Throw philosophy to the dogs," and let your music become your life once more. Let your fingers follow through the composition that has become a part of your being. Your absorption will carry you through. Leave the memory analyzing to the temperament that needs it. If you have analytical tendencies and desires, apply them in other directions where they will not upset the spirit which is life to you. Analytical study of mechanical processes should never interfere with their becoming a part of automatic and subconscious action eventually. To think of these things while you play is as fatal as it would be to be obliged to think how every word is spelled while you converse.

Fame *Versus* Thoroughness

By LÁSZLÓ SCHWARTZ

THE race for fame in all branches of human endeavor is never swifter than in music. There are thousands of students who have no ideal except that of fame, the empty adulation of the fickle public. If they can play a solo now and then to an applauding audience they conceive themselves successful. They become crazed with the idea of public appearance, veritable solo-maniacs.

If the student could only get an inside view of the lives of the great soloists there would be fewer tears shed by sentimental people over halos lost by aspiring but misguided young artists. There is a great human need for good music teachers who can bring the message of the most beautiful of the arts right into the life of the American home. In this age when through keen competition, unheard of technical efficiency and the stimulus given to solo playing through wonderful mechanical inventions, only the great individual, the great soul, plus enormous technical ability and vast interpretative gifts can hope to hold the interest of the ever fickle public. Why fickle? Think of the dozens of artists who only a few years ago were in the heyday of their fame as interpretative musicians who are now almost forgotten. It would be possible to take the average college graduate of nineteen or twenty and name to him a score of men and women who were drawing throngs to their concerts a score of years ago but who are unknown to him to-day.

The young music student should be taught the difference between being merely famous and being truly great. "All is ephemeral—fame and the famous' as well," meditated Marcus Aurelius. "What is the end of fame? 'Tis but to fill a certain portion of uncertain paper," echoed Byron seventeen centuries later.

The Solomaniac is fame-crazed. His mania for fame often defeats the very purpose for which he is striving. By bartering the thoroughness and genuineness which the great artist always possesses for a little temporary fame—the gratification of playing a few solos so that they will bring temporary applause—many an ambitious student has been ruined.

In this age of unprecedented efficiency the Solomaniac's plight is worse than ever before. Little by little they are forced to migrate from the large music centers to the frontiers where their *tricks* still make a greater impression than real music.

The Light that Failed

In a western state, far off the beaten track, there lives a victim of Solomania. Once a brilliant engineer, he gave up his profession to become a concert violinist. For years he tried vainly to build a career. Finally he became a mere tramp fiddler, eagerly playing his trick solos whenever he could get an audience. Fate's hard blows landed him in a hospital. Finally he settled in an obscure town to teach. It is needless to say that he was no more efficient as a teacher than as a soloist. Let us visit this broken-down Solomaniac. His studio is lighted with a miserable oil lamp. The light shaded by a smoky chimney, flickers like its owner's very life. A small plaster cast of Paganini's gawky figure is the only decoration in the stuffy room. The lamp throws a faint reflection on the outline of the statue, serving to make the atmosphere even more mystic. The Solomaniac comes in, and after an uneasy introduction sits down beside his idolized statue.

He is old and broken down. Every line of his features portrays the misery of his existence. He comments on music and his own instrument in a naive manner and displays a pitiful ignorance of the stride of time. After half an hour's conversation, most of which is devoted to legends about Paganini, the violinist grows very uneasy and restless. His trembling fingers crawl over the little statue, and his thoughts ramble like those of a mind in semi-stupor. He begs to play a composition of his own. No protest of lack of time can still his pleadings. He shuffles off back of the dark curtains dividing his room and after a few minutes' absence returns with a most neglected instrument. The greasy remnants of the bowhair, the reversed hunchback of the stick, rosin firmly settled up to the fingerings of the third position, and a steel E string, soon inform us to what depths he had sunken. Strange to say, his bearing now is that of a man of high spirits and confidence, his eyes sparkle as he describes the "story of his piece." Had it not been for the eloquent proofs of his degradation one might have hoped that he was mistaken about the malady. While he is tuning you whisper to your companion:

"Do you notice the change in his spirit and sparkle of eyes?"

"Morphine," says one who knows. We shuddered. Then the man again commences to play. His playing, as well as its effect, are indescribable. For to ridicule him after seeing the pitiful expression upon his face would be impossible for anyone having compassion with the miseries of the fellow human beings.

Not one redeeming feature can be recorded, for, indeed, his performance was not to be considered from a musical standpoint, but simply the ravings of a drug-crazed mind, the insane babble of a fast declining Solomaniac. Here and there in the chaos of excruciating sounds one heard a few familiar phrases from *Träumerei, Kuiawiak, Largo, Angels' Serenade* and other hackneyed compositions. But even these signs of sanity were entangled and distorted in sounds that followed no rules, belonged to no scale, ignored rhythm, and in their meaningless succession portrayed but the wreckage of body and mind which were the results of a Solomaniac's hopeless struggles and dreams.

Plaudite amici comedia finita est.

Extemporize Every Day

By PHILIP GORDON

[EDITOR'S NOTE.—The author of the following article is right in stating that less attention is being paid to extemporization now than formerly, but there are nevertheless many men who can and do extemporize beautifully. Many American organists have developed their gifts of extemporization in a very gratifying way. The late Alexander Guilmant extemporized in a masterly manner, and Edwin H. Lemare makes extemporization a part of most of his public recitals. Moreover, there is a movement among certain educators for the revival of artistic and musicianly extemporization. The Jaques Dalcroze Eurythmic system provides a long course in extemporization.]

It is a pity that extempore playing should have been abandoned. Nothing is more enjoyable than for several musicians to spend an evening in extemporizing. Unfortunately the study of counterpoint has been largely replaced by the practice of memorizing a number of unusual and out-of-the-way harmonic progressions. Unfortunately many of us never care to learn what it means to take a little subject of a few notes and make a whole piece, unified and interesting, out of it. But we can do what our training will permit us to do. And that is to extemporize in a modest way, saying on our instrument whatever comes into our head. We can at least choose a definite musical idea to carry out, or—unless we may wish to express only one idea—choose several ideas which will have an intelligible relation to each other. We can give our imagination and our emotions free rein, but we can at the same time do all in our power to make the product of our extemporizing an æsthetically pleasing thing. The greater one's theoretical training, the better his improvisation. But, no matter how much one has neglected his art, he should seize every opportunity to extemporize.

There are many reasons why he should. First of all, there is the joy of self-expression. You will never be able to open your heart to yourself so well in any form of expression as in extemporizing. You free yourself from the shackles which make life irksome at times, and your whole being relaxes as you commune with yourself. And in the second place, one gains an acquaintance with his instrument in the moments when he plays at random which he will not otherwise get. It is said that the technical difficulty of Beethoven's extemporizations was much greater than that of his published pieces. One comes to feel that he and the piano understand each other, that the instrument yields to one's touch as it never yielded before. And finally, one sees into the inside of the making of music. He sees how a piece is created from a single thought, how one mood leads to another in a palpable, if unexplainable, intellectual sequence, how each mood suggests its theme and each theme its method of treatment, and so on and on.

Extemporize by all means. Prelude a bit every day. But remember that though freedom of expression is aimed at, there must not be ugliness in the intellectual aspect of your improvisation. Know what time metre you are playing; alter it only for a good reason. If you play in the same time for a while you will find that the time changes without any effort whenever the change in sentiment would suggest it. That is a good sign for your ability to extemporize. If you strike upon a good theme, do not forget it at once and abandon it for something else; do not go rambling along in any sort of fashion; develop your theme and come back to it at the conclusion in some form or other. If you begin with quiet meditation and end with fervor and hope, bring back something of your first idea clothed in a garb befitting the final situation. That gives unity to your work. The writer recalls a little improvisation of his which began mysteriously with a slow progression deep in the bass accompanied by hardly audible figures in thirds high up in the treble. (The writer is partial to three voice counterpoint, and that is probably why this piece came out in three voices.) At the end the emotion worked up to called for large, buoyant, firm and unwavering expressions of enterprise and determination to do what had never been done before. Back came that progression in thirds, but in full chords, with the hands wide apart in the treble and the bass tier on tier of them, a whole movement built around the idea with which the piece had started.

Improvise by all means. You have not gotten to the core of music if you do not extemporize habitually.

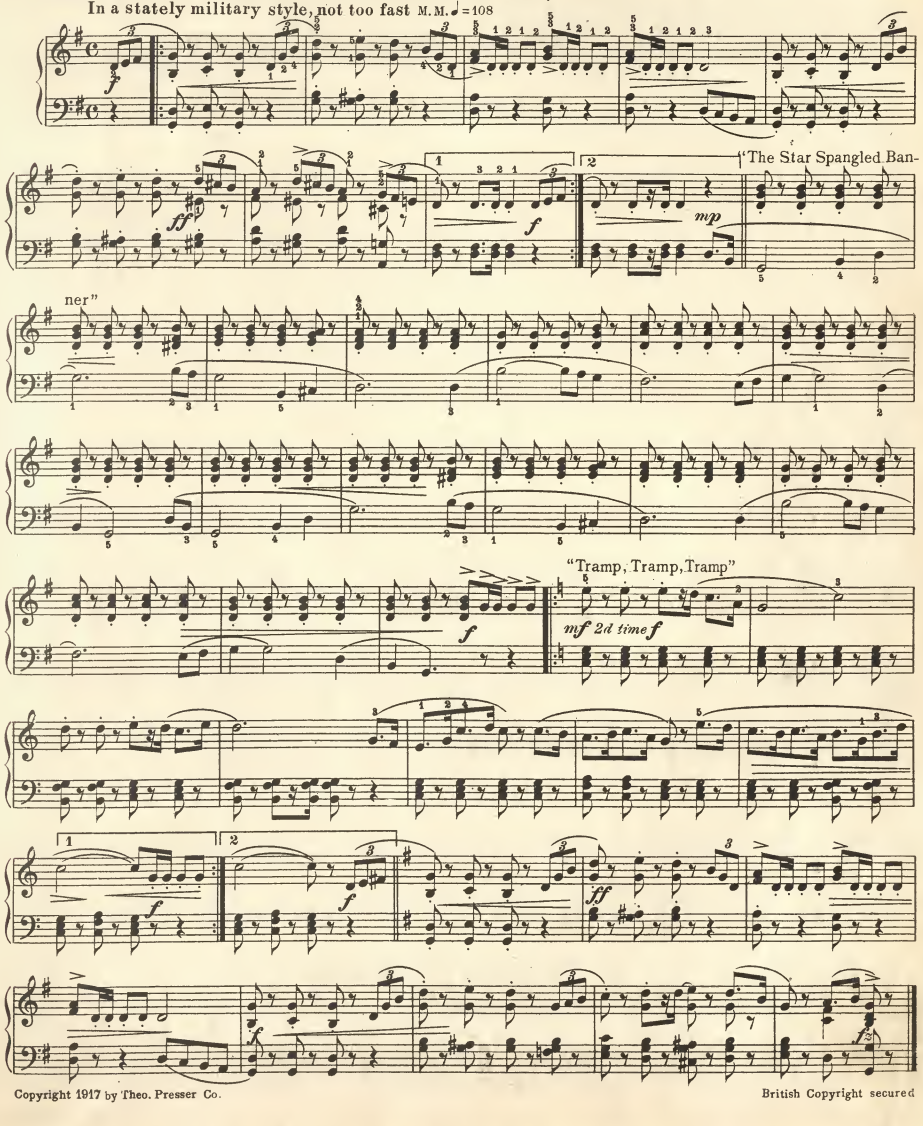
AMERICA FIRST

MARCHE MILITAIRE

WALTER ROLFE

A timely patriotic number, easy to play, and with the correct martial swing. Grade 2½

In a stately military style, not too fast M.M. ♩=108



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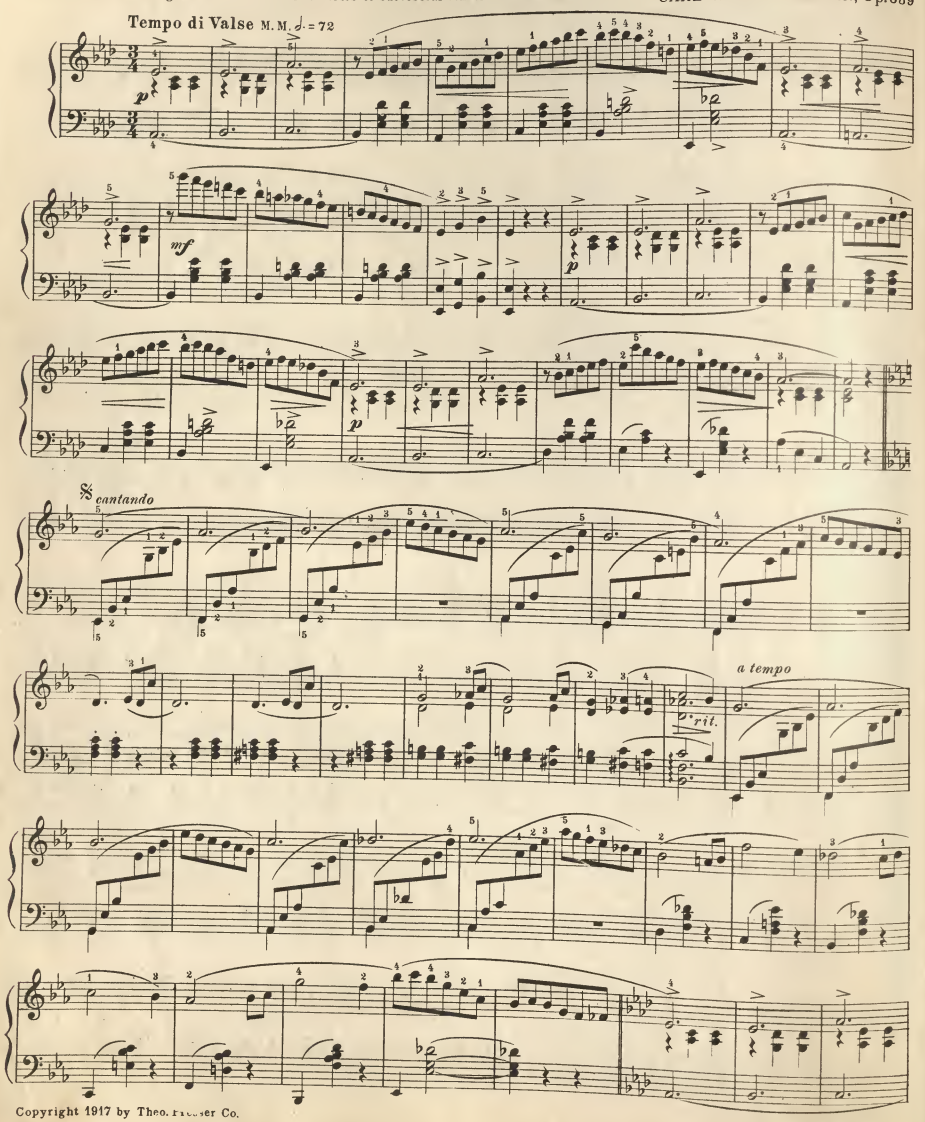
VALSE DE COLUMBINE

A new and charming addition to Mr. Kern's series of successful concert waltzes. Grade IV.

CARL WILHELM KERN, Op. 339



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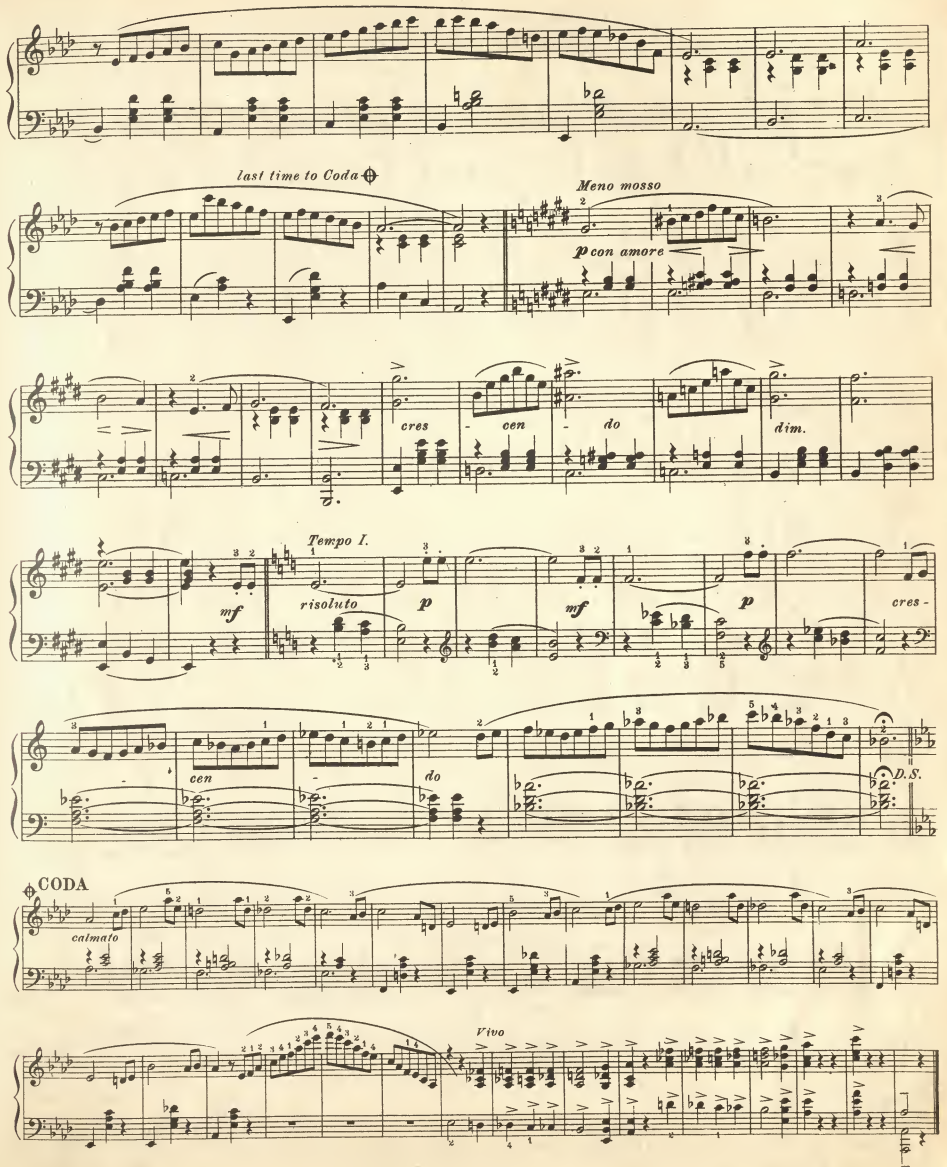
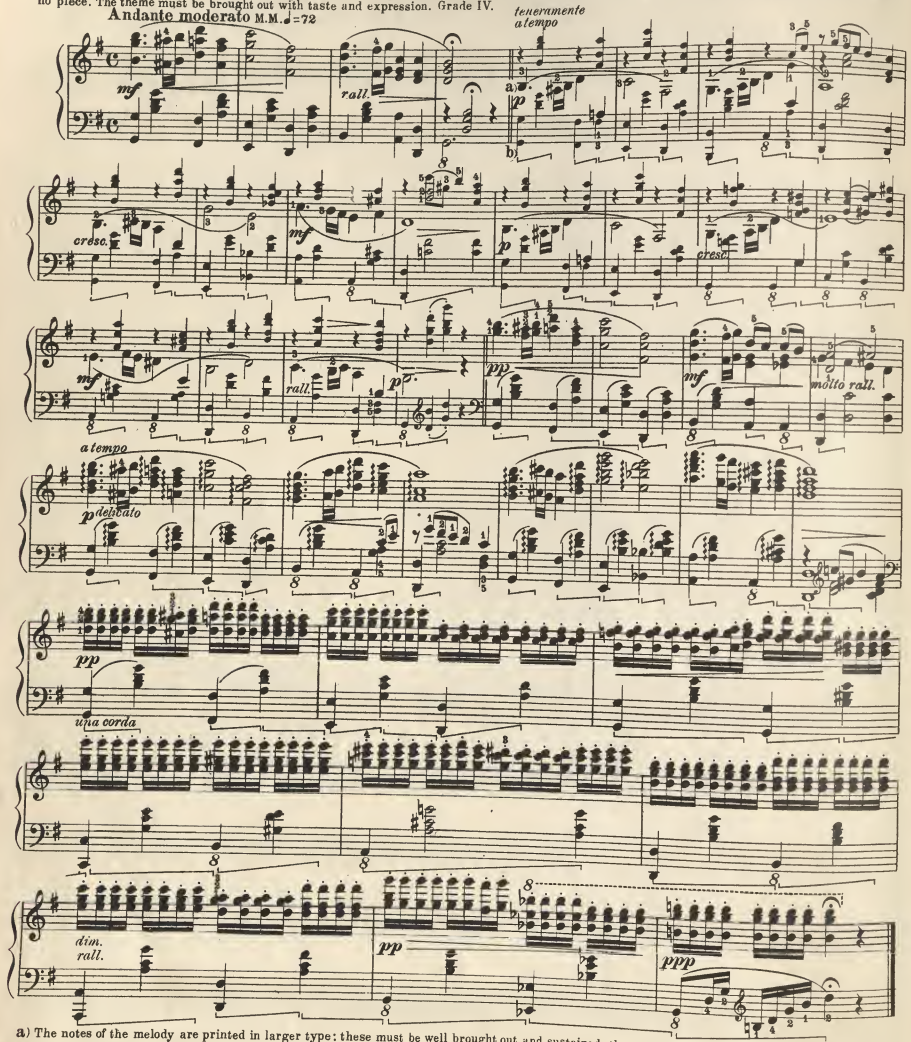


DREAMING OF LOVE AND YOU

ARTHUR F. TATE

An attractive piano transcription of a really successful song. Mr. Tate has rare melodic gifts. *Dreaming of Love and You* makes a very pretty piano piece. The theme must be brought out with taste and expression. Grade IV.



a) The notes of the melody are printed in larger type: these must be well brought out and sustained; the accompaniment, printed in smaller notes being subordinated.

b) Careful pedalling will greatly enhance the general effect.

Also published as a Vocal Solo (3 Keys); for Medium Voice, with Violin *ad lib.*; as a Duet (Sopr. and Alto); and for Violin and Piano.

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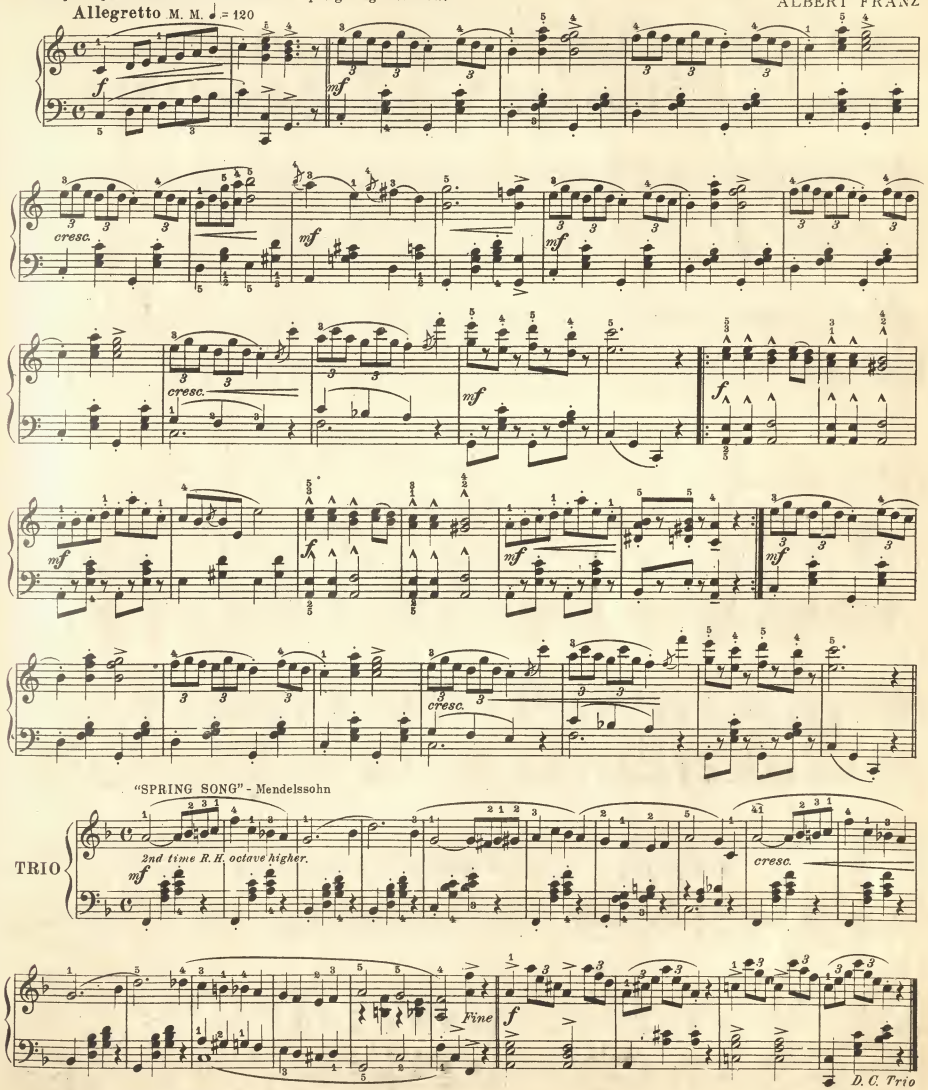
DANCE OF SPRING

MORCEAU

A graceful dance movement in the rhythm of a *Schottische*. An element of attractive novelty is attained by the introduction, in the middle section, of the principal theme from Mendelssohn's "Spring Song." *Grade III.*

ALBERT FRANZ



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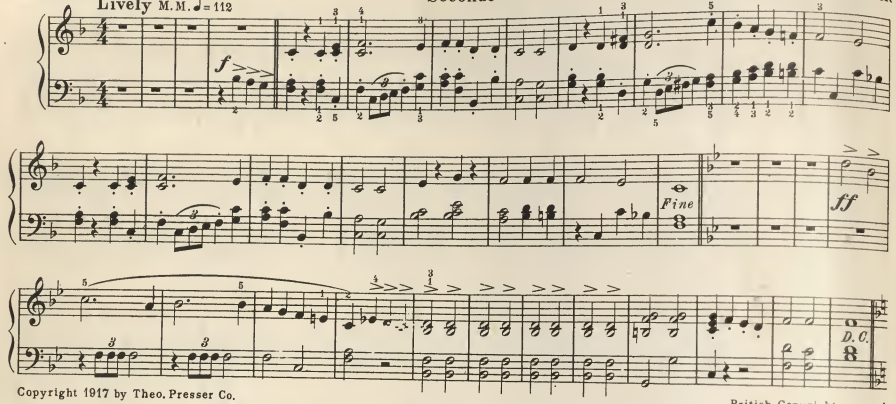
MARCH OF THE FLOWERS

An easy four hand number which will appeal to young duet players. This piece has been arranged for four hands in response to numerous requests. Grade 2.

F. FLAXINGTON HARKER

Lively M.M. ♩=112 — Secondo



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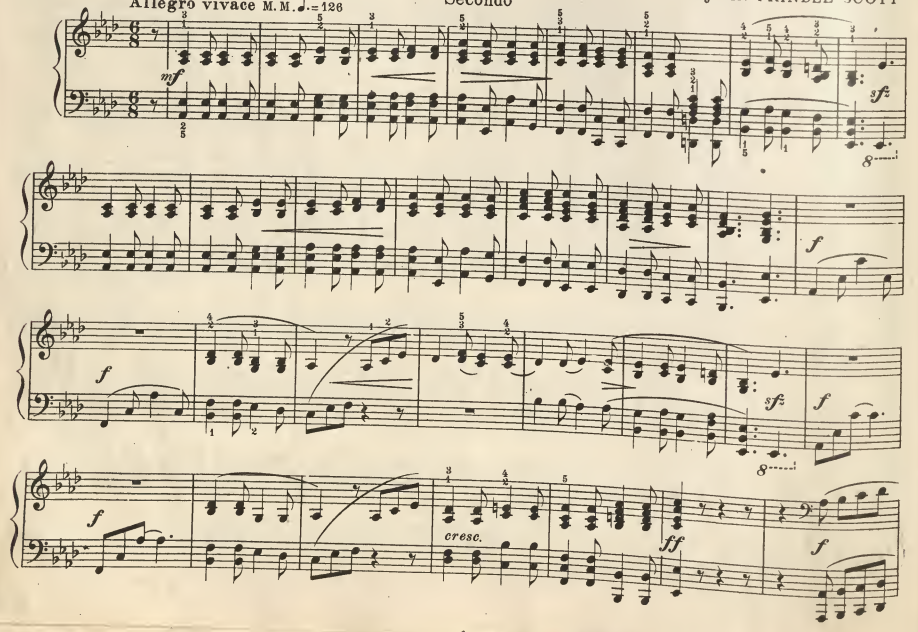
AT THE DONNYBROOK FAIR

This rollicking *Irish Sketch* has proven so popular in its solo form as to create a demand for the duet arrangement. The composer himself has made the transcription, which is exceedingly well done.

JOHN PRINDLE SCOTT

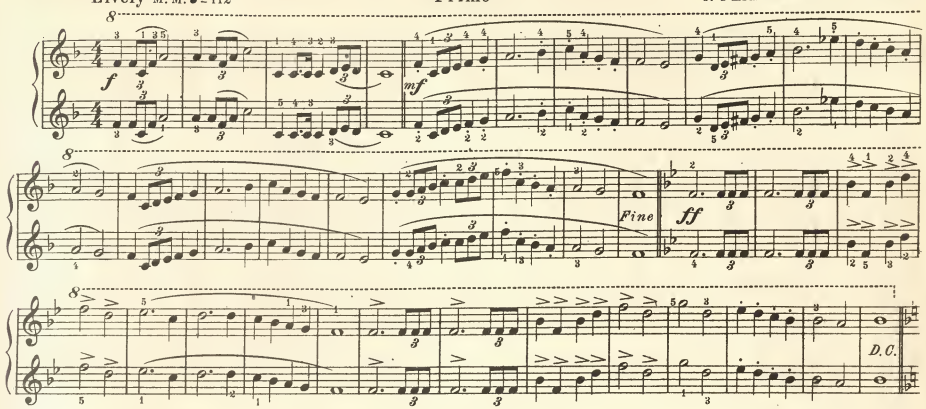
Allegro vivace M.M. ♩.=126 — Secondo



MARCH OF THE FLOWERS

Lively M.M. ♩=112 — Primo

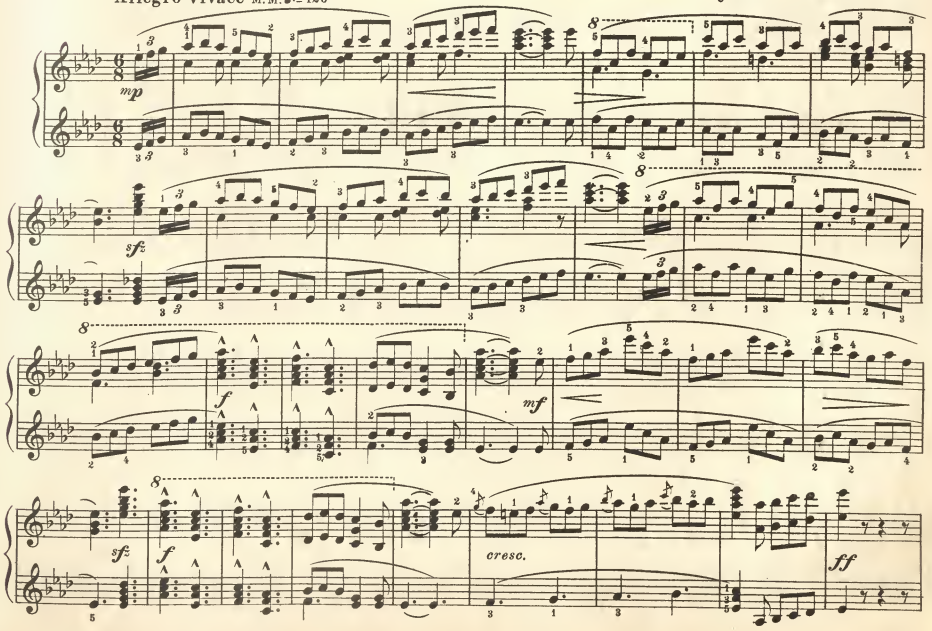
F. FLAXINGTON HARKER



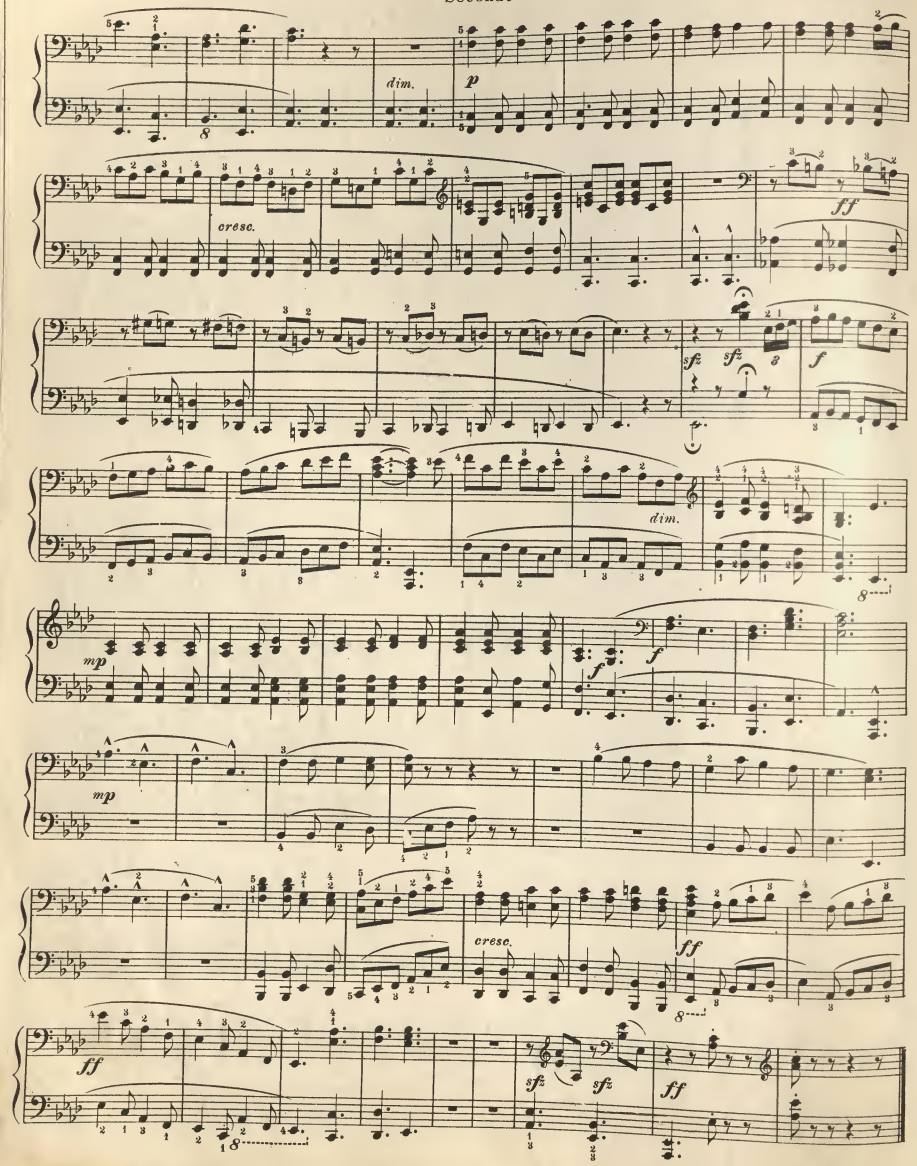
AT THE DONNYBROOK FAIR

Allegro vivace M.M. ♩.=126 — Primo

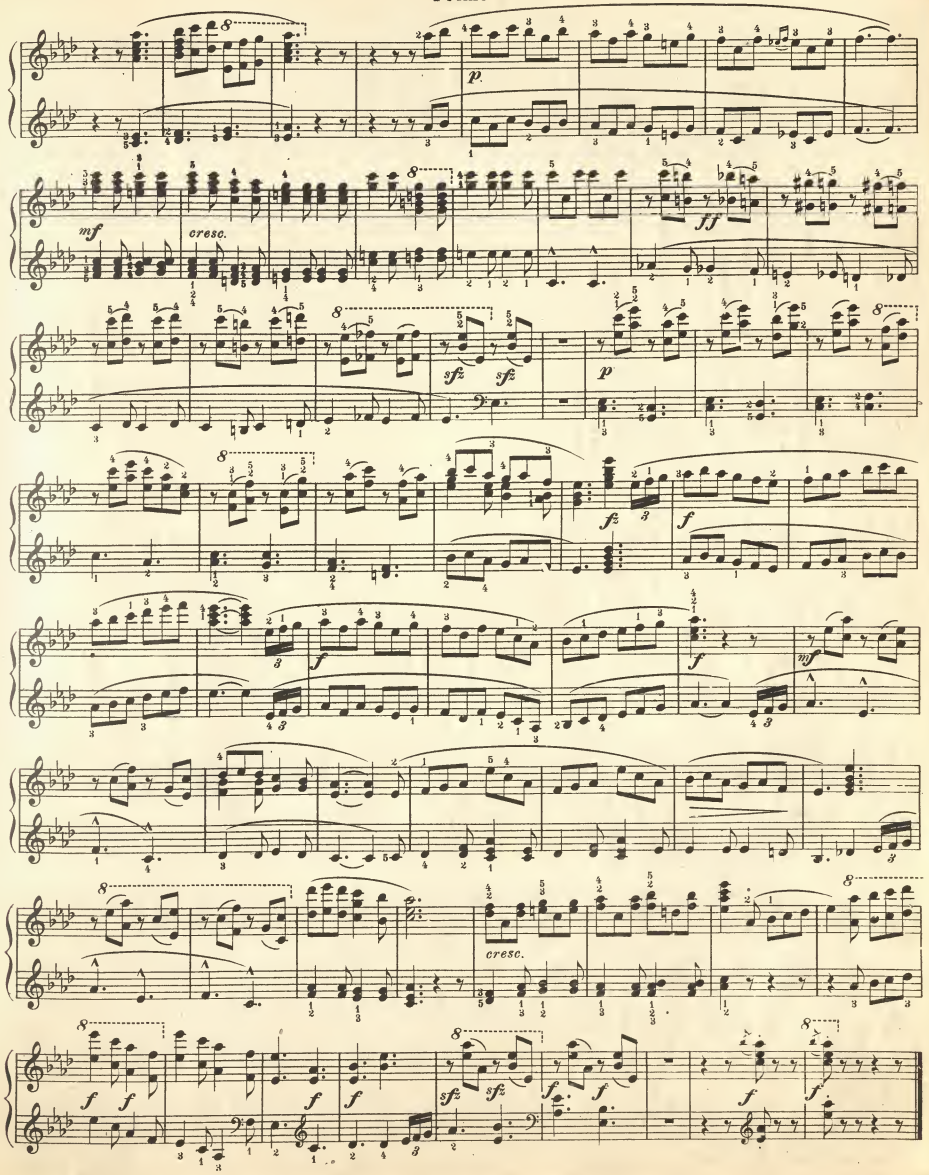
JOHN PRINDLE SCOTT



Secondo



Primo



TWILIGHT

This number is fully discussed in the article by Mr. Perlee V. Jervis on Page 445 of this issue. Grade IV.

T. J. GUY

Moderato M. M. ♩= 76

ff risoluto — p calmato — ff risoluto — p — p

rit. — p — mf la melodia sempre marcato — r.h. — f

rit. — ff a tempo — ff

mf a tempo — ff

p — ff — p

ff

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ff — p

p dim. — pp — rall. — pppp

HOW GRANDMA DANCED

A very neat specimen of the old-fashioned *gavotte*, easy but attractive, affording practice in grace notes and in the contrasting *legato* and *staccato* touches. Grade 2½

REGINALD BARRETT

Stately rhythm M. M. ♩= 108

mf — rit. — p a tempo

f — mf — f — rit.

mf a tempo — f

p cresc. e accel. — f

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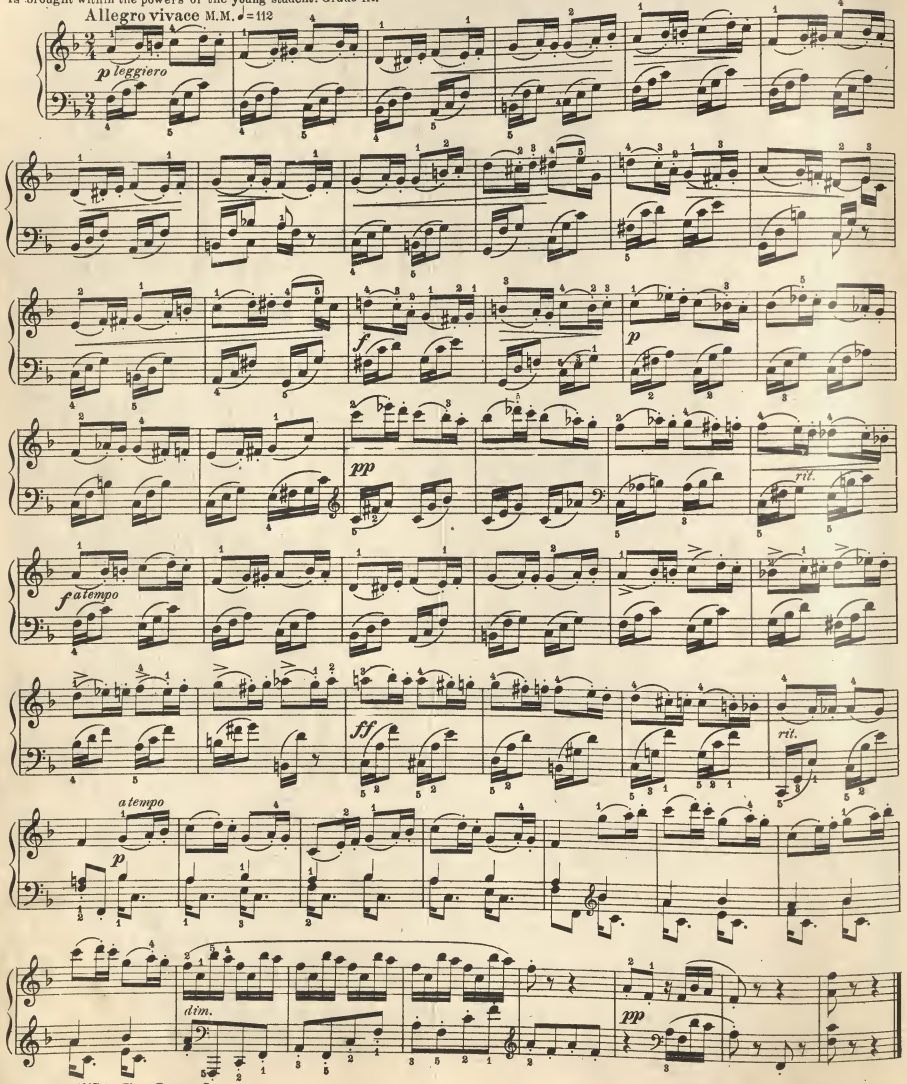
BUTTERFLY ETUDE

F. CHOPIN

Arr. by Hans Harthan

The original of this number is one of Chopin's masterpieces, but it requires an advanced player. As arranged by Dr. Harthan this lovely *etude* is brought within the powers of the young student. Grade III.

Allegro vivace M.M. ♩ = 112



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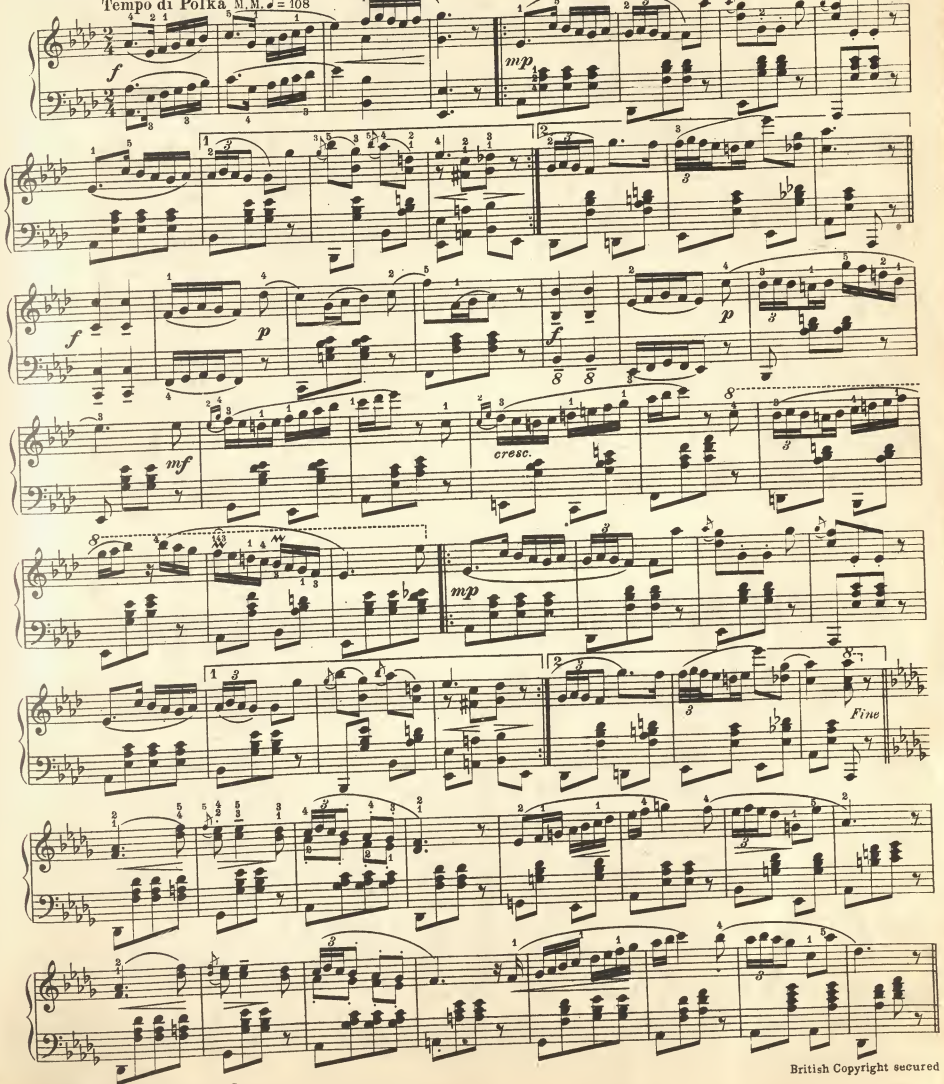
JOY OF SPRING

SECOND CONCERT POLKA

A. W. LANSING

There is something about the *polka* rhythm which just fits it for idealization in the drawing room manner. Mr. Lansing's *Joy of Spring* is an apt illustration, brilliant and colorful. Grade IV.

Tempo di Polka M.M. ♩ = 108



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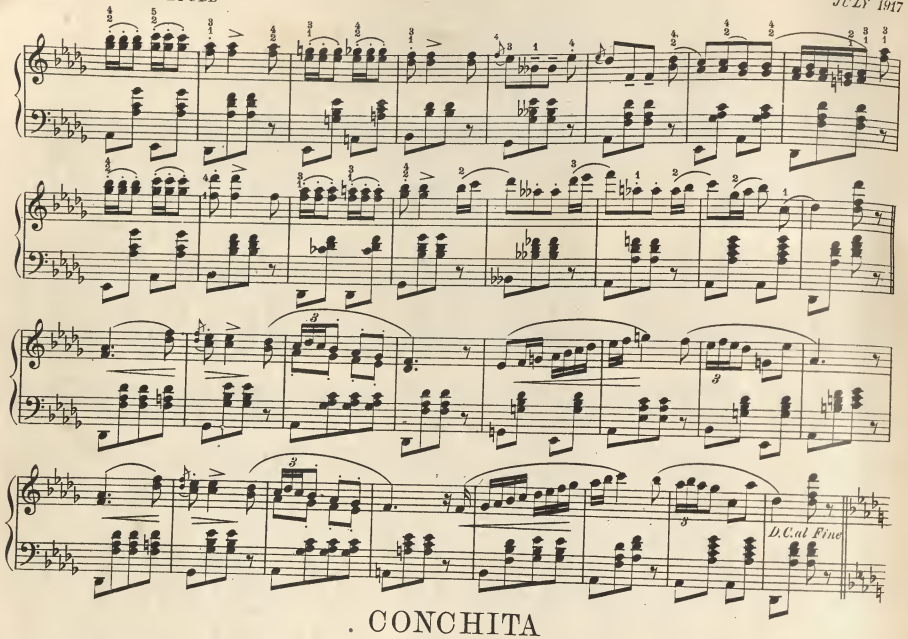


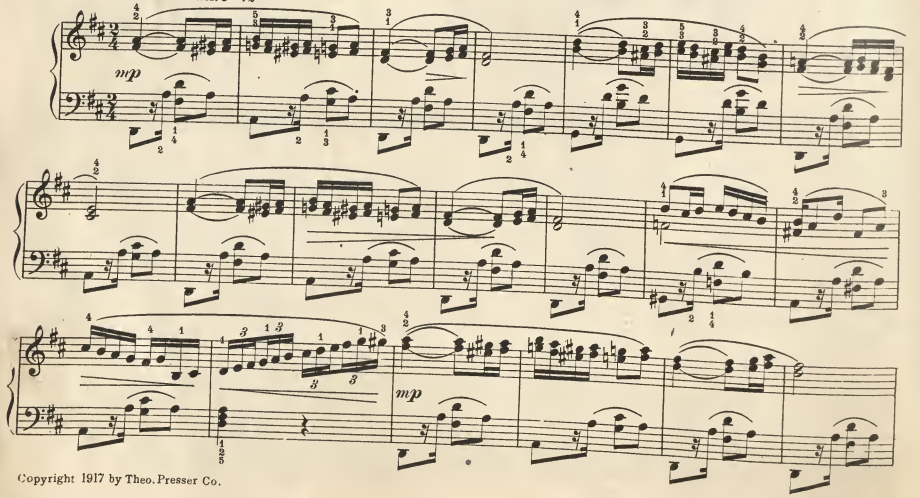
CONCHITA

DANZA

MATILEE LOEB EVANS

In the Spanish-American style, as popularized by the familiar *La Paloma* and other similiar dances. Grade III.

Moderato M.M. ♩=72



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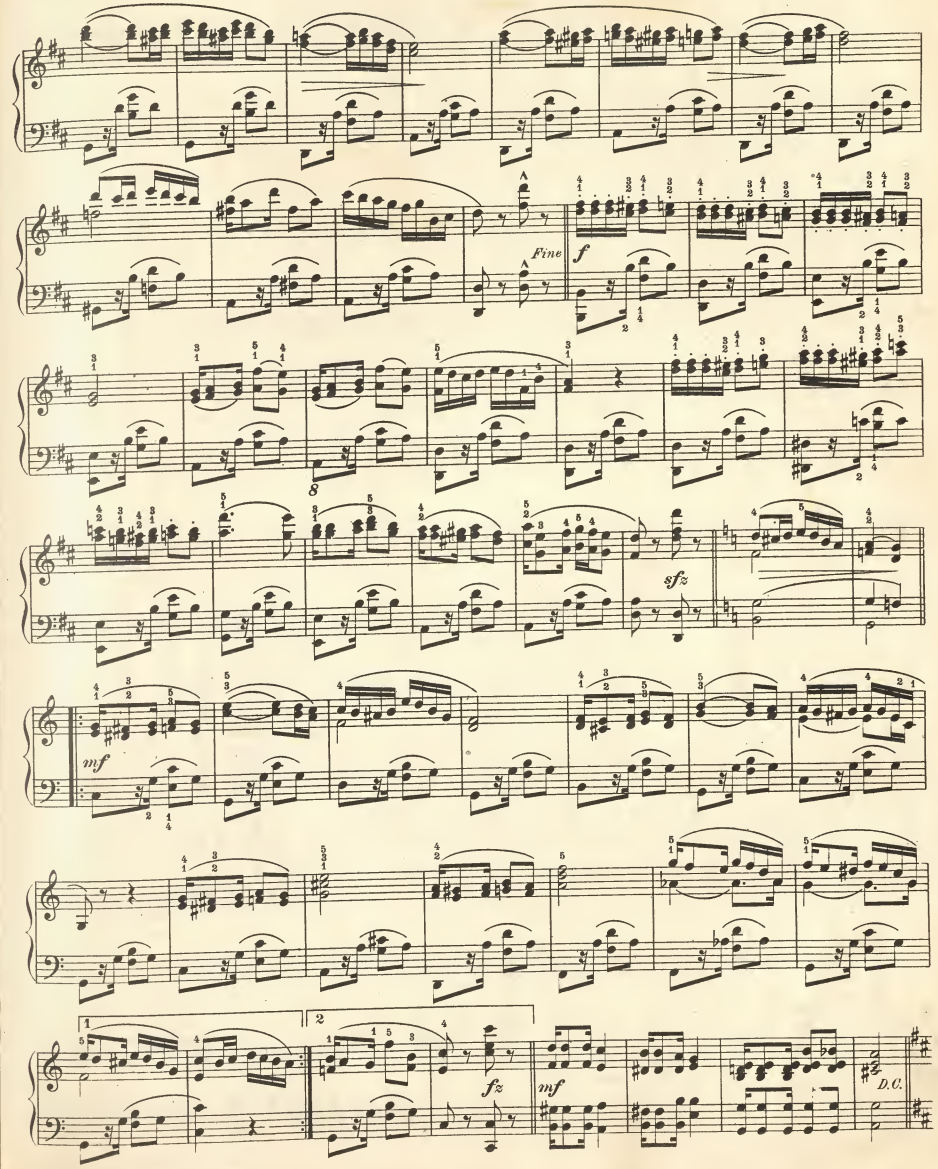

THE CALL OF LOVE

Words and Music composed by
HERBERT RALPH WARD, Op. 26

An artistic love song. Tense and eloquent phrases, rising to a fine climax.

Tenderly - Not too fast

O come to me, my dar - - ling, I want your sweet ca - ress,– I love to breathe the per fume, That nest-les in your dress.

Your eyes ex-press such love, dear, And when you press my hand, My soul is waft - ed gent - ly In-to a heav'n-ly land.

a tempo — The mus-ic in your voice, dear, When e'er you speak to me Is far more thrill-ing, sweet - heart, Than an-y sym-pho - ny.

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a tempo

Do come and nest - le near me, We'll dream a-way the hour, Our souls shall rest con - tent - ly Com-mun-ing in love's bower.

I KNOW A LOVELY ISLAND

FRANKLIN PIERCE GARRIGAN — AGNES CLUNE QUINLAN

The latest, and one of the best, of Miss Quinlan's successful series of Irish songs, with a singable diatonic melody, expressive but unaffected.

Moderato con anima

I know a love - ly isl - and Whose moun-tains rise se - rene A - bove its lakes and val-leys, Where ten - der sham - rocks lean. The bells of heath-er tink-le On ev 'ry smil - ing slope, And ring down pur - ple path-ways Their mel - o - dies of hope.

I know an Ir - ish las - sie As fair as an - y rose, Which in the days of sum-mer A - bout Kil - lar - ney grows. The lil - ies of A - voc-a Por - tray her bon - nie men, And when God's an-gels blessed her, They named her fair Kath - leen.

allargando — molto rit. — colla voce

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AIN'T YOU GOT ME?

An artistic dialect song, full of color. Mr. Kroeger's music fits exactly the plaintive and appealing verses. A splendid *encore* number.

JULIA J. CHRISTY

E. R. KROEGER

Andante e lusingando

p

1. Oh, Mam-my hon-ey, Mam-my! Don't be
2. I see de moon a-com-in' up, des
3. Heah's a white mag-no-lia flow-ah, I done

mou'-nin' all de w'ile! Des look up, Mam-my dar-lin', at yo' lil cul-led chile You bin
yon-dah by de hill. An' de toad-frogs is a-holl-erin', seems lak dey won't keep still, But
foun' an' pick foh you, Case I loves you, Mam-my dar-lin', Don't you b'lieve I'se speak-in' true? An' I'se

sigh-in' an' a-cry-in' ev-ah since de maw-nin' light, An' its git-tin' dawk an' daw-kah wid de
o-vah in de tree-tops day's a lil mock-in' bird Des a-sing-in' and a-sing-in' like he
try-in' aw-ful hard to be a good, sweet lil-chile, Fer I wants to see you hap-py, an' I

com-in' on o' night. An' I knows you's sad an' lone-some, des as lone-some as kin be But
sho' wants to be heard. An' de 'ole worl' do seem lone-some, des as lone-some as kin be, But
wants to see you smile, An' it won't be al-lus lone-some, des as lone-some as kin be, Oh,

mf

f *dim.*

look up, Mam-my hon-ey! Mam-my! Ain't you got me?
kiss me, Mam-my hon-ey! Mam-my! Ain't you got me?
Mam-my hon-ey! Hug me tight! Say, Ain't you got me?

1st and 2nd Verses. *3rd Verse.*

p

f

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FARANDOLE

RAOUL PUGNO

Molto animato M.M. ♩. = 144

f non legato

ff ben marcato

r.h.

f con allegrezza

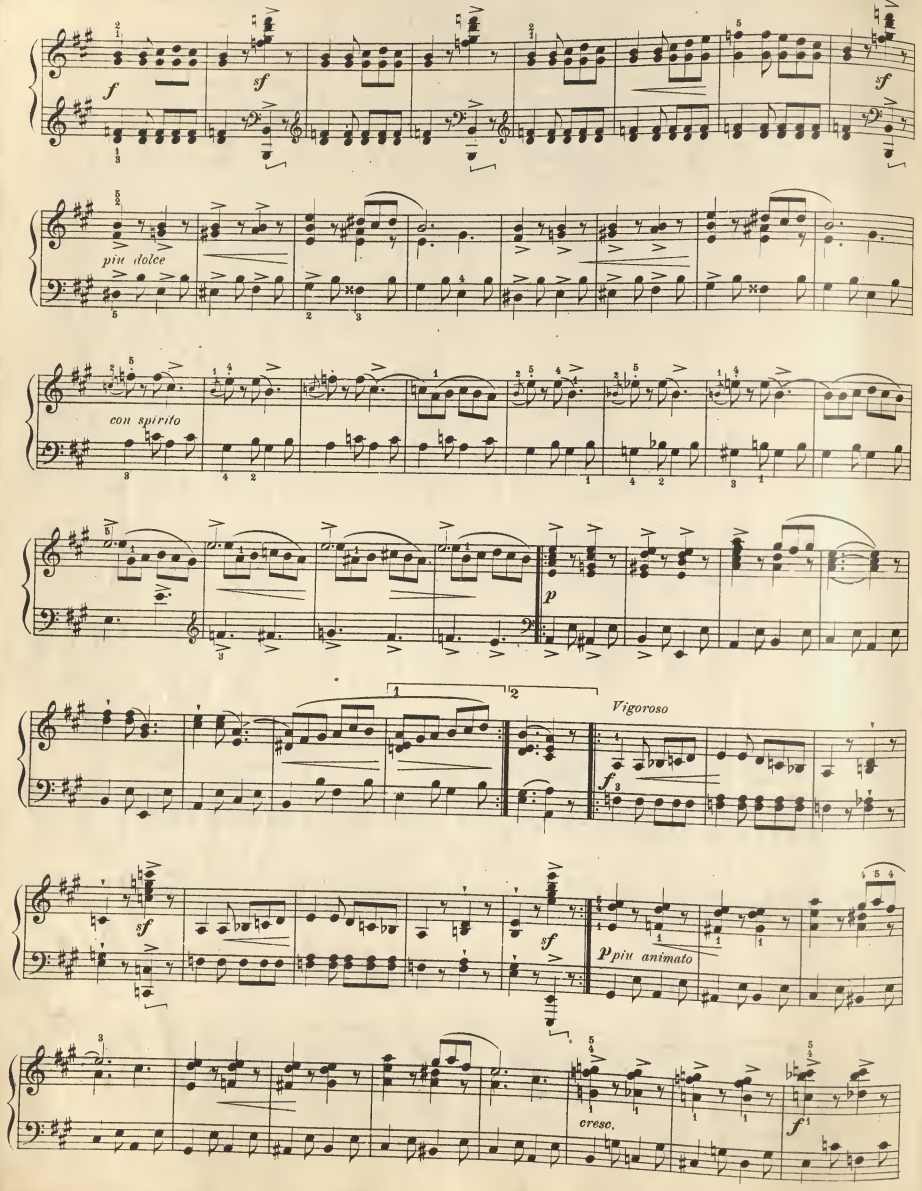
ff molto accentuato

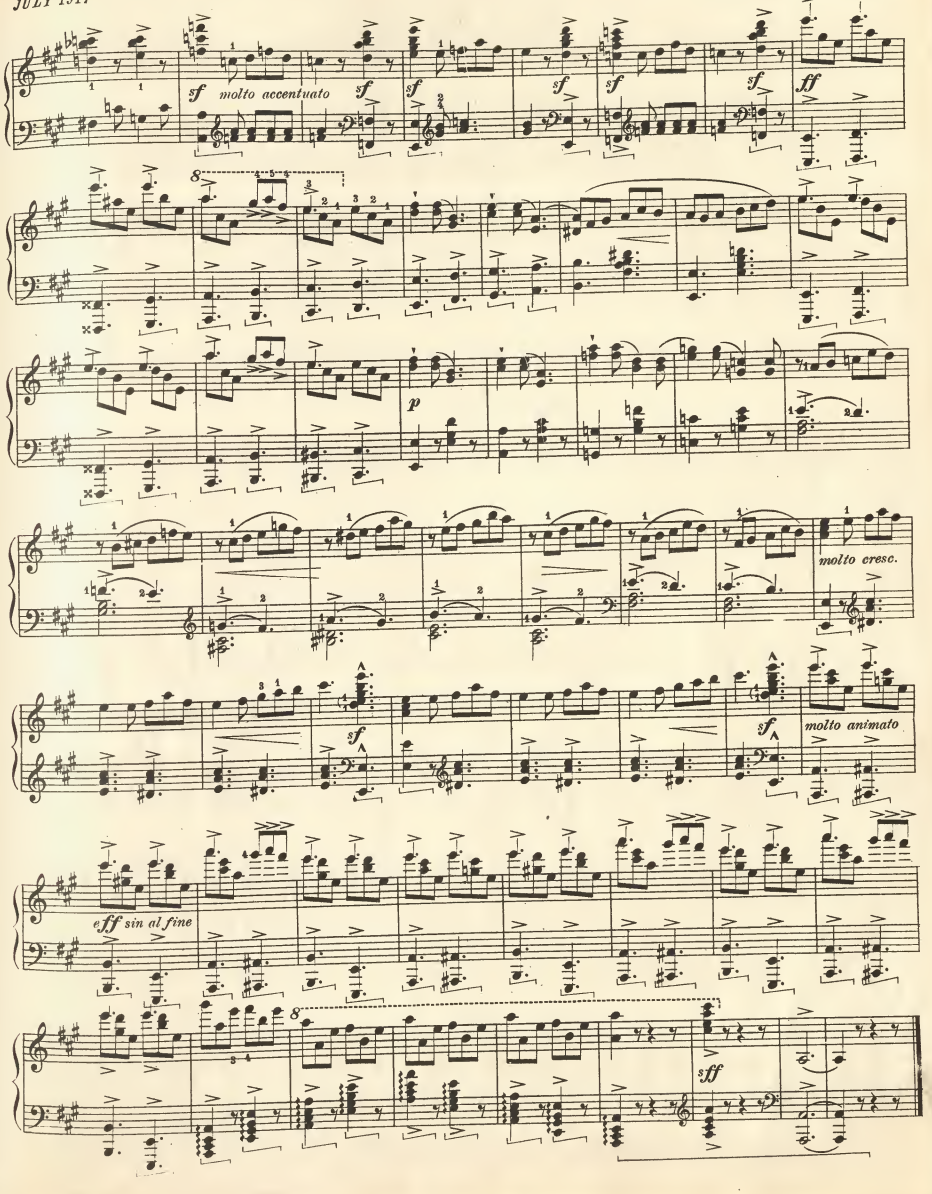
sf

mf

p

molto cresc.


f
sf
sf
più dolce
con spirito
p
Vigoroso
f
sf
sf
p più animato
cresc.
f

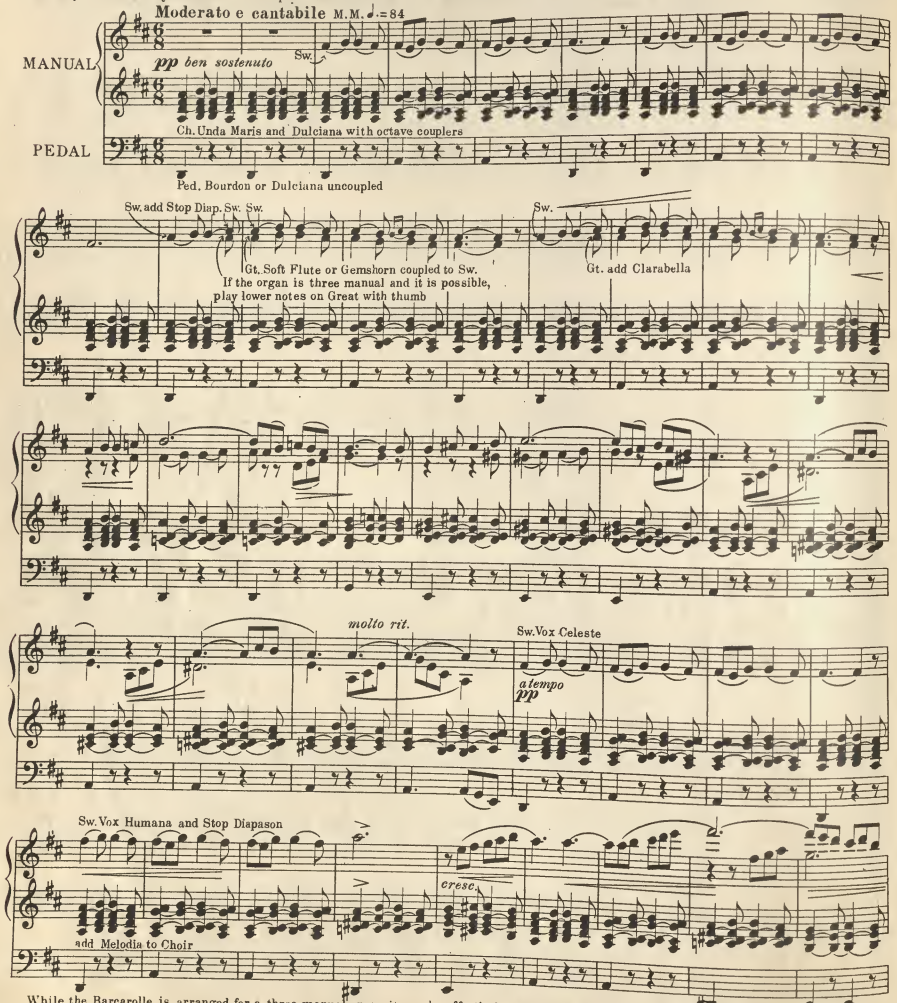

sf molto accentuato
sf
sf
sf
sf
sf
ff
p
molto cresc.
sf
sf molto animato
eff sin al fine
sff

BARCAROLLE
from "Les Contes d'Hoffman"

J. OFFENBACH
Arr. by HARVEY B. GAUL

Prepare:
Swell: Oboe, Stop Diapason, Aeoline Vox Celeste, and Vox Humana.
Choir: Unda Maris, Dulciana, Melodia
Great: Gemshorn, Soft Flute, Clarabella
Pedal: Bourdon or Dulciana

A most effective transcription of this celebrated operatic number. Offenbach's *Barcarolle* is a remarkable example of the charm and originality that may be attained by means of the simplest harmonic resources.



While the Barcarolle is arranged for a three manual organ it can be effectively played upon a two manual instrument, by disregarding the "thumbing" on the Great and playing all the right hand upon the Swell.

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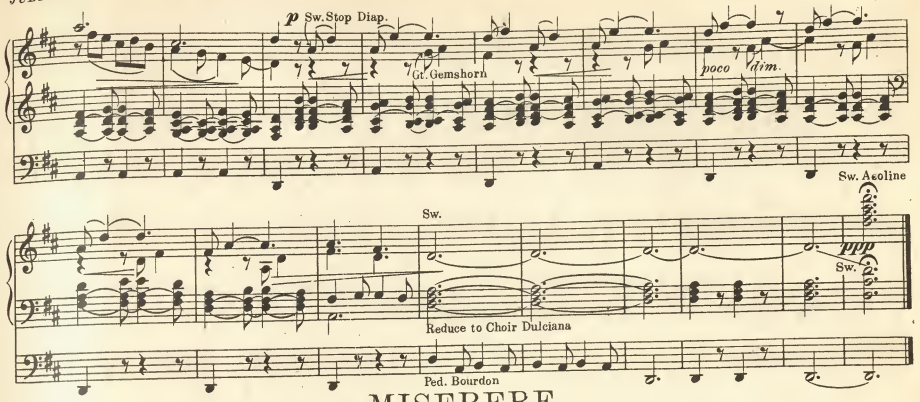
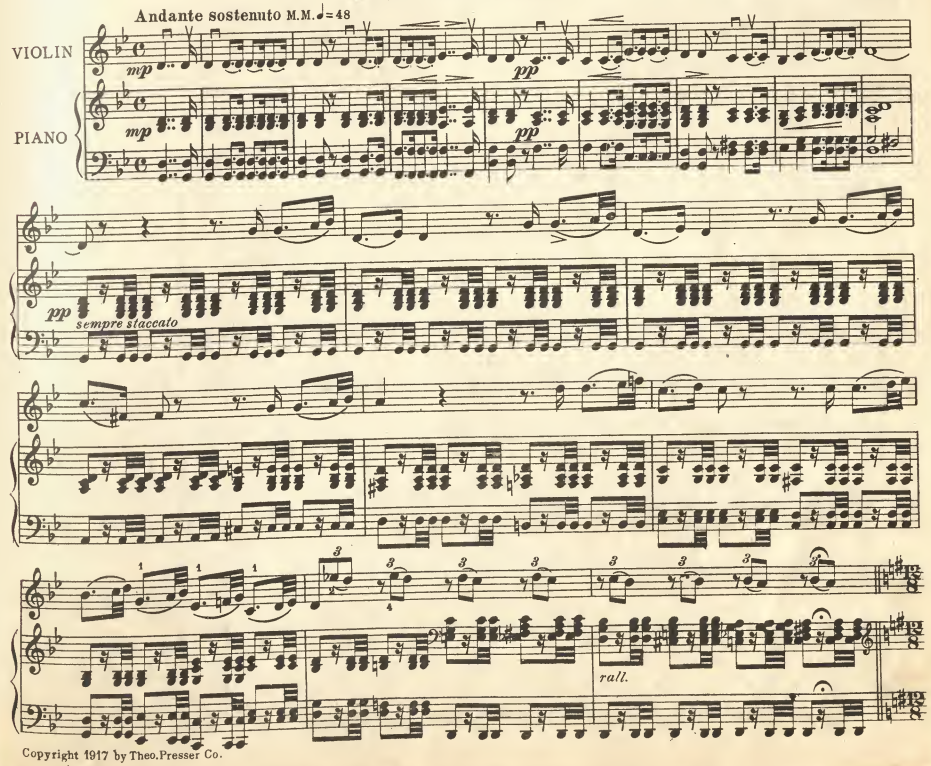


MISERERE
from "IL TROVATORE"

G. VERDI



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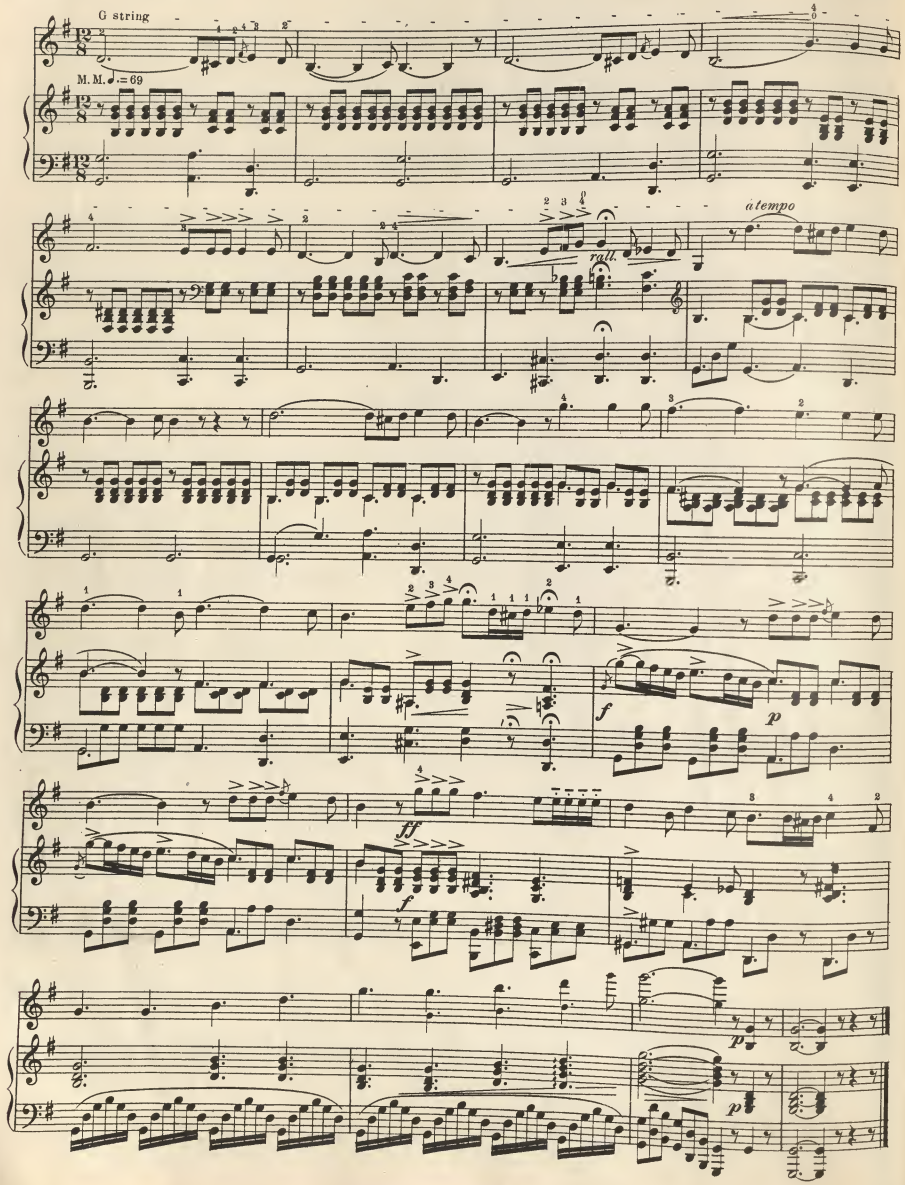

Mendelssohn's Helpmeet

The wife of a popular idol is often placed in a trying position.

Public, relatives and friends are usually critical or jealous. That Cecile Mendelssohn came up to expectations and satisfied Mendelssohn's family is shown in the following extracts from letters. Mendelssohn was a polished gentleman with winning manners, a fine conversationist, witty and clever, a man of the world, a famous composer and a public idol. When one is painting the picture of Felix Mendelssohn one must not forget the rich frame surrounding the portrait; it is an unusual frame for a musician. There was parental love and devotion, opportunity for education and travel, companionship of artists, wealth, position and fame.

Cecile's picture is a fitting companionpiece for this golden portrait. She was young, beautiful, tactful, gracious and of high social position. Hensel, Mendelssohn's brother-in-law, said that her influence was as soothing as that of the open sky or running water. Cecile Jeanrenaud lived in Frankfort with her widowed mother, her father had been pastor of the French Reformed Church in Frankfort. The family was well known and moved in the best social circles. Cecile was seventeen when Mendelssohn came to Frankfort to conduct the Cecilia Singing Society.

Mendelssohn was enraptured with the delicate beauty of the youthful Cecile, though many friends thought he was courting Cecile's mother who was also a brilliant and beautiful woman. This is what he says about her: "The present period of my life is a very strange one," he writes to his sister, "for I am more desperately in love than I ever was before, and I do not know what to do. . . . I have not an idea whether she likes me or not, and I do not know what to do to make her like me. But one thing is certain—that I owe her the first real happiness I have had this year, and now I feel fresh and hopeful again for the first time."

A year later Felix and Cecile were married in Frankfort in her father's former church. Mendelssohn had been an eager traveler, going and coming at pleasure this is what he writes his sister Fanny, four months after his marriage: "Think of me who must in a few weeks, leave Cecile here and go to England by myself—all, too, for the sake of a music festival. Gracious me! All this is no joke. But possibly the death of the King of England will intervene and put a stop to the whole project."

After seeing the wife of Felix, Fanny, the fond sister of Mendelssohn, writes: "She is amiable, simple, fresh, happy and even-tempered, and I consider Felix most fortunate. For, though loving him inexpressibly, she does not spoil him, but, when he is moody, meets him with a self-restraint which in due course of time will cure him of his moodiness altogether. The effect of her presence is like that of a fresh breeze, she is so light and bright and natural."

Devrient, the famous actor and friend of Mendelssohn, writes of Mendelssohn's "second self" in this way: "She was slender, with strikingly beautiful and delicate features; her hair was between brown and gold; but the brilliant roses on her cheeks were sad harbingers of early death. She spoke little and never with animation, and in a low soft voice. Shakespeare's words, 'my gracious silence,' applied to her, no less than to Cordelia."

After Mendelssohn's death, Devrient went to the house of his cherished friend. Cecile received him with the tenderness of a sister, wept in silence, and was as calm and composed as ever. He writes: "Long we spoke of him; it comforted her and she was loath for me to depart. She was most unpretentious in her sorrow, gentle and resigned to live for the care and education of her children. She said God would help her, and surely, her boys would have the inheritance of some of their father's genius. There could not be a more worthy memory of him than the well balanced, strong and tender heart of this mourning widow."

Cecile lived scarcely five years after her husband's death.

When the Pupil Doesn't Come

By Carol Sherman

After having wasted two or three minutes fuming, "Why can't people keep their engagements!" or "He knows that he will have to pay for this lost time!" or "Why didn't he telephone me yesterday"—forget all about the pupil who didn't come and turn your mind to something profitable.

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Letters. Don't neglect your correspondents, or they will neglect you. Letter writing is an important business asset. Many a piece of business is turned up by business men through letters.

Recitals. Use this time which might otherwise be wasted in making plans for recitals. Recitals take time, and the busy teacher can only make room to get them up through utilizing spare moments.

Exercise. If you are genuinely nerve tired and really need a rest go out and take a nice walk during the period "when the pupil doesn't come." Sometimes business men do this, but they only do it when they actually need it.

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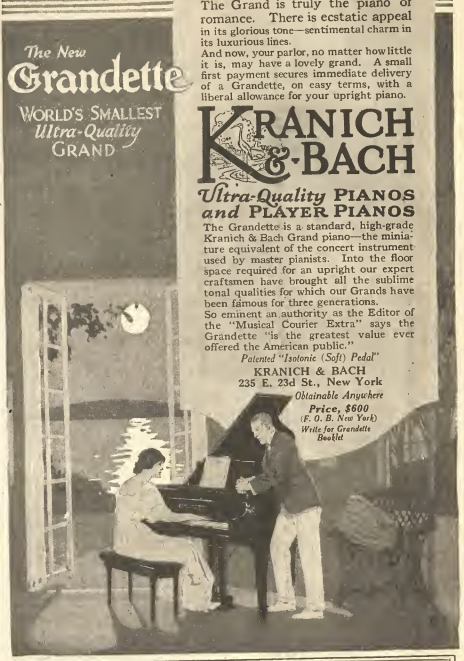

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Edited for July by Louis Arthur Russell

Vital Things in Voice Culture

THE study of "cults" in society, religious, philosophical or musical, reveals the fact that the weaker items of faith demand the most particular and extended efforts in explication; words are multiplied where facts are meagre; theories borne of the imagination, require extended definition; mysteries are buried in metaphor and platitude as if by a mantle, guarding the poor things from the cold breath of the anxious and perhaps doubting investigator with his insistent "how so?" "why so?" and "is it so?"

In the literature of Vocal Art there is much of this in evidence; the vital truths are relatively few and simple and generally subject to rational demonstration, definition and explanation; but the "mysteries" of the voice, the "traditions" of the art, the "psychic phenomena" of singing; the superiority of vocal philosophy of days gone by, over that of today; the "evidences" of witnesses who have seen the dawn of a new day in the western sky, and who bid us look backward for the truth; all of these and many more vagaries fill volumes with distracting matter, clouding the vision of the singer or student of singing and withholding the truth. But there is much of the truth in evidence, known and demonstrated by many whose vision penetrates the verbal formula and whose sensibilities are keen enough to grasp facts as they reveal themselves in the routine of experience, in practical studio or platform work and consequent rational reflections.

There is much cause for thankfulness in the fact that there are, especially here in America, so many serious seekers for the truths of Vocal Art.

Physicists, psychologists, musicians, successful singers and successful teachers are writing books and expounding theories of voice culture; honestly seeking standards of tone and tone production. None has yet convinced the world that he has solved the grand arcanum of the last three centuries, but, with all of the cloud of mystery some appear to wish to throw about the vocalist's art, there is a constantly developing rational philosophy and practical science of the phenomena of the human voice which are clearing our vision and making of the singer's art a practical matter, subject to reasonable explanation and demonstration; and the day is near at hand when vocal instruction will be considered a real "subject" in the range of pedagogy, fit for synthetic plan and with laws of development reasonably sure of correct results if properly expounded and carefully followed.

This means that vocal instruction is coming out of the realms of pure empiricism, of alchemy, hypnotism, etc., into the clear light of reason and that we now *know* certain positive facts regarding the process of voice production and voice development, which for a long spell were in doubt and in dispute.

Among the goodly number of voice-culture facts now clearly understood by the majority of reputable teachers and singers are a few which are vital and withal readily explained and comprehended; thus, we now *know* that the greatest task of the student is the elimination of restraining, interfering influences, induced by undue (surplus) tension and misdirected energy. We know that breath, the original element of voice, the actual source of sound waves (or air waves) is both the great necessity in tone production and, unless it be in positive control, the great destroyer of artistic quality of the voice.

What We Really Do Know About the Voice

We know, positively and beyond dispute, how to control the respiratory energies, so that the breath impact at the vocal cords may be of the right force and character for the establishing of tone (air waves).

We know that the collapse of the thorax forces breath out of the lungs unless the glottis is closed, and that proper expiration for singing is controlled by the respiratory muscles, which in obedience to the will prevent sudden or extreme collapse of the chest walls, the chief cause of imperfect tone.

We know that "force" of voice is unmusical when due to force of breath against the vocal cords; that faulty tone ("breathy," "throaty," "reedy," "pinched," etc.) may generally be traced to faulty breath emission.

We know that the violent "shock" or "stroke" of the glottis, once by eminent vocal masters considered a necessary item of good tone production, is (was), in fact, a ruinous process, unnecessary for the attainment of a prompt attack and always causing an inartistic delivery of tone.

We know that the old time habit of breaking up the voice into three or five distinct parts, called "registers," is unnecessary and precarious, and that properly controlled vocal energies result in properly emitted (produced) tone, the voice rarely revealing any break or immediate change in color through its normal range, when the vocal organs are free from interfering tensions and the breath impulses are rightly in control.

We know that the "development" of voice in quality and power is dependent upon a control of resonance or (better stated) obedience to the laws of resonance, and that within the oral and nasal chambers, the upper throat and the hollow spaces about these chambers, are the places of resonance, making for tonal volume, vocal (vowel) variety, and personal expressional "color," each specific item of voice character being due to its own resonance organism, all resonances in harmony, yet each requiring its own perfect freedom from interference by the others.

We know that properly produced tone reinforced by free operation of the resonances, in all grades of power, all vowel forms and ranges of pitch and expressional color, finds its normal focus or point of impingement in the front of the mouth, at or near the tongue tip, teeth or lips. We know that all pure tone is unaccompanied by any "noise" of vibration of breath upon tissue of throat, nose or mouth; that pure tone has no appreciable (by hearing or feeling) connection with the throat, that "nasal resonance" and "throat resonance" (both necessary components of pure tone) are perfect in their operation, only when no throaty or nasal sound or noise is heard.

We know that all vowel sounds, all varieties of emotional "color" and all degrees of power are required in the practical use of the singer's art, throughout the range of voice, and therefore the training of a singer from the beginning of his development should be "universal" in its nature, gradually developing toward extreme range and power.

N. B.—By "universal" the writer means the excluding of any one-sided development such as using certain vowels on certain pitches; the use of a certain vowel for the development of placement, etc., etc. The principle advanced is that conditions being normal all vowels and all varieties of emotional resonance are of equal ease and are equally subject to the normal laws of development.

We know that extreme power and extreme range of voice should be deferred in development until a control of "balance of forces" is assured and the singer's personal, physical powers matured.

We know that balance of vocal energies is attained by long experience in right doing.

We know that correct balance of the vocal energies makes for simplicity of vocal art, that the singing voice is produced by the same mechanism as the speaking voice and that ease, purity, range and power of voice are due to a proper balance of the breathing forces, the resonance chambers and the organs of speech in perfect automatic freedom and response to the will.

All of these vital matters (and there are other tributary vocal processes) are reducible to logical synthetic processes of control and the most vital truths of voice production are few in number and positively traceable to laws of cause and effect, and finally, we know that when the singer knows himself and can control the vocal mechanism in perfect undisturbed freedom from all intrusive tension, all unnecessary muscular effort, he is then able to let the processes take care of themselves, he has only to will the result and the spirit of his art will reveal itself through a properly developed automatism or sub-conscious habit, gained through the mastery of the laws governing the human voice.

To do all of this we have found it necessary to train our sensibilities most closely to a realization of what is "going on" within us as we sing, we have learned to separate the false from the true in both cause and effect, we have learned the lessons of freedom within active members; to realize the ill effect of interferences of extrinsic tissue, the interrelations of the breath forces, the throat mechanism and the resonances, each performing its own tasks within the same chambers, without interference with the others or from the others, all in perfect harmony, making for the complex unit we call a "tone and word," with emotional expression and tonal beauty.

To bring this about we have conquered the principles of action alongside of freedom, plasticity and an artistic poise and have learned to judge a tone as to its parity, expressional beauty and vocal truth through the answering of the questions

How does it sound?
How does it feel?
How is it done?

Constructive Vocal Practice

OF the local constructive principles of practice in the singer's routine of study the development of control over the respiratory energies is of the first importance. The body does the "hard work" of singing. It is beyond the natural function of respiration to so control the breath as to prevent a direct and sudden collapse of the thoracic walls in expiration, and this is the singer's most urgent necessity. The great source of impure tone is overplus of breath, the singer's requirement is to prevent the natural impulse to "push" the breath through the throat in developing power of voice.

There is very little of breath required for the establishing of "voice" at the vocal cords; the singer's need is to *prevent* appreciable "breath-flow" through the glottis, and this control of the breath requires that the respiratory muscles be rightly trained to a condition of balanced energies, that the respiratory forces, which collapse the body, may be restrained, and allowed only such activity as is called for in artistic singing. This control rests upon the inspiratory forces which elastically hold the thorax in buoyant expansion, allowing only such contraction of the chest walls as is necessary for the relatively small volume of breath required, and positively preventing any such disturbing influences as sudden collapse of the upper chest, the side ribs, or the region of the diaphragm.

This art of breath control may occasionally be found in a student as an intuitive development, but with the average student it has to be acquired through constructive exercises; the process of development centering actively at the region of the diaphragm, where we find the seat of respiratory energies, especially the more potent inspiratory forces which bear the brunt of the singer's breath control.

The Grave Responsibilities of Training the Young Voice

OF all the sources of distress in the vocal world there is nothing so serious as the wanton destruction of the young voice by overtaxing its strength during its early years of growth.

The countless voices, especially of young women from sixteen to twenty-one or more, which have been destroyed by the school or Sunday-school teacher, the fond parent or thoughtless friend, the amateur choir leader or concert director, and finally by the over-zealous teacher, is a matter for the most earnest consideration of all concerned.

The spirit of emulation in the young singer leads her to try her powers in the big Concert or Church Solos she hears. The unsophisticated amateur choir conductor places the severe Oratorios and Cantatas he has heard of before his choir of young singers to struggle with, and the volunteer soloist, usually a young, undeveloped voice, is given solos to master which experienced singers find a real task; the school concert is sure to call on the services of the promising young voices who must emulate the example of the big Concert Singer; young voices in all paths of life are expected to strain through the great songs and arias they hear in the talking machine and "There is no one to help us," the slaughter of young voices goes on with a sickening constancy.

We might forgive the indiscretion of the amateur, the parent or friend, were it not for the awful consequences of their folly, but what can be said in extenuation of the crime of the teacher who knows the truth, or ought to, yet persists in exploiting the young voice for advertising purposes with song only fit for mature voices?

There should be heavy penalties laid upon all people who exploit the young voice beyond its immature possibilities. The clever girl who can force her voice through a dramatic aria should be forbidden by law to abuse her voice in this way, and teachers who persist in this wilful destruction of the young voice should be denied the right to "give lessons" in singing.

Let us have children do children's service and let us all who know the truth do all in our power to arouse the public mind to an appreciation of the fact that the child voice, the young woman's voice, all immature voices, should be treated with care, and that the forcing of dramatic or highly emotional songs upon young throats is as inhuman and inconsiderate a source of amusement as bull fights and the like, in which human beings or dumb beasts are sure to suffer.

To applaud a child for attempting to sing a "big song" or aria is an affront to common-sense; we should find delight in hearing young singers do fitting things, and not force them into the places of their seniors.

Eliminative Processes

WITH expiration well in control, the artistic management of the vocal apparatus is very largely a matter of *elimination* of disturbances and interferences, the watchword being "freedom."

Undue tension anywhere in the voice mechanism becomes a strain and all strain is interference (obstruction) in the singer's art processes. With proper control of breath the throat and mouth may act in perfect freedom, and the gradual development of the vocal energies, the singer's art, finally becomes a seemingly natural action, without "effort." All evidences of energy being in keeping with the emotional intent (or content) of the piece of music being rendered.

Any mere exercise of the voice, however so loud or extreme in range, should give no evidence of "effort" at the throat or neck, face, mouth or upper chest.

The seat of the power, making for the mere tonal delivery, is at the waist, practically concealed from view, and with the artist the control of this seat of energy is so well developed as to become "second nature" in its activities and seemingly an "easy" matter.

When the effort of singing becomes extreme, resulting in surface evidences of a physical struggle of great difficulty, the boundaries of art have been passed and the realm of the "prize ring" entered. The physical side of the singer's art is to be so concealed as to allow perfect freedom for emotional play. The singer is super-human, in that he displays the human side of emotional expression to its limits, which means, free play for all emotional activities and freedom from display of the physical means of emotional expression, and while doing this, which of itself is extreme in its demands for human energy, he, the singer, must control the means through which beautiful tone is made possible, which, in stressful moments, is again extreme in its demands for human energy, and so, this dual art is of double energy, each quite enough, at moments, for the full-man's doing.

'Tis easy to make a big noise when under the influence of great emotional stress, as is often shown by quarreling shouters; but, the sputter and noiseful scream of the uncontrolled disputant or emotional orator are not allowed the singer, who must express the deepest emotion through the medium of beautiful tone and carry with it all the conviction that this unusual manner of personal expression is his natural way of declaring love, or hatred or other passion. At once the "effort" of singing is made evident, the spell is broken and the singer's art becomes the mere performance of a feat.

Thus, we find it necessary with the average student to resort to constructive processes developing control over the respiratory forces, then through the elimination of disturbing influences we establish a perfect freedom of the vocal organs, and 'tis here that we rely upon the principle of "allowing" rather than "making" the vocal mechanism do its work.

But, in the development of the singer, he must learn to know the seat of disturbance or interference, the cause and the effect, and through the sound of his voice and the sensations caused by the disturbances interfering with freedom he must learn how to eliminate the wrong conditions, and finally to gain such command over his vocal organs as to allow the free play of the various active and reflective (resonating) members.

When this stage of development is reached, *mental* (psychic) suggestion becomes the grand causation of the singer's art at any given moment, the physical energies have come to self-control (automatism), and the mechanical means are in correct balance with the mental (psychic) phenomena of the vocalist's art, the energies of the singer are transformed, transfigured, into the supreme art of song.

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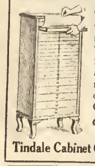

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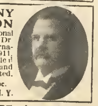

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Self-Consciousness in Singing

By Louis Arthur Russell

THE cry against self-consciousness has become a very fetish, and I am determined that it is a false call. Self-consciousness, or more directly stated, the consciousness of one's own faults, is a first sign of improvement and the teacher should endeavor to induce in his pupil a realization of faulty conditions.

By no means should a pupil be constantly harassed by the teacher with repeated "don't pinch the throat," "don't force the breath," "don't sing through the nose," etc., but rather fill the lesson hour with hearty and encouraging calls for correct doing. Yet the average pupil cannot always or even generally obey the call to "do" this or that, for he has not the sensibilities necessary to realize the faults or their causes; nor, indeed, to distinguish the difference between his own impure tone, imperfect resonance, etc., and that of the teacher who produces a correct model.

To awaken the sensibilities to the relations of imperfect tone with the disturbances which cause it, is a supreme necessity in the majority of cases, and this is self-consciousness through which condition the student finally emerges equipped with sense and sensibilities leading to good judgment regarding his own defects and deficiences, from which stage of development he may hope to come into his own artistic possibilities.

If the pupil is overwhelmed by the thought of his defects, he needs special training in mental science, self-control, etc.; if too weak to be permitted to know his faults, he is a weakling whose future will be nil unless he be "toned-up" to a state of mind equal to the requirements of his chosen art.

The self-consciousness of the undeveloped singer is due to ignorance of his truer self, not to his having been made to know his weaknesses.

Were many of the ill-developed singers constantly before the public in Church Choir or Concert Room made aware of their deficiencies we would see a new light in the vocal horizon. The babel of voices now let loose upon the face of the earth would soon be quieted were some of the singers to know their awful deficiencies.

There is no singer so confident of himself, however, so nervous he may feel when active in his public ministrations, as he who "knows" himself and has conquered himself. I would wish for the trumpet tones of an accredited prophet, that I might catch the ears of all teachers and urge them to spare no effort to make known to all students their defects and their causes, with the true process of correction. This means much for the equipment of the teacher who *must* know the cause and the effect of all vocal errors, but with teachers so well equipped and unafraid of the pupil's self-consciousness destroying his art, we may hope for an era of voice culture which will bring forth singers fully conscious and in full control of self, who will show the fullness of their art and prove to the world that America is a land of Song.

For the Singer About to Embark on a Tour

THE following brief paragraphs of advice are culled from some given by Manuel Garcia, teacher of Jenny Lind, to Sterling MacKinlay, when the latter was about to embark upon his professional career:

"Before you commence your tour you ought to give a *complete* rest to your voice. Prepare to work only a week before you begin."

"Do not indulge in exaggerated display of power. Too much ambition in that respect is fatal."

"You will do well not to limit yourself to singing easy songs, but also to attempt upon occasion such pieces as require the full use of your means. This will be an excellent preparation for your appearances in London, and it will give you the confidence in your powers and the facilities in using them necessary to enable you to take a place among the best of the profession."

More About the Diaphragm

By Oscar Seagle

AMONG singers, professionals as well as students, is there a subject which has been more discussed than "diaphragm"? We may add is there a thing which has caused more sorrow and woe and has been more misused than this important part of our anatomy?

Strange as it may seem, but what is Nature's way, and, consequently, should be the easiest, is always the most difficult to reach. This has been my observation during all these years I have been teaching, and I presume such will be my experience during the years to come unless this little treatise should perform its mission, *i.e.*, enlighten the serious vocal student about the proper functions of the diaphragm.

"So many minds, so many ways," says the old saying, and if we would take the time to visit the various vocal studios in our cities, many interesting facts could be collected to strengthen my opinion that this proverb is sound. One believes that by breathing from the abdomen the proper result will be obtained; another uses the diaphragm to raise the chest and another to expand the ribs. Again, by jerking it inward some believe the "puzzle" is solved. Some firmly claim that it is a trick to have this muscle perform correctly, and others that some special method has a patent on it. Some of these ways are right to a certain point, and all are wrong.

The diaphragm should always be thought of as a lever governing the entire breathing apparatus. We feel the abdomen pull in, and the diaphragm muscle, the sides and the back expand. At the same time the lungs must be filled to their deepest capacity. By the action of the diaphragm the inhaling as well as exhaling is regulated. When this natural way of breathing is to be applied to singing it is, of course, exaggerated to quite an extent. In the beginning the diaphragm will perhaps be flabby and unsteady, which results in poor control. The remedy is found in long, constant and correct exercising.

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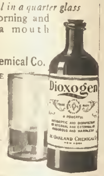

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Some Recent Discoveries About Animals and Music

By Dr. Leonard Keene Hirshberg

MANY persons who have little skye terriers or French poodles in the home where someone sings and plays the piano will certainly insist that dogs not only can sing, but do sing, or at least have a musical sense which they express in a barking monotone or two. I have myself heard many kinds of dogs, with their heads cocked to one side in a listening attitude beside the piano, suddenly burst forth in a near-musical whine to the accompaniment of the singer's voice or the instrument's melody. Scientists, of the patronizing smile and supercilious type of scepticism, gave no credence to this until the new branch of experimental psychology called animal behavior undertook to investigate the matter.

Dr. H. M. Johnson, formerly of Johns Hopkins, found as the result of his experiments that two mongrel dogs, sisters, almost four weeks old, learned to discriminate between the middle C and the A above when sounded on tuning forks by hand. These "yellow curs," "Brock" and "Thayer" by name, were also able to discriminate between whistles, piano chords, and horns. To the deeper tones they were required to place the fore feet on a chair at the operator's left; to the higher one they were made to mount a low box at the operator's right. If the mongrels made mistakes they were not fed. After sixty days training the dogs, "Thayer" and "Brock," acted like mechanics, and, of course, received their due allowance of food.

Dr. J. S. Szymanski of Prussia undertook another side of this matter. His aim was to determine whether well-bred fox terriers and cats could distinguish the different positions of the sounds made by an electric buzzer. They were then expected to go for food only to the place from which the tones emanated. Odors, visible cues, and everything of the sort were eliminated. His results were uncertain and are being repeated.

Musical Porcupines

Dr. L. W. Lockett used sixteen porcupines under natural conditions in dark dens, outdoor caves, and forest food for his experiments. Since porcupines are nocturnal prowlers and born fully armed with quills, it was amazing to find how tame they were. They ate right out of Dr. Lockett's hands the day after they were captured. Porcupines, like most men, are right handed, but they are readily trained to use either hand, and may be taught to use one hand for one kind of food and the other for another. They love carrots, cabbage and sweet potatoes. Porcupines are much brighter than most animals. They learn to solve puzzles, to operate puzzle boxes, to open complicated locks as well as monkeys and raccoons. They distinguish sounds as well as Dr. Johnson's dogs, and also recognize degrees of brightness in lights and colors. All of them discriminated between ten different colored lights, but not colored papers. They learned a crystal maze in both light and darkness and proved themselves to have excellent memories.

Dr. K. S. Lashley, of Johns Hopkins Psychological Laboratories, under the direction of Professor John B. Watson, attempted to solve the capacity of animals to express musical sounds and noises by studying and teaching a speechless parrot to speak. A large green Amazon parrot, not less than twenty-five years old, was taught an English vocabulary of some sixty words, and also a few phrases. There were also an equal number of sounds made by this parrot, over and above the instinctive notes, present in all creatures. Among these "inarticulate" or "none-verbal" sounds were laughter, singing, whistling, barking, mewing, clucking, chuckling, coughing, crowing, and similar imitations of other animals. Dr. Lashley, among other experiments, performed two series in pitch and timbre. He found that the parrot easily discriminated both and was equally able to reproduce musical tones as well as the pitch.

Musical Horses

Dr. E. Claparede of France thought that the celebrated talking horses of Elberfeld, Germany, would be good animal subjects upon which to test the modern ideas of an animal's musical ability. Therefore, Dr. Claparede returned to Elberfeld for three days to make the crucial test of giving the horses problems of sound and thought. It was found that all of these "thinking" horses—Hans, Zerif, Muhamed, Hanschen and blind Berto made few if any mistakes when told to select certain cards or numbers. The blind horse made fewer mistakes than the others. All possibility of chance, fraud or mere memory is absolutely ruled out. The horses were given too many original, unexpected and startling problems for that. They solved and answered queries absolutely by the tones and sounds of the voice. Similarly the celebrated dogs, Rolfe and others. They understood by ear some two hundred or more words.

There are numerous other experiments now available, all of which show that animals can hear, and also associate tones with actions, and reproduce the sounds which they discriminate.

Key *Versus* Signature

By Marjorie Gleyre Lachmund

IT had never occurred to me that there could be any difficulty in explaining *keys* and *signatures* to my piano pupils, until one day a little eight-year-old failed to grasp my explanation. Try as I might I could not make her understand the difference between key and signature. She had just learned the *keys* in singing class at school (by means of that good old sentence "Good Deeds Are Ever Bearing Fruit"), and probably no mention had been made of *signature*. This all conspired to confuse her.

I was at my wits end, when a happy thought struck me. I compared each scale to a family, the key being the surname, and the various sharps or flats the given names of the children. By selecting one that coincided with her own family it was made doubly clear. For example: suppose that she was the only child and her name was Grace Smith. I pointed out the scale of G major and explained that *G major* was equivalent to *Smith*, and *f#* to *Grace*. The child seemed to grasp the distinction by this comparison and I have had no further trouble.

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Department for Organists

Edited for July by Arthur W. Marchant, Mus. Doc., Oxon.; F. R. C. O.

Artistic Organ Playing

Hints and suggestions, together with the opinions, precepts and recommendations of distinguished Organists and Teachers, with particular reference to the accompaniment of the Church Service

Preliminary Remarks

THERE are very many young organists who are earnestly striving, to the best of their ability, to carry out the combined duties of organists and choirmasters, some of whom, perhaps, may have had the advantage of a first-class training; but in a great number of cases, there are others whose training has been of a somewhat meagre kind, and totally inadequate to enable them to fulfill efficiently the many and varied duties they are called upon to perform.

The writer, after an experience of forty-five years as an organist and choirmaster, ventures to offer a few hints and suggestions, and what will be of still greater value, some extracts from the opinions, precepts and recommendations expressed by several of our most distinguished organists and teachers, which may be of assistance to young organists generally, who may from time to time be in doubt as to whether they are working on the right lines and are obtaining the results they so ardently desire.

These hints and suggestions will be entirely of a practical nature, touching upon several points in connection with organ playing, accompaniments to the different parts of the service, and in fact, everything that a young organist would be likely to be called upon to deal with in the performance of his duties as an organist and choirmaster.

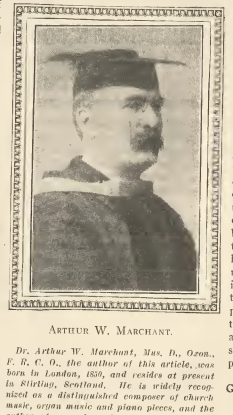
While everything that is done should be as artistic as possible from a musical point of view, at the same time it must never be forgotten that the underlying principle in the rendering of the music throughout the service should be of a truly devotional character, and must not be regarded in any sense of the word a mere performance.

Too Constant Use of the Pedal Organ

Perhaps one of the most glaring faults to be heard in many churches perpetrated by organists—both young and old—is the too constant use of the pedal organ in the Psalms and hymns, and in fact sometimes throughout the entire service from beginning to end. As Sir Frederick Bridge once remarked, "a point but too frequently overlooked by organists is the *temporary disuse of the pedal organ.* Nothing is more distressing than to hear the 16-feet tone of the pedal from beginning to end of the Psalms, while nothing, again, is more impressive than the re-entry of the pedals after a silence often truly golden." If only for the sake of variety for a verse or two here and there, it is better to give the pedals a rest, especially in the Psalms and hymns. The importance of avoiding such a fault must be obvious to anyone who gives it a moment's thought. It is really astounding to think how very common the practice is, although it has been pointed out over and over again by several writers.

Voices Without Organ Accompaniment

Another point which seems to be generally overlooked, and may, perhaps, be mentioned here in connection with the last suggestion. In Psalms and hymns it is most effective to have a few verses here and there sung *without* organ accompaniment, and yet how rarely does one hear of this being done. After a verse or two rendered in this manner,



ARTHUR W. MARCHANT.

Dr. Arthur W. Marchant, Mus. D., Oxon., F. R. C. O., the author of this article, was born in London, 1850, and resides at present in Stirling, Scotland. He is widely recognized as a distinguished composer of church music, organ music and piano pieces, and the author of several works on Theory and on Vocal Music. Possibly his most noteworthy work is "Five Hundred Fugue Subjects."

the re-entry of the organ is most impressive, not to speak of the relief and variety gained in a hymn of several verses, and more especially in a long Psalm. Of course, it is absolutely necessary that the choir should be trained to be able to keep up the pitch without the aid of the organ. This can be accomplished with a little extra trouble, if at the practices the choir is taught to sing without instrumental support; in fact, the rehearsals generally should be conducted without accompaniment.

The Speed of Hymn Tunes

It is almost impossible to give any safe directions with reference to the speed at which Psalms and hymns shall be sung. It depends mainly upon the character of the Psalms and hymns, and to a certain extent the size of the church and its resonant properties. One writer expresses himself clearly on this point. He says: "The different *tempi* adopted in the rendering of hymns and Psalms are so very diversified that, upon trying to determine the correct pace at which they ought to be taken, one finds the problem a very difficult one to solve to the satisfaction of everybody. Slow singing is favored by many, because they consider it more congregational. The tendency of congregations, or in fact, any large body of singers not properly disciplined, is to drag. Slow singing can be made very impressive, and, of course, in some of the hymns and Psalms the expression, often as prayerful as the Litany, or as penitential as the Miserere, would suffer immeasurably by being taken too fast. Quick singing is condemned as uncongregational, and rightly so if too quick; but a bright, brisk, cheerful service, not unduly hurried through, finds a majority of advocates among the average congregation." When all is said and done, it is very much a question of individual taste and temperament, together with—as before mentioned—the character and style of the music and the resonant properties of the building. Speaking generally, the type of the old English Psalm tunes and chorals should undoubtedly be sung in a broad and stately manner without giving the effect of dragging; while on the other hand modern hymn tunes and plain song melodies should go at a fairly good singing pace. Above all let us have less sentimentalism and more of dignity and impressiveness in the rendering of hymn tunes generally. Try to realize the sense and character of the words which should surely suggest the ideal *tempo* of any particular melody.

Giving Out and Accompanying Psalms and Hymns

In giving out a chant or hymn tune, play it over just as written in the vocal score without pedals on some fairly soft 8 and 4-feet combination on the swell or choir, without any attempt at filling in the harmony of any kind, and at the speed at which the Psalm or hymn is to be sung. Of course, it must be played in a perfect *legato* style, all repeated notes except in the melody to be sustained, *i. e.*, tied, instead of being struck at each repetition of the same note. If there is any doubt as to whether the melody is sufficiently well known, it may be necessary sometimes to play the melody upon a solo stop, the other parts with a soft combination played upon another manual coupled to the pedals. In any case, it must never be forgotten that the real object for this "giving-out" is to fix in the mind of the choir and congregation at the start the melody and the pace at which the music is to be sung. Some organists have very fanciful ways of "giving-out" a hymn tune; but the two methods above mentioned—preferably the first—are perfectly satisfactory for the purpose intended. In some churches it is the custom to play the first line only, in others a chord only is given.

After a good start has been made the organist is then free to vary his accompaniment and registration, according to what is suggested by the character and sense of the words. If the choir is perfectly reliable, there are many and various ways in which the accompaniment can be suitably varied. The organist can fill in the harmony in order to obtain a richer effect, and the pedal part can even be played an octave lower than written in the vocal score in certain verses demanding such treatment, remembering always that the melodic outline must not be distorted. Again, any of the vocal parts may be duplicated at the octave above or below; but never forget that the organ accompaniment should, as a general rule, be subdued, and must always be regarded as a mere background—so to speak—in the general effect.

It is very often useful and effective to invert either the tenor or alto parts above the treble, and either of these parts can be played at the same pitch as written on a solo stop. Nothing is more effective than to play a verse or two occasionally upon the swell reeds alone without pedals—in the lower register of the keyboard with the alto as the top part—suggesting with fine effect the brass instruments in the orchestra. Often as not, an inner pedal can be sustained for two or three measures in a line of a rhythm tune, producing a most charming effect. Very frequently—in the course of a hymn tune—a fine effect is obtained by choosing the most melodious portions from the tenor and alto parts as they occur, and playing them on a solo stop, producing what apparently is a new melody entirely. These and other devices could only be made clear by the use of music type. As to the accompaniment of tunes sung in unison, the variety by means of changed harmonies, inversions of the different parts, etc., is almost endless.

In a very interesting article, "On Varied Hymn Accompaniment," by Dr. W. G. Alcock, with examples of varied harmonic treatment of well-known hymn tunes, the author says: "There are occasions when a verse of a hymn tune sung in unison may produce an exceedingly fine effect, particularly if the organist take the opportunity of varying the harmonies. Much, of course, depends upon the possibilities offered by the tune, and some tunes are naturally better adapted than others to harmonic change. The point to remember is that chromatic harmony is not always the most suitable, and that a more subtle effect is gained by a judicious observance of the tonality suggested and the character of the words." It may be mentioned here with reference to the examples given that, when there are long notes at the end of some of the lines it is most effective to continue the harmonic scheme. For instance: The last note of any line consisting of four beats' duration, the pulsation of the unit beat may be kept up either by means of passing notes or by changing the harmony. There are very many other devices that could be suggested for the sake of contrast and variety that are perfectly legitimate; but, of course, it depends so much upon the skill of the organist. It is, perhaps, in the accompaniment of the Psalms that would seem to demand the highest possible powers of an organist. Something far beyond technical skill is required in order to interpret with insight and imagination all the ever-changing character and sense of the words. As one writer so well puts it: "The organist must bring to his work, necessarily, the quickening fire of sympathy. If it holds no inspiration for him, his most skilful work must needs lack all that value of which skill is merely an elementary component. He must, equally, have skill, it is true, and the skill, further, which names him artist."

Stop Registration

Don't get into a groove of always using one stereotyped registration. This is a fault very common with organists, and more especially with those who make a constant practice of extemporizing their introductory voluntaries. A word of caution must, however, be given against the too constant use of fancy stops during the service; and if you have a tremulant, use it with very great discretion, and on no account make use of it in giving out a hymn tune or chant. The Vox Humana is effective only when used in its proper place, but to use it *with* the voices is simply atrocious and in very bad taste.

The following story—anent the celebrated Dr. Corfe (organist of Christ Church Cathedral, Oxford, 1814-1882)—is attributed to Sir John Stainer; it formed one of his reminiscences of Sir Frederick A. Gore Ouseley while the latter was an undergraduate at Christ Church: "Being a musician of the old type, Dr. Corfe rarely changed his stops during the Psalms; Ouseley and his young friends got so accustomed to one particular quality of tone that they named it the Corfe-mixture. Ouseley knew that Dr. Corfe always at the close of one service prepared his stops for the "giving-out" of the chant at the next; moreover, Dr. Corfe was fond of long walks, and made a point of rushing into the organ loft just in time to place his hands on the keys. This offered a temptation to the undergraduates which was irresistible. Watching Corfe safely out of the cathedral one morning, Ouseley put in all the pre-arranged stops, and then drew on each manual the most horrible and startling combination he could think of. When evening service commenced, Ouseley and his friends stood behind a pillar to hear the effect. Sure enough, just as the Psalms approached, Dr. Corfe hurried in and placed his hands on the keys. Everybody in the church gave a start, *except Dr. Corfe himself*, who placidly held down the chord while he, one by one, put in the objectionable registers, and gradually drawing his usual stops, once more reverted to the inevitable "Corfe-mixture."

Expression Marks

With reference to the marks of expression so plentifully given in certain hymn books, while it is, of course, desirable for the sake of interest and variety to make some dynamic changes relative to the sense of the words, at the same time to observe all the sudden changes as indicated in some of the hymns, borders on the ridiculous and is altogether unsuitable to good congregational singing. For instance, in one well-known edition, the hymn "Abide with me," is directed to be sung as follows: (f) "In life," (p) in death, O Lord (cres:) abide with me." It is too much to expect from the congregation to make these constant changes; and even if they did, the effect would be meretricious and exaggerated to a degree that would offend anyone of good taste. Young organists are, therefore, recommended to avoid all such extravagant marks of so-called expression, and aim rather at a more dignified and broad rendering of hymn tunes generally. There are various other methods of obtaining variety and real expression in the rendering of hymn tunes, besides futile and sentimental dynamic changes, such as an occasional use of unison singing with varied organ accompaniment, a verse or two sung alternately for boys and men, and more frequent use of unaccompanied vocal harmony. Such maltreatment as we hear sometimes in the rendering of hymns in church is much to be deprecated, both from an artistic and devotional point of view.

In this connection, the late W. T. Best, in a paper on "Organ Accompaniment of Psalmody," makes the following observations. He says: "It must not be forgotten that the governing principle of both chant and hymn-tune is false, and an affront to musical expression; viz., the perpetual iteration of the same musical phrases to the changing sentiment of the verses—resulting, every now and then, in mournful cadences in a minor key being sung to the jubilant lines of a psalm or hymn, and *vice versa*. The *reductio ad absurdum* is fairly reached in some hymn books by a marginal direction, enjoining the congregation to shout at particular words in a line, or even fragment of a line, and then suddenly to whisper at others. Congregations may be thankful that the absurd speed at which many of our fine old English tunes were rushed through is now a thing of the past. Let it be always remembered that a persistent and mechanical repetition of the vocal score is in reality no 'accompaniment' whatever, though surely calculated to encumber the singers and obscure the march of the vocal harmonies."

Word-Painting

A few words on the subject of what may be termed extravagances in "word-painting" that one so often hears in some churches. The ideal organ accompaniment to the Psalms and hymns should always be of a subjective rather than an objective character. Exaggerated attempts at "word-painting" are to be deprecated most strongly from every point of view. Of course, there will always be some diversity of opinion on this subject according to one's own temperament and individual conception of the fitness of things in general. What is here suggested as a safe guide to the young and inexperienced organist is not to try and imitate in a realistic style the literal meaning of the words, but only to suggest in a perfectly legitimate and unobtrusive manner the varying sentiment and sense of the words generally. At the same time don't go to the other extreme, and think that a tame, colorless accompaniment to the Psalms and hymns is the proper thing to do. Good taste and a spirit of devotion—together with technical skill and musicianship—will surely guide the organist in his appreciation of what is required in the accompaniment of the church service. Let there be as much in-

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terest and variety as is befitting to the sense of the words; but what is done must be absolutely free from all taint of vulgarity. As Mr. Edwin H. Lemare once remarked: "It is surprising, when one comes to think of it, that there are few who succeed, at any rate when accompanying the church service, in making their accompaniments interesting in themselves, apart from the far higher duty of trying to illustrate and deepen the meaning of the words by an accompaniment which should be both sympathetic and in good taste, without being unduly dramatic. Take the Psalms, for example. In how many churches is it possible to hear a single word sung by the choir? and even if the words *are* pronounced distinctly and pointed properly, the organ is frequently played so loudly as to overpower the voices. One becomes conscious that the organist is under the impression that *this* is the right occasion for him to make a personal display instead of keeping the organ in the background, and making it an *accompaniment* to the choir. The organ should accompany the choir; it is not the function of the choir to accompany the organ.

Dr. H. W. Richards has something to say on this point in his most excellent book, "The Organ Accompaniment of the Church Services," which we venture to quote for the benefit of our readers. He says: "The mere mention of thunder, beasts, or birds, is enough to excite the lively imagination of some organists; and, as a consequence, the glorious imagery of the Psalms is frequently caricatured, and the words robbed of all their dignity. It should be remembered that attempts at realism are in atrociously bad taste in the accompaniment of a religious service. To stir the emotions devotionally is splendid; to distract the minds of people in their worship by strange and fanciful devices on the organ is unpardonable. There is no need here to give any illustrations; they are, alas! still plentiful in our churches to-day."

There is a delightful story, which, no doubt, all organists will relish, of an instance of unpremeditated thunder, which the late Sir John Stainer (who was a choirmaster of St. Paul's from 1847 to 1857) used to relate anent his distinguished predecessor in the organistship of the Metropolitan Cathedral: "In 1855 or 1856, when the organ at St. Paul's still stood in its original position on the screen, and the organist played with his back against the choir-organ, there was a space on each side of the organ loft which had a seat where three or four visitors could sit during service. These spaces were hidden by dark red curtains, but on Sunday afternoons when Mr. Goss (as he was then) permitted a few friends to join him, the curtains were thrown open so that his visitors could have a view of the choir and congregation, and a very pretty sight it was. During the short interval which elapsed between my choristership and my call to St. Michael's College, Tenbury, I was on several occasions one of the favored few who were invited by Mr. Goss to sit in the organ-loft. One Sunday afternoon he asked me to cross to the further side, because he expected someone else. I, of course, obeyed by sitting on the organ stool and wriggling along it, for this was the only means of moving from one side to the other, except to shut off the 'pedal-pipes' and walk across the pedals. This last method of transit was that always adopted by Mr. Goss. The other visitors duly arrived before the commencement of service; they were little Arthur Sullivan and two ladies, who had kindly brought him in their carriage. During the sermon, Goss having said a few words to Sullivan, crossed over to speak to me; but alas, the dear man had forgotten to shut off the pedal-pipes, and he had taken two steps on the pedal-clavier before he realized that he was the cause of the alarming thunderings which were frightening the congregation, and putting a temporary pause in the sermon. He completely lost his presence of mind and was unable to decide whether to go backwards or forwards. Brought to his senses by the sustained roar, he continued his walk, or rather trot, towards me; when he sat down in a nervous perspiration and mopped his face while the dome was still echoing with the deep rolling sounds of his unpremeditated pedal fantasia."

This story will he quite devoid of interest except to organists, and the occurrence has probably been entirely forgotten by all those who were present; but I reminded Sullivan of it many years afterwards, and we both recalled our boyish comment on it—"What a joke, wasn't it!"

The Merry Choristers of Days Gone By

Occasionally articles creep into print which suggest that church choir members are not always as virtuous as their occupation should tend to make them. However, such complaints are rare, and if there are any who are shocked at the manners of choir members of to-day, they may take comfort with the thought that conditions have greatly improved since the early part of the seventeenth century. Sir Frederick Bridge, Organist and Choirmaster of Westminster Abbey, once quoted the following passage from a book called *Microcosmography*, by Dean Earle, in which the jovial Dean seems to be proud of the exploits of his choristers rather than otherwise:

"The Common Singing Men in cathedral churches are a bad society, and yet a company of good fellows, that roar deep in the church, deeper in the tavern. They are the eight parts of speech which go to the syntaxes of service, and are distinguished by their noises much like bells, for they make not a concert but a peal. Their pastime or recreation is prayers, their exercise drinking, yet herein so religiously conducted that they serve God oftest when they are drunk. Their humanity is a leg to the residencer, their learning a chapter, for they learn it commonly before they read it; yet the old Hebrew names are little beholden to them, for they miscall them worse than one another. Though they never expound the Scripture, they handle it much, and pollute the Gospel with two things—their conversation and their thumbs. Upon working days they behave themselves at prayer as at their pots, for they swallow them down in an instant. Their gowns are laced commonly with streams of ale, the superfluities of a cup or throat above measure. Their skill in melody makes them the better companions abroad, and their anthems abler to sing catches. Long lived for the most part they are not, especially the bass, they overflow their banks so oft to drown the organs. Briefly, if they escape arrest they die suddenly in God's service; and to take their death with more patience, they have wine and cakes at their funeral, and now they keep the church a great deal better, and help to fill it with their bones as before with their noise."

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World of Music

Continued from page 435

The American Guild of Organists is about to undertake the publication of a monthly magazine devoted to the interests of the organ profession. The first number is to appear next January. American organists are to be congratulated upon the dignity which this finely conducted organization has brought to their profession.

The city of Lockport, N. Y., is to have a great "American Musical Convention and Chautauqua," lasting seven days (September 30th to October 6th). Among the speakers who are scheduled to appear are Admiral Peary and Hon. Wm. Howard Taft.

A National Conference on Community Music was held in New York on May 31st and June 1st. Among those who gave addresses or otherwise took part in the proceedings were Arthur Farwell, John C. Freund, Peter W. Dykema, Harry Barnhart, Claude Bragdon, Mrs. Edward MacDowell, Arthur Nevin, William J. McCoy and John Collier. Other prominent names associated with the movement include Cabot Ward, William G. Willcox, W. Kirkpatrick Brice, Anna H. Drayton, Mary Simkhovitch, Mrs. Frank B. Rowell and Franz Kneisel. This significant work is being finely sponsored by many important civic and musical bodies in all parts of the United States.

Lincoln, Nebraska, San Antonio, Texas, and Nashville, Tenn. are on the map for Community Music. At Lincoln, the past Yuletide, an open-air audience of 15,000 sang carols, and the University of Nebraska celebrated its first Christmas tree. In San Antonio the Christmas (1916) festivities were celebrated by a big military and musical demonstration, involving the bands of thirteen militia regiments, the San Antonio Orchestra, a chorus of 500 voices, and soloists. In Nashville groups of singers went about the city singing carols, and making collections for charities.

The next biennial convention of the National Federation of Musical Clubs will be held at Peterboro, N. H., the home of the late Edward MacDowell and now the home of the MacDowell Association.

Cleofonte Campanini, the Conductor of the Chicago Opera, plans the erection of a new opera house in New York to be opened in 1919.

Nikolai Sokoloff has been summoned to San Francisco to organize a new symphony orchestra. This will give the city of the "Golden Gate" two large orchestras.

The performance of the *Masque of the American Drama*, given by the students at the University of Pennsylvania, was a distinguished artistic success in every way. The book by A. Twombly, the appropriate and beautiful music of Reginald De Koven, the very attractive and colorful costumes and scenery, as well as the excellent stage management of Lester Holland and Mr. Kearny, and the direction of a large symphony orchestra by Wassili Leps, all deserve the highest praise. The Masque itself is one of the most interesting and instructive works of its kind ever done in America.

A dinner was given on May 22d to M. Ignace Paderewski by the New York City Section of the New York State Music Teachers' Association. The great Polish pianist has made many friends in all parts of the new world and the tribute of the New York teachers was naturally a great success in every way.

A music league has recently been formed in Philadelphia to effect a combination of different societies to give the city larger publicity in musical matters. The President of the League is Mr. Herbert J. Tily, the business manager of Strawbridge & Clothier's Department Store. Mr. Tily is an able choral director and organist and has the honorary degree of Mus. Doc. from Villa Nova College.

The Lindsborg, Kansas, Musical Festival this year was again a success of high character. The celebration lasted one week. Ysaye and Galli-Curci were among the soloists. *The Messiah* was given three times by the Bethany Oratorio Chorus.

Owing to the scarcity of bandsmen in England, it is not unusual to see a soldier tramping along ahead of a troop of soldiers with a talking machine strapped to his back playing a march tune.

Mr. Thomas A'Becket, the well-known Philadelphia musician, completed the fortieth year of his service as musical director at Girard College. The teachers and officers of the institution presented Mr. a'Becket with a bound collection of testimonial letters.

Boston possesses a very fine amateur orchestra, known as the MacDowell Orchestra. The organization is under the direction of Georges Longy. There are a large number of ladies in the orchestra.

Programs of Recent Pupils' Recitals

Pupils of Miss M. E. Mortz.
Overture, "Zampa" (8 hds.), Herold; Melody in F (4 hds.), Rubinstein; Military Polonaise (4 hds.), Chopin; Whispering Wind, Wollenhaupt; Scotch Airs, Pape; 2nd Rhapsody, Liszt; Overture, "William Tell" (8 hds.), Rossini-Gottschalk, Misses Siegfried, Shott, Bordner and Mr. Lenich; "Over The Steppes (4 hds.), Schytte; Rustle of Spring, Sinding; Cavatina (violin), Raff; Grotesque Cavalier (4 hds.), Godard; Polonaise Brillant, Decevee.

Pupils of O. W. School.
Sonata in A major, Cadman; Allemande, D'Albert; Ballade, Debussy; Gavotte, Glazounow; Waltz Song "Romeo and Juliet," Gounod; Soiree de Vienne, No. 6, Liszt; Ah, Love but a Day (songs), Beach; Concert Etude, MacDowell; Prelude, Rachmaninoff; Scherzo, D'Albert.

Pupils of Mrs. R. R. Forman.
Military March (4 hds.), Schubert-Tausig; Midsummer Night's Dream, Mendelssohn-Smith; Twilight Meditation, Devaux; Menuett in E Flat, Mozart-Schulhoff; Polonaise in A, Chopin; Sonatina in D, Horvath; Twilight Idyl, Schnecker; Pensionatsfreuden Walzer (6 hds.), Kramer; Wayside Flowers, Engel; June Morning, Forman; Bagatelle, Reger; Dream Fairy, Seeboeck; Second Valse, Godard; To a Wild Rose, McDowell; Prelude No. 6, Chopin; Consolation, Mendelssohn; Snowdrops, Tschaikowsky; Nocturne in E Flat, Chopin; Berceuse from "Jocelyn," B. Godard; Prelude in C Sharp Minor, S. Rachmaninoff; Kamennoi-Ostrow, Rubinstein; Polka de la Reine, Raff; Invitation to the Dance (6 hds.), Weber.

Pupils of Cosmopolitan School.
Sonata Pathetique, Beethoven; Waltz, Chopin; Iridescence, Hubbard Harris; Cantique D'Amour, Liszt; Rhapsodie, No. 6, Liszt; Concerto, F Minor, Arensky.

Pupils of Mr. V. Ingle.
Prelude and Fugue (No. 6, Bk. 2), Bach; Sonata, Op. 31, No. 3, Beethoven; Etudes, Op. 10, Nos. 7 and 12, Chopin; Holberg Suite, Grieg; In Autumn and Shadow Dance, MacDowell; Restlessness and Hunting Song, Mendelssohn; Kammenoi-Ostrow, Rubinstein; Prelude, Op. 28, No. 18, Chopin; Fantasie Impromptu, Chopin; Nightingale, Alebieff-Liszt.

Pupils of Edith Walton Hamlin.
Picnic in the Woods (4 hds.), Sartorio; Indian Dance, Kroeger; The Fairy Horn, Hudson; Dream Waltz, Gurlitt; Doll's Waltz (4 hds.), Harthan; The Morning Hymn, Kroeger; Little Hans, Gurlitt; An Afternoon in May, Lichner; Dollie's Funeral, Tschaikowsky; Giants, Rogers; Brilliant Camp, Reinhold; Sonnet, Reinhold; Menuet at Court, Heller; Hungarian Dream (4 hds.), Faber.

Pupils of Mrs. Violet A. Ludwig.
The Dragon Fighter (4 hds.), Hoffman; Katy-did, Rowe; The Snail, Rowe; Caprice Rustique, Kellogg; Grazielle, Clark; Poppies, Granfield; Joli Carrillon, Weyts; Fairy Dance, Slater; Fresh Life, Spindler; Debutante's Ball, Sewell; Twilight Scene, Loeb-Evans; Scent of Roses, Rowe; Woodland Echoes, Wyman; Constant Devotion, Geibel.

Pupils of Mrs. E. Lee Smith.
Monastery Chimes, Martin; Flower Song (violin), Lange; Melody of Love, Engelmann; Valse (violin), Tschaikowsky-Hartmann; Minuet Favori (violin), Schubert; Consolation, Baldwin; Hunting Song, Gurlitt.

Pupils of Columbia College Conservatory.
Song of April, Lack; Berceuse, Schytte; Birdling, Grieg; Sous Bois, Staub; The Mill-Clack, Joseffy; Melody in G Flat, Cadman; Impromptu-Mazurka, Lack; Serenade Andalouse (violin), Papini; Gondoliera, Scharwenka; Chanson, Op. 34, No. 5, Sinding; Springtime (vocal), Becker; Album Leaf, Cui; Valse Charmeuse, Poldini; Aux Bords du Lac (violin duet), Marx; Cavalcade Militaire, Oehmler; Hark to the Mandolin (vocal duet), Parker; Grand Valse de Concert (8 hds.), Holst.

Pupils of Raymond School.
Air de Ballet (violin), Dancla; Sans Souci (violin), Case; Gavotte in G (violin), Bohm; Voi che Sapete—"Marriage of Figaro" (vocal), Mozart; Polonaise (violin), Seybold; Ave Maria (violin), Bach-Gounod; Mazurka (violin), Milnarski; Scene de Ballet (violin), DeBeriot; Spring Song, Mendelssohn; Lullaby—"Wi-um" (vocal), Lieurance; Adagio (violin), Ries; Andante from Concerto in E minor (violin and orchestra), Mendelssohn; Spanish Dance (violin), Rehfeld; Andante and Scherzo (violin), David.

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Department for Violinists

Edited by ROBERT BRAINE

The Time-old Riddle of the Cremona Varnish

The art of varnishing violins as it was done by the old masters of Cremona is commonly looked upon as one of the lost arts. Whether the peculiar beauty and excellence of this varnish lay in the composition of the varnish or the way it was applied will probably never be definitely known, as the secret, which was no secret at all during the lifetime of Stradivarius, Guarnerius, and the other great Cremona makers, died with the decadence of the classic period of violin making in Cremona, and other Italian cities, where violin makers of the Cremona school lived.

Beauty and Utility

The proper varnishing of a violin is considered of supreme importance by violinists and collectors of violins. Some authorities have even gone so far as to claim that it is to the composition of the varnish, and the way in which the varnish was applied, that the violins of Cremona owe their wonderful sweetness and tone qualities. These authorities claim that the Cremona violin makers used certain ingredients in the varnish, and applied it in such a way that the first coats of the varnish sank into the pores of the wood, and gave the violin its peculiar tone qualities. Others deny this claim.

Of the beauty of the Cremona varnish there can be but one opinion. It lies over the surface of the wood like a coating of plate glass, and the markings of the wood glitter and glow under it like the fires which come from precious stones.

Innumerable Experiments

Enthusiasts have spent years trying to fathom the secret of this varnish, and articles, essays, treatises and even books have been written on the subject giving widely diverging theories and opinions. An immense amount of experimenting has been done. Chemists have analyzed varnish which has been scraped from genuine Cremona violins, and varnish made from every possible ingredient, in every possible combination, has been tried. Many claim to have met with success, and hardly a month goes by but what we read that some ambitious experimenter has discovered the secret of the true varnish of Cremona. The trouble is that the secret will not "stay discovered," for the world of violinists and violin collectors will not have it so, and to this day persist in believing that no one has yet settled the question definitely.

Solving the Riddle

Human nature dearly loves to solve riddles and penetrate secrets, and it is small wonder that the world has spent so much time and labor trying to bring back this interesting art. Old books, ancient papers, letters, documents of all kinds, the books and accounts of varnish dealers, of the time of the activity of violin making in Cremona, have been carefully examined in hopes that they would shed some light on how to make and apply this varnish, but to no avail; nothing has been discovered. If Stradivarius, or one of his pupils, to whom the secret was well known, and who used the same method of varnishing, had only thought to have jotted down on a sheet of foolscap the formula of the varnish, and how to use it, what a world of trouble he would have saved future generations of violin makers and connoisseurs!

Charles Reade's Opinion

Probably the most famous and plausible theory on the subject of Cremona varnish is that of Charles Reade, the famous novelist. Reade had a mania for collecting Cremona violins, and was passionately fond of violins and violin playing. He devoted a great deal of time studying the art of making and varnishing Cremona violins. Here is his opinion, written in his own inimitable and graphic style, as it originally appeared in the *Pall Mall Gazette* in London in 1872.

"The chippy varnish of Stradivarius, viz., his dark red varnish, is the key to all the varnishes of Cremona, red or yellow. Look at this dark red varnish, and use your eyes. What do you see? A red varnish which chips off very readily, and then wood—what some people call the bare wood. But it is not bare wood. It is highly varnished wood. This varnish is evidently oil, and contains a gum. Allowing for the tendency of oil to run into wood, we should say four coats of oil varnish. We have now discovered the first process—a clear oil varnish laid on the white wood, with some transparent gum, not high colored. Now let us proceed a step further. The red and chippy varnish, what is that? 'Oh, that is a varnish of the same quality, but another color,' say some people. 'How do you know?' 'It is self-evident; for would a man begin with oil varnish, and then go into spirit varnish?' is their reply. Now observe, this is not humble observation, only rational preconception. But if discovery has an enemy in the human mind, that enemy is preconception. Let us then trust only to humble observation. Here is clear varnish without the ghost of a chip in its nature, and upon it, another, a red varnish, which is all chip. Does that look as if the two varnishes were homogeneous? Is 'chip' exactly the same thing as 'no chip?' If homogeneous there would be a chemical affinity between the two. But this extreme readiness of the red varnish to chip away from the clear varnish marks a defect in the chemical affinity between the two. Why, if you were to put your thumb-nail against the red varnish a small piece would come away directly. This is not so in any case of oil upon oil.

The Real Process

"Now take a perfectly distinct line of observation. In varnishes oil is a dilutent of color. It is not in the power of man to charge an oil varnish with color so highly as this top red varnish is charged. And it must be remembered that the clear varnish below has filled all the pores of the wood; therefore the dilutent cannot escape into the wood, and so leave the color undiluted. If that red varnish was ever oil varnish every particle of oil must still be there. But this is impossible when you consider the extreme thinness of the film which constitutes the upper or red layer. This then is how Anthony Stradivarius varnished the instruments such as the one we are now considering. He began with three or four coats of oil varnish, containing some common gum. He then laid on several coats of red varnish, made simply by dissolving some fine, unadulterated gum in spirit; the spirit evaporated, and left pure gum lying on a rich oil varnish, from which it chips on account of its dry nature, and its utter want of chemical affinity to the substratum. This solution of the process will apply to almost every Cremona varnish. The beauty therefore of this varnish lies in the fact that it is a pure, glossy oil varnish, which serves as a foil to a diving, unadulterated gum, which is left as a pure film on it, by the evaporation of the spirit in which it was dissolved. The first is a colorless oil varnish, which sinks into and shows up the figure of the wood; the second is a heterogeneous spirit varnish, which serves to give the glory of color, with its light and shade, which is the great and transcendent beauty of a Cremona violin. The deep red varnish of Cremona is pure dragon's blood, not the cake, the stick, the filthy trash which is retailed under that name in our days, but the tear of the dragon's blood, little lumps, deeper than a carbuncle in color, clear as crystal and fiery as a ruby. The yellow varnish is the unadulterated tear of another gum (Gamboge) now retailed in a cake like dragon's blood, and as great a fraud as is presented to you in commerce. The orange varnish of Peter Guarnerius and Stradivarius is only a mixture of these two genuine gums."

Fundamentals of Bowing and Tone Production

The reason why there is so much bad violin playing in the world is because violin students do not pay enough attention to the fundamentals of bowing and tone production. Pupils who try to learn the violin without a teacher do not know how to apply these foundation principles, and unfortunately a large proportion of violin teachers, except the very best, either do not know how to teach their pupils foundation work or else shirk the arduous work of continually harping on fundamentals, and compelling their pupils to learn them.

The Theory is Simple

The theory of bowing and tone production is really simple, but like many simple things in this world it is exceedingly difficult of application. Taking a pencil and drawing off-hand a reasonably perfect circle on a piece of paper is theoretically very simple, but it requires an immense amount of practice to do it reasonably well. In violin playing the motions of the bow arm are simple, but require long practice to master them perfectly.

To produce a good tone on the violin the following elements are essential:

First. The bow must move at right angles to the string. If this is done the maximum of pure tone is produced. The pupil can verify this for himself by trying to bow at any other angle, and he will see at once how the tone suffers. To acquire facility in this accurate bowing the student must do much practice on open strings, and on scales played in whole notes, at a very slow tempo. This practice should all be done without notes, with the eye fixed at all times on the bridge and bow, to see that the bow is moving parallel to the bridge, and at right angles to the string. It would seem as if any beginner would recognize the importance of such practice, yet, as a matter of fact, we find even advanced pupils and not a few professionals who cannot draw an accurate straight bow. Young pupils should use shorter bows, for, if the bow is too long for the arm, the tendency is to draw the elbow backwards, so as to draw the bow to the point, thus making it impossible to continue the bowing at right angles to the string. The bow should be of such a size that the pupil can draw it to the extreme point, and still keep it at right angles to the string.

Arm Positions

Second. When bowing on the G string the elbow must be held high, and lowered in proportion as the D, A, and E strings are used, so that in bowing on the E string the elbow and arm are held close to the side. The elbow must be held at the proper height when bowing on each of the strings. This is often neglected by teachers and pupils, and we find many pupils whose bowing has been crippled for life, who have either been self-taught or else have not been made to observe this important fundamental by their teachers, who have either neglected the matter or else have been possessed with the absurd idea that the arm must be held close to the side at all times. The reason why this holding the arm at the proper distance from the body in the case of each string is this: the hand from the wrist must do its work on each string at the same angle and in the same position at all times (the angle which gives the greatest freedom), and this is only accomplished by raising and lowering the arm.

This important fundamental is also learned by systematic practice on open strings or on very simple exercises which should be memorized, so that the mind will be left free to observe that the arm is held the proper distance from the body, according to the string on which the bowing is being done.

Third. The bowing must be done so that the hair attacks the string at the proper distance from the bridge. For a louder tone the hair must approach nearer to the bridge, and for a softer towards the fingerboard. As the higher positions are used the bowing must be done nearer to the bridge, for it is a fundamental principle that the shorter the string, the nearer the bridge the bowing must be done to produce a good tone. In the extreme high positions the hair attacks the string very close to the bridge. In making swells, the hair gradually approaches the bridge, but this must not be done too abruptly, or the purity of the tone will suffer. Ordinary *mezzo forte* playing is done approximately an inch and a quarter, or an inch and a half from the bridge in the first position. A *fortissimo* passage would bring it quite close to the bridge and a *pianissimo* passage near the end of the fingerboard.

The Artist's Instinct

An experienced and talented violinist gauges the distance from the bridge, at which the hair attacks the string, by instinct. When he desires a louder tone he instinctively bows nearer the bridge, and *vice versa*. There is nothing neglected by pupils more than this fundamental. Strange to say, few teachers call the pupil's attention to it. This branch of technic should be faithfully practiced by the student, using open strings or simple exercises which have been memorized. These exercises should be practiced in *p, pp, mf, f, ff*, with the hair of the bow at the proper distance from the bridge in each case, to give the correct volume of tone. Swells should also be constantly practiced. The swell is the most difficult bit of technic of all, and very few violinists master it perfectly.

Free Joints

Fourth. The shoulder, elbow and wrist joints must be free, and the muscles elastic, and the hand must swing freely from the wrist at the point, in the middle, and at the frog, when doing so called "wrist bowing," but which would be better called "hand bowing." This wrist bowing should be constantly practiced until thoroughly mastered. The reason why so many fail to learn it is because they hold the bow incorrectly. If the bow is held correctly the fingers are at almost right angles with the stick, and the thumb opposite the second and third fingers. If held in any other manner the hand cannot execute its maximum swing from the wrist. Too many students tilt the hand too far to the left. This matter is lucidly explained, with many illustrations in Courvoisier's little work, *Violin Technic*, which should be in the hands of every violinist and serious student of the violin.

Open String Work

The above fundamental work is the foundation upon which all good bowing and tone production rests. All these details must be correct if the student would accomplish anything really worth while. This work must be done on open strings and on memorized simple exercises, so that the mind is free to observe that each fundamental is correct. After while all these positions and movements become automatic. They are executed correctly by the sub-conscious mind, and by muscular habit. After they have become automatic, full attention can be given to notes, time, expression and interpretation.

Tedious but Necessary

These studies are very tedious; they constitute the drudgery of violin playing. They forge the technical wings by which we fly. The average pupil shirks such work, he wishes to devote his entire time to practicing more or less difficult exercises and pieces, with the result that the technical fundamentals are shamefully neglected.

Tone is everything in violin playing. The left hand may accomplish miracles of execution, but if the bowing is faulty and the underlying tone of bad quality the effect of the whole is spoiled. How often are violin students amazed at the success great violinists have with audiences when playing the simplest melodies. This is because all the fundamentals are correct and the resulting tone is consequently beautiful and thrilling.

An American Violin Concerto

It is gratifying to note the success which American composers are meeting with in composing in the larger forms. We have frequent opportunities of listening to American symphonies, oratorios, cantatas, string quartets, sonatas, and an occasional American opera. American composers are also turning their attention to concertos for the principal instruments.

Ernest Schelling, the well-known pianist-composer, has just completed a concerto for the violin, which was played at Carnegie Hall, in New York, January 11th, by Fritz Kreisler. Mr. Kreisler stated that he considered the work the most notable violin concerto which had been composed since that of Brahms.

An Important Event

The playing of an American violin concerto by one of the world's greatest violinists and his high opinion of the concerto marks a great event in the history of music in the United States.

The critic of the "New York Times" described the reception of the concerto as follows:

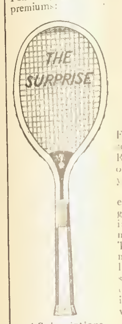
"Mr. Schelling's concerto is the latest product of a talent that has often been admired for its freshness and originality in composition. It was composed last summer for Mr. Kreisler, who offered the composer such advice as to some of its technical construction as great violinists have before offered in the case of concertos, as David to Mendelssohn, Joachim to Brahms and Brudi. This concerto, too, is in one movement, made up of three connected sections. There is fecund inventiveness in the music, a true individuality. The themes are clear in outline, rhythmically incisive, and imaginatively treated in development.

"The slow motion has poetic beauty, an intimate fervor. The last has the suggestion of a dance tune in the first theme, of a Spanish rhapsody in the second. The whole composition pulses with vitality and movement; the solo player is kept almost incessantly at work, and with brilliant results. The orchestration has the effect of growing inevitably out of the character of the music and of embodying and enforcing color, full of tentative and successful ingenuities.

"Mr. Kreisler played the concerto with immense fire and full conviction. There was long and enthusiastic applause, and he was repeatedly recalled both on his own behalf and the composer's."

SUMMER GIFTS For ETUDE Subscriptions

The Etude gives many useful and valuable gifts to readers who secure subscriptions. Some very useful articles are offered this summer, and it will pay you to take advantage of these offers. Look through our 32-page illustrated premium catalogue, which we will send free on request, and you will be surprised at the variety of the offers made, and convinced that it pays well to devote some spare time to securing Etude subscriptions. Following are a few of the many Etude premiums:



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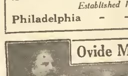

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Bright Ideas for Musical Children and Their Teachers

What is the Aim of Your Practice?

By Marion F. Youngberg

How many times have you heard people say, "I don't care for music; I don't understand it." Perhaps you yourself have thought that. Now, if you do not understand it, how can you make your audience understand it? Therefore, your endeavor should be, by deep study of his composition, *to find the composer's message.*

Have you noticed that a person who can speak English well, with expression, making you feel that he knows what he says, can generally make even one unfamiliar with the language understand him? How does that person make his speech so expressive? He phrases his sentences, puts emphasis on certain words, pauses after the important thoughts, gives different tone qualities to the different words, as best suits their meaning.

When you are to render a piece of music remember that you have something to tell—that your audience does not know what it is—but that if you play it with expression, following the phrase marks and dynamics, using the tone quality that best suits the story, you can make everyone understand. Moreover you will find everyone eager to listen.

The Expression Family

By Flora J. Manlove

Elsa Marie would *not* observe the expression marks in her pieces until we had a "party" and I introduced her to her little friends.

Allegro was the lively little fellow who ran so swiftly, and *Allegretto,* his sister, was not quite so swift, but a lively little Miss just the same. Their cousin *Andante* was a slow, serious maid who often sang lovely strains; *Con Fuoco* was the fiery little chap with curly black hair and flashing eyes, and his brother, *Apassionata,* is such an emotional person that when he parts with those he loves he cries out as though his heart would break.

Dolce is a sweet little Miss whom every one loves, and *Cantabile* is always singing wherever she goes. She often goes with *Andante,* and they are great friends. Elsa enjoyed the party, and now when playing her pieces does not slight her little friends who help her to make her music pleasing.

Some day we will have another party and some of the grown-ups, Aunts and Uncles will be there—*Tempo Rubato* and *Accelerando* and others.

The other day I was explaining some of the Italian terms to one of my students, and had asked her the meaning of "f." She said "loud." "Yes, but the Italian word?" She didn't know; so I told her "forte." Later I came across "ff." "What is the word for that?" She brightened up, and exclaimed, "Eighty."—*Musical Monitor.*

Fines for Wasted Practice Hours

By M. Folly

When the class assembled for the first time last year it was suggested that every pupil during the term who failed to practice one hour every day should report the matter to the class secretary and at the same time pay into the class treasury the sum of five cents.

This was done faithfully by all the members and the resulting money was used to purchase a small gift which we gave to the pupil having the most excellent record at the end of the term. It worked finely and put an excellent practice spirit in all the pupils.

A New Game

Below you will find the names of composers, singers, musical instruments and musical expressions. The first letter of each name is missing, find the missing letter and write it before each name, arrange in alphabetical order from A to Z.

—hopin, —uartet, —aff, —mon, —saye, —agner, —reisler, —andel, —uber, —endelssohn,—alestrina, —rieg,— ndy, —chumann, —haikovsky, —ithes, —erdi, —ffenbach, —ach, —igar, —no corda, —ikisch, —ranz, —oachim, —ylophone, —vorak.

An Octave Higher

Do you know that some of the father's of our eminent composers were musical also? Let us take a look backward. Beethoven was the son of an obscure tenor singer. Bach, you will remember, came from a long line of humble musicians, commencing it is said with a miller. Haydn's father was a harpist in humble life. Mozart's father was a teacher of violin and an ordinary *Kapellmeister.* Rossini's father was a player in a strolling company. It would seem for the production of a great musical genius that the family gift became intensified or pulled up "an octave higher."—J. S. W.

How Mr. Note Grew Up

By Mrs. J. E. Worrell

Evolution of a 64th Note.

Here is Mr. Whole Note, round and jolly.

Give him a body and he turns into a half note.

Black the half-note's face and he is a quarter,

Give him a foot and he is an eighth.

Give the eighth another foot and behold a sixteenth.

Add one hand and he is a thirty-second.

Add his other hand and here is our sixty-fourth note.

Each operation divides the note's value one-half.

Masters of Music in Puzzle Guise

By SAM LOYD

Ten Prizes for Best Answers

Each of the 10 Pictures Represents the Name of a Famous Master Composer.

Sam Loyd, the puzzle-maker, has come to The Etude. For his initial page we asked him to clothe a group of the Old Masters in puzzle raiment, and here we have his offering.

The Puzzle Page is not intended for the children alone. Sam Loyd's puzzles appeal to all the family. Work them out together some cozy evening as you sit around the table in the living room.

Puzzling is one of the oldest of pastimes and there is no more wholesome or helpful diversion, for clever puzzles constitute a species of mental gymnastics which sharpen the wits and school the mind to concentrate.

Pictures Nos. 1, 2, 3, 4, 5, 6, 7 are of the Rebus sort—suggesting words that are similar in sound or spelling to the names they are intended to represent. Pictures Nos. 8, 9, 10 illustrate how addition and subtraction may be applied to words; for example, No. 10 works out as follows:

ROSE plus ELBOW minus EEL minus BOW plus SINGER plus MAN minus GERMAN plus CABINET minus CAB minus NET leaves *ROSSINI.*

Now put on your thinking cap and work out the other 9 puzzles.

PRIZES FOR THE CLEVER ONES

Write your answers out on one side of a single sheet of paper and send by post not later than July 15th, to SAM LOYD, Puzzle Editor, The Etude, 1712 Chestnut Street, Philadelphia, Penna.

To each of the 10 persons who send the best answers to all of the puzzles, will be awarded a copy of the "Cyclopedia of 5,000 Puzzles, Games, Tricks and Conundrums," published at $5.00.

By "Best" is meant, in the first place, absolute correctness of answers. Then if minor points of merit must be taken into consideration in selecting the winners, neatness, clearness, etc., will be deciding factors.

Mr. Loyd will examine all letters received and his ajudications must be accepted as final by all contestants.

Who are They?

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

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Student's Music Guide and Manuscript Lesson Book, Jonas	.25
Twenty Old Hungarian Melodies for the Pianoforte, Hartmann	.25
Viehl's Sight Singing Book	.35
Wrist Studies, Perry	.25

Order Next Season's Music Supplies Now

This is the advice we have been giving music teachers every summer for several years and it is a pleasure to be able to say that this practical plan has been adopted each season by an ever-increasing number of wide-awake teachers with results that have in all cases proven the wisdom of so doing. Some may have hesitated under the belief that an order of this kind sent in now might mean an obligation to make an immediate settlement, but we really desire no earlier settlement than would be the case were the order to reach us months later. The plan is to make deliveries early or late according to each teacher's expressed wishes, and on as many orders as reach us before August first the shipments will be combined according to districts and sent by freight prepaid, leaving to each customer only a moderate expense for local delivery or from a near-by distributing point, thus effecting a large savings on the transportation charges. The music, if wanted "On Sale," will be charged on those terms and no returns or settlement will be required until the spring or summer of 1918. Every teacher should place an order of this kind before dropping into the quiet of the needed vacation, so as to be free from the bother and delay sure to be experienced when a hurried and belated order is sent in at the music house in the early fall, just when so many others who have also put it off for one reason or another are making frantic appeals: "Hurry the music," "pupils waiting," "greatly inconvenienced," etc. Don't be the teacher whose time or whose pupil's time is being lost just when things should be going ahead smoothly, when it is so easy to avoid all that by entrusting your wants to us far enough in advance to guarantee the receipt of the supplies not after, but a comfortably long time before actually needed. Any teacher desiring details or suggestions as to how or what to order should address us on the subject and ask for catalogs.

Yearly Settlements of Accounts

With the June issue of THE ETUDE under this head, and enclosed with every statement of account that was sent out on June 1st, was given a detailed and careful explanation with regard to the method to be pursued in the settlement of all accounts on our books with schools and music teachers.

The only condition which we insist upon in connection with our accounts is that we receive some sort of a settlement at least once during each year, and while we are not even particular when that settlement should be made it is most convenient to the greatest number if it is made during the summer months, therefore July and August have come to be recognized as the usual time for that yearly settlement.

There are a few general conditions which we might repeat here with advantage. Music that has been purchased outright or that has been sent On Sale and used is not to be returned. Music that is returned is supposed to be received in a salable condition, in such a condition that it would be accepted by the person making the return if it was sent to them at another time.

Returns are to be made by express prepaid if that is the cheapest method of transportation. Other methods are by mail if in small packages up to eight ounces, at two ounces for one cent; or by parcel post for five to twelve cents per pound, according to zone. See your postmaster about this. Very large packages by freight.

The most important direction that can be given with regard to the return of music is that the name and address of the sender be written plainly on the outside of every package returned. Through no other method and in no other way can proper credit be guaranteed to the sender.

If the selection which is in the hands of any of our patrons is so satisfactory that they desire to keep them another season, this can be done by a payment on account in addition for the payment of the regular account to cover the amount of music that has been used from that On Sale package during the current season.

A prompt settlement of the regular account as well as the balance due on the On Sale account after the returns have been deducted, and for which by the way a statement is sent to all of our patrons making their returns immediately after they are received, will be gratefully received.

It has been our privilege notwithstanding the serious times which we are passing through, to have supplied sheet music and music books to a larger extent to the schools and teachers of the country than we have ever supplied during any season before. We desire to express to the music fraternity as a whole our sincere appreciation of their continued and valued patronage. We hope to merit the receipt of their further orders.

There is another note on this page with regard to ordering early. We cannot but repeat it here. It makes no difference to the teacher when they make their order. It makes a great difference to us if we receive orders and can fill them during the dull summer months. It does not to the teacher that the package will be received at his or her studio exactly on the date when they want it, and not before and not after, as can hardly help being the case if the order reaches us among the great avalanche of orders that come to us during September and October of each season.

Summer On Sale Music

Many of our music teachers are very active in their work during the summer months and to them we desire to say just one word. Our whole organization is at their disposal during the summer just the same as during the busier winter season, with the only difference that it is possible for us to give more attention, more care to their orders, and particularly to their On Sale orders, than any other season during the year. Every order, large and small, receives exactly the same attention, the best we can give.

Our New Music On Sale plan of sending a half dozen to a dozen pieces of new piano or vocal music during the busy months of the winter season is continued over the summer months by merely sending two such packages, one in June and one in August. A postal card will bring these packages to any of our patrons. The discount is the same liberal one as given on our regular orders, returns to be made with any other On Sale account which is on our books. New accounts are, of course, solicited and given the best of care at all times.

Early Summer Closing

During the months of July and August the working hours of this business are slightly less than during the busier winter months. We open our doors in the morning and close a little earlier in the afternoon. This affects our patrons to only a very small extent. Mail which ordinarily would reach us in the last mail in the afternoon, about five o'clock, can, of course, not be filled until the next morning. All of the orders received by us previous to that last mail in the late afternoon are attended to as usual on the day of their receipt.

Summer History Classes

Pleasure, profit, self-advancement and opportunity are probably the reasons why so many enterprising teachers have conducted Summer History Classes during the past seasons. What can I do to make music more pleasurable and keep my pupils' interests all summer?" Nothing answers the question so well as an active history class held "in-doors" or "out-doors" as the weather permits. It is half work and half play. The teacher who makes a small charge for each pupil is not only well repaid when a sizable class can be assembled, but she is assured that when fall comes around her pupils will take a new interest in every thing they do, they will aspire for better music through their increased respect for the great masters and they will know what they are doing far better. Any teacher with any initiative (and initiative merely means having a "self-starter" and not waiting for one to start you) can organize a class without previous experience in history teaching, by securing a copy of the "Standard History of Music," by James Francis Cooke. This history is so arranged, so divided and so completely furnished with lesson helps that every step is a pleasure. A fifteen-page appendix tells the teacher just how to organize a musical club. The first step is to send in to us for a circular and for our "Special History Class Plan," which saves the teacher initial advertising expense. Better still, get a copy of the history itself (sent anywhere on receipt of $1.25), special prices to classes in quantities.)

Etude Cover Design Contest

Our contest is now closed, but owing to the fact that some six or seven hundred covers and cover ideas will have to be examined it will be necessary for us to postpone decision for a short time. We want to do every contestant justice. Our readers deserve to be complimented for their ingenuity and originality. Some of the covers are extremely interesting upon first inspection. A decision will be rendered and a prize awarded as soon as possible.

Spelling Lessons in Time and Notation. By Mathilde Bilbro

Every now and then a work comes to our attention that contains something new. Such a work is the one we have the pleasure of announcing for the first time in this issue. This work is more than what the title would indicate. It is a writing book, a preliminary writing book that teaches time and notation through the spelling of words. Think for a moment just how many varieties in which this principle can be presented. Words are spelt, using only the leger lines above the treble staff, and the leger lines below. The same thing is gone through with the bass. Then there are exercises in the spaces in both clefs, then exercises in lines of the staff in both clefs. Then the various kinds of notes are taken up. Then they are written in octaves in various styles, then the same word is written in the treble that is written in the bass. Then the various time signatures are taken up and the various note values are taken up. Each lesson is written after a certain model, making an extremely valuable and interesting work, with practical writing material, almost an introduction to harmony. The work goes even as far as preliminary chord writing and into the various scales. In other words it is a writing book along new lines. The work is placed on special offer at 15 cents, postpaid.

Viehl's Sight Singing Book

Our catalog has been made more complete by the addition of a new work which we have just accepted. We have for years been seeking for a complete, comprehensive and up-to-date sight singing method. We have found this in Mr. Viehl's work. The system offers a complete course of sight singing in all its phases, presented in the most interesting and thorough manner. While the course is serious, it is not dull. It begins with the very start of sight singing and passes through the various stages to the intricate parts. There is also a section devoted to miscellaneous selections of all kinds for amusement. It is just such a book as is needed for schools, colleges, and for classes. If you have any sight singing classes this is the book with which you need to become acquainted. It is the basis of all musical education and cannot be encouraged too much. Our special advance price for the work is 35 cents, postpaid.

Wrist Studies By Edward Baxter Perry

This month will close the special offer on this work, as we expect to have it ready in the early part of July, and therefore this will be the last opportunity to purchase a copy of this work at a reduced rate. The teaching public has awakened to the importance of this study, and is giving more and more attention to it. These studies, of course, are simply preliminary to octave studies. They contain no stretch beyond the sixth. The numbers of this collection are semi-studies and semi-pieces. They all have names such as *Hail Storm, Rain on the Roof,* and *The Night Ride,* etc. They appeal to the imagination, at the same time having a great deal of technical work. This collection is bound to be taken up by our teachers as a regular part of their curriculum and our advice is to procure at least one copy while it can be had at a reduced rate. The special price in advance of publication is 25 cents, postpaid.

Lyric Studies By Edward Baxter Perry

These studies were made with the special purpose of developing taste in music. They may be taken up after the studies of Stephen Heller. They are in the form of small lyric compositions. They are beautifully annotated by Mr. Perry, and very closely fingered and phrased. They will stand the very closest study. We take pleasure in presenting them to our readers. Our special advance price will be 25 cents, postpaid.

Community and Patriotic Songs

This book will be ready just about the time this issue is printed, and therefore it will not be continued on special offer after this month. The number of pages in the volume is 32 and there are 35 selections. They comprise the most popular community and patriotic songs of the day. There is a popular wave sweeping over the country for community singing. Courses are springing up everywhere all over this great land. This is a natural outburst of song from the people themselves, and we are publishing this small collection to meet the demand of the day. Our price for a single copy is 5 cents, additional copies 10 cents, less a discount for large quantities.

Standard Song Album

This volume will contain a selection of our most popular numbers that we have printed of late, principally those that have appeared in THE ETUDE from time to time. The collection will be in all styles, both sacred and secular, suitable for recital or teaching purposes. Nearly all of them will be for medium voice. The accompaniments will not be difficult. It will be such a collection as any singer of average ability can make use of in the parlor for entertainment of friends or for self study. There will be a large number of songs in the volume, as the plates will be of unusually large size. Our special advance price is but 25 cents, postpaid.

A Revelation in the Vocal World. By E. J. Myer

Amid the great confusion of opinions on all vocal matters it is interesting to hear a few sane, clear voices striving for simplicity and rationality in teaching methods. Mr. Myer, in the latest of his long series of instructive works upon the voice, points out what he feels to be the path of safety and simplicity in vocal attainment. The readers who aspire to keep in touch with vocal progress will welcome this important book. The advance of publication price is 20 cents.

Four Sacred Songs By David Dick Slater

A very useful set of sacred songs of moderate difficulty, well written, melodious yet churchly. Mr. Slater has a vein of original melody which is apparently inexhaustible, and in all of these songs he has something to say and says it well. The words of three of the songs are familiar: *I Hear the Voice of Jesus Say, A Little While,* and *There is a Green Hill,* but the fourth one, *The Harbor Bell,* is new and particularly striking. The special price for this volume in advance of publication is 20 cents, postpaid.

Artistic Vocal Album For Low Voice

In response to a very general demand we have in preparation a low voice edition of our *Artistic Vocal Album.* This album as published originally for high voice has become a great success. The best of modern writers are represented, each one by some of his best inspirations. It is a large and handsome volume and will prove a very substantial edition for libraries or for every singer. Our low voice edition should prove equally as successful as that for high voice. The special price in advance of publication is 40 cents, postpaid.

Löw— Octave Studies

This standard book of octave studies will be added to the Presser Collection. It is an excellent book for a student of intermediate grade, not a beginner's book in octaves, but one which may be taken up immediately following such a work as Presser's *First Studies in Octave Playing.* These studies by Löw are exceedingly musical and are interesting to play on this account. From the technical standpoint they are invaluable. The special price in advance of publication is 25 cents, postpaid.

New Vox Organi, Collection of Pieces for the Pipe Organ Edited by Dudley Buck

Vox Organi as originally published was a large work in four volumes. We have new in preparation a new edition to be published in one volume. This one volume will contain all the best numbers selected from the entire work. These pieces were all selected and edited by Dudley Buck, some of the best of modern and contemporary writers for the organ being represented. Pieces by the following will be found in the new volume: Dudley Buck, I. V. Flagler, Walter H. Lewis, Horatio W. Parker, R. H. Woodman, H. N. Bartlett, J. H. Brewer, A. Guilmant, and others. The pieces are in various styles and all are good and every one is well worth playing. They are of intermediate difficulty. This volume will be bound in cloth and gotten out in handsome and substantial manner. The special introductory price in advance of publication will be 25 cents, postpaid.

The Organ— Stainer

This will be the final month of the special offer on our new edition of this standard work. Teachers and students alike will be pleased with this edition, which, while it retains all the original material, has been enlarged and strengthened with many departments in order to meet modern demands and modern conditions. The editing has been done by Mr. E. A. Kraft and is admirable in all respects. All who are interested in organ playing should avail themselves of this opportunity to procure a copy of the new edition at the special introductory price, which is 30 cents, postpaid.

Moszkowski Album

Moszkowski's music is played as much as that of any composer of piano music of the present day. This volume will contain only those numbers that have attained great popularity. None of the selections will be difficult, all being of intermediate grade, none above grade five or six and none below grade three. It will be such a volume that the progressive pianist will find very useful. As a parlor album of piano music this volume cannot be excelled. Our special advance price will be but 30 cents, postpaid.

Standard Advanced Pieces

This will be the last month in which this volume will appear as a special offer. It should have been taken off before this, but there are a great many of our readers that are still desiring a volume of this kind, and we have made the opportunity last longer than we would have otherwise, as orders are still coming in steadily for it. But this month the offer will positively close, and the book will be ready for delivery by the time the next issue is out. The volume will be a miscellaneous collection of compositions, both classic and romantic, but all of a very popular nature. Some are even as modern as Sibelius' *Romance.* There will be a *Waltz* of Chopin and *A Theme and Variations in C* of Haydn and the *Fantasie in C Minor* of Mozart, some of the selections from Moszkowski, and the *Witches' Dance* of MacDowell, and one of Liszt's pieces that is not so difficult and not so long. The collection will be one of the very best music pages in which the teacher could write special exercises and directions, thus moulding the pupil's musical education after the teacher's own ideas and judgment. However, our critics saw that if Mr. Jonás were to add some suggestive exercises and other details mined from his lifelong experience as a master instructor and associate of the greatest living pianists the book would be more valuable. Mr. Jonás fell in with this plan in splendid manner and completely re-wrote the book. This work when it appears will be the most original book of its kind ever published. Every teacher should see a copy. The advance of publication price is 25 cents.

Twenty Old Hungarian Melodies for the Pianoforte By Arthur Hartmann

In this unique volume Mr. Arthur Hartmann, the well-known violinist, has collated some of the most distinctive and characteristic of the Hungarian folk songs and arranged them in such a manner for the pianoforte and with such careful directions for dynamics and expression that the player may be able to render them in the true Hungarian style. Of all countries Hungary is one of the richest in folk music, many composers having drawn from the thematic material, Liszt, for instance, in his Rhapsodies, and Brahms. Mr. Hartmann has written an interesting introduction to the book, giving historic data and other facts in connection with these melodies and their origin. The special introductory price for this number in advance of publication will be 25 cents, postpaid.

Heins' Album for the Pianoforte

This new album of intermediate grade drawing-room pieces will prove attractive in many ways. The compositions of Carl Heins are all most pleasing, yet all have educational features. Students enjoy playing these pieces and at the same time they are acquiring much benefit from them. In our new Heins' Album the very best pieces of this popular writer are assembled. It will be uniform with our other similar collections. The special introductory price in advance of publication is 25 cents, postpaid.

Standard Parlor Album for the Pianoforte

A new album of intermediate grade pieces, one of the series printed from special large plates. This will prove to be an extraordinarily varied collection of good things, chiefly pieces of drawing-room character, but in many styles, representing the best thoughts of many composers, standard and contemporary. This will prove one of the best of books for home playing and for general recreation or entertainment. Our special introductory price for this volume is 25 cents, postpaid.

Melodies of the Past for the Pianoforte By M. Greenwald

Some of the best of the old melodies arranged in easy and playable, yet effective form for piano solo, each with a variation or two to add interest to it. Some of the melodies included are *Annie Laurie, Is the Gloaming, The Loreley, Dixie Land, America,* and others of similar character. None of the pieces quite reach Grade III in point of difficulty. This volume will prove educational as well as entertaining. The special price in advance of publication is 25 cents, postpaid.

Students' Music Guide and Manuscript Lesson Book By Alberto Jonás

Our patrons will be interested in knowing something about the preparation of this book, which is characteristic of the Presser manner of serving the real interests of its teacher friends. Mr. Jonás sent us his book in original form, embodying a very good idea—an idea which we were confident teachers would shortly identify as a help of real value. It was that of giving the teacher a classified book of manuscript music pages in which the teacher could write special exercises and directions, thus moulding the pupil's musical education after the teacher's own ideas and judgment. However, our critics saw that if Mr. Jonás were to add some suggestive exercises and other details mined from his lifelong experience as a master instructor and associate of the greatest living pianists the book would be more valuable. Mr. Jonás fell in with this plan in splendid manner and completely re-wrote the book. This work when it appears will be the most original book of its kind ever published. Every teacher should see a copy. The advance of publication price is 25 cents.

Child's Own Book of Great Musicians—Beethoven

This remarkably successful series of musical books for very little music students embraces the principle of having the pupils cut out pictures from a big sheet and paste them in the places in the book where they will illustrate the text. Six books were published in the first series. Each one was a biography of a famous master, prepared especially for children by Mr. Thomas Tapper. The list included Bach, Handel, Mendelssohn, Mozart, Schubert and Schumann. We have in addition, for the second series, Chopin and Haydn, which are now obtainable at the above price. Beethoven is now in preparation. If you desire to order copies of this book in advance of publication send ten cents for each copy required.

Preliminary Duets for the Pianoforte By Geo. L. Spaulding

This volume is very nearly ready, but the special offer will continue during the current month. Those who have used Mr. Spaulding's previous easy four-hand album, entitled *You and I,* and all elementary teachers should use it, will welcome this new volume, which is even easier than the preceding, although that seems hardly possible. It is equally attractive, however, and young students could have no better introduction to duet playing. The pieces are all in characteristic vein, each bearing an appropriate title, with words for singing, if desired. The special introductory price in advance of publication is 20 cents, postpaid.

Master Study in Music By James Francis Cooke

The human side of the lives of the masters of music is so romantic, so absorbingly interesting that any book upon the subject is bound to be interesting.

Mr. Cooke has aspired to make this work more than merely interesting. He has aspired to make verbal photographs of the great composers so that any student reading the work will gain so much information, so much instruction about the individual and his methods that thereafter any work of that master studied or performed will show the results of a better understanding and a higher appreciation. Here is a list of most of the masters discussed: Bach, Brahms, Beethoven, Berlioz, Chopin, Debussy, Gluck, Grieg, Gottschalk, Gounod, Handel, Haydn, Liszt, MacDowell, Mason, Meyerbeer, Mendelssohn, Mozart, Paderewski, Rossini, Rubinstein, Gade, Svendsen, Sjogren, Sibelius, Sinding, Schubert, Schumann, Saint-Saëns, Strauss (family), Richard Strauss, Tchaikovsky, Verdi, Wagner, Weber, Mascagni, Leoncavallo, Sgambatti, Puccini, Wolf Ferrari, Perosi, Mrs. H. H. A. Beach, Chaminade and others. In addition to this there will be an introduction on "The Ten Most Important Epochs of Musical History," by the eminent musical historian the late Prof. Hermann Ritter. The advance of publication price of this important work is 50 cents.

Advance of Publication Offers Withdrawn July 1st

The following works which have been on special advance of publication offer at merely the cost of mechanical production are herewith withdrawn. The works are now on sale at regular retail and professional prices, and will be sent to any of our patrons on selection for their examination:

Sonata for the Pianoforte, Op. 7—by *E. Grieg.* Price 75 cents. This is a modern piano sonata which is just the sort of piece that the musician delights in turning to again and again. This is of moderate difficulty.

Technical Studies for the Left Hand—*M. Paloczek.* Price $1.25. The aim of this volume is to furnish material for special practice of the left hand, material which shall be musical as well as technical. The use of such a book cannot fail to bring about real benefit and advancement.

Schmoll Method, Book 2. Price $1.00. In all our music publishing our aim has been to make music study a pleasure, and that is what the works of Schmoll do. We feel positive that you will be delighted if you procure a copy of this new work.

Magazine Bargains For July

Here are some more money-saving magazine clubs which we urge our readers to take advantage of promptly, as one magazine after another is advancing its subscription price, and these prices may be withdrawn at any moment. We cannot guarantee how long these offers will remain good.

THE ETUDE has been fortunate in the past, through arrangements with the leading American magazines, in being able to offer its readers real bargains in magazine subscriptions. No other publisher or agent doing a legitimate business could offer lower prices than we have offered. This still holds true. Send all your magazine orders, including THE ETUDE, directly to us, and we will forward them promptly and save you money, time and trouble.

Here are some of the most striking magazine bargains for July:

THE ETUDE Woman's World Plain and Fancy Needlework	$1.70 Save 50cts.
THE ETUDE Every Week	$1.75 Save 75cts.
THE ETUDE McCall's	$1.85 Save 40cts.
THE ETUDE (1 year) Farm Journal (5 years)	$2.20 Save 30cts.
THE ETUDE Modern Priscilla	$2.45 Save 30cts.
THE ETUDE Christian Herald	$2.50 Save $1.00
THE ETUDE American Boy	$2.50 Save 50cts.
THE ETUDE Ladies' World Mother's	$2.85 Save $1.15
THE ETUDE Garden Magazine	$3.10 Save 40cts
THE ETUDE Woman's Home Companion American	$3.85 (to one address) Save 65cts.
THE ETUDE Review of Reviews Woman's Home Companion	$4.85 Save $1.15

Special Premium Rewards

So many useful and valuable gifts especially suitable for summer use are offered as ETUDE premiums, that premium workers will undoubtedly find it very much worth while to put forth extra efforts this year to secure some of these fine articles.

The subscription price—$1.50—is very low, when one considers the fact that from 17 to 20 complete pieces of music are published in each issue, in addition to many valuable and instructive articles, written by the world's foremost musicians. The following are but a few of the many excellent premiums we offer, especially desirable right now:

Ladies' Handkerchiefs. Beautifully embroidered, packed three in a box—1 and 2 subscriptions. Six in a box—3 subscriptions. Various qualities, all very attractive and of good material.

Tennis Balls. The Wright & Ditson Ball, which is the official ball of the National Lawn Tennis Association, which has been the standard for the past 29 years. 1 subscription.

Wright & Ditson Tennis Rackets. The Surprise racket, greatly improved, is offered in light and medium weights for 4 subscriptions. With felt or canvas case, 5 subscriptions. Strung with high quality gut.

Cameras, Box Type, Premo Junior, Model B, with universal focus lens. Simplest camera that can be made. Produces equally good results in the hands of children or adults. Loads in daylight with the Premo Film Pack. Pictures, 2¼ by 3¼ inches. Instructions included with each camera. 5 subscriptions.

Solid Comfort Hammocks. Close canvas weave in checkered twill stripe, tab end finish, reinforced stringing, effective color combinations. Ornamental wood bar at foot. Spreader, valance and upholstered pillow. Furnished in red or green stripes. Sent by express or freight, collect. 4 subscriptions.

The Gem Ice Cream Freezer. A famous make, is double action and freezes the cream in a very short time. The gears are covered to thoroughly protect inside from either salt or ice. Two-quart capacity—4 subscriptions; three-quart capacity—5 subscriptions. Shipped charges collect.

Etude Special Renewal Offer

Here is a summer offer that will interest every ETUDE reader. Everyone who renews his or her subscription during the month of July or sends us a new subscription at the full price of $1.50 ($1.75 in Canada) may add 15 cents to the price, and take their choice of any one of the following standard musical collections:

Standard Brilliant Album. 27 piano pieces.

Souvenirs of the Masters. (With words.)

Geo. L. Spaulding. 27 compositions.

Modern Dance Album. 18 dances.

Sunday Piano Music. 25 compositions for church or home.

Consolations and Love Dreams. Liszt. This is a remarkably liberal offer and we would like to see every ETUDE reader take advantage of it in renewing his or her own subscription, and in sending us the subscriptions of their musical friends, showing that this is one of the many extra advantages that come with ETUDE subscriptions. The offer is good only during the month of July. Renewal orders received during July, whether subscriptions have expired or not, will entitle the sender to take advantage of this offer.

What You Can Do

You can do a good turn for every one of your musical friends, and you can help THE ETUDE to add thousands of new readers to its subscription list, by joining in the summer campaign for new ETUDE readers. You can help us make THE ETUDE more useful to every student, musician and music lover by pushing this campaign vigorously, thus enabling us to reach those who need THE ETUDE.

In the past, the unselfish efforts of its friends and their sympathetic interest in its ideals, have made THE ETUDE the largest and most widely circulated musical magazine in the world. We are confident that ETUDE readers' interest and efforts will not flag during this summer. The magazine will present in every issue the same high standard music and articles of the same excellence as it has in the past. With your help we will make this a record-breaking year for ETUDE quality and for the number of ETUDE readers.

What we ask of you will take but a minute of your time. Just write on a postal card the names and addresses of five or more of your musical friends to whom you wish us to send sample copies of THE ETUDE. This will be your good turn to them and to us, as it will give us a chance to acquaint them with THE ETUDE's great value to all music lovers, students and teachers. Mail us the postal card to-day.

You may obtain any of the premiums listed on page 489, or in our premium catalog, by obtaining the subscriptions of your friends to whom we send sample copies.

NEW PUBLICATIONS ISSUED JUNE 1917

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Grade 3.

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A good teaching set, picturesque and of musical merit.

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A processional march, suitable for school use. Melodious with strong rhythm.		
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Educational. Good finger work.		
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The third of a successful series of Irish sketches. In duet style. Full of color.		
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14513 Guitarre, Op. 45, No. 2. M. Moszkowski	6	.50
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A splendid sacred song, destined to become popular.		

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A high-class concert number.		
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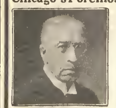

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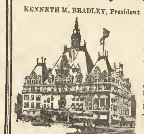

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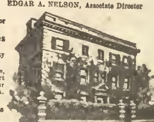

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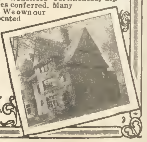

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Some Interesting Things about the Violoncello

By Orlando A. Mansfield, Mus. Doc.

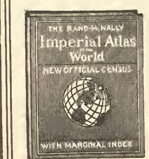
"In England and Germany," says Mr. Edward Heron-Allen, "the Italian orthography and pronunciation of the word Violoncello are in general use, but in Italy the familiar abbreviation 'cello is not commonly employed as it is in England and America, for the obvious reason that it is incorrect and meaningless in the Italian language."

With the question of the pronunciation of the word we shall have no difficulty if we remember the simple rule that *c* before *e* or *i* has, in Italian, the sound of *ch*, as in *ch*air; also that the vowel *i*, before a consonant, is pronounced like *ee* in *beet*. Hence the whole term might be written phonetically thus: *vee-oh-lohn-chel'loh*. In these days of almost universal culture to allude to the instrument as a "sello," or to the performer thereon as "kelloist," is ignorance gross and unpardonable.

'Cello, as all our readers are probably aware, is an Italian diminutive signifying little or small. The admission of a part implies a whole: the use of a diminutive implies the existence of a greater, either now or in time past. Consequently the term 'cello must denote a smaller form of some instrument of larger size, in use at the present time, or known to some definite period of musical history. Knowledge of this fact, or a certain amount of reflection thereon, would often save the illiterate musician—to say nothing of our old, tried and trying friend, the compositor—from writing or printing the fearful and wonderful word "violincello." This term, if it meant anything at all, would mean that the 'cello was a smaller form or type of the violin which is already the smallest member of the string family. This, of course, is not only illogical but contrary to fact, as every one knows who has handled the two instruments, seen them side by side, or studied their outlines from prints or drawings.

As a matter of fact the word Violoncello is derived from the Italian Violone, itself an augmentative of Viola—"one" (*oh'nay*) being "an Italian suffix expressive of increase." As Viola was the Italian for viol, Violone meant the large viol, and Violoncello the smaller form of the large viol—an instrument still of respectable dimensions, but smaller than the largest representative of its tribe. The viols, now obsolete, were the precursors of our modern stringed instruments. They possessed strings varying in number from 5 to 8, the usual number being 6. These were generally tuned in 4ths, with an interval of a 3d between the third and fourth strings. The viols—often in the Elizabethan age spelled "Vialls"—were made in six different sizes, the complete series being known as a "chest of viols." Of these six sizes the principal types were the Treble, or Discant—Viola Alta; the Tenor—Viola da Braccio, *i. e.*, arm viol, because held on the arm; the Bass Viol—Viola da Gamba, or leg viol, because held between the knees; and the Double Bass Viol—Violone, an instrument an octave lower than the Viola da Gamba and almost identical with our modern Double Bass with its "flat back and slanting shoulder." The word Violoncello is, therefore, a diminutive of the term Violone, and signifies a little double bass viol, or a small Violone, a meaning which exactly fits the size and principal function of the instrument which, even to-day, is termed the "bass viol" in remote country districts of Great Britain. The word Violone, we may note, *en passant*, is also applied to a string-toned organ pedal stop of 16 feet pitch.

From this it should be clear that the term "violincello" is an absurdity and an inaccuracy, its use being a sure sign of both error and ignorance—ignorance of both musical history and musical orthography also. For, as Burton says in his Anatomy of Melancholy, "By ignorance we know not things necessary, by error we know them falsely."



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Q. What is meant by the tempered scale?—G. de P.

A. Any scale based upon the twelve equal semi-tones of the pianoforte. That is, the octave is divided very nearly into twelve equal parts, each one of which is a semi-tone.

Q. What is a Staendchen?—S. D.

A. *Staendchen* is the German word for Serenade.

Q. I heard a vaudeville leader rehearsing his orchestra say, "Now, remember, the next two numbers are 'segue.'" What did he mean?—Q. R. S.

A. He wished to warn his players against any delay or break between the numbers in question.

Q. What is the difference between a trumpet and a cornet?—J. B.

A. At the present time the only real difference is in the character of tone, that of the trumpet being more brilliant and rousing, that of the cornet more clear and limpid. This is due to a difference in the taper of the bore and the shape of the mouthpiece, the tubing of the trumpet being more the same size throughout, that of the cornet more tapering-out. The manner of playing is exactly the same, however.

Had you asked this question twenty-five years ago, we would have told you that the trumpet was generally in F, with crooks for the keys of E, E flat, D and C, and that in still earlier times it had a still greater variety of crooks, *but no valves.* At present, however, it stands in the same keys as the cornet (B flat and A) and has the same kind of valves.

Q. Who was Kuhlau who is said to have published "the first harpsichord Sonata?"—D. J.

A. The reader is in error. Kuhnau, not Kuhlau, published the first harpsichord sonata (1695). He was a noted organist, born in 1667. He died in 1722. Kuhnau was Bach's predecessor as Cantor at the Thomas Kirche in Leipzig. Among the notable things that he did was to write some program music of much curious interest, such as his Biblical Sonatas "The Fight Between David and Goliath," "David's Cure of Saul," etc. Kuhlau (1786-1832). He was a flautist. He is best known now for his sonatinas. He is often confounded with Kuhnau.

Q. What is the form of the romance?—K. P.

A. The romance is merely a musical composition of a romantic type. It has no set form.

Q. When playing four-hand piano pieces, which player should operate the pedals?—D. L. G.

A. No set rule. It more frequently falls to the secundo, when that part is played by a mature performer, because the harmonies requiring a change of pedal are more readily seen in the bass.

Q. What is the origin of the "recital?"—M. J.

A. Liszt is said to have given the first pianoforte "recital," June 9, 1840. Prior to that time concerts were given with two or more performers. The idea of giving one with only one performer is said to have been original with Liszt. This, however, seems unlikely.

Q. What is meant by A "in Alt?"—C. J.

A. High A—the first A above the treble staff. The words *in Alt* are usually employed to signify the notes from G above the treble staff to the F above that. The notes from the G one octave above the treble staff upward are known as *in Altissima.*

Q. Is "Andantino" slower or quicker than Andante?—QUESTION MARK.

A. Generally conceded to mean *quicker.* This, however, has been a much disputed point. Andante is a diminutive of Andantino. Therefore, less Andantino should mean less slow.

Q. What is meant by the term fogliette?

A. A term used by orchestral players for a violin part showing the "points of entry" of the chief orchestral instruments and marked with interpolated notes or cues to be used by the conductor or first violinist instead of a full score. The common English name is "leader's first violin part" or "lead sheet."

Q. How old is form in music?

A. It is very difficult to answer this question definitely. Form in modern music dates from about the 17th century. However, dances of various kinds must have existed in the folk lore of the previous centuries. Before the year 1600 the written music had little formal outline. The Aria da Capo invented by Ferrari was one of the first of the modern art forms in music.

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By Peter F. Biehl

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The question of music to be used should be left entirely to the instructor, who is supposed to know what is best for the pupil.

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