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James Francis Cooke

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

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

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Podewski (Pad plus Ermine plus Sew minus Mines plus Shi); No. 8, Busoni (Bus plus Onion plus Eden minus One minus Ives); No. 9, Hofmann (Hot plus Far minus Ten plus Farm minus Arm plus Man plus None minus One); No. 10, Rosenthal (Rose plus Patent minus Mine plus Plus Half plus Ace minus Face).

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THE ETUDE

OCTOBER, 1917

VOL. XXXV No. 10



The Dream-Mind in Music



Does't call it the sub-conscious mind,—call it the dream-mind. It's easier to understand with that title. Did you ever have a dream in which you heard entrancing music? Have you ever had themes come to you when you were asleep and then have them vanish like some eerie vision when you awoke? Many of the great masters are said to have had musical dreams. Tartini's "Il trillo del Diavolo" was an attempt of the composer to recollect the playing of His Satanic Majesty as Tartini claimed to have heard it in a dream,—possibly after too much salami, fromaggio roma and chianti.

All dreams are merely manifestations of the sub-conscious mind. Psychologists have a great deal to say about this slumbering form of intelligence that falls without the field of conscious attention. While it accompanies us in our waking moments it manifests itself most forcibly during sleep in some beautiful vision, some ridiculous escape, or perhaps some horrible nightmare.

The savants are all keenly eager to find some way in which this dream-mind can be used in practical every-day education. Thus far, they have discovered that we are mentally awake to an infinite number of impressions,—impressions that shape our psychic selves unconsciously. Thus it is, that children of musical mothers,—such as Gounod and Mendelssohn, start their music study with their first lullabies. If the child is gifted with musical expression, much of this comes back again,—probably not in its original form, but with the spiritual variations that have clustered around it while it slumbered tranquilly in the deeper recesses of the dream-mind. This often leads to music of new and masterly portent. The editor has frequently talked with other men who, like himself, were solo boys in church choirs, years ago. They all have the continual experience of having melodies and themes come back to them in more or less jumbled form, the sub-conscious outcroppings of oratorios and anthems they had sung at an age when their powers of attention had not been sufficiently trained to impress them with the name of the work, the name of the composer, or anything more than the mere melodic outline.

A somewhat remarkable experience in the home of the editor will probably make interesting data for readers of THE ETUDE who are interested in this fascinating subject. A number of years ago, a mulatto girl from the West Indies was engaged for domestic work. She was exceedingly anxious to be able to sing—in fact had a kind of mania for music. When the editor was teaching or when his wife was singing the girl would desert her work in other parts of the house and hang around the studio door. Indeed, it was frequently necessary to reprimand her for this. All of the girl's efforts to sing were ludicrous in the extreme. She had absolutely no idea of tune or melodic design. Her mumbling, moaning and squawking were very amusing to all who heard it.

After about one year in the editor's home, the girl was informed by her physician that she would have to go to the hospital for a slight operation on the arm.

Sympathizing with the girl's abject fear of the hospital it was arranged to have the operation performed at home. When the girl was coming from under the influence of ether she commenced to sing scales, trills, arpeggii, etc., accurately and with a tone that was amazingly fine. When she became conscious, she tried to sing again and found that, as in all her previous efforts since childhood, she was unable to produce any musical sounds. When told she had sung

while she was anaesthetized she cried bitterly and thought that she was being ridiculed.

The editor once recounted this experience to the late Prof. Hugo Münsterburg of Harvard University, who at that time did not know that the editor and his wife were professional musicians with years of training and experience. The great psychologist said that the incident was incredible and that if there had been trained musical observers present they could not have been so woefully fooled. Nevertheless, the fact remains a fact and revealed a wonderful something imprisoned in the girl's sub-conscious mind which will probably never be liberated.

There is no moral to this editorial, unless it be that all teachers and parents should leave nothing undone to surround their children with all possible means of hearing good music, whether it comes from the living performer or whether it is reflected to them from the playing or singing of some master artist through the talking machine.



Figures



HELLENIC culture associated music with mathematics and sorcery. The middle ages still found music regarded as a branch of the study of mathematics. Considered merely as a science involving arithmetical problems music holds an imposing place. Mathematics has been the science through which much of the world's progress has been made in architecture, engineering, chemistry, astronomy, navigation, electricity. As music came to be looked upon as an art rather than as a science the mathematical phase of the subject has been disregarded. However, a Bach fugue is quite as much a mathematical problem as anything Euclid ever drew upon the sands of the valley of the Nile. This thought was the inspiration of this editorial. The editor, who once taught geometry for a short time, knows no greater intellectual pleasure than that of recalling, apart from the keyboard, the four voices of any Bach fugue that has been previously memorized at the keyboard. It is purely a feat of figures and in no sense an artistic experience unless you can carry delightful pastime still further in your imagination and register the parts as though played by different instruments. To hold such a fugue in the memory and hear all the parts progress in due order, does not of course solve any mathematical problem but it is an intellectual feat as great, in many ways, as the mathematical tasks which the engineer, the chemist or the astronomer make much cause for self-admiration.



The Organ as an Educator



Sevens hundred thousand people have attended the recitals given by Dr. Samuel A. Baldwin in the Great Hall of the College of the City of New York. In one of the best Organ Departments THE ETUDE has ever been privileged to present, this distinguished organist indicates how the organ can and may take the place of a great civic orchestra, when an orchestra is not obtainable. The day is not so very distant when civic pride will impel communities of one thousand people and over to provide for an organ just as they now think it necessary to provide for a town hall, good roads, a school house, a library or a post office. Music has become a real part of our daily lives and the organist of the future will "play" an interesting rôle in the great civic drama of to-morrow.

Just What Synchronization Really Is

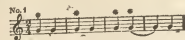
By Daniel Batchelor

To know the meaning of synchronization it is necessary that the normal pulsations of rhythm must be well understood. The pupil should be brought to feel the ordered movement of the two fundamental forms of measure—the duple and the triple—out of which are developed all the complexities of time relations.

Synchronization is a disturbance of the measured flow of rhythm. It may be regarded as a discord of time. A comparison with dissonance in tune will help us to see this more clearly. The pure concords soon lose their effect and lead the ear into a state of apathy. From this passive condition it is shocked by the stroke of discord, which gives a fuller appreciation of the chords which follow. The dissonance threatened to destroy the harmony, but really established it more firmly. So with synchronization, the smooth flow of measures is after awhile taken as a matter of course by the ear, but with a jolt by an unexpected accent, which at first seems to upset the rhythmic flow, but which imparts a keener zest as it gives place to the established order.

Two things should be clearly understood by the pupil: First, that Synchronization is not an added accent, but a borrowed one, and secondly, that while a stronger accent may be struck in advance, it cannot be delayed beyond its usual time.

The effect of synchronization is caused by the collision of two stronger accents, which are normally kept apart by an intervening soft accent. In the following example there are four strong accents, but the fourth is struck in the third measure, where it clashes against the third accent:

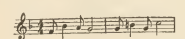


These full-pulse synchronizations are like sledge hammer blows, too heavy to be often introduced. Synchronization is much more frequently used with divided pulses, where it serves to give life and spring to the movement. It also calls attention to the finer accents within the pulse-beat. In this example, which follows the order of accent in the four-pulse measure—and is not apt to overlook the strong, weak, medium, weak—may be apt to overlook the secondary accent on the third note, but with synchronization we are compelled to notice it—.

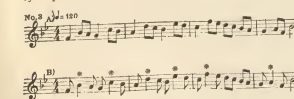
If we subdivide the pulse into four parts——

—we get the same order of accent in a still finer degree. We may not notice it in a passage like this, but with synchronization it becomes quite evident.

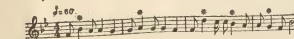
The anticipation of the accent is sometimes used to bring out a note in strong relief, e. g.,



A succession of synchronizations with lively movement may have a very invigorating effect, especially with a rising sequence. Compare the two examples below, in which the tones are identical, and see how the synchronizations in the second give new life to it.



When used in a descending movement, with slow tempo, the "driving notes" seem to emphasize despondency or lingering regret, e. g.,



This is but an elementary study of the subject, but it shows how synchronization serves to interpret different states of emotion and also that it helps us to appreciate the finer and more complex relations of rhythm.

The Value of Polyphonic Playing

By Leo Oehmler

It is a wise plan to play some compositions of a polyphonic nature nearly every day. Whether such compositions be classed as solos or studies matters little, the main fact being that both hands share equally in the thematic development and that the fingers of both hands are kept busy. Thus the fingers become more individualized, much stronger and more independent of each other.

The immortal works of Bach are an inexhaustible mine of polyphonic treasures and many of the great work of modern composers have drawn their technique and sound musicianship to the constant study of Bach's compositions. Many teachers and students fight shy of Bach, shielding themselves with the unvarnished plea that Bach is too difficult or too dry. This is a doubly deep delusion of truth, for Bach, who was a tremendously prolific composer, gave to the world a most varied and interesting list of works, ranging from the profound and serious to the animated and sparkling, and, as regards difficulty, representing every grade in the curriculum. For instance, a pupil may commence at about grade 3, or even earlier, with Bach's *Little Preludes* or *Little Fugues*, passing on in the next

earliest study of these lesser works, the pupil may go on to the mastery of the *Well-Tempered Clavier* (Preludes and Fugues in all major and minor keys). If one wishes to have a little more varied outlook on another side of this great master, we recommend his *Lighter Compositions*. We should also mention the *First Study* of the *Well-Tempered Clavier* for the purpose indicated by its title, as a technical preparation in the matter of scales, rhythmic exercises and variety of touch. Begin with the *prelude* touch, as this is of fundamental importance, aiming at a perfect legato and a good singing tone.

The scales, both major and minor, should receive its clinging and caressing treatment. Then by suddenly relaxing all muscles, a quicker tempo can be attained, still legato, but a more relaxed and speedy one. After this, *finger staccato* is applicable, and if somewhat exaggerated in practice, the hands will receive most vigorous and beneficial exercise. Next in order, logically comes the *staccato*, followed by scale exercises played with both wrist and arm touches. Add thereto the practice of accenting groups of two notes through two octaves, three notes through two octaves and four notes through four octaves. The pupil will have acquired some skill in the most needed rhythms and be ready to begin work on actual polyphonic forms.

If the player has been taught to master a composition phrase by phrase, to lay the hand, as it were, right over the phrase, lifting it slightly at the end of each phrase right where a singer would take breath, then he is already on the high road to intelligent musical enunciation.

Greater Results With Less Effort

By Charles W. Landon

If the pupil can master two pieces in the time it formerly took him to learn one, he gets double value for the tuition money spent, and also a larger reputation.

In an old cook-book, the receipt for cooking a hare started off with "First catch your hare." The pupil needs to "catch on" to the difficulties of each passage and to conquer it before leaving it for the next. If the passage is a run, its difficulty is generally one of fingering; if a harmonic passage, it may be that each of its parts or voices has notes of differing time-lengths, note-values; sometimes the bass has long reaches or extensions; sometimes the chords may be chromatic or unfamiliar. Often single-hand work is a help, but at any rate, one should form the habit of playing each part of the passage, and by no means be content to go through the piece time after time, making the same mistakes.

After the difficulties are overcome, then one should play the piece with a keen feeling for its rhythm and its swing and pulsation coming right from the heart.

Suppose there are four pages in your new piece, it is probable that all the real difficulties are confined to not over half a page, in the aggregate; by conquering these first, you will get results.

How to Interest Unmusical People in Music

By Mrs. Robert M. Rainey

THOUSANDS of people, not merely those in remote districts, have the problem of interesting so-called "unmusical" people in music. Frequently the term "unmusical" is a misnomer. Some of the most "unmusical" people are those who have had no opportunity for people are those who have had the advantage of musical lessons for years.

With the average so-called "unmusical" person, however, it is sometimes difficult to get the attention at first and hold it long enough to make a sufficient impression to develop the love for music. Here are some points to consider in selecting music that will appeal to the "unmusical."

A CLEAR, DISTINCT, PLEASING MELODY

Do not make the mistake of trying to reach the "unmusical" with queer harmonies, or musical "atmosphere." The "unmusical" are more easily attracted by a good tune. Psychologically it is the thing that reaches them first. If the average chief exercised the same kind of sense in purveying food that the average musician displays he would soon find his restaurant deserted. Rare dishes are all right, but what the public demands first is good wholesome food. It would starve on sauces, curries and pickles. There is a reason for the popularity of Grigs' "To Spring," MacDowell's "To a Wild Rose," Rubinstein's "Melody," or Dvořák's "Humoresque." The melody in these pieces sings clearly from beginning to end.

DO NOT SELECT PIECES WITH A GREAT NUMBER OF MELODIES

Bach is filled with melodies—so are the Haydn sonatas, the Mozart sonatas and the Beethoven works. The "unmusical" mind is unable to absorb these melodies. It can take one easily, but five or six or more complicated melodies blur.

PROGRESS FROM THE VERY SIMPLE TO THE MORE DIFFICULT

If you have a choice between melodies introduce the simplest first. In Browning's poem "Saul," taken from the story of King Saul cured of a deep melancholy by the harp music of David, we have a young shepherd boy, we have this same idea worked out. David first plays a tune that he was wont to play to his sheep. This suggests a simple tune because intended for a low order of animal. He then plays the tune for which quail on the cornland will each leave its nest; the bird life, a higher form. Then comes the tune of the wine-song of the reapers—the peasant class of people. Last is the funeral song and the glad chant of the marriage party. At last a chorus as the Levites go up to the altar. In this musical climax the melody progresses from the simple form of tune to the complex chorus.

THE "UNMUSICAL" DEMAND PROGRAM MUSIC

Few "unmusical" people can listen to music in the abstract. It must signify something to them which conveys the idea of nature, poetry, drama, etc. The idea of telling a story through music is primitive in its origin. You may have proved to your own satisfaction that it is impossible to convey "program" ideas through music. The "unmusical" mind, however, will not cross a park at a band concert and note the interest which crude "program" pieces always arouse. You may not approve of it but the public does. Accept then the idea of a "story in music" as a bridge to other things.

All the early Greek epic poetry was sung to the music of the lyre. At a later date the old folk tales became folk songs and from these the masters evolved the fables and the music of the folk songs. The folk song recurring at intervals. The pianists of today are realizing the possibilities of the folk stories, legends and fairy tales in which our musical history is rich. In this way a direct appeal is made to the imagination, for we feel music more than we think music. Its appeal is almost wholly to the emotions unless we happen to be familiar with the number and know something of its particular history. In hearing some celebrated artists, we feel more than we think music. Its repertoire that we have either studied or about which there is some story of interest.

Some Elementary Truths in Song Interpretation

Especially Written for THE ETUDE by the Distinguished Composer, Singer, Teacher and Conductor

SIR GEORGE HENSCHEL

THE ETUDE feels greatly privileged to present the following article from one of the most gifted men in the history of our art. Born in Breslau, Feb. 18th, 1850, it has been Sir George's privilege to meet and know intimately many of the great men and women in music during the last half century. Beginning as a solo soprano in 1860 his whole life has been closely associated with the art of singing. In 1862 he made his appearance as a solo pianist and distinguished himself before a very critical audience. In 1867 he became a pupil of Reinecke, Moscheles, Richter, Papperitz, Goetze and others at the Leipzig Conservatory. Three years later he entered the Royal Conservatory in Berlin where he studied with Kiel and Schütz. Meanwhile his great ability as a singer and his rich baritone voice attracted with attention and he frequently appeared at important concerts. In 1875 he sang the principal part in a performance of the St. Matthew "Passion" conducted by Brahms. Brahms and Henschel became fast friends. His first appearance in England was in 1877 where he immediately became very greatly in demand. In 1881 he married the soprano Miss Lillian Bayley a pupil of Paderewski and together they gave a series of vocal recitals in Europe and America which commanded the praise of the greatest musicians of both countries for many years. Nothing comparable with these wonderful recitals has ever been heard. In 1881 Sir George was appointed conductor of the Boston Symphony Orchestra remaining as conductor for three years. He then became the successor of Jenny Lind as Professor of Singing at the Royal College of Music in London. Late life in London has been one of intense activity in teaching, conducting and composing. His best known works are his delightful songs and his choral works "Stabat Mater," "Te Deum," etc. Sir George has resided in Scotland for several years.

To the Editor of THE ETUDE:

You will be able to appreciate the extent of the pleasure with which I received your kind and flattering request to contribute yet another article for your excellent paper, when I tell you that it was fully equalled by that of my embarrassment on finding myself confronted with the subject you were good enough to suggest: "Some Elementary Truths in Song-Interpretation." Since the word "element" designates a thing defining analysis, and we are still waiting for a satisfactory answer to the ancient question "What is Truth?" I am afraid I must confess myself entirely incompetent to grapple with the task; indeed, without immodesty I hope, should be reluctant to accept any mortal's opinions or statements regarding a question of art as "Elementary Truths."

Taking it for granted therefore that you will raise no objections to my changing the title of this little essay into "Thoughts on Song-Interpretation and Kindred Topics" I shall endeavor to give you some of my ideas to the best of my ability and in an explicit manner as the extent of the space will permit.

Well, as regards interpretation, let us first of all consult the New Oxford Dictionary and we shall find that "interpret" may mean "expound the meaning of, bring out the meaning of, make the meaning of, render by artistic representation or performance, explain, understand." All these definitions are simple enough

when applied to a piece of poetry or a piece of music; but when it comes to a thing which is a combination of both music and poetry, the matter seems somewhat more complicated. The music, as such, of a song may be beautifully interpreted by an instrument other than the voice—who, to quote only one example, has not heard Schubert's "Ave Maria" played on a Cello? Just as the words of a song, detached from the music, may find an ideal interpreter in the person of a talented reciter who, as regards music, may not know one note from another. The perfect interpreter of a song therefore would, it seems, have to combine in him or herself the talents and qualities both of a reciter and a musician and it will be seen at once that, as in a song the music is of the first importance, not only should an intending singer make a point of studying music as well, but the study of theory, harmony, counterpoint, composition, that is to say of music as a creative art, should always be made the foundation on which all special studies for expressing that art, should rest.

Music of First Importance

I have just said that in a song the music is first in importance. Should therefore by any chance a composer have failed—as some of the best have now and then—to make the music fit the words completely and in every detail, it would be the duty of the singer to consider the musical phrase in the first instance and bring in the words with as good a grace as possible.

An excellent illustration of this is to be found in Schumann's "Die Lotosalbum."

The first two lines of Heine's beautiful poem, scanned thus by the poet



in which it will be noticed that there is a slight break between the words "ängstigt" and "sich," although "sich ängstigt" is practically one word—any intelligent, trained reciter would, unhampered by the restriction of musical rhythm, declaim as follows:



But how comes the composer, places an arbitrary value on every syllable, divides the sentence into measures and there's an end to all license on the part of the reciter. Poetry has to step back and yield the first place to music. Schumann in this instance, by scanning the first two lines thus:



rather emphasizes the break between "ängstigt" and "sich," utterly regardless of the already mentioned fact that the two words being really one, and the singer is faced by the dilemma of having to bridge over the gulf of a whole half measure here and there. Now, would he highly advise for the singer to think he must not breathe between the two words. No—music first. The composer wants three eighth-notes' rest, and breathe the singer must. Let him therefore treat the two phrases from the instrumental point of view and sing them as expressively as a fine violinist or cellist would play them:



Or take a Bach or Handel air with semiquaver runs often extending over half a dozen bars or more. There are singers who think it beneath their dignity to breathe during such a run and go on and on until they are red in the face.

This is very silly. Such occasions also must be treated instrumentally. Give that run to, say, an oboe player and you will find that he now and then will take an instantaneous little breath which enables him to do justice to every note and carry the thing through successfully and without exhaustion. It is generally the childish fear of being thought "lacking in physical strength" which induces some singers to delay breathing until the thought of their bursting a blood-vessel remains the only one left in the poor listener, rendering impossible the slightest pleasure in such a performance.

One Cannot Breathe Too Often

If you know how to breathe perfectly, i. e., how to replenish your lungs in the twinkling of an eye, and imperceptibly, you cannot really breathe too often, for by such judicious breathing you increase the chance of bringing out the meaning of the music. Altogether, for an intelligent and thoroughly satisfactory interpretation of a song it is absolutely imperative that the vocal technique of the singer be devoted to the attainment of efficiency such as to need no more thought than for instance a pianist interpreting a Beethoven sonata should have to give to the fingering. All technical difficulties should have been overcome once for all and technique itself becomes a matter of course before an attempt at interpretation is made.

I remember being asked, years ago, to hear—with a view of giving my opinion on her talent and voice—a young singer now very successful and famous also in your country, and being horrified at her utterly mistaken idea of breathing. Disregarding all thought of intelligent phrasing, she actually never breathed until

she could not possibly help it. I stood it as long as I could and then got really angry. I stopped her short and "Do you wish to show the people what wonderful lungs you have?" I asked her, "or what a beautiful song it is you are singing?" You can only do one of the two things at a time. Supposing even your breathing be good, which, being neither inaudible nor invisible, it is not, you will have to learn in time that an accomplishment be it ever so great, in anything pertaining to the mere technique of singing becomes a fault the moment the listener's attention is drawn to it."

A singer who after the singing of a beautiful song is complacent on the excellent management of his mouth or on the wonderful articulation of his words, should go home and resolve to do better next time, and not rest satisfied until he acknowledges that the singer's highest aim should be the full appreciation and enjoyment by the listener of the work he is interpreting. That aim being achieved he need wish for no greater praise for himself.

Coloring the Tone

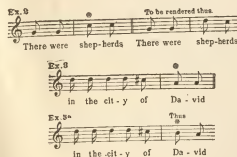
There is one thing which in my opinion is a great help towards interpretation, and that is the coloring of the tone, which should be made the subject of special study. I have heard many a so-called excellent singer whose singing became exceedingly monotonous through lack of variety in tone-color, and remember one lady in particular, the possessor of a beautiful rich contralto voice from whose singing had it not been for the words—you could not possibly have told whether she sang was sad or cheerful. And yet, a singer should be able to produce as many different shades of, let us say, the vowel A—and I mean the Italian "Ah" as a painter of the color, say, of red. By opening, to take that vowel "Ah" as an example, the mouth for a bright "Ah" and then, without the slightest change in the pose of the lips, trying to sing an "Oh," the originally intended vowel will, whilst undisturbedly remaining an "Ah," assume a greater depth, greater nobility, according to the degree of the darkness of the "Oh" which you mix with it.

I have in my long experience as a teacher found one of the utmost value to make a pupil sing even a whole song on nothing but vowels with the object of trying to express its character by vocalization only. Take, for instance, a song like Brahms' deeply melancholy "Die Marumt," one of the most beautiful of the master's, and see if you can convey the sadness of it by the voice alone, without the words. If after a while you succeed, you will have taken a very long step toward realizing, *i. e.*, toward interpreting, when it comes to singing the song with the words, the full beauty of that exquisite blending of music and poetry.

It goes without saying that in speaking of songs in this article I can only mean one kind, *viz.*, the best, and I may as well add here that a song worth singing at all should be sung as the composer wrote it. To change a note, as one can hear even good singers do only too frequently, into a higher one with the object of showing the voice to better advantage or of making a phrase, generally the final cadence "more effective," that's villainous," as Hamlet says "and shows a most pitiful ambition!"

Traditional Abbreviations

This altering of notes brings me upon a question which has ever been the subject of much controversy: Are there any rules as to singing of recitatives, or rather to the substituting, in the singing of recitatives, of notes now and then for those written by the composer? Should, for instance, in Handel's Messiah, be rendered thus



My answer as regards the first of these two examples is as decided a "No" as my "Yes" is in regard to the second.

This may perhaps be considered somewhat arbitrary and entirely a matter of taste, but I venture to hope that after what I have to say on the subject it will be found to be a matter of taste only, partly, and of arbitrariness not at all. I base my objection to the altera-

tion in the first and my approval of that in the second could not possibly help it. I stood it as long as I could and then got really angry. I stopped her short and "Do you wish to show the people what wonderful lungs you have?" I asked her, "or what a beautiful song it is you are singing?" You can only do one of the two things at a time. Supposing even your breathing be good, which, being neither inaudible nor invisible, it is not, you will have to learn in time that an accomplishment be it ever so great, in anything pertaining to the mere technique of singing becomes a fault the moment the listener's attention is drawn to it."

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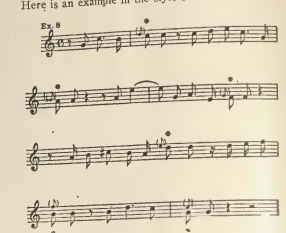
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"secco" recitative of the opera, which is practically no more than spoken conversation somewhat rapidly delivered in specified musical terms. There you may, or lived in specified musical terms into one above it even should change the doubtful note into one above it at every opportunity, for by doing so you impart a certain spontaneity and freedom to the sentence, emphasizing their resemblance to the spoken word. Here is an example in the style of Mozart:



But I am afraid I am near the limit of the space allotted to these short essays; so only a word or two more. Art is long and Life is short, and to learning there is no end.

Singing, like the playing of any instrument, can be taught and brought to a degree as near perfection as humanly possible; that is a matter of technique, *i. e.*, mechanical skill. But what is best, imperishable in any art defies teaching, and interpretation, even though re-created, certainly is an art at least part of it. To have a chance of becoming an artist in the true and only sense of the word, the student, fortunate in the possession of the heavenly gift of talent, should from the outset resolve to strive for none but the highest ideals, refuse to be satisfied, both taking and giving, with anything but the best, and last, though by no means least, resist the temptations which the prospect of popularity and its worldly advantages, frequently the reality of lowering that high standard, may place in his way.

And now "per il momento, basta." If in what I have written there should be found, even to a small degree, some matter for stimulating thought, I should be most gratified.

Very sincerely,
Yours,
Curt Henrich

Curiosities of Notation

It is quite usual for teachers, after explaining correctly that the sign *C* stands for "common time," to add that *C* stands for "common." While there can be no objection to this as a help to the memory, still it is rather very far from agreement with the real historical origin of the sign. It dates from about the twelfth century, and was originally intended for an imperfect circle. The sign for triple time was a perfect circle, triple time being considered "perfect," through some mystical association of ideas, as referring to the Holy Trinity. Double or quadruple time, on the other hand, was deemed "imperfect."

A stroke through the time-signature indicated double speed, and our present sign for *alla breve* (*C*) exactly the same was used in these early centuries.

In English books on music, we find what we call a "half-note," spoken of as a *minim*. This word is derived from the Latin *minimus*, meaning "least," this sign notation. What we call a whole-note was a *semibreve*, which indicates a half of a short note, while the very longest note known to our modern notation, (and that, very seldom used, and then only in 4/2 time), was known as the *longa*, meaning "long." The still longer notes, now known as the *longa* and the *longa*, are now too largely disused, being too long to exist within a measure of

any kind of time in use. In the days when they were in use, bar-lines had not been introduced, so this objection had no weight. Nowadays, when we have occasion for such long notes, we simply tie one whole-note to another. In an old Psalm Book of 1688 a *breve* is said to be "about the duration of eight pulses at the wrist of a person in good health and temper." Franco of Cologne, and Marchettus of Padua, in the fifteenth and sixteenth centuries, define the length of a *breve* as "the shortest time in which one is able to produce the voice in its entire fullness." At the present day, it would be quite aside the mark to attempt to define the positive length of a note in such a way, as all depends on the tempo.

In Schumann's *Concerto*, the "Sphinxes"—a quaint little mystical conceit of the composer, probably not intended for actual performance, are written in certain of these obsolete long notes, in the original Breitkopf and Haertel Edition, a fact which resulted in greatly puzzling certain musicians of very respectable professional standing who were not posted on musical antiquities. In another edition, printed at a recent date here in America, not only are *breves* substituted for the ancient *longa*, but the same notes are written below in the form of half-notes in octaves, evidently with the design of making things fool-proof.

Tension and Relaxation in Pianoforte Playing

By the Noted American Composer and Teacher

CLAYTON JOHNS

Everyone knows, both in music and in speech, there must be tension and relaxation. The musical interpretation, or sense of a composition, demands tension and relaxation, not less than the verbal sense, or interpretation of phrases and sentences. Without tension and relaxation, music and speech become tiresome to the listener. The proper treatment of the two brings about a feeling of proportion. We often hear piano players straining every muscle, showing that there is no balance in the performance, and, unfortunately, we hear too often our American voices, in which the vocal chords of the throat are overstrained, produce the same effect.

Our subject appertains to piano playing in particular, but as an introduction, let us turn for a moment to one or two comparisons.

An Illustration from Golf

All athletic training is allied to musical technical training. Each has a good way or a bad way of doing things. The good way is to know how to control the muscles mentally, and the bad way is to leave everything to chance or haphazard. Think of a golf player, a good golf player; he knows how to hold his hands and how to give the club its greatest velocity, letting the club do the work and allowing it to follow through of its own momentum at the moment of contact between the club and ball; if there be too much tension the club probably strikes the ground instead of striking the ball or, at least, the ball doesn't go far. If the club properly strikes the ball at the moment of relaxation, the result is that wonderful "click" which comes when the stroke was just right. The good click in golf is, more or less, like a good touch on the piano; both need training and development.

From Bicycling

Bicycling may be instanced as another illustration of Tension and Relaxation. The grip of the hands on the handle-bar of a bicycle depends upon balance and direction. Too much grip leads often to disaster, while, as a rule, a slight grip is all that is necessary for direction. A good bicyclist knows just how much grip to use; the grip depends upon quality rather than quantity, demanding many shades of pressure. Both the bicyclist and the athlete controls himself muscularly, mentally and emotionally. The shades of pressure in bicycling are not entirely removed from emotional piano playing. Think of the sudden turns and curves made by an expert bicyclist. A hill demands more tension, while down hill needs practically none except for direction.

A musical composition abounds in turns and curves. The pianist expresses himself emotionally in all of these by changes of tension and relaxation. Think of Chopin's phrases. The soul of his music is a succession of graceful tensions and relaxations.

How Applied to Piano Playing

The following examples show how tension and relaxation may be applied. The relation of tones must be the guide, just how much tension and relaxation, in a broad sense, is to be used; they may be qualified by various well known musical terms, like *crescendo*, *diminuendo*, etc., etc. The musical person naturally expresses himself musically, but it is amazing how many false quantities, particularly in piano playing, crop out unconsciously.

Characteristic accents in composition, like Schumann's, for instance, and in much of folk music, follow no rule.

It would be impossible to indicate the various shades of each note of a phrase. Abbreviated terms: *ten.* and *rel.* in this article are applied only to the salient notes of a measure; judgment and musical feeling must do the rest.

The examples below, taken from standard works, are meant only suggestions to the student—their number might be multiplied ad infinitum.

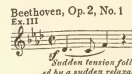
A crescendo demands gradual tension:



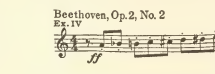
And a diminuendo demands a gradual relaxation:



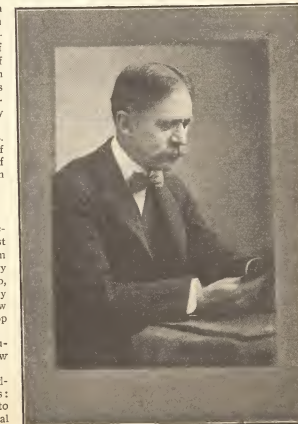
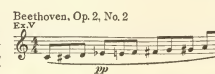
A sudden accent demands a sudden tension, followed by a sudden relaxation:



A forte staccato touch needs a great deal of tension:



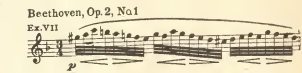
While a pianissimo passage needs almost none:



A turn is made by relaxed fingers, either beginning or ending with a tension note depending upon the significance and position of it in the phrase:



In Exercise VII, the best results are attained through a relaxed wrist, the wrist playing in with the fingers and bringing out every sort of light and shade, and, of course, various degrees of tension and relaxation:

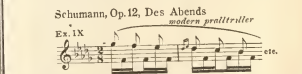


In a trill the fingers should be tensioned or relaxed, depending upon how much crescendo or diminuendo be desired. See Exercises I and II.

The first note of a mordent or a pralltriller should have a sharp accent, while the other two notes should be completely relaxed:



In modern pralltrillers and mordents the accent is usually reversed, the first two notes being relaxed and the third note ends with tension:



The first of two notes, the first being a sixteenth, and the second a longer note, should be relaxed and the second be tensioned:



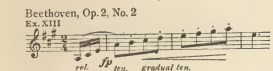
The first note of a phrase, beginning at the last beat of a measure, should be relaxed and the first beat of the new measure be tensioned. See example, Chopin Nocturne, E Major, Op. 62, No. 2:



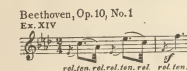
The first chord of a chord group may be either tensioned or relaxed, depending upon the beat of the measure:



A triplet, followed by a longer note, may be relaxed and the longer note have tension:



A grace note should be relaxed, followed by a tension note:



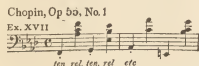
The last note of a phrase is usually relaxed:



Unless the last note of the phrase comes on the first beat of a measure, when it has tension:



The second and fourth beats of an accompaniment in 4/4 time should be relaxed, while the first and third beats have more tension:



The second and third beats of a waltz accompaniment should be relaxed, while the first beat has more tension:



As a rule waltzes should be played in 6/8 time, and the first beat of the first of the two measures should have a little more tension than the first beat of the second measure.

Here follow a few additional examples of tension and relaxation:



How We Got the Flat and the Natural

Vary few music lovers know how we came to have the flat sign and the natural sign. In the early days of music the only accidental allowed was the flat b. That is, there were no other notes sharp or flattened. B was known as round b (b molle, or b rotundum), the sign for which was

It is very easy to see how the flat sign (b) could have come from this. What we now call b natural was called hard b or square b (b durum or quadrum) the sign for which was another shape of the letter b or

From this came our natural sign (n). This also suggests the origin of the terms used on the continent for major (dur) and for minor (mol).

Remarkable Cures of Melancholia Through Music

By Clara C. Sterling, M.D.

An article in the May number of THIS ETUDE, "How Music Helps Us Stand the Strain of Everyday Life," interested me greatly, and the following may interest you.

About a year ago, I was making a professional call on a woman of forty-five years, who had been melancholic for three years, from no apparent cause. Every method of healing known to science, from mental healing to manipulative, had been tried and abandoned, and the consensus of opinion of the various men who had attended the lady from time to time was "this case was incurable." As I was leaving I remarked, "I am going to a piano recital; don't you want to come along?" She refused, of course, but I persisted, chiefly to give her daughter a couple of hours' rest and change. After considerable urging she consented ungraciously.

The pianist, a man of tremendous force, was playing a modern program. During the first few numbers, the lady sat in melancholic depression, but when the pianist finished a Scarlatti number she was flushed and excited, and said, "How lovely!" It was the very first word of interest I heard from her in two years. The rest of the program did not affect her apparently, but I decided to try again. Each time I saw her I would purposely lead the conversation to matters musical, but the only thing she showed the slightest interest in was that one particular number.

A few days later I took her to another recital, and this time she showed dissatisfaction at the performance, and made comparisons between the two pianists. I took her to a number of concerts after that, and what proved to be a recovery, began the day of the first recital.

The woman's mental condition is now as normal as it ever has been, and her interest in music has continued.

Realizing I was getting wonderful results in the foregoing case, I decided to try the same experiment with others. There were three women and two men under my care, who from various causes, were passing through periods of great mental depression. One of the men had interested himself in a player-piano; he plays it well and it has become an absorbing interest for him. One man and two women are taking music lessons. Music lessons at forty? you ask. Yes; why not? They amuse themselves that way, and in each case the concentration necessary is the thing that is lacking. One of the men has become a "concert pianist." One of the men says they would rather buy concert tickets than pay doctors' bills.

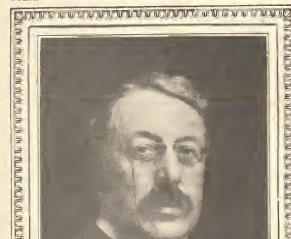
Please do not think I recommend music as a panacea, but for mental depression due to external causes, music is the "King of Remedies."

Music certainly is an aid to a state of mental equilibrium. I keep copies of THIS ETUDE and other musical magazines (current issues) on my table, and it is the usual thing to find waiting patients absorbed in them.

The Etude Master Study Page

A GROUP OF MODERN ENGLISH COMPOSERS

However insular England may have been in its musical past, the little group of British islands has been so closely tied to the musical activities of the Continent during the past century that London, during its interesting season, presents very nearly the same attractions that Paris, Berlin, Munich, Milan, and Petrograd may boast.



Granville Bantock

Granville Bantock was born in London. August 7, 1868, the son of an eminent London surgeon. Although the boy commenced the study of piano at the age of six, it was not until ten years after that time, when his parents were insisting upon his entering the Indian Civil Service, that he conceived a strong desire to be a musician. Finally he overcame his father's ambitions, and after taking a few private lessons in composition from Dr. G. Saunders, he entered the Royal Academy, where he studied with Frederick Corder. After the first term he won the Macfarren Scholarship. During the time that he was at the academy he produced many works of decided merit. For three years he edited and published a very useful little magazine known as *The New Quarterly Musical Review*. At the same time he became affiliated with the famous George Edwards, of Gaiety Theatre fame, and was the conductor of the noted musical comedies produced at that time. In 1894 and 1895 he toured the world with the Edwards companies. In 1897 he became conductor in New Brighton, at first having a military band, but later having a fine concert orchestra, giving excellent concerts of the works of such British composers as Parry, Corder, Stanford, George Elgar, Hinton, and Cowen. He also organized a highly successful *Choral Society* at New Brighton. In 1900 he became the principal of the *Birmingham and Midland Institute School of Music*, and in the next year became the conductor of the *Wolverhampton Festival Choral Society* and the *Birmingham Amateur Orchestral Society*. He has also done much to exploit the works of British composers on the Continent.

Edward Elgar

Singularly enough, the best known English composer is not an "academic." Sir Edward Elgar, almost entirely self-taught, ranks easily at the head of the English creative artists in the tone world. He was born at Broadheath, Worcester, June 2, 1857. His father was organist of St. George's Roman Catholic Church in Worcester, for many years, and was also a good violinist. The elder Elgar established a successful music-selling business and the son revelled in opportunities to explore the shelves and become acquainted with many masterpieces.

Edward went to a local school, where he had some elementary instruction in piano-forte playing. A friend of the family gave him a few hints on violin technique. He had no instruction in harmony, counterpoint, canon, fugue, orchestration, form, or anything of the sort. All that he learned he dug out of books and personal experience. At fifteen, his parents placed Edward in a solicitor's office for one year. The boy then went into his father's business as a clerk, at the same time studying the organ, with some assistance from his father. In addition to the organ he also learned to play the violin, the piano, and the cello. Finally he was admitted to the violin section of the Worcester Festival Orchestra. He was also a member of the Worcester

Gloucester Club, which made a specialty of singing the excellent works of old English composers. At twenty-two, Elgar became conductor of the Worcester County Lunatic Asylum band, where he taught the attendants to play for the inmates. Much of his time was spent in making arrangements of trifling Christmas minstrel songs for the band. At fifteen he had five lessons from the famous violin teacher, Pollitzer. Lack of funds prevented Elgar from going to Leipzig to study. At eighteen he succeeded his father as organist of St. George's Roman Catholic Church, in Worcester. In 1889 he married the daughter of General H. C. Roberts, K. C. B., and went to live in London.

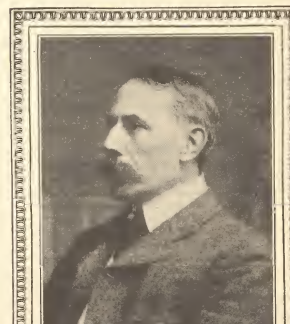
In the English capital Elgar continued his great activity in personal research in the technique of his art. In 1893 his first work of note, *The Black Knight*, was produced in Worcester. Then came a rapid succession of significant compositions, leading to *The Dream of Gerontius*, *The Apostles* and other works. Elgar's compositions are for the most part in the larger forms and therefore do not appear especially numerous. He has written nothing that does not show the musical feeling, constructive genius and masterly orchestral pen in his popular audience. It is by the training, however, there is a dignity and splendor which is as warmly appreciated by the general audience as it is by the trained musician. High coloring, strong melodic lines, well-imagined and adapted harmonies and abounding use of successful motifs are the characteristics which make the work of this British composer distinct and apart from that of many music workers of the present day. Elgar has received the *Doctor of Music* from Cambridge, Oxford, Durham and Yale. He was knighted in 1904.

Mr. Scott is an able and original writer upon musical subjects. Many of his articles have appeared in THE ETUDE.

Sir Charles Villiers Stanford

Sir Charles Villiers Stanford, Mus.D., D.C.L., LL.D., is the most distinguished composer of the present day, of Irish birth. He was born September 30, 1852, at Dublin. His father was a jurist, who took a keen interest in music. The boy's teachers in Ireland were Arthur O'Leary and Sir Robert Stewart. Later he went to Cambridge University, where after four brilliant years, he graduated in 1874 with honors. Thereafter he continued his studies with Reinecke, in Leipzig, and Kiel, in Berlin. In 1876 he wrote the incidental music for Tennyson's *Queen Mary*, at the poet's suggestion. About the same time he wrote a Symphony (B flat), which met with decided favor. In addition to great activity in the work of composition he worked indefatigably to interest the British musical public in the compositions of Brahms and other contemporary Continental musicians. In 1885 he became conductor of the *Bach Choir*, and in 1887, Professor of Music at the University of Cambridge, upon the death of Sir G. A. Macfarren. When the Royal College of Music was founded Stanford became the Professor of Composition as well as the director of the orchestra, which is one of the finest of its kind in Europe. He was knighted in 1901, and in the same year received the conductorship of the Leeds Festival. In 1904 he became a member of the Royal Academy of Arts of Berlin.

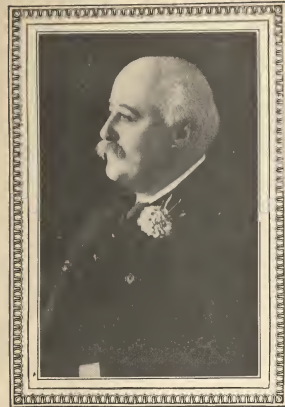
His best known works are his opera, *Shamus O'Brien*, Irish *Rhapsodies* and his Irish *Symphonies*, although *Sonorata* and the *Cantata Pater Noster* were very highly praised. His work long ago passed the 100 quartets, and many of these are compositions of length and moment—not merely collections of songs and short piano pieces. Strength, combined with a facile technique and a romantic mind account for much of his distinguished music.



SIR EDWARD ELGAR.

Frederick Corder

Few musicians of the present generation have had a stronger influence upon the music of England than has Mr. Frederick Corder. Original in the extreme, invested with splendid common sense and blessed with humor, he has inspired many of the younger men to free themselves from conventionalism and strike out for a newer and more characteristic mode of expression.



SIR HUBERT PARRY.

sion. Mr. Cordor was born in London January 26, 1852. At first he was destined for a business career. His employer failed, however, and Cordor went to the Royal Academy of Music, where he manifested such unusual originality in his work in composition that he was given the Mendelssohn Scholarship after one year and a half study. Accordingly he went to Cologne, where he studied with Hiller for four years. Upon his return he went to the Brighton Aquarium, where he conducted the orchestra and improved his organization and the character of the programs. His opera, *Nordis*, was given by the Carl Rosa Company in 1887. He is the Professor of Composition at the Royal Academy of Music, and has also held the position of Canon in that institution since 1890. An ardent admirer of Wagner, he wrote the English text for most of the Wagnerian operas. In addition to his numerous works for the stage, orchestra, and chorus, he has written excellent books upon Composition and Instrumentation, and has contributed extremely instructive and entertaining articles to many foremost magazines, including many to THE ETUDE. Several of the most brilliant English composers of to-day have been pupils of Mr. Cordor.

Alexander Campbell Mackenzie

Sir Alexander Campbell Mackenzie is the son of a musician, the grandson of a musician and the great-grandson of a musician. Born in Edinburgh August 22, 1847, he was sent to Schwartzburg-Sondershausen when he was ten years old. There he studied with Ulrich and Stein. He became the second violin in the duet orchestra and was drilled daily for years in the great music of classic and modern masters. In 1862 he returned to London, where he won the King's Scholarship in the Royal Academy of Music. Returning to Edinburgh as a violinist and conductor, he rapidly became the leader of musical life in the Scotch metropolis, making regular trips to play at the Birmingham festivals for many years. His health broke down through overwork and for ten years he resided in Florence, Italy. There he found the treasured time to complete many projected compositions. His services as a conductor were so much in demand in London that he was forced to return to England, where he has since resided. There he produced his opera, *Colombo*, his oratorio, *The Rose of Sharon*, and his Scotch Rhapsodie, *Burns*. Upon the death of Sir George Macfarren he became principal of the Royal Academy of Music (1888). For seven years he was conductor of the Philharmonic Society, in London. He has received many distinctions, academic and otherwise, from British and Continental bodies. In 1895 he was knighted. Mackenzie has written over eighty works of great musical interest. His varied and busy

life, together with the romanticism of his native land, make his compositions works of fine musical character and force.

Sir Hubert Parry

In attempting to appreciate the splendid amount of serious musical accomplishment in England during the last fifty years, no name comes more readily to the mind than that of Sir Hubert Parry. The son of a distinguished painter and art patron, Parry was born at Bournemouth, February 27, 1848, and educated in the English public schools (Malvern Twyford, Eaton), and at Exeter College, Oxford. He was so advanced in music in his youth that before entering Oxford he was able to take the University Examinations in Music and receive his degree of Mus. Bac. His teachers in music in England were Samuel Sebastian Wesley, Sterndale Bennett, and G. A. Macfarren. For a time he went to Stuttgart, Germany, to study with H. H. Pierson. After leaving the university he was employed at Lloyds, London, for nearly three years. Parry was fortunate in having his pianoforte concertos produced under the influential baton of Edward Dannreuther, at the Crystal Palace, in 1880. From 1882 to 1889 he produced four symphonies. He has been criticized for depending more upon well-worked-out musical ideas than upon orchestral color for his effects. It is as a choral composer that he has reached his greatest heights. *Prometheus Unbound*, *Blithedale*, *The Pilgrims*, *The Pilgrims*, are works that will endure, as they are not made of transient tonal ideas.

In 1900 he became the Professor of Music at Oxford, and in 1904 succeeded Sir George Grove as Director of the Royal College of Music. He was knighted in 1908 and created a baronet in 1906. No inconsiderable part of his work has been in the interesting and historic Henry Musical discussions of various phases of musical history. No better book on music has ever been written than *The Evolution of the Art of Music*. His work as a composer has been very voluminous in every branch of the art.

John Frederick Bridge

Sir John Frederick Bridge was born at Oldbury, near Birmingham, December 5, 1844. His early education was received when he was a chorist boy under J. L. Hopkins and John Hopkins, at Rochester Cathedral. Thereafter he studied with Sir John Goss and also took the degree of Mus. Doc. at Oxford (1874). For six years he was organist of Manchester Cathedral, and in 1882 he became organist of Westminster Abbey. In 1903 he became the Professor of Music at the University of London. He was knighted by Queen Victoria in 1897. His best known works are his vigorous and spirited anthems for church service. His numerous choral works, notably his oratorio, *Mount Moriah*, are very highly regarded.

Frederick Hymen Cowen

Frederick Hymen Cowen was born at Kingston, Jamaica, January 29, 1852. His talent for music developed at a very early age and two years later he was brought to England (1858) he published a waltz, which was said to contain much musical merit. At the age of eight he composed an opera called *Garibaldi*. He then became a pupil of Sir John Goss and Sir Julius Benedict. In 1865 he was taken to Leipzig by his parents. There he studied with Plaidy, Moscheles, Reinecke, Richter, and Hauptmann. Later he became a pupil of Kietz at the Stern Conservatorium. In 1869 Cowen, when only seventeen years old, produced his *Symphony in C Minor*, and played his *Pianoforte Concerto in A Minor* at a concert given in St. James' Hall, London. Thereafter his fame as a conductor and as a composer greatly increased. His choral works, *The Corsair*, *Sir Utrud*, *Ruth*, *The Transfiguration*, etc., have been given performances at the great English Festivals, while *The Rose Maiden* has been performed by almost every small choral society on earth.

Four of his operas have been given with success in England and France. Many of his songs, of which he has written over three hundred, have been very popular. As a pianist, Cowen is one of the most distinguished in England. He has directed numerous important festivals and has been conductor of the London Festival Chorus on two occasions, for several years at a time. In 1906 he was knighted. He has been conferred upon him by Cambridge University. He was knighted in 1911.

Samuel Coleridge-Taylor

It is a poor compliment to refer to Samuel Coleridge-Taylor as the greatest composer of his race, as his work, like that of our American, Harry Burleigh, ranks far superior to that of many white composers. Coleridge-Taylor was born August 15, 1875, in London. His father, a physician, was a pure-blooded negro, native of Sierra Leone, Africa. His mother was a white English woman. In the boy's childhood he

studied violin and was a chorist in St. George's Church, Croydon. In 1890 he became a pupil at the Royal College of Music, studying the violin and piano, and was later the violinist and pianist in the symphony by his pupil at St. James' Hall, in 1896. Although the composer of much excellent choral and orchestral music, Coleridge-Taylor is now best known by his very beautiful setting of Longfellow's *Hymn to the Virgin Mary*, *The Death of Minerva*, and *The Departure*. The first section of this work was first produced in 1898 at the Royal College of Music.

Coleridge-Taylor also wrote much exceedingly effective incidental music for the Shakespearian drama *Hamlet*, *Ulysses*, *Nero and Faust*. In 1904 he became conductor of the famous Handel Society. He was knighted in 1911. His teachers were Sir Arthur Sullivan, Sir Arthur J. Ballou, Sir Walter Pater, Dr. Kneass, and others took an active part. He died September 1, 1910.

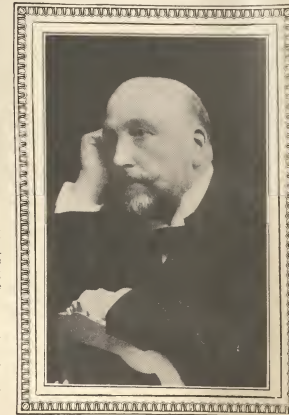
J. Edward German

The greater part of German's music has been directed toward the stage and in this way he may be considered the lineal successor of Sir Arthur Sullivan, who was twenty years his senior. German was born in Shropshire in 1852. His early education came from organizing a band and teaching himself to play the violin and compose for his players. Later he went to the Royal Academy of Music, where took the organ as his principal instrument. His first successes came in 1888, when he was the music director of Richard Mansfield, in London. In 1892 he made his famous musical setting for *Henry VIII*. He has written comic operas of great melodic interest, including *A Princess of Kensington* and *Tom Jones*, and much charming music in smaller forms.

Percy Grainger

As Mr. Grainger is at the time of present writing, an obsolet in the United States army, and therefore a citizen of the United States, he might not be classed as a modern British composer, but since he was born at Melbourne, Australia, July 8, 1882, and achieved most of his triumphs as a pianist and as a composer in Europe, it is difficult to know how to classify this man and brilliant artist. After study in Australia with Louis Paley, Grainger went to Germany, where he came under the tuition of James Kwast and F. L. Duxon. Grief took an immense interest in Grainger, in fact became his musical foster-father. It was this interest which induced Grainger to endeavor to conserve the rare British folk music, which for lack of modern treatment was falling into disuse.

This resulted in the composition of such distinctive pieces as *My Mother on the Shore*, *Handel of the Strand*, *Waltz*, *His Piano*, *Arrangement of Pachelbel's Russian Waltz*, from the *Concert Suite*, has been very much played. As a pianist Mr. Grainger has not met with distinctive success. His keyboard methods are in many ways different from those of other pianists, and through them he has been able to achieve different and distinctive results.



SIR ALEXANDER CAMPBELL MACKENZIE.

The Mysteries of Music

By LOUIS C. ELSON

Baffling Musical Questions that Interest Student, Teacher and Music-lover Alike

AMONG all the various musical topics that have been treated in THE ETUDE there is one which, I believe, has not been touched upon, not so far as I know, has not received any attention as a separate topic. The history of our Art has many vague epochs, personalities and compositions, and the Mysteries of Music may form quite a chapter by themselves.

They begin, naturally enough, with the earliest epochs, and the old Greek music is in itself a decided mystery to all researchers. Terpanter's songs caused men to burst into tears, reconciled enemies, quelled political quarrels in Sparta, and did other unheard-of feats. Pythagoras had music played at the beginning of the day to fortify his disciples for the battle of life, and again at evening to calm their minds to serene repose. Solon's song caused an entire army to volunteer and win back the island of Salamis—a kind of music that might be of use in these days of recruiting, if we could only resuscitate it.

What was this music that was seemingly powerful beyond all modern symphonies and operas? We do not know. It was probably somewhat like the Gregorian scales of the Catholic church service, generally minor in effect, and probably without any harmony—unison or octave work only. From the fact that *Saw-Whet* (whence comes our word "Symphony") meant "united voices," it is possible that different parts may have been united together. I venture to suggest also that since the modern Italian word "Zampogna" means a bagpipe with drone, it may be a survival of an ancient mode, and the Greeks may have had a drone bass to some of their songs. But the Greek notation is so primitive, (alphabetical letters and fragments of letters merely,) that it indicates that anything like many of our modern notations did not exist. We have a few authentic specimens of this notation, but authorities are still disputing over their interpretation, and Chappell has written a large volume to prove that the Greeks had harmonic combinations—a belief in which he stands almost alone.

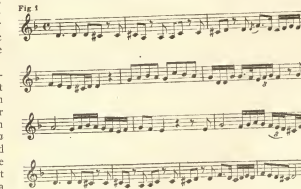
Music of Biblical History

What was the Scriptural music? Another mystery. But we may be certain that it was often very loud. There is much cumulative evidence that most of the ancient music was fortissimo. The Athenians had some songs altogether upon long-sustained high notes, which could not have been sung softly, and Plutarch, one of the ancient singing-teachers, warned his pupils not to overstrain in giving these, lest they bring on internal injuries. There are instances of performers actually dying from an attempt at a tremendous fortissimo. "Play skillfully and with a loud noise" was the ideal of vocal charm in ancient Jerusalem.

Yet it would be wrong to suppose that all the ancient music was unisonal. We meet another mystery, which contradicts this, at the other end of the world. In New Zealand, the old Maoris sang mellifluous two-part music, some fifty years ago, and the words to these duets were so ancient that their meaning was entirely forgotten, although the singers maintained that they had come down to them by tradition. That the Scriptural music had plenty of dramatic action may be accepted as certain. One has only to read the Old Testament carefully to find that many of the songs were accompanied with dramatic gestures, and were much like the music at a modern colored camp-meeting. Remembering this point, and the prevalent loudness, and recalling the fact that "Dance" in ancient times meant posturing and gesticulation (see *Isaiah's* "De mean" for full details) it will be readily seen that when the enthusiastic clergyman, in his Sunday sermon, grows ecstatic over the music that was heard in old Jerusalem, "the wish is father to the thought."

Is none of the old Hebrew music left? The oldest of the Jewish Cantata that is sung in an almost identical manner in the synagogues all over the earth, at present. It is sung on the Day of Atonement, the greatest Jew-

ish holiday, and is called "Kol Nidrei." I have aroused quite a homely nest by asserting that the melody, which is appended, is not extremely ancient. It probably comes from Spain, in the time when the Moors ruled the southern part of that coast, and the Jews lived there honored and happy. If those rabbis who insist upon this tune coming direct from the Temple of Jerusalem, will consult the great Jewish Encyclopedia, they may alter their views, but even that work does not dwell upon the Arabian characteristics which peep out of the melody. There was no definite notation used by the ancient Hebrews, therefore this must ever remain a mystery.



Only recently the readers of THE ETUDE had an excellent account of the old English canon, "Summers last" (see page 648). This is the earliest scientific composition extant. It is in a parchment volume, of about the size of Cooke's History of Music, in the British Museum, is clearly painted and entirely legible. A few years ago the Curator allowed me to take it into a private room and examine it minutely. The mystery regarding this canon, who composed it? And when? The best antiquarians consider the style of the lettering, the English and the Latin words, the ornamentation, all point to the thirteenth century for its origin. Did John of Foreste write it in the monastery in Reading, in 1215? One can only say to this—"Not proven." And it also remains a mystery that England should have been so far in advance of all other nations in the 13th century. To this mystery may be added the vague figure of an English composer who seems to have been the best of his time, John Dunstable, and the fact that the origin of Counterpoint is ascribed to England by the oldest Musical Dictionary extant—"Johannes Tinctoris, Terminorum Musicae Diffinitorium," written not later than 1477.

There are other mysteries connected with ancient canons besides that spoken of above. The Sumptuous were generally monks, and their monastic duties left them plenty of spare time which they were glad to employ in the making of musical puzzles of great complexity. Most of these were canons skillfully concealed. I give an example of a *Canone per recte et retro*, made from an exercise by Richter.



This looks like an ordinary bit of tune, but if the reader will imagine it in the G clef, with the signature of one sharp, and play it from beginning to end with the right hand, and from end to beginning with the left hand, simultaneously, he will find it a two-part composition, and if he will write it out, he will find that it is the same from beginning to end and from end to beginning.

This is a comparatively easy example. Imagine, however, the old puzzle canons in which any voice could be read in any of seven or eight different keys, either

direct or backwards, or upside-down forwards or backwards, and at any time-distance, one voice from another, and it will be seen that the possible combinations went to the millions. Small wonder that there are some puzzle canons in libraries in Italy, which have never been solved, and, in these days, when our time is precious, probably never will be.

There are plenty of mysteries connected with the development of our notation, a process which extended over many centuries. We do not know who first drew an I-line through the old neumes of indefinite pitch, a proceeding which was the beginning of our staff. The establishment of the sharp, the division of music into measures, the invention of length-notes, are all ascribed to different inventors and still disputed about.

The "Good Old Days"

Among the various changes of music one thing stands forth clearly. Composers always looked backwards for the zenith of Art, and regarded the present with pessimism. Just as we to-day look back longingly to the "classical period," so Henry of Veldin, in the 15th century looked upon the preceding centuries as superior to all the combinations possible in Music had been employed, that nothing new could be invented in Art, that it was moribund and could therefore only repeat itself. In contrast with such an opinion one may place the prediction of Rusconi ("New Aesthetics of Music") that we have as yet only touched the fringe of the possibilities of Musical Composition; that new scales, smaller intervals, unheard-of rhythms, may immeasurably increase the tonal material of the coming centuries. This most important of all musical mysteries must, however, be left to the future to unravel.

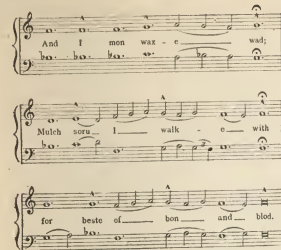
One of the strangest of the tributes to music of the past was made by Jean de Muris, about 1350, who whips himself into a fury about the state of Music in his time. He says—

"But alas! in these our days, some do strive to gloss over the lack of skill with silly sayings. This, cry they, is the new method of discarding. Howbeit they grievously thereby offend both the hearing and the understanding of such as be skilled to judge of their defects; for where we look for delight they induce sadness. . . . O! if the good old masters of former times did hear such discanters what would they say or do?"

And so good Master Jean De Muris doubts on to the extent of two pages of rather doubtful Latin. But to praise "the Good Old Times" is but human. I suppose that the only ones who did not do it were Adam and Eve.

One more mystery of English Music in these early days may be here mentioned. In the 13th century the theorists made a great deal of fuss about Consonance and Dissonance, but had very vague notions about them. The early fifth was a consonance, so was the fourth, but the most melodious progression of all, a succession of thirds, was held to be dissonant. Yet in the Bodleian Library, in Oxford, England, there is a manuscript which contains some of the progressions most boldly used for that epoch. Who this mysterious Wagner of the 13th century was, may never be discovered. I append his composition—



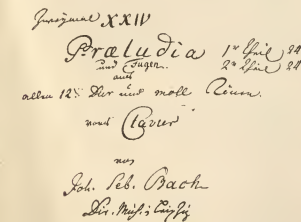


Among the mysteries of music one may place the romance of Lost Compositions. There are more of them than the average reader imagines. Many of the works of Palestrina are lost because the unfaithful conduct of his sole surviving son, who took no care of his father's manuscripts and made no effort to publish them.

There is one other mystery connected with Palestrina, which, so far as I know, has never been touched upon in the pages of musical history. Was Palestrina one of the founders of Oratorio? Although the question has never been raised I think that there is some evidence in the affirmative. The recognized founder of this school was St. Philip Neri, who used, on Friday evenings, to give biblical representations accompanied by music, in the oratory of his church—where came the name "Oratorio." But St. Philip Neri was the intimate friend of Palestrina, and nothing would have been more natural than that he would have asked the aid of his great musical friend. It would be natural also for Palestrina to have worked at this new school without claiming any credit, for he was one of the most modest of men, who wrote many of his works solely "for the glory of God," and it is not at all unlikely that he worked thus anonymously in this sacred field.

Many of Bach's compositions have been lost in a manner similar to that ascribed to Palestrina's son. But Bach had several sons who survived him, one of them, Philip Emanuel Bach, took the most precise care of such of his father's manuscripts as came into his hands. He catalogued them, he published some, and he gave nearly all to museums and institutes which have preserved them. But Wilhelm Friedemann Bach did the opposite of this. He was imprudent and thriftless, and he lost and dissipated such part of his father's works as came into his heritage.

It may be well to remind the reader that comparatively few of Bach's works were published during his own lifetime. Even the "Well-tempered Clavier" (both volumes, 1722 and 1742) were not published until long after Bach's death. Probably the first printed edition was published in London. If one desired the work while Bach was alive, it was customary to write to him for a copy, and he or one of his sons would sell the applicant a manuscript copy. I append the title-page of one of these copies, in the handwriting of the master himself.



Among the most important lost compositions is the manuscript (it was never printed) of the very first

opera, "Dafne," (1594). This work by Peri and Caccini (Caccini and others of the *Camerata* may have had a hand in it) is greatly praised in many contemporary writings and it must have made a great success on its first performance, but it has disappeared completely. Possibly a copy may yet be discovered in some private Italian library. Oddly enough the first German opera, by Heinrich Schütz, which was founded on this same subject and bore the same title, has also disappeared.

One can add the lost chest of Verdi's legacy, (destroyed as this manuscript) and the chest of Rimsky-Korsakov's works, which was seized by the Russian police and never re-discovered, to the list of lost works. Of these two one would much prefer to recover the Verdi one.

Of Schuler's compositions undoubtedly some important ones have been lost. One hears in mind the narrow compass of the C major symphony and the "Unfinished Symphony" had from obliteration, one cannot doubt that there have been other of his masterpieces which have been less fortunate. There are some indications that there was another large symphony composed by him, and portions of operas are known to have existed that have now disappeared.

National Anthems

National music is brimful of mysteries. The best and most singular national anthem in existence is "God Save the King," which has been appropriated many times by many different nations. It was used as a patriotic song in at least three guises by our own colonies during the Revolution; it is a German national hymn; Danish and Swiss also; it is a Polish national hymn in existence. But who wrote it? In spite of many reams of good white paper spent in commenting on this subject, and in spite of the "Henry Carey" printed on many an edition of "America," it has never been solved. "Yankee Doodle" is in similar case. One must not trust the cock-sure origins which are ascribed to it by different writers. "A Hungarian folk-song," said Kosztuth; "A Dutch Harvest-song," said a bold, had journalists; and one might quote many other careless statements in the matter of the origin of the tune, finally, however, coming to the only true answer—"We don't know."

Mozart's Mysterious Visitor

One important work in the sacred repository was for a long time a very great mystery and still remains mysterious in some of its portions. I mean Mozart's "Requiem."

It is unnecessary to repeat here the story of its origin save in its outline. A mysterious man in black ordered it; Mozart became superstitious, thought that he was poisoned and that the requiem was for himself, and that the man in black was a celestial messenger. Some cheap writers have made a ghost story out of this, but it was only an attempt of Count Walze to steal the work and palm it off as his own. The critics at once discredited his subsequent claim. But who had written it? For a long time this remained a mystery. Good critics claimed that it certainly was not Mozart since it was quite out of his style. But his deceiving himself under the shadow of death caused

this change in character. Finally the discovery of the parts of the manuscript in his own handwriting settled part of the mystery—but not all.

The work was incomplete at Mozart's death and he directed his pupil Süssmayr to finish it, giving some suggestions for the work. It remains doubtful, in some numbers, as to what is Mozart and what is Süssmayr. The Kyrie and the finale are undoubtedly Mozart, although not at his best. The "Tuba Mirum" is doubtless the "Sanctus" has been claimed by him. Altogether the work (an over-rated one) presents some points of mystery that will probably never be cleared up any more. The question of who wrote Mozart's (?) 12th Mass.

Mysteries Multiplied

The subject of musical mysteries might be pursued much further. What was the inspiration of Beethoven's "Moonlight Sonata"? Which are the stolen melodies in Handel's oratorios? What Croatian melody was in "Deutschland über Alles" or possibly "Deutschland über Alles"? Which of Mendelssohn's works were really composed by his sister Fanny? And to me among really composed by Schöenberg and Stravinsky's works are musical mysteries.

I may properly end this article with an account of how a modern composition accidentally became a musical mystery. The story was told to me by Harold Bauer, and deserves perpetuation in musical history.

A Hoax and Its Sequel

A few years ago, during a certain Art Exhibition in Paris, an article appeared in one of the Art Journals calling attention to a very modern painting by a new artist named Boralini which was to be on view there. It was entitled "Sunset," but the journal observed that the artist did not wish it to be viewed as a picture of sunset, but rather as an impression of the emotions caused by such a scene.

Great was the diversity of opinion over this modern painting. Some found it a veritable sun-picture. Then there came the terrible explanation. Some art students (how Murger would have delighted in them!) had tied a donkey with the rear end towards a blank canvas, dipped his tail in bright colors, held some apples just out of his reach, and the frenzied swinging of his tail had produced the painting. They also called attention to the fact that the painter's name was "Boralini," while the donkey in Lafontaine's fable was named "Aliboron."

Now for the musical sequel. At a concert a short time after a piano sketch by a new composer named Kodaly was given. It was very modern, and therefore very vague. The audience was on the alert for another trick. They remembered Boralini; Kodaly resembled a family resemblance to the name. "Kodaly" meant Tail. . . and they drew their own inferences. Wild shouts of laughter accompanied the work. Mr. Bauer himself was at first deceived, but he told me that M. Bavel, who sat beside him, made him see the position of one of the moderns, which a suspicious audience had turned into a mysterious attempt at trickery, an unexpected lesson in musical criticism.

How to Help Your Pupil Remember Your Corrections

TEACHERS often mark up a pupil's music with black ink. The pupil, however, each one designed to call attention to some error to be avoided, and fail to see evidence at the next lesson that the marks have accomplished anything.

One reason for this is, that if the marks are numerous a pupil of ordinary mentality simply cannot remember what all the marks were for—in some cases, has never understood.

A certain master teacher recently devised an ingenious system of mnemonic signs for this purpose. His system was well meant, and showed a proper insight into the cause of the difficulty, but like most mnemonic systems was not practical because itself too difficult to remember, and too cumbersome. It reminds one of the case of the policeman who had to enter in his report, that a horse had fallen dead on Kosciuszko Street, but feeling weak in his spelling, obtained help—not in spelling, but in dragging the horse just around the corner, into a street that had a name easier to spell!

Joking aside, however, there is a way by which marks for the pupil may be surely understood and remembered. The secret is simply to make him tell you what each mark means. What you tell the pupil, he may remember, but probably will not; what you can succeed in getting him to tell you, he is almost sure to remember.

Suppose in the playing of a piece, the pupil has forgotten to observe an accidental, and you have corrected him, at the same time marking the place lightly with pencil. Not at that very moment, but before the lesson is over, point to the mark and ask the pupil what that was for. If he answers correctly, you may pass on, but if not, explain it over again, and for a time pass on to other points, a few minutes later returning to the place and asking the same question. Continue this process until you get a satisfactory answer.

This is really teaching, which is quite a different thing from merely telling.

The Value of Versatility in Teaching

By DR. THOMAS TAPPER

I.

WHAT is teaching? What, in its essential simplicity, is this art so familiar to us all as our daily activity?

Does it demand that teacher and pupil shall travel the Road to Arcady together with eyes fixed upon the feeble motion of their plodding feet? Or does it inspire the elder to speak into the younger the words of life, saying: "Life-time eyes" for this Arcady which we journey is a delectable land, and the soul must be tinged with its beauty while the day is yet with us.

There are great teachers.

There are men and women who by their keen perception and skill reach that Something in the pupil which we may be permitted to call the Inner Self.

These teachers regard that Inner Self as the supreme, eternal fact. They recognize that the problems of the day are not met by the physical man, but by the striving, struggling, seeking, searching, soaring entity that makes for freedom; for the freedom which comes from an increase of understanding of this magical thing or quality in us called Life.

II.

Let us now imagine ourselves in the presence of a music teacher who conceives his art to be that of the liberator of the thing we have called the Inner Self. And let us further assume that he (the teacher) works with and for the Inner Self of the pupil as the eternal and enduring reality.

Here I take it, is the beginning of Versatility in Teaching. Here is the necessary basis of it all; namely, the perception that we are not to train the bony framework covered with flesh, but that we are to call into the Indweller of that wonderfully contrived Physical House called the Body.

What does the real music teacher desire to secure for that Indweller as most beneficial and essential?

The answer to this must be: He seeks to give it greater freedom through the perception of truth expressed in and through music. He is then to make the pupil a perceiver; to give him a perceiving technique which shall manifest through music because that is the main stream of the pupil's power.

Oh, you Five-finger Exercise Teachers of the young! Of the young with dirty hands, with slow minds and vacuous countenances! Do not throw up your hands and exclaim: "This isn't it! For this is it, so fully and so completely, that once you know the truth about the poverty of the Indweller, these very symbols of dirty hands, and slow minds, and vacuous countenances become a call to you to look upon them in understanding; a call to seek and find what dwells within the Little Houses of flesh and bone called Children; and to less each according to its needs.

III.

The Master Teacher Avoids Negatives

As we watch the master music teacher what we perceive to be his method of work?

To begin with, he does not deal in negatives. His art is to knock on the outer portal of a personality that he may awaken the Indweller, that he may speak to it, reason with it, appeal to it. He knows that this is the first step in teaching. And just as he would not harangue before an empty house so he will not harangue before a house whose inmate is dead to the world in slumber.

First, then, he will gently bring it to consciousness. To do this successfully he must employ every possible device; searching all the while for that order of appeal and suggestion which means most to the pupil. A schoolboy, once asked by his mother how he liked the new teacher, said:

"She is the finest I ever had."

"And why do you think she is the finest?" asked the mother.

"Because," the boy replied, "she will explain a thing two ways to a fellow and not get mad."

Blessings on that boy, for he discovered for us the whole secret of the teacher's versatile art.

THE TEACHER MUST BE VERSATILE ENOUGH TO EXPLAIN A THING TWO WAYS AND STILL BE SERENE AND RESOURCEFUL.

And the reason?

Because that which the teacher seeks to awaken is nothing less than what dear old Epictetus was fond of calling a little bit of God tucked away in the body.

IV.

Let us visit from teacher to teacher and note their individual ways.

Of modern music teachers perhaps no one, in his vast world of suggestion than the late Theodor Leschetzky. By allusion, mimicry, anecdote, example, he revealed within himself a world of infinite variety and richness, whose materials he was constantly employing in the effort to discover the world within the pupil.

"Oh," he said to a young man one day, "go back to America! Do not play the piano like that. Go home and peddle sunshine!" *Peddle Sunshine!* And he looked at him as if to say: "If you would only understand that by means of the piano you could supply the heart of all the world with sunshine!"

"Why make it so hard for these young artists?" I asked him once after a class.

"Hard?" he exclaimed. "How can I ever begin to make it as hard for them as the public and the critics will make it in Vienna, Berlin, Paris and New York? How are they to be prepared for that ordeal? They must not go upon the concert stage as innocent lambs to the slaughter. They must step forth empowered to do the work of the artist. That power must be discovered and raised up in them HERE IN THIS ROOM, by me, or by someone else who also tries to peer into their future and to see what is to be demanded of them."

(Note that Leschetzky did not say anything about power being put into them, but "discovered and raised up" in them).



THOMAS TAPPER

A famous English schoolmaster visited a room one day in charge of a young teacher. He found a rather overgrown boy in tears over his Greek.

"Do you know," he said to the boy, "that when I began Greek I felt lanky. I felt that the whole lovely world had slipped away from me and that I was alone in a world of Greek that I could not understand. And what do you think? he said, his eyes shining into the tear-dimmed eyes of the grieving boy, 'I felt just like Robinson Crusoe—wrecked and alone! But,' he went on, 'what a fine adventure Robinson Crusoe had on that Island! So I said to myself, I'll go in for a fine adventure in Greek!'

"Thank you," said the boy, "for understanding me."

V.

Albrechtsberger and Beethoven

I take it that J. G. Albrechtsberger was a gentleman of little imagination despite the fact that he composed two hundred and sixty-one pieces of music. Therefore he could not be versatile in teaching. For a time, you remember, he had a pupil named Ludwig van Beethoven, in whom he saw so little that he advised others to have nothing to do with him, "for," he said, "he has learned nothing; and he never will do anything in decent style."

Not for a single moment did that smug gentleman ever picture to himself the House and the Indweller. Never once did he strive to reach into the mystery called Beethoven. He was then, and he forever remained, a peddler of information. There are thousands like him to-day who spend their lives in passing packages of stories to hands groping in the dark, to hands that implore food for their soul-hunger.

Then there was Haydn who had already encountered this same Beethoven. One can feel in the youth from Bonn that lordly defiance of his, even in these early years; while he was teaching his way into this clearer understanding of himself. We can see him going humbly to Haydn with his book of exercises and getting nothing but scanty corrections. Heavens above, why didn't Haydn open his eyes and look within that shaggy-headed, sombre-visaged youth and see the glory that was shining there! And so, one day when Beethoven showed his exercise book to Schenk, they discovered together that Haydn had not half corrected it.

Versatile?

Yes, as versatile as the Cardiff Giant and if I remember aright, that Vaudeville attraction was made of granite.

A distinguished piano teacher here in New York had a talented pupil of whom, in the beginning, he had great expectations. The teacher was neither a Haydn nor an Albrechtsberger, so he began to train the young man thoroughly. Things, however, did not develop quite to his expectations, and one day after a perfunctory lesson he said to the pupil: "Don't come again. No!" he continued. "do not ask why. Take a month and think it over. Paderewski plays next week, go and hear him. Then think it all over again."

So the youth went off, on a month's forced leave of absence. Perhaps it was the hardest test that could be given him. However, he came back at the appointed time bearing the marks of having thought it out.

"Well," said the teacher, "what is the verdict?"

"It is this," said the boy, "I am going to get out of my talent all that is in it."

"And how did you happen to arrive at that conclusion?" the teacher asked.

In reply the boy related this experience: "I went with my father this morning to the factory. One of the men had not been doing very good work on the road and father called him in to talk it over. Even I was ashamed to hear that a salesman excuse himself for what he had not done. Finally, father said to him, 'My friend, you have salesman qualities, splendid qualities; you have a good field; you work for a good company;

you have liberty of action. And yet you don't get on.

"Do you know why?"
 "No sir, the salesman said, 'I do not.'
 "Well, I do," said my father. "Your trouble is this: YOU HAVE NEVER SOLD YOURSELF THE IDEA OF BEING A FIRST-CLASS SALESMAN. BEFORE YOU CAN EVER WELCOME YOU MUST THINK OUT ALL THAT IS IMPLIED IN A SALESMAN'S WORK, LEARN WHO THE GREATEST SALESMEN IN THE WORLD ARE, IDEALIZE THEIR WORK AS A CONCRETE AIM FOR YOURSELF, AND THEN GO AFTER THAT IDEAL."

"When the salesman left the office, father said to me: 'You are going to see your teacher to-morrow, I believe?'"

"No," I said, "I am going to see him to-day."

"All at once, like a flash, I sold myself the idea of becoming a musician. So here I am! Give me something to do."

I heard a pupil one day play for a world-famous piano teacher, a Theme and Variations by Kameau. The teacher heard it through, not irritably, but certainly not happily. When the pupil had finished the teacher picked up from a table a water glass, filled it from the pitcher, put his foot on a chair, passed the water glass under his bent leg and, stooping down, attempted to drink.

Then, without changing his position, he said to the pupil: "Can you imagine a man really thirsty for a glass of water attempting to get it in this way?"

"No," said the pupil, "I cannot."

"And yet," said the teacher, straightening up, "that is precisely how you take hold of this music. Be a thirsty man, moving happily, pleasurably, and with the fine anticipation of one who loves to satisfy the appetite for cooling water. Never call to move directly upon the thing you are about to do. And never be an acrobat. Be a straightforward gentleman, an artist, a poet, a pleader, an orator, a reformer. Be whatever the music message demands. But never be an acrobat."

No one could witness a finer piece of pedagogy in action.

VI.

Two Important Points

And so I conclude about Versatility in Teaching.

1. It must be based on a comprehension of St. Paul's statement, which says in substance: "Known to men that the Body is the temple of the Spirit. This is the beginning and it is absolutely indispensable."

2. The faculty may be described as one which finds and applies just the right means to reach the pupil; to make him perceive himself clearly in action. A young girl once played Schumann's *Büchlein*, from Opus 15, to a teacher who listened nervously. When she had finished she said:

"Büchlein? Please! It is molasses you want? Play it as if you were hungry for something good for your soul not merely good for your stomach."

3. Therefore, illustration, in connection, suggestion are most valuable to the teacher than familiarity with Science, let it be whatever branch it may, for here are exactness, poetry and suggestion of the highest order.

4. The teacher must learn by repeated experiment just what avenue of approach is the most favorable and potent for each individual pupil. A sure sign of insensibility for sorting grade-fruits but it is not ideal for human beings.

5. The teacher should cultivate the faculty of observing workers and teachers in other lines. He should read and study, not omitting his own experiences.

6. According to the demands of the individual pupil one may present the illustration or suggestion in the form of encouragement, of reproval, or of sarcasm. THE OBJECT IS TO AWAKEN THE INDIVIDUAL. IT IS NOT MERELY TO MAKE HIM

YAWN, BUT TO BRING HIM TO FULL CONSCIOUSNESS.

7. Some teachers help the pupil too much and too anxiously. Confucius once said: "If a scholar has four corners and I reveal one of them to the pupil and he fails to discover the other three, I do not continue to teach him." I have always wondered, if reports be true, whether Confucius did not cry out "Bravo" too often to new pupils and to visiting pianists.

8. Great teachers use the law of association to the fullest. One such had a Latin teacher who conducted us through the Gallic War. He reminds me of Boyer of whom Charles Lamb speaks. At his first recitation he read the opening chapter of the First Book so wonderfully that it made us love Latin on the spot. Then he began: "GALLIA EST DIVISA." What else, he demanded of us, is divided? And so we spent the hour dividing all the things of our world: Pecunia, America, Pomum, Fructus, Cassia, Hortus, and so on. At every turn in the Latin road he made us wander the universe over, testing the strength he developed in us.

9. It is desirable to store up every fact, suggestion



THE LONGEVITY OF THE MINUT.

From the time of Lully, Bach and Handel to that of Paderewski minutes have been written by practically all of the great masters. The word itself comes from the French *minut* meaning small. The steps of the minut are short despite the stateliness of the dance itself, and from this the title was evidently derived. An excellent type of minut is the famous one from Mozart's opera, "Don Giovanni," as it follows the lines of the old dance very closely. The most remarkable kind about this form is its longevity. It was first introduced in the symphony by Haydn. It is said, its grace combined with dignity, actually made it the most durable of the dances. The minut still survives. Haydn and Mozart were particularly fond of the minut.

and illustration that may be of value some day. Save them as you would money for they are the wealth of your profession.

And most valuable of all, learn to see in the pupil not only *but to see his own future in his present*. Remember what Kalkbrenner suggested to Chopin, already the composer of the two Concertos and the Etudes Opus 10; that he (Chopin) had himself to Kalkbrenner for a term of three years as a sort of apprentice pupil. Think of that hollow-nated Kalkbrenner standing in the perfume hall of genius and still smelling with delight the grime on his own hands.

11. And the greatest talent of the versatile teacher? Is to let the indweller forcefully and kindly, one who have awakened him, that the greatest strength of life for him is *not music*. Sometimes we know it is not, and still we keep on giving lessons to one who should be doing something else. Why do we do it? Are we afraid of losing a pupil? And if so, why are we afraid? What has fear to do with us? Can we live only by fearing Fear?

12. And finally, we revert to the question of the open-

ing paragraph: What in its essential simplicity is music teaching? Perhaps in fact we may say this:

(a) It is giving to a human being the help and the direction he most needs for the awakening, development and application of his ability.

(b) It is the art and science of helping another traveler on the Road to Arcady to make his way in confidence.

(c) It is establishing a human being as a working entity in life at a point as near one hundred per cent. for the individual as is possible.

(d) It is remembering that the great tragedy of life is found in those who have never become fully awake, never thoroughly trained; who limp along the road of Eternity using ten per cent. of their total power instead of a hundred because no one has ever thought it worth while, or knew how, to arouse, develop and direct the other ninety per cent.

Seek Clearness of Musical Outline

By C. P. Laister

There is a certain fault in which many players are prone to indulge. It is the tendency of an unclear, sharp, clear-cut outline, in favor of accuracy of detail. Such pianists will spend hours in perfecting the "coloring" of this little passage, or the unusual fingering of that.

In so doing they quite lose sight of the true framework on which the whole is constructed. Let us consider, for a moment, any composition of merit. There must be a definite idea, an underlying theme, threading its way through the various movements, and the changing harmonies, other things, the work will be without shape and cohesion.

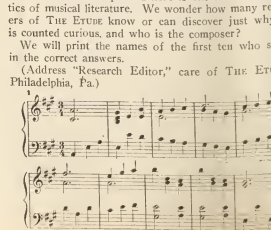
It is the power to grasp, understand and interpret this fundamental idea that is the making of all great players. Could you intelligently recite a poem, the subject of which you did not understand? No, because you would not know what was in the author's mind when he wrote the poem. You would be ignorant of his intentions, and of the points he wished to emphasize. Neither can you correctly render a piece of music until you have searched beneath the crochets and quavers for the spirit by which the entirety is animated.

In the simpler forms of music, the so-called "Popular" style, this spirit is easily found—Is, indeed, too plain to be missed, in most cases. But, the nearer we approach to the Masters, the more intricately blended with the surrounding harmonies and melodies do we find it. The best remedy for the fault here mentioned is a careful study of Bach's works. They will teach you to look at the length and breadth of a composition, to view it as a whole, to comprehend the mystery of Mendelssohn's *Songs Without Words* is a good step in the right direction. It was the clarity of outline revealed in these little pieces which made them so famous. Say to yourself, while studying, "Am I giving my attention to the work on a sufficiently broad scale; or am I squandering it on divers minor points?"

Do You Know This Minuet?

This little Minuet printed here is one of the curiosities of musical literature. We wonder how many readers of *The Etude* know or can discover just why it is counted curious, and why the composer, who was it, will print the names of the first ten who send in the correct answers.

(Address "Research Editor," care of *THE ETUDE*, Philadelphia, Pa.)

How to Get Artistic Effects in Touch
Staccato, Legato and Marcato

An Analysis

By LOUIS ARTHUR RUSSELL

Detached Tones

A stroke of a pianoforte key produces a single tone which if not in any way connected with another tone is called detached or "staccato" (the word staccato means detached or separate). Detached tones are of two general varieties. 1st, *Short*, a percussive tone without measurable duration. 2d, *Sustained*, a single tone prolonged by the freedom of the wire (upheld damper). *All sustaining of tone at the pianoforte is due to the continued opening or freedom of the wire by raising of the damper.*

Normal Pianoforte Tone Quality

When tones are connected by immediate contact (i. e., by synchronous stroke and release of two keys in rotation, or by the close (not overlapping) connection of tones in rotation by the use of the pedal controlling the vibration of the vibrating wire, we have Legato or connected quality). Of the two normal qualities of pianoforte tone the *percussive* is the nearest to the instrument's "nature," the *sustained hum*, being the least natural and the least expressive; yet, a mark of a player's art, is his power to reduce the percussive quality of tone to a minimum, reserving this character of tone for special emphatic movements. The sustained, connected quality of tone is sought by all as the artistic quality, and even in the various grades of emphasis for rhythmic articulation and expressional impulse, the artist is ever seeking as far as possible and compatible with the expressional content of the passage, to avoid or conceal the harsher percussive effect of the pianoforte tone. The Legato is the connecting characteristic of tones in rotation and strictly speaking has nothing to do with the thought more or less of the percussive element. For indeed, the tones in rotation may be perfectly connected though each tone is of a harsh percussive nature. Therefore a Legato passage may be either loud or soft in all grades of force, yet with the most forceful passages, the artist, knowing the limitations of his instrument, never exceeds the power of stroke which will produce the desired "loudness," without *forcing* the wire and inducing the noise of percussion, for this noise is a distraction, destroying the beauty of the tone.

So, to fully understand the artistic distinctions in tone character, we must realize the true nature and the limitations of these two general tonal varieties and also know the accepted meaning of the terminology of touch.

While all detached (single) tones, of whatsoever duration, are Staccato, yet by common consent we have come to understand the term Staccato to mean a tone of percussive nature without measurable duration. The various terms Staccato, Staccatissimo (extremely Staccato), demi half Staccato, mild Staccato, etc., really do not define the tone character clearly, for in fact all Staccato tones are without measurable duration and while some may find satisfaction in the thought of a Staccato and a half Staccato, or a Staccato and a Staccatissimo, yet as a matter of fact in final analysis all Staccati are of the same original nature, a percussive tone of instantaneous stroke and release, without the measurable duration, the various grades of Staccato being a difference in wire, and all efforts to make a half or extreme Staccato through less or more of duration is an angular and inartistic manner of playing.

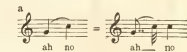
My conclusions are, therefore, that although we have come to understand the term Staccato to mean a tone of percussive nature without measurable duration, yet by the duration of the tone, yet the determining element is degree of force and all attempts to extend the duration of a Staccato tone lead us away from the true Staccato effect, which in all degrees of force should be of quick percussive character. We never

the sharp dash (Staccatissimo symbol) used in pianissimo or piano passages by the masters of composition, and the length of the written note, falls far short of attempt to *sustain* in any degree, a tone marked Staccato, whether marked with a dot or a dash, except the symbol be modified by another symbol or word (see Marcato).

Portamento, Non-Legato, Etc.

All attempts to define touch varieties by numerical or fractional terms result in a relentless angularity entirely apart from the real artistic nature of this item in piano playing, and as far apart from the habits of the master interpreters of pianoforte music, hence the classifying of touches as Non-Legato, Marcato, Portamento, etc., defining them as fractions ($\frac{1}{4}$, $\frac{1}{2}$, etc.) of the length of the written note, falls far short of true terminology and leads away from the better thoughts of interpretation. The great variety of artistic touch processes results from the combined use of the pure piano stroke (Percussive) and the sustaining influences of the pedal. Any manner of playing which detaches tones in rotation, is, strictly speaking, non-legato, therefore all grades of Staccato are in fact non- (not) legato. *Portamento* (to carry) has a distinct meaning in vocal music, but in pianoforte music it is but a Legato. Any audible overlapping of tones is intolerable to the keen musical ear, and, further than this, the carrying of one tone into another in singing is impossible for the vocalist.

There are but two Portamento processes possible without offence to the ear. First, in vocal music the carrying of the vowel over from one tone to the next, with a perfect tonal "legato" as



This delivery marks the anticipation of the second tone during the time of the first note. Second: The only possible Portamento for the pianoforte or other instrument is through this process of anticipation or by a sort of syncope, by retarding the entrance of the second tone, thus:



A most objectionable process (the second tone must enter upon the strict time of the second note.)

The possible manner of carrying one tone into another is by misuse of the pedal, running one tone into the other. This is, of course, an intolerable effect, except for special non-beautiful expressional moments.

The Marcato

The true Marcato touch is a combination of the mild percussive tone with the pedal sustained tone.

All artists in pianoforte playing have under control a perfect Legato without aid of the pedal, but the pedal Legato is a legitimate touch and the only means through which we can obtain "connected" effects with the Staccato impulse.

The signs vvv or ... indicate the Staccato or Percussive character of the tone. The ... is characterized by the stroke of legs in rotation, it is impossible to both connect and separate the tones, as this duplex symbol indicates, we therefore have to add the pedal influence to the stroke of the key, and therefore we have a *Pedal Legato indented* or marked by the per-

Interpretation Is Not Merely Performance

By D. C. Parker

UNFORTUNATELY the word interpretation has for many people a vague significance. To them it is a term associated with the "higher criticism" of the art, and, as such, fills them with something like awe. But the student of music, however humble, cannot afford to disregard it for any very simple reason that it stands for something extremely valuable. Let me demonstrate what I mean.

Some enthusiasts, let us say, hears a virtuoso play a piece at a concert. It is to his fancy and, without delay, he rushes off to procure a copy. Then come hours of assiduous practice. He has got it note-perfect. He knows every phrase, and yet, when he plays it, the impression is different from that produced by the virtuoso. Instinct tells him that this difference does not arise merely from his more or less inferior technique. Probably he does not agree the matter long enough to discover that he is comparing his own performance with another's interpretation.

It is a sad fact, but a true one, that a vast number of people believe that when they have memorized every measure of a piece, they have mastered it. They think you have got out of all that is in it. Nothing could be more erroneous. When you have settled every difficult technical problem, when you have decided upon the fingering of every passage, there is a great deal still to be learned. You cannot say that because an actor knows every one in *Hamlet* he necessarily understands the significance of the play. Similarly, you cannot say that a musician understands a piece of music because he is familiar with every measure of it. Every reader must surely remember performances which he has heard which were technically perfect, but which, nevertheless, were failures.

The explanation of this apparent phenomenon is to be found in the emotional nature of music. After the technical part has been mastered it is necessary to ponder over the emotional side of a piece. In reality there seems to be little in this point. In reality almost everything is in it. A player or singer should always remember that he is the channel through which the composer is being made known to his hearers. If the player be dull and unimaginative, Chopin with his poetry, Liszt with his brilliance, Schumann with his depth and tenderness, Grieg with his romantic glamor will all seem dull and unimaginative. What would we say of a conductor who knew his scores but directed his orchestra in such a way as to make Beethoven and Wagner cold and uninteresting? And yet, this is what countless performers are doing every day, in their own way, simply from want of a little thought. In the present day we suffer from a surfeit of merely clever players. There is nothing wrong with the heads of these people, but such musicians lack the qualities of the heart. Music can be handled successfully only if the head and the heart are brought to bear upon it.

And herein lies the difficulty of interpretation. To interpret you must cultivate the imagination. A phrase may be written in one way, but a composer cannot write down all that he means. It is quite impossible to express in black and white all that the creator feels when he pens his compositions. Something of what is implied must be brought forth by the interpreter.

This is best illustrated by reference to time. You will find that good artists will caress a tender passage even when there is nothing on the page in the way of direction. But the recognition of the legitimacy of such a proceeding should not cause the student to distort the rhythm or spoil the contour of a melody. For you will also find that good artists take liberties *within limits*. Were these limits exceeded the progress of the music would be impaired. Temperament must never be permitted to distort the shape of a piece. As regards songs it is essential to pay close attention to the meaning of the words. When the music is the same for several verses, but the words are different, it is obvious that the manner of performance must vary in each case. We have arrived at an age when great technical feats are commonplaces of the concert-hall. The fact has blinded us to the other side of the question. Technical accomplishment is by no means to be despised. But it is not everything.

At all times you have to remember that the true musician is also a poet, and that the interpreter must also be something of a poet. Catch the emotion of a piece, penetrate its secret, extract the beauty as the bee extracts honey; look, not once but a hundred times at hidden charms, and you will be surprised what a wealth

of meaning lies in any good composition. Only when you have done this, only when you feel that you understand the composer's mood and intention, will you be able to give an interpretation of his work. It needs to be said that the result more than justifies the trouble. For by this means you will gain the conviction that you know the full significance of what you are playing, and, more important, you will give to your hearers the impression that you have sympathy with and understanding of the writer whose music you have chosen to interpret.

A Musical Inventory

By T. L. Rickaby

AT regular intervals every merchant "takes stock," or, as the more modern phrase is, "takes an inventory." This means that he thoroughly examines his merchandise to find out just what he has, and what he does not have, with special regard to what he does not have. Similarly, at regular intervals students of music should do the same thing. At the end of the term or season they should endeavor to get a clear idea of what they did not have at the beginning of the term or season, and, above all, try to discover what they do not have that they ought to have. Let them ask themselves a few questions—for example:

"Have I increased my technique? If not, in what particular is it faulty?"

"Have I improved my knowledge of harmony? If not, why not?"

"Do I know more of musical history and biography than I did last year?"

"Is my grasp of theory and musical knowledge in general stronger and clearer?"

"What have I added to my repertory, and are the additions of permanent worth?"

"Have I spent as much time and thought on my work as I might have done?"

If these questions can be honestly answered in the affirmative the pupil is to be congratulated. If they must be answered negatively it may be the means of stimulating the delinquent pupil to better things. Do not worry. Do not wait. Do not wait by faith or by guess, but look into your musical affairs clearly and thoroughly and see just where you stand.

Home Teaching

By Cora Young Wiles

QUITE often it is a serious mistake for parents to have one of the family try to teach music to another member of the family, unless in a studio with a regular schedule. A mother often hopes to get some return for the money and time spent on her own musical education by passing her knowledge on to her children.

The child does not appreciate the real value of the lessons, because no money is paid for them; so many things interrupt—a caller, a household duty, playmates; the lessons become irregular, being adjusted to suit family conveniences; the practice lags, the novelty and interest wear off and failure is the result.

Sometimes an older sister attempts to teach her sister or brother. Disagreements, arguments, lack of patience and proper respect on both sides, make it difficult to achieve success.

As an older sister failing to teach my younger sisters and brother, and as a mother having a like experience, I have sent my own children when possible to the best teachers in a neighboring large city and in my small home town.

In the latter place I once asked a teacher of fine musical culture and teaching ability, how he was succeeding with his children: "Oh! my poor children," he exclaimed, "they set me crazy. I cannot do anything with them." They were talented children, five in number. I myself had five, so we exchanged our pupil-children with beneficial results. The children all learning eagerly and well until the families were separated by the change of residence.

An exchange with a young school teacher of theory lessons for mandolin lessons for my young son was another instance.

Several times I sent a child for lessons to some former pupil of my own.

If a mother cannot teach she can use her musical knowledge in creating a musical atmosphere in the home.

Do You Know?

Do you know that the song, "*Annie Laurie*," supposed by many to be an ancient folk song, is now just eighty years old? It was written by Lady John Douglas Scott (Alicia Ann Spottiswood), to whom "*The Bank of Loch Lomond*" is also attributed.

Do you know that one Luigi Tarisio went from house to house in Italy during the early part of the last century as a poor carpenter? On his rounds he picked up what the peasants thought were old worn fiddles. He would, Aladdin-like, give in exchange, bright fiddles and take the old ones to Paris and London and sell them for fabulous prices. He died in miserably furnished quarters in Milan, leaving his relatives a fortune of 300,000 francs, made entirely from the sale of Stradivarius violins. Nowadays, so many, many fraudulent of rare violins are found in worthless violins that Stradivarius labels are deceived into imagining that they have discovered a fortune when they turn up a three-dollar fiddle.

Do you know that the American historian, Alexander Wheelock Thayer (1817-1897), worked for fifty years collecting material for his great biography of Beethoven? The first volume of the five-volume work was published in German in 1864.

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OCTOBER 1917

A FAIRY DREAM HUMORESQUE

And this little dream was a funny one!
It came to Mollie O'Leary;
She thought she rode on a great green goose
That buckled like a Texas steer;
It flopped about till it knocked her off,
And it cackled "fingerbread joke!"
And Mollie wondered what that could be,
And while she was wondering, woke.

W. E. HAESCHE

A very fetching little piece full of humor. The harmonic treatment is modern and quaintly pleasing. Grade III.

Scherzando

And while she was won-der-ing Woke

MAGIC FIRE MUSIC. from "DIE WALKÜRE"

Edited by Preston Ware Orem.

SECONDO

R. WAGNER.

Maestoso. M.M. ♩ = 80.

p dolce
Slumber-Motive.

Wotan: He who my a

Slumber-Motive and Siegfried-Motive cresc.
spear in - rit fear eth ne'er

springs through this fire bar! *f cresc.* *ff*

ff

MAGIC FIRE MUSIC. from "DIE WALKÜRE"

Edited by Preston Ware Orem.

Maestoso. M.M. ♩ = 80.

PRIMO

R. WAGNER.

p dolce
Slumber-Motive.

Slumber-Motive and Siegfried-Motive.

cresc.

f cresc.

ff

a) The notes of the motive, indicated by the accents, must be strongly brought out and well sustained.
Copyright, 1902, by Theo. Presser. 4

SECONDO

dim. *p molto espressivo*
Song of Farewell.

dim. *piu p* *p dolce*

dim. *p dolce*

pp *Motive of Fate.* *pp*

ppp

PRIMO

dim. *p* Song of Farewell.

dim. *piu p*

p dolce *dim.*

pp *Motive of Fate.*

pp *ppp*

ppp

ppp

Allegretto

BY THE SEA

A modern impressionistic piece, to be played in a sonorous and dignified manner. Grade IV.

CARL MOTER

Slowly and mournfully M. M. ♩ = 112

ON THE HOLY MOUNT

NA SVATÉ HOŘE

ANTONIN DVOŘÁK, Op. 85, No. 13

A noble inspiration of one of the great modern masters. This number is in the style of a Choral, the pause at the end of each strain being prolonged by the use of the light descending arpeggios. The $\frac{3}{4}$ time may

seem unusual at first but in reality it is eminently appropriate in this style of writing. Grade VI.

Poco lento

quasi Cadenza

fff

morendo

al tempo

pp

f

p

ppp

dim.

BUGLE SOUNDS

MARCH

MARIE CROSBY, Op. 51, No. 1

A martial $\frac{2}{4}$ movement, demanding a firm touch and strong accents. Grade II.

Allegro-In martial style M.M. $\text{♩} = 120$

leggero

pp

mf

f

fine

D.C.

GAVOTTE D'AMOUR

A graceful movement in modern ballet style. Grade III $\frac{3}{4}$.

PIERRE RENARD

Andante

p

ritard.

l.h.

r.h.

Gavotte M.M. $\text{♩} = 108$

mf

Animato

Fine

poos stringendo

p

*D.S. **

p dolce

l.h.

r.h.

p dolce

l.h.

r.h.

p dolce

l.h.

r.h.

5 brill.

p dolce

quinto

ff

l.h.

r.h.

D.S.

SWING SONG

A graceful recital piece with the true swing song character. Grade III.

MINNIE T. WRIGHT

Moderato grazioso M.M. $\text{♩} = 72$

p

p

Piu mosso

Fine

f

p

f

p

f

p

rit.

D.C.

*TWO MISSISSIPPI SKETCHES

In these interesting characteristic pieces Mr. Kern has attained a high inspirational plane. The *Mississippi Sketches* are among the best things Mr. Kern has done. Grade IV.

SAINT FRANCIS DE SALES

The autumn sun was slowly gliding from human view. Its fading rays gently bathed the gilded cross on the lonely chapel in the wilderness. Hooded monks chanted vespers while nature bade farewell to the dying day.

CARL WILHELM KERN, Op. 338, No. 2

Choir of monks

Religioso M.M. = 72

Bells of Mission

pp

broad

As from a distance

una corda

simile, well con-

needed

at a distance

con passione

Maestoso

dim. lunga

ff

cresc. el accel.

a tempo

rit.

Lento

pp

Pod sempre

* For Second Sketch see page 675.

What Shall I Teach in the Second Grade?

A SERIAL ADVERTISEMENT OF REAL HELP TO TEACHERS

Watch for Next Month's Installment

SOLOS		Key	Pr.
No. 9679	Spaulding, Geo. L. Swaying Tree	C	25
9680	Necke, H. Think of Me	C	20
9681	Rohde, E. Think of Me	C	20
9682	Sartorio, A. Festival March	Op. 859, No. 4	C
9683	Lawson, Paul. The Paper Chase—Caprice	Op. 859, No. 4	C
9684	Anthony, Bert R. Roy-Roy	Op. 21, No. 1	G
9685	Necke, H. Parade March of the Tin Soldiers	C	40
9686	Zimmerman, J. P. Haymakers' March	F	30
9687	Crosby, Marie. Waltz of the Fairies	C	30
9688	Anthony, Bert R. Fairies' Carnival	C	30
9689	Anthony, Bert R. Arrival of the Brownies	C	30
9690	Graham, H. L. Good Night Little Girl	Op. 14, No. 3	G
11163	Saville, Festive	G	25
9691	Kegelmann, H. To the Dinner March	Op. 556, No. 5	D
9692	Graham, H. L. Good Night Little Girl	Op. 14, No. 3	G
9693	Hughes, L. A. March of the Glads	Bb	25
9694	Kern, C. W. The Lady Bird	C	40
9695	Gubel, Adam. Cossacks	G	40
9696	Hughes, L. A. At the Fair	Bb	30
9697	Forman, R. E. June Morning	C	30
12003	Zelenberg, F. J. Bugles	G	25
9698	Bristow, Frank L. The Goat Dances	C	30
9699	Moter, Carl. Village Festival	C	30
11170	Ferber, R. Slumber Song	D	25
3807	Brown, Arthur L. Simplex	F	25
9699	Broun, V. Pluton	Op. 104, No. 1	C
9700	Sartorio, A. I Think of Thee	Op. 104, No. 1	C
9697	Parlow, Edmund. In the Train	C	40
9698	Lindsay, Chas. Nocturne	C	40
9699	Revere, R. M. The Juggler	Bb	40
9700	Parlow, Edmund. In the Blacksmith's Shop	F	40
7286	Lawson, Paul. Rippling	F	25
9697	Gash, Van-Henri. The Cockney	C	30
9698	Forman, R. E. Dance of the Bull	C	40
3771	Read, Edward M. Sun and Moon	B	30
9699	Anthony, Bert R. Singing Eyes—Valse	C	40
9700	Greene, C. W. Playful Rondo	G	30
9691	Moter, Carl. Evening Song	C	25
9705	Farrar, R. E. Fairy Footsteps	C	25

Beginning the Second Grade
Practical Suggestions for Wide-Awake Teachers

1. The pupil should now have a well-defined knowledge of correct hand, arm and body conditions. Don't worry if the knuckle joints break in now and then, as the exercises which you will give in this and the next grade will strengthen the hand. The teacher should examine "On Sale" all the books of studies listed below as some are especially suited to very young beginners, while others, such as the "CZERNY-LIEBLING" book 1 is better for older pupils.

2. The pupil by this time should be able to pass a little examination in all the elements of notation. This can easily be made up from the list of questions in the "NEW BEGINNER'S BOOK." Notes, clefs, time, rests, dotted notes and rests, legato and staccato, slurs, flats and naturals, triplets should now be "Second Nature" to the pupil.

3. Scales may be taken up in this grade. The "STUDENT'S BOOK" introduces them. A fuller treatment with tonality exercises of special value to older beginners will be found in "MASTERING THE SCALES AND ARPEGGIOS."

4. The student should now have his work with the STANDARD GRADED COURSE of studies well under way. With very young pupils some teachers start Grade I of the graded course when the "BEGINNER'S BOOK" has been completed. In any event, Grade I will supply a most excellent fortification of all that has been learned in the "BEGINNER'S BOOK." By all means investigate "STANDARD COMPOSITIONS" Grades I and II.

5. Don't neglect duets. Nothing advances the pupil at this age quicker than duets.

6. Attention and interest are still the great assets of the teacher in this grade. Use the most interesting material you can procure. Watch the pupils for facial expression indicating signs of eagerness or dullness.

7. Don't be a one-piece teacher! There is no need for it, as the Theo. Presser Co. "ON SALE" system gives the privilege of having a generous supply of pieces, studies and books right in your own music room ready for immediate use. Inquire about this. Thousands of teachers have been using it successfully for years.

8. The pupil entering this grade should, in nearly every case, be eligible for the elementary study of the History of Music and Harmony.

No.		Key	Pr.
7189	Lindsay, Chas. Homeward March	D	40
9704	Armstrong, W. D. The Elf's Story	A Min.	40
9798	Jolly Cobber. Op. 70, No. 1	F	50
3450	Rathbone, F. G. A May Day	C	30
9707	Armstrong, W. D. Rondo—Etude	D	40
7165	Lindsay, Chas. The Elf's Story	D	40
9689	Holzer, Julius. The Royal Hunt	D	40
9698	Hewitt, Robert. The Elf's Story	F	25
9519	Horvath, Geza. Neapolitan Street Scene. Op. 15	A Min.	60
6995	Kaiser, P. The Elf's Story Set—Waltz. Op. 2, No. 4	D	20
4171	Polinski, Ed. Valse Serenade	D	20

No.		Key	P.
4014	Seboeck, W. C. E. The Dream Fairy	Bb	3
3811	Brown, Arthur L. Hyacin- ths—Valse	F	2
4846	Engel, Heinrich. Way- side Flowers — Idyl. Op. 5	Bb	2
7147	Spaulding, Geo. L. Van- ties—Valse Vive	C	4
4357	Suter, Rufus O. Sim- ple Waltz	F	4
4111	Reinhold, R. Shadow Pictures. Op. 58. . .	A Min.	2
4111	Reinhold, R. Shadow Pictures. Op. 58. . .	E Min.	2
4111	Reinhold, R. Shadow Pictures. Op. 58. . .	A Min.	2
3808	Rogers, James H. Giants	D Min.	3
3878	Schneider, P. A. The Twilight Idyl	F	2

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"Through moss and through brake,
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For a while, till it sleeps"
in its own little Lake;

And thence at departing
Awakening and starting
It runs through the reeds
And away it proceeds....

CARL WILHELM KERN, Op. 338, No. 4

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Musical score for the Galop from 'Orpheus' by Offenbach. It is in G major, 2/4 time, and features a fast, rhythmic melody. The piece is marked 'mf' and includes first and second endings, ending with a 'D.S.' (Da Capo) marking.

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SOLDIERS OF THE KING

MARCH

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Allegretto con moto M.M. ♩ = 120

WALTER ROLFE

Musical score for 'Soldiers of the King' in G major, 2/4 time. It features a march-like melody with triplets and a steady bass accompaniment. The piece is marked 'mf' and includes first and second endings, ending with a 'cresc.' (crescendo) marking.

Soldiers Chorus from "Faust" (Gounod)

Musical score for the March from 'Aida' by Verdi. It is in G major, 2/4 time, and features a rhythmic melody with many beamed sixteenth notes. The piece is marked 'ff' and includes first and second endings, ending with a 'D.C.' (Da Capo) marking.

SUMMER IS GONE

C. WEST FREEMAN

A charming nature song, suitable for encore purposes.

Moderato con grazia

Musical score for 'Summer is Gone' in G major, 2/4 time. It features a gentle melody with a steady bass accompaniment. The piece is marked 'pp' and includes first and second endings, ending with a 'rit. e dim.' (ritardando and diminuendo) marking.

Sum-mer is gone, The white stars say, We kiss'd its dy-ing
Sum-mer is gone, Its whisp-ring leaves, Its gold-en wealth of

lips to-day, We kiss'd its dy-ing lips to-day, And scarce-ly knew it pass'd a-way, And scarce-ly knew it
gold-en sheaves, its gold-en wealth of gar-ner'd sheaves, Some-thing with-in us pines and grieves, Something with-in us

pass'd a-way, pines and grieves.

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ROSE OF KILLARNEY

Words and Music by
JAMES FRANCIS COOKE.

This song in folk song type is exceedingly simple—yet may be made effective, even without the accompaniment.

Moderato con espress.

As though talking

mp

p

mf

allargando

f

accet.

rit. piacere

Rose.
Rose.

rit.

lar-ney, the fair-est of all. Rise up in your beau-ty and hear the lark's call. Each flow'r of the morn-in' that
jew'ld with the dew of the dawn, Like the glint of the gems in your eyes, col-leen bawn. And all the bright rays, that the

in the breeze blows, Must bow to the charms of my sweet Ir-ish Rose. The night has de-
sun on these throws, Are but thanks for the smiles of my sweet Ir-ish Rose. I'm hear-in' the

part-ed, the day has be-gun, The thrush-es are sing-in' to wel-come the sun. And ere the dear moon in the
bells in the stee-ple for-bye, Pro-claim-in' the day, we'll be wed, you and I, And all that I own in the

firm-a-ment glows, Let me look on the beau-ty of my Ir-ish Rose. Let me look on the beau-ty of my Ir-ish
un-i-verse goes To deep-en the dim-ples of my Ir-ish Rose. To deep-en the dim-ples of my Ir-ish

LOVELY SPRINGTIME
WALTZ SONGExcerpts from
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Arr. by GEO. L. SPAULDING

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Allegretto moderato M.M. = 168

mp

cresc. poco a poco

brillante

S. dolce

dolce

Love-ly Spring-time, Hap-pi-est

days of the year. Hearts that cling time Mo-ments to wel-come-re-vere;

Wed-ding ring time, Cu-pid is then al-ways near. To a-bide Side by side, What be-

Fine

tide, Al-ways hap-py, gay, and free; Vow-ing naught but con-stant-cy.

mf

Fine

plaintively

ROMANTIC

Buds and flow'rs, Hap-py hours, Al-ways dream-ing of love's pleas-ure, Keep-ing step through-out life's meas-ure,

Insingando

Ten-der kiss-es Heart felt bliss is, Joy and sun-shine In love's own bow'rs. The bees and birds, Hon-ied

words, Win-ter's been dis-pelled by sun-time, Dream-ing on ly of the one time When you two, Ah

tried, and true, Said, I love you. Yes, said, I love you. Ah! Ah!

mf brillante

D.S.

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VIOLIN

PIANO

mf

sf

Fine f

Fine f

p

ff

*D.S.**

TRIO

p

mf

rit.

rit.

p

sf

p

rit.

rit.

ff

allegro

dim.

rit.

allegro

rit.

D.S.

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

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EDWIN ARTHUR KRAFT

BENJAMIN GODARD

Andantino M.M. ♩ = 108

MANUAL

p Ch. Clarinet or Concert Flute 8' (2nd time, English Horn or Clarinet)

PEDAL

Sw. Oboe and Vox Celeste, Trem.
2nd time, an octave lower

rall.

quasi recit.
aspirativo

Concert Flute

Andante M.M. ♩ = 69

Swell, add Vox Humana and Fl. 4'

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OCTOBER 1917

What Makes Hungarian Music Interesting

The most important part of the national music of Hungary is that of the Magyar race. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews and Gipsies, and out of all these races, the Gipsies seem to be the privileged musicians of the country.

There exist a number of traditional Magyar melodies—not folk songs, but mostly fiddle-tunes, either dances, or weird, melancholy musical meditations, which have in turn been adopted by Gipsy fiddlers and embellished with a number of original and characteristic ornaments. These tunes thus ornamented have been, so to speak, taken home again by the Magyars, and considered by them as their proper national music. Indeed, there has been such a complex series of give and take that it would puzzle the most learned musical historian to tell exactly where Magyar ends and Gipsy begins.

Among the salient characteristics of this music, we may name first, a very peculiar form of the minor scale:

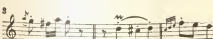


Secondly, syncopated rhythm, and the prevalence of triple and quadruple time (triple rhythm being rare, and found only in slow time).



(A theme used by Haydn in his D min. quartet.)

Third, and most important of all, the various embellishments which give the peculiar tang to the Magyar music:



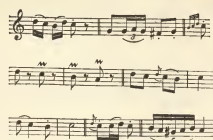
Mechanism Not All

By Le Roy Johnson

Musicians began with mechanism, carried on with mechanism, will end in machine-like playing every time. It is a well known fact that men like Paderewski, Hofmann, and innumerable other artists of our time, practice many hours a day; but how do they practice? That is the question! It must be borne in mind that these men came into the world with that gift of God, which inspires and enables them to play technical exercises with a tone and musical expression that carries both mechanism and spiritual consciousness hand in hand.

Paderewski says: "In playing the piano the fundamental factor is technique, but the word technique includes everything. It includes not dexterity alone, as many mistakenly think, but also touch, rhythmic precision and pedaling. That combination is what I call technical equipment." So it is very evident to Mr. Paderewski's statement that he simply means, in other words, that the student must not adhere to mechanism alone.

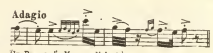
The *Literary Digest* gives to us a striking example of the result of mechanism in the following story:



Those who are familiar with Liszt's Hungarian Rhapsodies, Joachim's Hungarian Concerto for violin, Haydn's Gipsy Rondo, Brahms' Hungarian Dances, etc., will easily recognize these ornaments. We might here appropriately name a number of most talented composers, whose Magyar, who write in this idiom, but it is rather the purpose of this article to deal with the influence of Magyar music on outsiders. For instance, Schubert's C major Symphony, his A minor string quartet, his Divertissement a la Hongroise (Op. 54), and certain of his Impromptus show a strong Magyar influence.

Remenyi's Curious Slip

The Hungarian violinist, Remenyi, played so much of this music that traces of its style used to crop up occasionally in his renditions of the classics. It is said that on one occasion when he was playing Beethoven's *Kreutzer Sonata* with Liszt, he inadvertently applied one of the Magyar ornaments to that calm and chaste melody which forms the theme of the second movement.



To the musician adept in various schools of composition, and able to appreciate distinctions in style, this was excruciatingly funny.

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Department for Singers

Edited for October by JOHN C. WILCOX

The Vocal Student's Problems

We who write articles for such educational magazines as this, are for the most part, professional teachers. It is natural enough that we should speak from the standpoint of the teacher, that we should analyze the problems of the studio from our own point of view.

This student has his problems, also. We teachers should not assume that we have a monopoly in the perplexities of the studio. Instead of taking the stand that we embody all virtue and all wisdom and that the student is usually a stubborn young person who may only be hammered into some semblance of vocal culture by our own persistent domination, suppose that we try to put ourselves in his place, for a time, and see if we may get his point of view and appreciate his problems.

The young person who decides to begin vocal study must first of all make his choice of teacher. What an important step that is! The most crucial year of all his period of study, no matter how far it may be prolonged, is the first year.

How is the student to decide between the several teachers of his community? One friend will urge him to go to Mr. A. Another assures him that Mrs. B. is the only one who may safely be entrusted with his vocal development. There will be equally ardent and positive champions for Sig. C, Herr D. and Mlle. E.

How is the student to make an intelligent selection of teachers in the face of this confusing advice? Is that not a real problem?

The First Teacher

There is one supremely important thing, it seems to me, for the prospective vocal student to make sure of in selecting his first teacher; namely, to choose an instructor who proves by his pupil product that he may be depended upon to develop voices with growing and to instill a simple and natural attitude in his students. Any teacher who can pass muster on this intelligent test is likely to be capable, also, in matters of musicianship and song interpretation, for these elements will enter into the first year or two of study. Later on, when the student has acquired a dependably free habit of tone emission, he may, if desirable, seek the help of dictation and re-creative teachers. But he should not confuse the issue: The first and all-important thing is to acquire a habit of free, unforced tone emission. All other matters may very wisely be held in abeyance during the first year of study. This is foundation building. The superstructure may be erected later.

Where it is not possible to hear several pupils of a teacher and thus form an opinion as to the average result of his work, the would-be student must find some other basis of judgment, but he should always adhere uncompromisingly to the standard of *unforced tone*.

Having selected the teacher, the pupil should, of course, follow his instruction with confidence. There is, however, no

justification for open-minded confidence. A sincere teacher will present the desire of a pupil to know the "why" as well as the "how." Vocal students are, for the most part, of adult age and at least average intelligence. They will work with more enthusiasm and make sure progress if they are made to understand the principles upon which the teacher bases his instruction, and even the specific results which may be expected to follow the use of prescribed exercises.

There is no mystery surrounding vocal study when directed by rational intelligence. If there be mystery to the teacher he is not fitted to teach, and if there be no mystery he should be able to make his processes clear to the student.

The Pupil Who "Wants to be Shown"

I have the greatest sympathy for the student who is unreasonably "free Missouri." Considering the fantastic discovery of existing vocal "methods," the dogmatic, empirical, illogical, procedure of scores of past and present teachers and the pitiful results of their teaching, it behooves the student to be alert to understand the why and wherefore. He should not be stubborn and combative, nor suspicious; but he has every right to demand that he be "shown." The teacher who resents a sincere request for explanation of his methods or theories should revise his own attitude toward his vocation, and his patron.

Having, first of all, used intelligent discrimination in the selection of a teacher, and, second, given him confidence that is justified by his sincere and intelligent elucidation of his teaching methods, your study should be a source of constant joy and gratification. Steady growth and development should be the result that will stimulate you both and establish that relationship of interest and respect which is the student's inspiration and the teacher's best reward.

The Right Beginning

"What is the proper beginning of vocal instruction?"
In my judgment, the spoken word or syllable.

"WHY?"

The same organism is involved in both speech and song. The first step in training the voice is to induce some condition that is free from all muscular constraint, or "interference." The sound-producing organism in the human being acts involuntarily. Under normal condition one's involuntary utterance, in speech, is natural, and the vocal organism acts co-ordinately, without interference. The student who attempts to sing, or to use a sustained "singing" tone before the teacher is usually so self-conscious at first that his nervous reflex sets up an interference in the extrinsic muscles, thus causing a localized contraction that

prevents the involuntary adjustment of the vocal organism.

The student is more accustomed to use the voice in speech than in song, and is therefore less conscious in uttering speech sounds. Furthermore, the intensity of speech is more natural than the arbitrary intensity of song.

The first step to induce an attitude of non-resistance. With no attempt at any localized control of the breathing muscles, use the panting breath. Let the jaw drop loosely and the tongue "fall." Try to pant exactly like a dog. Do this until there is a sensation of release (non-resistance) throughout the entire body.

Where the difficulty is experienced in securing an attitude of complete non-resistance, it is usually helpful to let the head fall loosely forward and then roll it around in a complete circle, slowly, several times. Let the head "go" so completely that all stiffness is eliminated from the neck, let the arms hang loosely and the whole body sag to the knees. This is, of course, a somewhat extreme preliminary relaxation exercise. Eventually, one must assume a more alert attitude, with the body in balance (or poise) with the weight mainly on one leg; but this poised release of the body is often impossible to secure until resistance has been eliminated by such a general relaxing drill as is suggested above.

Next, utter some speech sound, as "Ah," "Ah" or "Oh," "Oh," on each expiration of the panting breath. Do not try for any conscious pitch; let the sound come at the pitch that you would naturally use in animated conversation. Do not prolong the sound, and let the unvoiced breath follow the tone as you release it, so that the expiration is as complete as when the panting breath exercise was used without vocalizing. Other vowels may be employed in one-syllable words as "See," "See," "Say," "Say," "Who," "Who," etc.

It may be well, therefore, to call the attention of the reader to the fact that the breath impulse and the manner of its utterance in this simple exercise are the same as when one makes an involuntary exclamation.

To illustrate: Should you enter a room and unexpectedly find there someone whose presence caused you great surprise, you would likely exclaim, "Oh!" or "Whoa!" or "What!" or something of the sort. Should you analyze your vocal process you would discover that you first drew the breath in sharply and then immediately released it with the impulsive "Oh!" exactly as in the vocalized panting exercise suggested in a preceding paragraph. Under varying circumstances, your exclamations of surprise, fear, anger or pain—the voicing of any emotion—would be a spontaneous, involuntary utterance—would involve precisely the same action of breath and voice, varying only in degree of intensity and in the emotional quality of the tone. It is therefore apparent that

in suggesting this panting breath exercise we have conformed to the natural, or involuntary, vocal impulse.

Having succeeded in emitting these short, mildly exclamatory syllables on the freely released panting breath impulse, the same or other syllables may be inflected with a gradually widening range of pitch. Use the rising and falling inflections of question and answer, with words located in the next logical range. Also employ sentences which bring into use the various vowel sounds. Here are a few suggested sentences, although anyone may compile hundreds just as effectively by merely using words for the melody utterance, and of the natural inflective shades:

"Oh! I see."

"Yes, indeed!"

"Far away we'll go to-day." (This one employs all five basic vowels.)

"From whom did you come?" (Resonate the nasal consonants definitely.)

"You came too soon this noon." (Resonate the nasal consonants definitely.)

"Now I see exactly what you mean." ("It is all perfectly clear.")

"Oh! what a wonderful sight!"

"Oh! No, No, No, No, No, No!"

"Meet me by moonlight again!" etc.

Speak As In Actual Conversation

Remember that you are not to sing these sentences. You are merely to speak them, with relaxed tone, precisely as you would utter them if they occurred in an actual conversation and you were sufficiently animated and free from self-consciousness to allow spontaneous utterance and inflection. At the very beginning of study, indeed, your mind of the notion that there is any essential difference between the speaking and the singing voice. Use the imagination and create in your mind a situation wherein these spoken sentences would constitute a natural and spontaneous utterance.

Gradually extend the range of inflection until you reach both the lower and higher pitches. The sentence: "Oh, No, No, No, No, No, No!" may be easily adapted to a wide pitch range. It may be uttered playfully, impatiently, angrily, mockingly, pleadingly, with varying pitch and degrees of intensity with each imagined emotional impulse. Other utterances may be utilized in indoor conversation, as "What a beautiful day!" or something of the sort. Should you analyze your vocal process you would discover that you first drew the breath in sharply and then immediately released it with the impulsive "Oh!" exactly as in the vocalized panting exercise suggested in a preceding paragraph. Under varying circumstances, your exclamations of surprise, fear, anger or pain—the voicing of any emotion—would be a spontaneous, involuntary utterance—would involve precisely the same action of breath and voice, varying only in degree of intensity and in the emotional quality of the tone. It is therefore apparent that

A little thought and experiment along

this line will suggest any number of utterances that may be employed as exercises for inducing involuntary tone. The essential thing is to secure a reproduction, not a mere imitation, of natural, or involuntary, utterance, without physical strain or muscular interference.

From Speech to Chant—Then Melody

When the desired freedom of speech utterance has been realized, the student may profitably begin to chant monotone sentences. Poetry lends itself admirably to this treatment. The words of songs may be utilized. *Keep the same tone as when using inflective speech. Do nothing unusually different so far as making the tone or taking the breath are concerned. Merely eliminate inflection. It will be a good plan to alternate inflected and monotone sentences until you are quite sure that you are employing precisely the same tone impulse in both.*

Having learned to chant words with the naturalness of speech, melody phrases with words located in the next logical device for practice. Here again it will be wise to alternate with the spoken (inflected) sentence for a time to make sure that a different tone impulse is not being used for the melody utterance. This brings us squarely up to the singing of songs. If the specified conditions of physical release (non-interference with involuntary functions of the vocal organism) have been maintained, the student will have found the common meeting ground of speech and song. Speech should be musical with the free resonance of the "singing tone" and song should have the natural freedom and spontaneity of speech. When both speech and song habit are correct, one may make the transition from inflective speech utterance to melodic song utterance with no change whatever save the change from an informal inflective pitch line to a formal melodic pitch line. Until this transition may be so made, either the speech habit or the song habit is imperfect.

All this sounds so simple—and it is simple. The telling and in one's comprehension—that the student might infer that little or no help from a teacher is necessary in following these instructions for fundamental voice training.

Where the Teacher is Needed

Correct use of the voice in speech and song is, indeed, simple; but *to sing* the thing is rarely the easy thing to do. The process of expert target shooting is easy to comprehend, but the marksman must shoot thousands of times before he may secure that co-ordination of the vocal physical impulses which will insure him a "ball's-eye" at practically every shot. Let him stiffen one muscle involved in the act and he will never, under that condition, acquire the accuracy of aim which, in his case, is the manifestation of poise. So it is with the voice user: Let him retain an atom of muscle interference and he cannot acquire tone perfection. Since the result of his effort is manifested in tone, which his own ears may not accurately judge because they cannot hear it in perspective, he must be instructed from observations coincident with the tone, the vocal student must depend upon an instructor to score the "ball's-eye" and "misses" until the singer has coordinated his sentiments into a dependable basis of judgment.

The ability to detect even the slightest interference and to lead the pupil into a habit of tone utterance that is free from such interference is the teacher's basic qualification. Without this ability, no amount of musical erudition can qualify him to undertake the training of voices in the degree of intensity, but never a difference in the physical process.

A little thought and experiment along

caused either by constraint in the throat or in the soft-palate—usually in both. Rigidity in the muscles of the breath organism will surely extend to the throat. The direct result of throat muscle interference is an unnatural thickening of the vocal bands (which in that condition require an abnormal breath pressure to vibrate cleanly), with consequent loss of power in the fundamental tone and total loss of the higher overtones. Soft-palate interference will rob the tone of a large portion of its legitimate resonance.

For a thorough and scientific elucidation of this matter of interference, the writer recommends "The Natural Method of Voice Production," by Floyd S. Muecke.

Complete Physical Release

When preparing to vocalize either song or speech, the student should endeavor to assume and maintain an attitude of complete physical release from all tension, local or general. Letting the jaw hang loosely, as if it were quite heavy and fell of its own weight, will do much toward freeing the entire throat tract. It will also help to walk about while vocalizing, making free gestures with the arms, and in every way keeping the body from becoming set in any fixed position or attitude.

Entertain no notion that the breath must be consciously "managed." When there is complete release of tension in the throat muscles, the vocal bands will vibrate with a very gentle breath impulse, and comparatively little breath will be required for singing even long phrases. Continued practice under this condition of non-resistance will automatically develop the breath capacity and control of emission to meet every need of sustained singing. Any effort to localize control of the breath will surely result in interference and, in some measure, impair the purity of the tone and place a strain upon the vocal organism.

The value to the voice user of breathing exercises, dissociated from vocalizing, is often under discussion. Habitual deep breathing is unquestionably good for everyone, since only through this practice may the blood be thoroughly vitalized. Insofar as specific breathing exercises contribute to the vital health of the singer they indirectly help his singing. I have never been able to convince myself, either through logical reasoning or actual observation, that breathing exercises, dissociated from phonation, help the singer in any direct way to adjust his breath to the requirements of vocalization. Capacity and control are very different things with relation to singing, and capacity, *Control* is automatically secured through non-interference with the involuntary vocal impulses. Any other type of breath control is bound to interfere with these involuntary impulses and thus impair the quality of tone. Capacity is developed through repeated practice of tone-making under conditions of non-interference.

All this sounds so simple—and it is simple. The telling and in one's comprehension—that the student might infer that little or no help from a teacher is necessary in following these instructions for fundamental voice training.

"There is a reason why the original thought, the original word, the original deed, makes an impression on the world's work, while the doings of the Conformists are weak and motionless. It is because every original act has a thought behind it, and vitally interests the performer in that it is his own creation."—E. W. MARTIN.

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Department for Organists

Edited for October by SAMUEL A. BALDWIN

The Organ of To-day

By Samuel A. Baldwin

THERE is nothing more striking and significant in the musical life of to-day than the rapidly changing position of the organ, and the very great enlargement of the field occupied by the instrument.

While the organ still holds, and will always hold, its time-honored and revered place in the church as the handmaid of worship, it is no longer associated alone with the atmosphere of religion, gloined arches and a dim religious light, but has taken a new and independent place in the outside world. It is standing, more and more, as a powerful musical force and a means of popular education.

I do not refer to the organ as an adjunct to the homes of the very wealthy, nor to that of the moving-picture theaters, important as the latter is, but I have in mind the organ as a solo instrument, the organ of the concert hall, as found in the rapidly increasing number of municipal halls, in our colleges and universities.

Here the organ as an educator is second only to the orchestra, and its greater availability and the small expense at which it can be maintained, compared to an orchestra of the first rank, make it a force to be reckoned with.

Even in cities where large orchestras exist, the organ has its purpose to serve. Our orchestral concerts read, tell, and tellingly small proportion of the population. In a city like New York it would be a liberal estimate to say that all the concerts of our three first-class orchestras are supported by one per cent. of the people.

Though concerts of a more popular nature may reach many others, it still remains a fact that a very large proportion of our people never come under the influence of serious music.

Mr. Samuel A. Baldwin, the editor of the Organ Department for the present month, was born at Lake City, Minn., August 3, 1862. After graduating from the University of Minnesota, he spent four years for study and became the pupil of such noted men as Handel, Beethoven and Wagner.

On his return he held several successive important posts as organist and as church director in Chicago, Ill., St. Paul, Minn., and New York City. He has been in New York City for the past ten years, where he has played on two cable cars, and on the large organ in the Metropolitan Opera House. He has also been organist at the Metropolitan Opera House, and has been organist at the Metropolitan Opera House.

Mr. Baldwin's compositions include songs and anthems, and both parts for voice and orchestra, which received a prize in the Boston 1893, a contest, "The Triumph of Love," two concert overtures, a suite for orchestra and a symphony. He has also made numerous arrangements for the organ from noted symphonies and overtures.

Mission of the Public Organist

The public organist can and does reach many thousands, and for the first time are brought to realize the value of music in their lives, and his mission is to open to these thousands new vistas of beauty and of culture. He must make his appeal to an audience made up of all sorts and conditions of men—the college professor, the banker, the broker, the music student and the shirt-waist maker from the East-side.

The people are hungry for good music, but they must be interested before they can be educated, and the organist must see to it that he sends none empty away. There must be music for those educated in the taste for those, as well, who can grasp only the plain and obvious.

Of course, I do not mean that the organist's standard should be a low one, but if his message is to be heard, he must always have in mind the man whose ears are not trained to hear complicated polyphony, but who will sit patiently through Bach or Beethoven, if at last there is something which comes as a blessing to his soul. It is never necessary to descend to the cheap and tawdry, nor to forget the high purpose to educate and uplift, rather than amuse, for it is altogether likely that the composition which sends our musically uneducated friend away happy and content, may have attached to its name of Handel, Beethoven or Wagner.

The organist who holds in his hands the education of the multitude must offer to the masses the best of his repertoire, not alone the best of all schools of organ composition, but every variety of composition that can be adequately expressed upon his instrument.

A Good Word for Good Transcriptions

I should by no means neglect strict organ music, but the transcription has its place, and the organist, while playing from all that has been written for the organ, may well enrich his programs by including much other music, possibly to the extent of one-third of the pieces played.

We have heard a great deal about the cheap transcription, but not all transcriptions are cheap. Cheap music will make a cheap transcription, and vice versa, music may still remain noble when translated into the language of the noblest of all instruments. For instance, I do not regard the transcriptions of the Preludes to "Parsifal" or "Lohengrin" as cheap, but these compositions played on a large, modern concert organ, with its wealth of color and varied resources, may be made quite as effective and moving as we hear them at the Metropolitan Opera House. Then why not play them, particularly from my youth up.

I am not satisfied to give a recital without playing Bach, and no organist can afford to neglect him, as there is no music which will educate both the organist and his public like that of Bach. When Bach is understood and appreciated everything else becomes plain. I am convinced that all that is needed to make Bach admired by the people is to keep his music constant before them. There is nothing that stands out more strongly in my experience than the growing appreciation of certain works of Bach which have become

so idiomatically expressed that it is untranslatable into another medium. I should not think of playing a Liszt rhapsody, a Chopin lullaby, or an overture by Berlioz on the organ.

My master, Gustav Merkel, was fond of saying that Mozart could be played upon a barrel-hoof, and there is many a composer whose thoughts can be expressed in any language, and many a composition which has been made more glorious by being transcribed for the organ.

It is supposed that Gullmatt was very much opposed to transcriptions. Be that as it may, he certainly made some and published them. I have in mind two "consonance ones," "Sonnet Mönique," by Couperin, and "The Swan," by Saint-Saëns. Do either of these compositions suffer because the medium is changed, and would any one prefer in the first thin plucked tone of the harpsichord for which it was written?

A composer's thoughts very frequently transcend the medium of his employs. One could easily make a long list of piano pieces which are better and have more to say when played on the organ. One example is the "Prelude in C sharp minor by Bach." On a large organ this composition reaches a climax of stupendous, tragic import, which the pianist, famished with his two fists as he will, can never achieve.

One naturally should be judicious in the selection of transcriptions. In my judgment the first movement of Beethoven's Fifth Symphony is not advisable, though the Andante is superb. Nor should I attempt the first movement of Tchaikowsky's "Symphonie Pathétique," but the Finale is colossal on the organ.

The "Largo" from Dvořák's "New World" Symphony is quite as good on the organ as with the orchestra, and many a page of Wagner is given a sustained power that the orchestra can never accomplish. In fact, there is no composer whose works I play with more satisfaction than those of Wagner, except, of course, our immortal patron saint, John Sebastian Bach.

But one says Wagner should never be played apart from the dramatic stage. That would be true if his music were not so supremely great that it can stand alone as music. While detached from the environment for which it was created, in great total pictures it brings to mind the scenes which are no longer before our eyes.

Bach's Unique Place as a Composer for Organ

But why play transcriptions when we have Bach? We are asked. I am accustomed to no one in my admiration for Bach, and have studied and played him assiduously from my youth up.

I am not satisfied to give a recital without playing Bach, and no organist can afford to neglect him, as there is no music which will educate both the organist and his public like that of Bach. When Bach is understood and appreciated everything else becomes plain. I am convinced that all that is needed to make Bach admired by the people is to keep his music constant before them. There is nothing that stands out more strongly in my experience than the growing appreciation of certain works of Bach which have become



SAMUEL A. BALDWIN.

fairly familiar. Such a work as the Fantasia and Fugue in G minor will frequently receive a recognition from a popular audience beyond anything else on the program. But what other composer of the first rank has written for the organ? Mendelssohn. Whether we place Mendelssohn in the first class or not, his organ sonatas are certainly inferior to Mendelssohn's, and are becoming more uninteresting every day. Merkel, Rheinberger, Villot, etc., are named and many others have produced sterling works, which we play and still continue to play for some time to come, but no one would be so bold as to claim that these men rank with Bach and the other immortals.

Organ-Composers of Real Greatness.

It would be possible to count on the fingers of two hands, if not on one, the works for organ, aside from Bach, that approach real greatness. I do not count the Handel concertos, as they, when played on the organ alone, are transcriptions. At the start I would mention two works—Theme and Variations in A flat, Third and Sonata, "The 94th Psalm," Reubke. After these I hesitate, and it becomes a matter of personal opinion in regard to this, that or the other work. I will leave you to fill up the list. You ask, "how about César Franck?" I admit his greatness, but Franck even more than Bach is the musician's musician. His mystical qualities, his indirect and diffuse style make him tedious and uninteresting from the standpoint of the general public. I play him conscientiously and am quite willing to run the risk of occasionally boring my audience thereby.

Then there are the thousand and one lesser works by minor composers of all schools, in a more or less pleasing style which we all use to give variety to our programs. But why not use as well the better music, the music with the deeper message, that we find in available transcriptions from such giants as Beethoven, Wagner, Tchaikowsky? Well, enough in regard to transcriptions! They are with us to stay, and even those who deary them

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most are prone to use them and must needs use them on occasions. So far as the slightest degree of uncertainty, even if he hears was originally written for the organ or not, so long as he finds some

Hints on Technic of Pedaling

OTHER writers in this department have emphasized the importance of poise and rhythm. They cannot be mentioned too often. Poise leads to a mastery and authority in all that one does, and eliminates all fussiness and uncertainty. Rhythm is more than the ability to play notes in time; it is the swing, the pulse, the underlying heart-throb of the music, which is so often lost sight of in an organ playing. One must think of it along broad lines, as pertaining not alone to the measure, but to the phrase and sentence and composition as a whole.

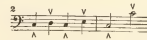
I wish to mention two technical points which I consider of importance, "covering" and the use of the detached heel in pedaling.

By "covering" we mean bringing the finger or foot directly over the key before striking it, rather than attacking it with a side-stroke from a former position. The following simple illustration will show what I mean.



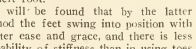
The 5th finger starts on G, but must come into a new position to play the last note C. This position is taken in advance and the finger is directly over the upper C, while the thumb is still on the lower one. The stroke then becomes vertical. This is a very simple proposition but if carried out logically will add very greatly to one's accuracy.

"Covering" is quite as important, or even more important, in pedaling. In the following example the right foot advances to a position directly over the new key immediately upon leaving the first one, while the left is still playing, and the attack is made by a light, vertical stroke from the ankle.



thing in it for him. By using transcriptions I do not believe that we are lowering the standard of our programs; on the contrary we are enriching them, and are opening a wider field of culture to those to whom it is our privilege to minister.

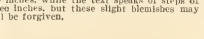
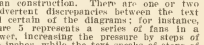
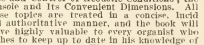
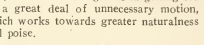
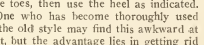
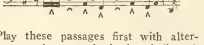
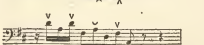
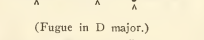
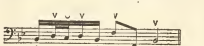
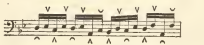
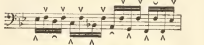
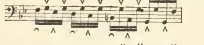
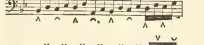
days, all passages of the nature being played with alternate toes. The purpose of this use of the heel is to eliminate superfluous motion, gaining greater sureness and ease. Play the following passage, first with alternate toes, then with heel, on F and on the middle D in the right foot, and on the middle D in the left foot.



It will be found that by the latter method, in the first instance, positions with greater ease and grace, and there is less probability of stiffness than in using toes alone.

I give two illustrations from pedal solos by Bach—

(Little Fugue in B flat major.)



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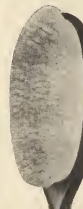
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