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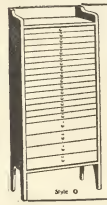

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The World of Music

HENRY HADLEY'S new opera *Azora* was successfully produced at the Auditorium in Chicago on December 4th, 1917, under the direction of the composer. The plot of the libretto is said to be a simple picture of Arabic life and contains passages of great beauty. The best parts of the opera are the contralto solo in the first act, a quintet in the last act, and the various preludes to the acts. Mr. Hadley received the $1,000 prize offered by William Wade Hinshaw for the best operatic work by a native composer, written for singers and orchestra and without chorus. The name of this new opera is *Bianca*.

A "CIVIC ORCHESTRAL SOCIETY" has been organized in Seattle, and Carl E. Eppel has been appointed musical director. It is planned to organize an orchestra of seventy-five to a hundred members, including both amateurs and semi-professionals. A large number of prominent citizens appear on the Board of Governors. This should not be confused with the Seattle Philharmonic Orchestra, which under the lead of Conductor Spargur, opened the season on December 2nd, 1917, with the Symphony, Chadwick's *Melpomene* and the Rubinstein *Te Deum* concerto, Leo Ornstein appearing as pianist in the latter.

ERWIN J. DECEVÉE, director of the Harrisburg (Pa.) Conservatory of Music, passed away on June 13th. He was a native of Brooklyn, N. Y., and a pupil of S. B. Mills, later studying abroad in Leipzig, Dresden and Berlin. He was also an able organist and composer, also a writer and lecturer on various musical topics. Among his most favorite compositions may be named, *How Sweet the Moonlight Sleeps upon this Bank*, a song, and *La Fiesta* (all piano pieces), and *O Jesus Thou Art Standing*, a sacred solo for low voice.

ARTHUR NEVIN'S new one-act opera *Daughter of the Forest* was given its first production on January 5, by the Chicago Opera Association, under the direction of the composer. The music is colorful, original and attractive throughout, though like Hadley's *Azora*, the orchestration is better than the treatment of the voices. As a whole, it is an interesting opera, and should remain in the repertoire.

THE Commonwealth Opera Company, of which mention has been made in this journal before, has elected the following officers: President, John Philip Sousa; Vice-presidents, De Wolf Hopper and Silvio Hein; Treasurer, Raymond Hitchcock; Secretary, C. E. Le Massena. We wish this new organization all success in its unique and laudable enterprise. The idea is to present opera on a high plane at moderate prices.

THE Matinee Musical Club of Philadelphia has pledged $100 a year toward the support of the MacDowell Memorial Association. This was most timely owing to the fact that funds are now needed in the preparation of Peterborough as a home for convalescent war sufferers. Detroit has also been generous: friends of the late Mrs. S. Orin Johnson (members of several musical clubs of which she was also a member) have subscribed $500 to the same cause, in her memory.

WE have previously made note of the $1,000 prize offered by Mrs. F. T. Coolidge, of Pittsfield, Mass., for the best string quartet, and are now in receipt of further details. The judges are as follows: Franz Kneisel, Frederic Stock, Georges Longy, Kurt Schindler and Hugo Kortschak. Communications should be addressed to the latter, care of 620 Fifth Avenue, New York City.

LISZT'S oratorio *Saint Elizabeth*, recently produced in opera form under conductor Badanuky, proves a great success in this guise. The setting forth of an opera by a composer who never wrote one is an interesting paradox. Incidentally, it was sung in English, with great satisfaction to the hearers.

WOMEN piano-tuners are beginning to be much in evidence in England.

THE German papers tell of the production at a new opera at Stuttgart, by Siegfried Wagner (son of the great Richard). The title may be freely translated as *It's All Jack's Fault*, and the plot is a composite of several of Grimm's fairy-tales.

THE orchestra of the Rialto Theatre, New York, has been giving naturally unusual Sunday Concerts for the benefit of school children, the price of admission being but 10 cents. The programs are of a high character, and a lecturer is employed to explain the selections in a manner interesting to children.

MASCAGNI'S *Lodoletta* has been produced in New York at the Metropolitan, under the most favorable conditions possible, Caruso and other great artists being in the cast, but failed of making any very deep impression. We fear the saying still remains true that Mascagni, in *Cavalleria Rusticana* "wrote his masterpiece first."

THE Philadelphia Symphony Orchestra gave a concert for our soldiers stationed at Camp Dix, the program being almost entirely from Tschaikowsky's works. The music was greatly appreciated.

THE "Community Singing" movement is growing like a weed. Reports of activity in this line are coming in from so many cities, in all parts of the United States, that we are no longer able to give individual notice.

THE *Manitoba Free Press* (Winnipeg), on December 1, 1917, issued a twelve-page supplement devoted to local music and musicians, as well as the larger musical interests of Canada.

MRS. WILLIAM MONROE WHITE, better known to the musical world as Cornelia Dyas, passed away in Milwaukee on January 2. She was an able concert pianist, and the first one to play Grieg's *Concerto* in America. Her acquaintance among the great musicians of Europe and America was extensive, and she was held in high esteem by them. Mrs. White is survived by her husband and two sisters.

THE harpsichord, it seems, is not even yet quite obsolete. Frances Pelton-Jones is giving recitals on this historical instrument, in various cities.

THE Music Trades Review reports a largely increased demand for the harp and the saxophone, and of the latter instrument in particular having increased 1,000 per cent. in the past few years. (This estimate was based on the reports of Chicago firms.)

THE University of California announces "University Extension" work in the Public School music, embracing four courses of fifteen lessons each.

THE New Choral Society of New York, under leadership of Walter Henry Rothwell, is planning a great performance of Verdi's *Requiem*, for early in April.

ALBERIC MAGNARD, a French composer of great genius, but whose works had as yet not received much popular recognition, was killed while in the act of defending his house, in the long-neglected music drama *Guercœur* is announced for performance at the Paris Opera, and a street has been named in his honor.

RABAUD'S *Marouf*, an opera based on tales from the Arabian Nights, has been produced at the Metropolitan Opera House in New York. The work is brilliantly spectacular, but opinions are divided as to the worth of the music.

BALTIMORE city government is reported to have created a new public office, that of Commissioner of Music, to administer its municipal music service. The Mayor has also signed an ordinance providing that the *Star Spangled Banner* be played as the first number at theatres and concerts, under penalty of a fine.

MANY prominent theatres and opera houses in Italy have been forced to remain closed this winter, because of war conditions.

LOUISE HOSEN, 22, daughter of Mme. Louise Homer of the Metropolitan Opera Co., is to sing in the A. M. C. A. huts in France, her father, Sidney Homer, noted song composer, also assists in these patriotic activities.

THE San Francisco Symphony Orchestra, has lately produced another important work by an American composer: a *California Suite* in four movements, by Frederick Jacobi.

THE Buffalo Philharmonic Society, with an orchestra of forty players, under the direction of John Lund, is giving free municipal concerts to immense audiences.

THE Pasteur Choristers, Chicago's well-known boy choir, is undertaking a six months' concert tour for the purpose of raising a large sum of money to be used in the restoration of destroyed French and Belgian towns.

MARIE KRYL, daughter of the well-known bandmaster Krýl, is winning success as a concert pianist in Chicago and the Middle West. Liszt's *E flat Concerto* is one of her best numbers.

ON December 14 the Minneapolis Symphony Orchestra performed Mrs. H. H. A. Beach's *Gaelic Symphony*. The composer was present, and played her own *C sharp minor Concerto* at this same concert.

A CO-OPERATIVE SOCIETY OF AMERICAN COMPOSERS is to be formed to further the interests of American music. The proposal comes from Charles Wakefield Cadman and Frank Patterson, of Los Angeles, and the co-operation of a number of noted musicians has already been secured.

THE city of Baltimore has appropriated $1,000 for the assistance of the Music School Settlement of that city.

THE Chamber Music Society of San Francisco is an outstanding feature of the musical life of that city this season, and its excellent programs are a matter of local pride.

JAPAN has entered the piano trade and is exporting cheap instruments to Australia. Five hundred have already been sent.

FRITZ KREISLER, having retired for the time being from his concert work, is engaged in the composition of a musical comedy, in which Marguerite Namara is to be the star. Guy Bolton is the librettist.

VERDI'S *Ernani*, a standard old opera composed seventy-three years ago, but seldom heard in its entirety, of late years, has been revived by the Chicago Opera Company, Ricardo Stracciari taking the star role, Don Carlos.

ENDY BROWN, a young violinist with a good American name, is winning deserved laurels in Chicago, Cleveland and other cities of the Middle West. His tone is full and expressive, his technic flawless, and his programs of the highest type.

FEVRIER'S *Monna Vanna*, an operatic version of Maeterlinck's drama, has had a revival in Chicago with Mary Garden in the title rôle. Debussy's *Pelléas and Mélisande* was also given a magnificent performance, after having not been heard for three seasons.

CONTENTS FOR MARCH, 1918

MUSIC

THE ETUDE

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The Super-snob and the Artist

"Ladies and gentlemen,—step right up to the platform,—we have here on view a fine specimen of the Super-snob,—especially secured at enormous price for this collection of wonders. Note the superior tilt of the nose, see the arched eyebrows, witness the elevated shoulders, view the pursed lips. Our Super-snob was caught in the wilds of Society in a large American city. He is descended from very plain people. Through the acquisition of money and a very few paltry social distinctions, together with the innoculation of a strain of third class European bankrupt aristocracy (through the marriage of a distant cousin to the third son of a baron who owned a brewery on the Rhine) he feels that he is entitled to be a Super-snob. He assumes this interesting attitude of loftiness over all whom he fails to identify as belonging to his own class. His attitude toward music and art is nauseating. Down in the depths of his thimble-like soul he feels that 'Art cannot exist without the patronage of Society,—his kind of Society.' The Super-snob has photographs for sale. While he despises the common people, he will be very glad to give to any journalist present one of his valuable portraits, entirely without cost."

Having thus introduced the Super-snob let THE ETUDE go on and tell a few things about this most obnoxious pest to all art. We are confident that our wholesome American common sense will lead us to spray our social trees with the insecticide of ridicule until we can rid the country of the scourge.

Perhaps you think that we are exaggerating a point merely to make something to write about. Ask artists in any large American cities about the insults they have had administered to them from super-snobs. We know of many, many instances of musicians who have been invited to play in the homes of under-educated, over-rich people, who have expected the artists to feel that they belonged to a wholly different social class. As a matter of fact, the artists have, in many cases, been doing infinitely more for the public and for posterity than the super-snobs can even dream of doing. The super-snob's claim to superiority is purely an usurpation. What, however, is the poor artist to do in such a case? Is he to stand idly by and be snubbed or is he within his rights as a gentleman when he retaliates? If he is a teacher, and requires the respect of the public in order to secure the confidence of his pupils, he surely cannot afford to have his position made one of ignominy.

We know of one instance in a Western city where an enormously wealthy and excessively rude man engaged an organist to play in his home. The organist was a man of fine family, breeding and culture. During the course of the evening, at least two or three incidents occurred which were clearly designed to point out to the organist that he was to assume an inferior social standing. The organist resented it. Ever since that time, the artist has been relentlessly pursued by the plutocrat and his henchmen,—in other words, hounded in many of the meanest and most contemptible ways. His best work was scurrilously deprecated in corruptible papers, and nothing was left undone to injure him. Gradually society in the western city learned the true state of affairs, and the organist is coming into his own, while the super-snob is feeling the sting of contempt even from some of his closest friends.

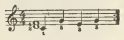
Another irritating instance. A group of women in a certain city decided to band together to "help" young artists. The helping consisted of "patronage" of the worst kind. They were very glad to boast publicly of their generosity, but what they were really doing was to throw out a few cast-off evening dresses to young performers who wanted engagements before they wanted shabby finery. The whole system was obnoxious. Young artists have no desire to live by second-hand charity. What kind of a girl could stand with artistic freedom and sing *Elsa's Dream* in a handed-down gown from the wardrobe of some Super-snob? Young artists want an opportunity of earning their own way, and they want the privilege of paying for their own clothes, with the satisfaction of knowing that they have given value for every farthing they have received. But that is not the way with the Super-snob. She wants the artist to feel distinctly that she has cast a few crumbs from her table for the artistic dog to lick up.

Still another humorous but very picturesque instance. A young artist employed by a metropolitan firm in a high position was requested to visit the home of a very rich woman living in the country to inspect a $25,000.00 tinted statue. The statue had been allowed to stand in the sun until the precious tints had lost their values. No artist engaged before that time had been able to restore the tints artistically. Most of the attempts had succeeded in making the marble lady look like a Commanche Indian on the warpath. The young artist had studied Pompeian and ancient tinted statuary, and knew just what to do. He commenced his work at nine o'clock in the morning on the head of the statue, and by noon he had reached the waist line. All the beautiful flesh tints were restored, and the work of art was ceasing to look like a caricature and more like a thing of real beauty. When luncheon time came, the young artist was directed by the Super-snob to go out with the servants and have his luncheon. Under ordinary circumstances he would have thought nothing of eating side by side in a public restaurant with anyone at the servant's table. His own superior mind and training would have enabled him to learn something from everyone. However, here was a direct snub. He put on his hat and coat and left poor Venus decorated only to her waist line. The super-snob pled for weeks to have the artist return, and return he did, only after a written letter of apology and an invitation to luncheon.

Fortunately, our American society on the whole is really very sound and sensible. The Super-snobs are conspicuous because of their offensiveness. What are musicians and artists going to do about them? Ridicule is our only weapon. Perhaps this editorial will furnish you with ammunition. Beethoven never hesitated to bombard Super-snobs whenever he met them. And musicians have been far more respected since Beethoven's time.

The Use and the Abuse of the Five-finger Exercise

By Le Roy B. Campbell



In the above exercise, should the keys represented by the whole notes be held down or should the fourth and second fingers simply rest upon their respective keys? Many teachers advise holding the unemployed keys firmly down; some advise the holding down of four and two and giving an after pressure on each of the keys played (1, 5, 3, 5); others advise not to hold the keys down, but to rest the fingers lightly on the keys (d) and (f), while (1, 5, 3, 5) play the figure.

Which manner is right? May I inquire for what purpose these and similar exercises are employed? I take it that they are to be used for independence of the fingers.

Some hold that such exercises are for strengthening the fingers. At one time in my study career I strengthened my fingers until I had 250 pounds grip. I never played as badly in my life as then, so I lost faith in the strength idea. Later I learned that the more strength I added above a certain normal condition, the less pliable my fingers became. This is true in athletics; the heavy-weight lifter in vaudeville is the slowest man in the world, while the man who handles a tennis racket is invariably very nimble.

Abnormal Strength Not Always Desirable

I believe that the piano student does not need abnormal strength, but on the contrary he *does* need agility, nimbleness, sensitiveness, delicacy, etc. If the student needs agility, nimbleness, etc., then he must have conditions favorable to the development of these assets. Heavy work leads away from these conditions; light exercises lead toward the proper conditions. Shall we dismiss, therefore, the strength proposition?

Independence of Finger

Are these exercises for independence?

"Independence" (in piano technic) is that condition whereby the individual is able to use a certain muscle or muscles while relaxing those muscles not in use.

If this be true, and I have never seen it refuted, then would it not be better in these exercises to use actively the fingers in the quarter-note pattern, and relax those represented by the whole notes, allowing these fingers to rest upon the surface of their respective keys?

When the fingers hold down the keys represented by whole notes, these fingers are liable not to be relaxed. With the inexperienced they seldom are. The very muscles which are in error (namely, those which do not relax when others are employed) are simply held quiet by force.

My point is this, would it not be better to drop these stubborn muscles by relaxation feeling and allow the unemployed fingers to rest quietly upon the whole note keys while the other fingers play? Would it not come nearer the spirit of the definition for independence?

Technical Practice Should Approximate Conditions of Real Playing

Would it not be better to employ this same condition in practice which one is to use in real playing, viz., do not hold down unemployed fingers, but rest them on the surface of the keys, thereby making the shoulder suspend the playing mechanism. In the last analysis, practice of any figure should furnish the identical sensations which we are to use in real playing, for it is this very accumulation of sensations coming into our brain during practice which furnish us with a background from which we give out orders for real playing.

I have threshed out this problem in twenty-eight years of experience, twelve of which I used the holding down of keys and sixteen years the latter plan. I have had infinitely better results in the latter way.

Tact in Teaching Technic

By Mac-Aileen Erb

Technic is the ability to control hands, arms and body. Whether your playing is good or bad depends almost entirely on the condition of your hands and arms. Of course it takes brain matter, too, but that is of little account if the fingers are stiff and unwieldy and therefore unable to carry out the direction of the mind. You may have the most beautiful conception of a composition in your head, your soul may be filled with lofty thoughts and ideals, and yet inadequately trained fingers will forever prevent you from expressing these emotions in tones.

Do not build your house of music upon the sands; build it upon a solid bed-rock foundation. The constant and never tiring work in the practice of technic is everywhere recognized by leading teachers and virtuosi as the only way in which to obtain lasting results. The more technic you have, the better musician you will become.

To serious students and musicians the study of technic is fascinating, for they realize the value of it, and ambition urges them on in the acquirement of finger dexterity. To children, however, the very word is a synonym for dryness and drudgery. Children are easily prejudiced, and one child's remark about "hating scales" is often times the cause of another child's dread and dislike of them, even before knowing just what they are.

A careful teacher will dispel this illusion at the outset. Technic, if rightly taught, can be made almost as pleasing as the little pieces. Much can be accomplished by talking to the young pupil of the different things he is going to learn—scales, chords, arpeggios, double thirds, octaves, etc.—and making them seem interesting By telling him of Busoni's wonderful control of his fourth and fifth fingers, of Hofman's double third passage playing, or of Paderewski's brilliant octave work, a desire will be created to master these difficulties too.

As the time for studying each different division of technic arrives—(let us take *arpeggios* for example)—sections of an attractive composition or of several compositions in which arpeggios occur, should be played to the child. He will likely be delighted at the smooth, flowing effect. Tell him that arpeggios, when correctly played, help to make the piece more beautiful, and that as soon as he masters them sufficiently he will be allowed to study the composition which appealed most strongly to him. This will give him an object to work for.

Acquiring Technical Skill Unconsciously

Not long ago a boy of twelve asked the question: "Will my pieces and studies always be as pretty and tuneful as they have been so far? My cousin took a dislike to music on account of the endless number of dry pieces and exercises her teacher gave her. Will I ever have to practice technic too?" "Where ignorance is bliss, 'tis folly to be wise." Jack, in his two years of study had unconsciously gained more technic than had Caroline in her four years; and he had thoroughly enjoyed his lessons and practice time in the bargain. The one idea, instilled into him from his earliest lessons, was the desire to become master of his fingers—to make them skillful in performing all kinds of "tricks" at the piano, and with this end in view he did not realize the amount of technic he was absorbing. Then, too, the Metronome came to his aid; it gave him something definite to attain. He become engrossed in making "speed records" without sacrificing clearness or tone in his scales and studies, and whenever he succeeded in playing a difficult passage a few notches faster than the tempo assigned him, he felt very proud of accomplishing the feat.

Exercises, if taught *as exercises*, are hopelessly devoid of attraction. But even the most prosaic thing, when the imagination is brought into play, can have a glamor of poetry cast over it and become, in the ensuing change, a thing of interest to the student.

Counting Aloud

By Louis G. Heinze

Many pupils claim that counting "mixes them"; this is not true, it simply shows that they are "mixed," and for that reason counting correctly must be mastered.

If counting, when properly done, shows where your time is wrong, the value of it is of the greatest importance and until you can count with your playing you have no proof that you are playing in time during your practice-period.

Counting to yourself or feeling the time when first practicing a piece is not enough; you must *count aloud* and then you get results.

Counting aloud should be started with a beginner at the first lesson and part of every lesson should be devoted to that most important branch of music study.

First have the pupil *count aloud, one, two, three, four,* several times in succession, in fact until it has become a habit; be sure to insist that the counting be done evenly. Then let the pupil count the *one* louder than the other counts, follow that by counting *one* and *three* louder, but the *one* louder than the *three* and *two* and *four* about half aloud as one.

Now it would be a good plan to have the pupil tap with a pencil on the table. Count aloud and tap with pencil at count *one*. Do this several times, then tap at count *two* and continue the same way at *three* and *four;* and finally tap at count *one* and *three*. Follow this plan also with ¾, ⅜ and ⅝ time.

This work should be kept up till it has become easy and natural for the pupil; for when the pupil has mastered this method of counting, he may use the Metronome but not till then, for the Metronome will never teach the pupil to count; the Metronome can only be of value after counting aloud has been mastered.

When taking up the study of a new piece the pupil should count out every measure away from the piano so that when he begins to play the time of every measure is absolutely clear to him; this must surely save a great amount of time.

If the piece is written in ¼ time having ⅛ notes, count one, two, three, four; but if it has 1/16 notes, count one *and* two *and* three *and* four *and*. If 1/32 notes, eight had better be counted. Complicated measures should receive special attention.

Of course we know that no piece should be played with exact metronomic precision, but for study purposes this mathematically correct time must be done When the time is mastered, counting aloud may be dropped and the pupil may count inaudibly. When the time is correct this way the pupil may drop counting and feel the time. Gradually slight variations in the time will appear, but this is justifiable, for the feeling of time cannot be mathematically correct and no composer ever thinks out a composition in strict time.

Let Your Ears Save Your Eyes

By Abbie Llewellyn Snoddy

You have heard the old proverb, "Let your head save your heels." A good parody for the music teacher is, "Teach your ears to save your eyes."

Musical notation is hard upon the eyes at best, and the constant shifting of focus necessary when the teacher glances continually from music to keyboard and from keyboard back to music, furnishes an added strain upon the eyes. Take care to teach always in a good light, to sit at that height and distance from the music which provides an angle least trying to the vision, and never for one moment allow yourself to keep staring at the music when the pupil is playing something you have taught dozens of times before, and doubtless know by heart.

Get up and walk about the room occasionally, training your ears to detect and locate the wrong notes and stumbling fingers. Look out of the window sometimes. Even if your view is not especially prepossessing, looking afar off at just nothing in particular is restful to the nerves of the eye, and your ears may perform double sentinel work, while the eyes are off duty for a moment.

Consider the alarming percentage of music students and teachers who wear glasses, recall the great musicians who became blind, and take warning ere it be too late.

Are You Getting into a Rut

An Important Symposium

The Etude has invited a number of prominent American musicians to participate in this symposium and the following articles are very helpful. Many musicians who replied are like Mr. Damrosch and others who can not recollect ever having been in rut.

The experience of The Editor is quite to the contrary. There have been many times when he has been fortunate enough to realize that he was in a rut. On three occasions he voluntarily accepted a much smaller income realizing that the positions he was occupying led to no definite future. In other words he was in a rut and felt that he should climb out at any sacrifice. On another occasion he realized that in order to go ahead it was necessary for him to study more and harder. Accordingly he gave up a quite lucrative teaching practice and "cashed in" practically all his means to further this project. It meant a very considerable sacrifice but it also meant getting out of a rut.

It is now one of the ambitions of The Etude to do everything possible to help any of its readers who needs such help to get out of a rut. There comes a time when every teacher faces the stagnation of old ideas, old surroundings, and the boredom that comes with incessant teaching without any chance for self-improvement. Teachers and students should look out for this and fight it every day. The sabbatical idea which has become so general with colleges is one of the wisest plans ever devised. Every man or woman needs a change, a rest and a rebirth intellectually and physically every few years. One of the best ways in which the teacher can get it is to take off an entire Summer and devote it to some special study, musical or otherwise. It always pays.

Frank Damrosch

For the life of me I cannot think of a single period in my career when I could honestly say that I was in a rut. Perhaps I have always been so interested in everything I did that I did not know I was in a rut. When I gave private lessons to pupils, talented and otherwise, I was so interested in the problems which each individual presented to me for solution that I was as keen and interested at the end of the season as I was at the beginning. During the six years in which I was connected with the Metropolitan Opera House, my work was so varied and interesting that I could not have gotten into a rut if I tried. My musical activities during the past thirty years have covered such a wide field that had I allowed myself to get into a rut, they would have jerked me right out again.

Henry Holden Huss

Until one has gotten out of a "rut" one does not always realize what a pernicious thing it often is.

Did you ever realize that "rut" and "rot" are akin? There's only the difference of a vowel between them.

A rut I partially got into when first I began teaching years ago was the constant use of etudes, and they were the fine artistic *Cramer Etudes, too!* It was some little time before I realized what a mistaken procedure it was, in many cases, to give etudes as regularly as we take our three meals a day! How, in many cases, the pupil, especially one in school, had really only time for a few indispensible technical exercises, and a sonata or a short *musical* piece, and the etude came in as an interloper and often as a hindrance.

So I gradually gave up their use for the younger pupils; the more advanced ones, of course, had the *Chopin Etudes,* which are mostly poems anyway, which the divine modesty of a genius like Chopin merely dubbed "*Etudes.*" My dear young teacher, if you are giving a collection of machine-made etudes to a pupil, one after another, because it saves you the trouble of selecting especial material for the particular needs of that particular pupil, get out of that "rut" and get out quickly!

Perlee V. Jervis

While I was yet a student under Dr. Mason he secured for me the position of teacher in a large school for girls in New York City. I was totally inexperienced in teaching, but entered upon my duties with great enthusiasm.

Many of the girls could not play when they came to me, and—as I look back—frankness compels me to admit that they were not much better off when they left me. I had an ideal course of study laid out for them, which—if followed—would doubtless made concert players of them all! Unfortunately they did not wax enthusiastic over my course of exercises, scales, arpeggios, and etudes. I had held the belief that before studying pieces one must first have the technic necessary to play them. As my pupils had not this technic, I set out to develop it. As is not unusual, the girls shirked practice whenever they could. At the end of the school year they went home with a large assortment of technical work and etudes and an infinitessimal repertoire of pieces.

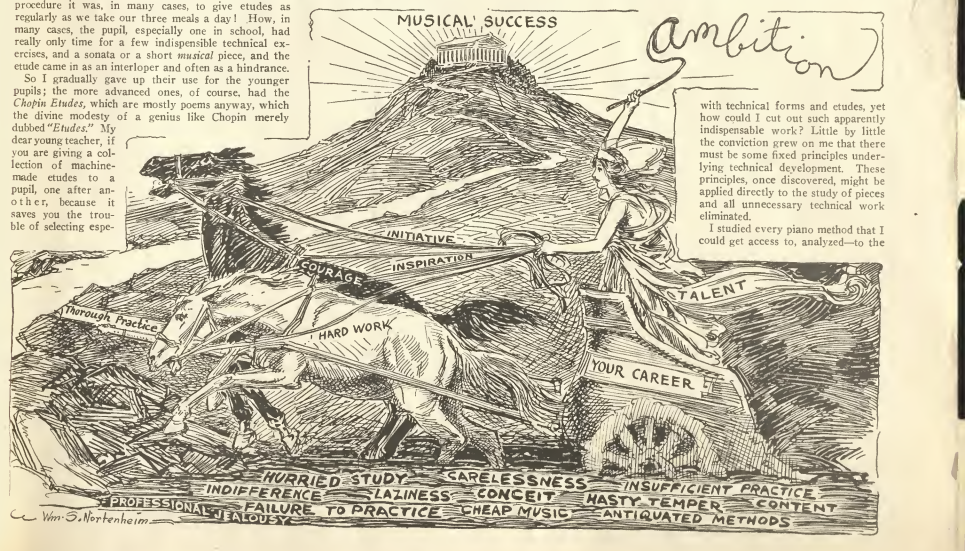
To me, my teaching seemed a success, for was I not developing technic? And technic was a *sine qua non!*

One day I received a severe jolt. The principal called me into her office and told me that she was not satisfied with the progress made by my pupils. She said that parents expected their girls to play more than one or two pieces after a year of study; that they were not interested in my scheme of technical development; that they and their friends could not listen to exercises, scales and etudes, but that they did want to hear *music,* and that I must find some way of meeting that demand if I wished to retain my position.

At first I was indignant at this interference with my plans, and came back with some platitudes about "Art for Art's sake," and other stuff of the same nature. As I thought the matter over, however, it dawned upon me that there was a deal of sound common sense in what she had said; also that I was in a rut and had not known it till then.

A few days after this interview, as I was passing by the practice rooms, I heard two of my pupils playing pieces which they had evidently studied surreptitiously. While there was much that was faulty, from a technical standpoint, yet there was a certain style and spontaneity in their playing that was not present in the pieces which they studied with me. They were *interested* in what they were playing. After much thought I saw a light. I must first interest my pupil. This could not be done with technical forms and etudes, yet how could I cut out such apparently indispensable work? Little by little the conviction grew on me that there must be some fixed principles underlying technical development. These principles, once discovered, might be applied directly to the study of pieces and all unnecessary technical work eliminated.

I studied every piano method that I could get access to, analyzed—to the



best of my ability—the playing of the great pianists, and interviewed them whenever possible. Much thought convinced me that the first requisite for successful study was *interest;* the second, *knowing how to practice.* As I studied and experimented, I found that the two basic principles of technic upon which all the great players and teachers agreed, were Relaxation and Control of Arm Weight. To these I added Efficiency—or elimination of waste motion. Applying these principles directly to the study of pieces, I eliminated all mechanical exercise forms and developed technic from passages in the piece itself. The technic thus developed was more musical than that which followed the study of the old stock forms. Pupils became greatly interested in study, there was little difficulty in securing faithful practice, and their playing took on a musical quality that it had not possessed before.

I systematized the practice hour so that while a new piece was being studied, one of the old ones was always in review. At the end of the year most of the girls went home with from five to fifteen pieces, many of which were played from memory.

This experience had a revolutionary effect on my life. I have never since followed slavishly any theory or routine—not even my own! The successful teacher is he who studies every pupil as an individual, adapts his teaching to conditions, has initiative, is resourceful, and has the courage of his convictions, even though they are contrary to tradition.

Eugenio Di Pirani

There is nothing as fatal for an artist as getting into a dull, hopeless, every-day routine, losing initiative and allowing himself to become a slave of habit.

Salvation is only possible when somebody else discovers the disparity between your real value and the estimation by the public and succeeds in reviving the dying flame.

If we investigate the lives of the most known musicians we find periods of depression from which they aroused only with great difficulty.

Schubert, for instance, had to be for several years house teacher—little more than a servant—in the Esterhazy family in their country seat in Hungary, and only through Baron von Schoenstein's efforts, who for the first time dared to sing publicly his songs, and through Sonnleithner who succeeded in having them published by paying the expenses of the printing to the publishers, Cappi and Diabelli, was he helped out of his unsatisfactory condition.

Richard Wagner was twenty-six years old and had already composed several operas (*Die Feen* and *Das Liebesverbot*) and orchestral works, as, being in Paris with his young wife (1839-1842) he had to copy music for publishers and submit to other humiliating drudgery in order to keep the wolf from the door. Meyerbeer became his angel of deliverance as he caused his *Flying Dutchman* to be performed in Berlin and thus opened the way for his later triumphs.

Engelbert Humperdinck, the composer of *Haensel and Gretel,* was for many years reporter for a newspaper in Frankfort and had already sent the score of this opera which made him later famous, to thirty different theaters and publishers, who all had it returned to him as impracticable. Mr. Erler, a member of the firm of Ries & Erler, in Berlin, told me that he had on his desk for several weeks the score of Humperdinck's opera and that he had returned it finally with the usual printed notice: "Not suited for our catalogue." He said that every time he thought of this shameful shortsightedness he felt like knocking his head against the wall! Poor Humperdinck, as he was vegetating in Frankfort as an obscure critic, never would have dreamed of his later triumphs.

I could multiply these instances *ad infinitum.*

Whether I also have been in a similar rut? Sure thing! I had already had some noteworthy successes as a pianist and as a composer, when I was offered the position left vacant by Tappert, musical critic of the *Kleiner Journal,* of Berlin, and I accepted. That became the beginning of my "rut." Night after night I had to run from a concert to the opera and vice versa. The *Journal* being a morning paper, I had to write the critique immediately after the performance. Night after night I came home very late and the next day I was in a kind of stupor. If that life had lasted a little longer, I would have been a wreck and surely unable to further creative work.

Fortunately salvation soon dawned at the horizon.

Alma Webster Powell, the noted singer, was in this time making her debut at the Royal Opera in Berlin. We became acquainted, I was deeply impressed by her artistic gifts and she equally pleased with my compositions. I wrote various songs and arias for her, as well as an opera, *The Witch's Song,* which was soon accepted by the Royal Theater in Prague, led by the famous manager, Angelo Neumann. The premiere of the opera was fixed for the season 1902-1903.

An extensive tour was mutually planned to Russia, in which a part of the program was devoted to my vocal work.

The concert journey began in St. Petersburg and continued in other large cities of the empire.

Had it not been for the beneficent influence of this gifted singer, I would, perhaps, be still writing critiques for newspapers.

A. L. Manchester

After scanning my career carefully, beginning with this first stressful experience, I cannot find any part of it in which I have been in a rut, in the sense in which that statement is made. I have gone minutely into the details of these thirty-five years; I have carefully examined into the activities of each position I have held, holding up before my view the routine of the days and months, and while I see many instances where progress has not been rapid, or even satisfactory, scrutiny does not reveal earmarks of being in a rut. On the contrary, these periods of retardation reveal themselves as times when obstacles, which delayed progress without completely preventing it, incited to greater effort and resulted in a keener zest for the fight, a greater alertness of faculty, a broader vision, and were eventually productive of new and increased strength.

My first experience (in the position of director of a music department), coming, as it did, at a time when I was particularly open to impressions, because of youth, and when circumstances emphasized the importance of the choice of right direction, gave rise to an attitude of mind that affected my activities ever afterward. The lesson of this early experience was rapidly followed by others which intensified the impressions made by it. The power which directs the destinies of men apparently willed that I should go in directions very different from those toward which I inclined. The positions to which I was called, the nature of the work they demanded and the vital necessity, in every case, of the successful accomplishment of the duties involved, permitted no relaxation of effort and forbade any disposition to drop into mere routine. In each case there were particular, definite and, sometimes, exceedingly perplexing problems to be solved, and fully solved, if the responsibilities that were squarely put upon me were to be met. My tenure of office depended upon my being able to resolve these difficulties and to produce results. I was given to understand that it was for this purpose I had been engaged, and failure meant the loss of my usefulness in that particular locality.

Hence the tale of many years as a professional musician has been one of constructive activity, frequently with a dearth of material with which to build. The result of a continued experience such as this has been to awaken and stimulate the faculty of initiative and to create and keep active a frame of mind which is eagerly receptive of all influences that might possibly increase basic information, supply new ideas, and furnish better solutions to the professional and pedagogical problems that are always arising. Finally it became a habit of mind to be continually on the lookout for better methods and to investigate and test everything that might bear on any phase of my profession or promise a more comprehensive and effectual grasp of the work in hand.

This, of course, infers wide reading. Books relating to music, general literature, philosophy, history, musical magazines and the current literary magazines and daily press have all been a reservoir from which to draw information and inspiration. In this connection an incident, which the publisher of The Etude may recall upon mention of it, is pertinent. In one of my earlier positions I had occasion to order a considerable quantity of music. It came in a box packed with numerous copies of the *London Musical Times,* the *Musical Opinion* and the *Musical Standard.* These were crumpled up to hold the music tightly in the box. I had never seen these publications before. I noticed that they were entire and in good condition, except for the rumpling they had received in being pressed down to keep the music in place. I smoothed them out and read them. I found they opened up a field of discussion new to me, and I sent an order to The Etude, subscribing for them all. The stimulus they gave was of inestimable value. Some time later, happening to be in the office of The Etude, I was asked what caused my subscription to the three English music journals at that time, and I told of finding them as the packing for the music sent me. I mention this incident simply to illustrate my point that one can cultivate an attitude of mind that will act sub-consciously and be a predominating factor in preventing one from falling into a rut.

I have not escaped the tendency, in my teaching occasionally to yield to routine and find myself inclined to rely on some long-used method, but realization has invariably been quick, and this sub-conscious attitude, engendered by my experience, has come to the rescue and set me to testing the efficacy of these methods and endeavoring to discover better means for securing the results sought after. I have come to believe that it is not necessary to fall into a rut. Prevention is much better than cure.

Hence the message I would bring to young musicians is that they deliberately seek the burden of responsibility and accept gladly hard things to do. I advise them to systematically train themselves in initiative, which comes only to those who undertake heavy burdens. That they assume the attitude that all is fish that comes to their net. In their intercourse with their fellows and in their daily work, they should cultivate receptivity, being always on the alert for suggestions to be thought out and applied later. I advise that they read widely, not books relating to their profession alone, but all forms of literature that will add to their stock of information, stimulate imagination and provoke thought. That they digest well this reading and each day's activities as well.

Another bit of advice which I would offer is this: Make your profession the center about which your life revolves. By this I do not mean that your profession should be the only thing in which you are interested; that will be a serious mistake. The larger your interests, provided they are well regulated, the better musician you will be. By that statement I do mean that your profession shall be made more, much more, than position or place. Advancement and prominence are delightful to experience; they are very agreeable and soothing to one's vanity. But the moment desire for place becomes dominant, satisfaction in true musical achievement departs. Complete satisfaction lies in the consciousness of artistic musical work truly done. To realize that you have uplifted the music life of a community, no matter how obscure that community may be; to feel that you have broadened its enjoyment of music, is far more satisfactory than aught else. The knowledge that a steadily growing number of students to whom you have opened the door of a true realization of musical possibilities, leading them on to an ever increasing appreciation of music, and a smaller number of select spirits whom you have been enabled to lift to higher planes of artistic expression, owe their musical development to you, will afford you much greater satisfaction in later years than mere eminence of place. And it will prove to be a powerful stimulus keeping you safe from falling into a rut.

F. W. Wodell

The writer does not remember ever suddenly waking up to find himself in a "rut." On several occasions it has seemed that circumstances were shaping so as to (possibly) force him into a "rut." But this tendency has been noted in goo * season, and there has been rebellion and action. No "ruts" for him.

Does the live musician ever stop learning? No matter what his special branch, can he ever exhaust the possibility of adding to his knowledge and skill?

Is he today as effective an artist or instructor as it is possible for him to be?

No, to all these questions.

How can it be possible for a man with such a conviction and the earnest purpose and lively ambition which usually go with it, to get into a rut?

Early in life the writer adopted as his own a motto which he saw in a magazine:

"Keeping Everlastingly at it Brings Success."

Just what is meant? Here are a few suggestions:

Begin with getting an education: making preparation for one's life work. Then develop and strengthen one's powers as performer and teacher.

Learn to know by doing.

Do more things and do them in a better way.

(*Continued on page 162.*)

How Do Composers Compose?

By EMERITUS-PROFESSOR FREDERICK NIECKS

[Editor's Note.—*The manner in which composers compose is always a subject of interest to music loving people because much insight to their music may be gained in this way. The following article from the distinguished former professor of music at the Edinburgh University appeared in the "London Monthly Musical Record" and is most interesting. The Editor of* The Etude *knows from conversation with several of Wagner's associates that the great German composer of music dramas was extremely uncomfortable when he did not have the use of a piano with which to "feel" out some of his musical ideas. Therefore not all great composers used the head method to exclusion.*]

It would be a mistake and misleading to suppose that the processes in composition are the same with all composers, differing only according to the different degrees of creative powers possessed. The real state of matters is far otherwise. It depends on the variously endowed, variously organized, and also variously developed brains of the composing individuals. What could be more unlike than the ways of Schubert and Beethoven, of Rossini and Wagner, of Auber and Berlioz!

Our knowledge of the processes of composers in composing, however, is far from being as plentiful as we must all wish it to be. If only we knew as much of other great composers as we know of Beethoven! But this, unfortunately, is quite an exceptional case. The sketchbooks of his that have come down to us are numerous and richly informative. No other composer, however, has been equally careless or indifferent as to what would become of his jottings. Indeed, most of them seem to have been anxious to keep from the sight of man every trace of their travails. Brahms is one of the most notable examples. Had, however, this master made use of sketchbooks, and preserved them, we might have been sure to meet in them with signs of gradual evolution as wonderful as those in the older greater master.

The Best Way and the Worst Way

As the ways of composing depend on the constitution of the composer's brains, there must be in the great variety of kind also a great variety of value. Let me mention only what I consider the worst and the best. One way of composing is undoubtedly the drawing and picking of a musical composition out of the piano; and the best, the conceiving, elaborating and finishing of one entirely in the head. Of course in these two kinds there are varieties in accordance with the endowments implied—in the latter kind, for instance, the powers of memory and the ease or the reverse in conception and construction.

Composing at the piano has been condemned by many composers and teachers of composition, among others by Schumann, who at first contracted the habit, but subsequently abandoned it. That many famous masters indulged in the seductive habit is strikingly illustrated by the catalogue of the Musée du Conservatoire National de Musique in Paris, where among the spinets and pianos exhibited are the instruments at which were composed all or some of the works by Grétry, Carafa, Cherubini, Hérold, Auber, Boieldieu, Meyerbeer, Ambroise Thomas, etc. On one of these instruments Meyerbeer wrote: "On this piano of my friend Pixis, which he was so good as to put at my disposal, I composed a great part of my opera *Les Huguenots.*" Of Auber's piano Choquet remarks: "How many piquant lyrical comedies, how many *chefs d'œuvre,* the immortal master composed sitting at this instrument stained with ink! . . . Whenever the director of the Conservatoire had a moment of leisure he took advantage of it to ask for fresh melodies from this inspirer." A shocking remark coming from a musician.

Pianos intended for this use are often more or less ingeniously combined with a table, as, for instance, the piano-table *à clavier rentrant* of Ambroise Thomas. Far be it from me to suggest that these famous men could not have composed their works without a piano, which indeed would be tantamount to saying that they were no genuine composers and ought never to have attempted to compose. But the habit always carries with it drawbacks, of which I will indicate only those of unvocal and unorchestral writing, of loss of the wider outlook required for mastery of form, and of the danger of fragmentariness and crampedness. In short, the piano is in composition a brake and a fetter on the imagination's freedom, flow, verve, and spontaneity, precious qualities which in their fulness can be attained only when composition is done in the head. To this process we must now turn our attention.

The master who in this method has to be declared *facile princeps* among musicians was, as will be unanimously allowed, Mozart. Others we shall consider are Beethoven and Schubert. Before tackling these, however, we will glance at a few shreds of information concerning Brahms, Mendelssohn, and Weber. Those about the first for the most part come to us through two pupils of Brahms's, or rather through two of his disciples who enjoyed his advice in criticism and composition. Brahms was one of the masters who did his composing in the head. The fruitful season of the year was with him the summer. In one of his letters we read that the few notes he wrote in winter were not worth counting. He was up with the sun, had a run in the woods, and during the remaining morning hours brought to paper in his lodgings what he had devised in the open amidst the glories of nature. Here are some of his sayings: "When ideas present themselves, go out and take a walk. And then you will find that what you believed to be finished thoughts were only beginnings of such." "Don't proceed to the elaboration of a song until you have a complete sketch of it in the head." "Do you think that any one of my few really good songs came to me all at once in its finished state?" "A work once finished is rarely bettered by a remodelling, more frequently it is worsened."

How Mendelssohn Composed

Mendelssohn, too, was a head worker in composition, in spite of the long time he spent over the bringing such works as the *Scotch* and *Italian Symphonies,* some of the overtures, and *St. Paul* as near as possible to his ideals of them. His friend, Edward Devrient, tells us that it was Mendelssohn's habit not to write down his compositions until he had quite finished them in his head, and afterwards had played them to his most intimate friends. The chief interesting piece of information we owe to the composer himself. Writing to his mother, Mendelssohn says: "One-half of Goethe's *First Walpurgis Night* has been composed since Vienna, but I have not the courage to write it down." Of Weber's ways in composing, his son *(Biography ii, 115)* has given some highly interesting information. Here shall be mentioned only that Weber was always composing, and musical ideas flowed most abundantly when he was under the influence of external incitements, as while rolling along in a traveling carriage. The composer, was, however, careful not to fix in writing the ideas thus obtained, experience having taught him that improvisations should be treated with caution until time and criticism had proved their value.

As to Mozart, the most harmoniously endowed and trained musical genius the world has seen, his wife and himself furnish the best evidence in the matter of his ways of composing. The wi e said of her husband that he never composed at the piano, but wrote music as one writes letters. He did not play what he composed until it was finished. After stating, like the master's wife, that while composing Mozart never went to the piano, Niemetschek, one of the earliest biographers, remarks: "His imagination distinctly and vividly presented to him the whole work he had conceived." Mozart, as he told his father, was always immersed in music, went about with it all day, and liked to speculate, study and reflect. From his wife we learn that his mind was always in motion, that he was continually composing. Those about him described him as generally meditative and abstracted, yet, being good-humored, always ready when addressed to give deliberately serious or merry answers while evidently in deep thought.

In short, nothing could disturb him when his mind was engaged in composition—neither walking, nor riding on horseback, nor playing at billiards or ninepins; nor conversing or joking, nor even music making. When at the age of fifteen he composed in Milan his serenata *Ascanio in Alba,* he had as neighbors a violinist, a singing master, and an oboe player. Their individual and unintentionally combined practice of their art, however, failed to nonplus their creative colleague, who, instead of giving way to rage and abuse, laughingly said: "Oh, that is jolly. It suggests ideas." Still more astounding is the following case: On one occasion Mozart sent his sister a prelude and fugue, copied in reverse order. His explanation was that he had composed the fugue first, and he copied it while thinking out the prelude.

The writing down of his music was with Mozart a purely mechanical process, a copying of what was already engraved in his mind. Hence not only talking and trifling, but music, too, did not interfere with this work. Writing down, however, Mozart disliked, and he put it off as long as possible. But when he sat down to do it he did it quickly. How the *Don Giovanni* overture was written is well known. It is a startling story, which, though fabulous in some of the details, is nevertheless true as to the main fact. The last evening but one before the first performance, which took place at Prague, had come, and not a note of the overture was as yet on paper. As the copyist was ordered to come for the score next morning at 7 o'clock, there was no time to be lost. It was hard work, but the feat was accomplished and the score ready in good time for the copyist, thanks partly to the wife who had to sit up with the composer in order to make punch and tell stories to keep him from falling asleep, and when this was no longer possible, to wake him after a two-hours' intermezzo of rest.

Here is another characteristic story. Having promised a new sonata for a concert of the violinist, Signora Strinasacchi, and put off and off writing it, he found at last that there was time only for writing the violin part, the unwritten piano part having to be played by the master from the score in his mind. Before coming on to Beethoven I must allude to at least two other matters interesting in connection with Mozart's way of composing. Traveling in a carriage stimulated his imagination; and he liked composing in a garden or in sight of one. He did not keep a sketch book, and only a few sketches have come down to us. Of their nature something will be said presently.

Beethoven's Struggles

Beethoven, too, like Mozart, did his composing in his head. But there was this difference: Mozart's working was as a rule easy, whereas Beethoven's was apt to be a hard and even violent struggle. Let me not, however, be understood to suggest that to Mozart composition was always an effortless play. Certain words in the dedication of six of his string quartets to Haydn would suffice to disprove the incorrectness of such a statement. They are, the composer says, "the fruit of a long and laborious effort." In fact, off and on he had been working at them for two years. Nevertheless it is no doubt perfectly true that Mozart worked with more readiness and smoothness than Beethoven. If we compare the output of the two masters and remember the years they lived, we find that Beethoven's was but half Mozart's. More circumstantial and conclusive evidence

is furnished by the masters' sketches. In Beethoven's numerous sketch books we have almost an *embarras de richesse* of most varied material. The few Mozart sketches available are, however, so distinctly different and so characteristic that they suffice in spite of their fewness.

In making a comparison, what strikes one first is that there is a longer road from the starting to the completing of Beethoven's compositions than from the starting to the completing of Mozart's; and, further, that Beethoven's road is much rougher than Mozart's. The latter master's sketches start from a more advanced sage than the former's—in fact, present us with ideas entirely or nearly entirely in the final form. Beethoven, on the contrary, jots down ever so frequently ideas in their earliest embryonic phases, mere obscure presentiments, not rarely notes that seem commonplace and insignificant, that give us no hint of the sublime, noble, and ravishingly beautiful ultimate results. Indeed, what immense evolution lies between the lisping commencement and the divinely perfect termination. In Mozart's sketches we do not come across traces of such laborious evolution, of such titanic struggles after the ideal. From this, I think, we may conclude, not that Mozart did not labor and struggle, but that his labors and struggles were less hard than Beethoven's, that he conceived more readily and elaborated more easily.

Much might be said of Beethoven's love of nature and of working in the open, of reports and anecdotes about his peculiar ways in composing, but it is not my intention to go into these particulars as I did with Mozart.

Schubert's Fertility

The few words I shall devote to Schubert serve the purpose of pointing out that we have in him another variety of the head workers. In fertility and ease of production he fell short of none of the great masters, but he did fall short of many of them, of Mozart and Beethoven among others, in the development and the display of his ideas when dealing with the vaster conceptions of the sonata and symphony order. His songs, pianoforte pieces, and the like, are perfect natural growths; his other works are, as wholes, combinations of growths rather than single growths, being lacking in the interpenetrative and evolutional qualities. Sitting up in bed, Schubert wrote from early morning till his midday meal. He wrote as fast as Mozart, perhaps faster, but did not merely copy what was already finished in his mind.

In short, Schubert was to a much larger extent an improviser in his compositions than almost any of the supreme masters of our art. This neglect of head work previous to the use of the pen is a serious drawback in composition, and will be especially understood to be so when we remember that it includes the subconscious as well as the conscious labor of the brain. Considering the weaknesses of Schubert's larger forms it is not overrash to assume that he was deficient in the capacity for brain work, and especially in the power of visualizing at one glance the whole course of a long composition as the great classical tone builders must be able to do.

By this time the reader must have found out that we have been dealing with a psychological question; and if he decides to consider it further, he will also find out that it is a question of great interest, importance, and intricacy.

Answers to "Can You Tell?" in the February Etude

1. A passing note is a note leading step-wise from one essential note in any chord to any other essential note in the next following chord.

2. A noise is the result of irregular vibrations. A musical sound is the result of regular vibrations.

3. The word *Maestro* means master, but it is commonly employed by Italians for the word teacher.

4. Richard Strauss wrote the *Domestic Symphony*.

5. Scriabine is Russian, Joachim is Hungarian, Busoni is Italian, Yradier is Spanish.

6. A rapid, gliding scale passage on the pianoforte, produced by sliding the tip (nail) of the thumb or finger along the keys instead of striking them separately.

7. Robbing time; taking a portion of the time-value of one note of a melody and applying it to another, for purposes of expression.

8. A *sonata* is a series of three or more movements, the chief one of which must be in the "sonata" or "binary-form"; a *suite* is a series of movements chiefly in "dance-form."

The Centenary of the Great Educational Classic for the Piano

By Clement Antrobus Harris

TECHNICAL conditions and methods vary much more than does man's emotional nature. Even in so short a space of time as a century the pianoforte has passed from being what we should regard as a tinkling toy, into a veritable chamber orchestra. Hence, while it is not surprising that music which appeals to the emotional element should last and give pleasure for ages, it is very surprising that a work purely intended to develop technical mastery of an instrument, the rapid evolution of which is a romance, should last for a century, and be in greater use at the end of it than at the beginning. It shows not merely the deep insight into the nature of the instrument, but the foresight of Muzio Clementi that he composed such a work. For the reference is, of course, to his "*Gradus ad Parnassum*" ("the Road to Parnassus.).

The work, issued in two volumes, has at the beginning an English motto from Dr. Johnson, *"Every art is best taught by example."* The full title is, *"Gradus ad Parnassum, ou l'art de jouer le Pianoforte demontré par des Exercices dans le style sévère et dans le style élégant. Composé et dedié à Madame la Princesse Wolkonsky, née Wolkonsky, par Muzio Clementi, member de l'Academie Royal de Stockholm."*

There is no date on the original edition, and it is probably this which has led to considerable difference of opinion as to the year of issue. One authority, Mr. J. A. Fuller-Maitland, gives 1803; but Mr. Edward Dannreuther, in an article revised by the composer's grandson, Mr. H. Clementi Smith, and the Cyclopædic Dictionary of Music, give 1817. Quite probably the two volumes did not appear simultaneously.

Clementi devoted his main attention to the attainment of perfect evenness in all the fingers. His sole aim was complete equality of tone, combined with velocity and independence; or the power of giving prominence to the melody as distinguished from the accompaniment. Compared with modern studies one sometimes feels those of Clementi rather mechanical. Indeed a player trained exclusively in the school of the *Gradus* would find himself at a loss in playing the greater and more mature work of Beethoven, although he would be admirably fitted for those of Beethoven's early style. For an adequate presentation of Schumann and Chopin, he would need to acquire quite new powers. But a man should be compared with his immediate predecessors and contemporaries: of exercises or studies composed a century or more ago, only Bach's *Inventions* can compare with Clementi's monumental work, judged by the extent to which it is used in the present day. Clementi well deserved to share with Domenico Scarlatti and Emmanuel Bach the title, "Father of Pianoforte Playing," and the grave which was granted him in Westminster Abbey was an honor most well-deserved.

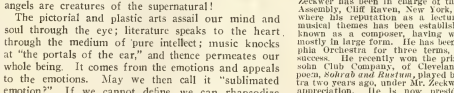
How to Use the "Etude's" Educational Supplement

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

Bach in Burlesque

THE famous *Forty-eight Preludes and Fugues* of Bach are not a mere collection of elaborate contrapuntal exercises, but are full of sentiment, ranging from grave to gay. Some of the subjects, dissociated from polyphonic treatment, and harmonized in modern style, would have quite a surprising effect.

Charles Villiers Stanford, in his *Pages from an Unwritten Diary* tells of an amusing prank which was played by the musician in charge of the dance-music at a ball given by Prince Albrecht of Prussia at that time Regent of Hanover. It seems that Prince Albrecht was a highly cultivated musician, but of ultra-conservative tendencies—he would scarcely admit any excellence in any composer more modern than Gluck. Mozart he tolerated, but considered as somewhat futurist in his tendencies. The Intendant, with a touch of waggery, composed a *Bach Polka*, founded on two fugue-subjects from the *Forty-eight*. The opening phrase ran thus:



We trust the prince duly appreciated the compliment to his classic taste!

Little Lights and Shadows of Music Teaching

EVERY music teacher who has had a long professional career is sure to accumulate a store of curious and interesting experiences and Francesco Berger, a noted piano teacher of London is no exception. From his book of *Reminiscences, Impressions and Anecdotes* we glean the following:

"In the days when I used to go to the houses of my pupils to teach (a practice which I have discontinued for many years), in one family I taught three sisters, all beautiful girls, all lazy, and all slovenly. One day I noticed half a page missing from the sonata which 'Venus No. 1' was learning. She *naïvely* explained 'Well, you see, it is no fault of mine; I remember that last night Pa wanted to light his cigar, and as he was in a hurry, I suppose he must have torn it out for that purpose.'"

"In another family my pupil was about to be married, and her new home was being furnished. Her father proposed to buy her a handsome edition of Beethoven's and of Chopin's works. 'But you cannot play such difficult music,' said I. 'That doesn't matter a bit,' she replied, 'it *looks* nice and artistic to have the volumes lying about *open* in the drawing-room.'

"At most concerts there is sure to be some talkative person present who knows *all* things, and who holds forth for the benefit of neighbors. When my pupil Dorothy Maffs gave her recital, I led her on to the platform. The 'knowing one' in the stalls remarked, in a voice loud enough to be widely heard, 'Let's see, what is she going to play? Oh, Liszt, to be sure, and that's Mr. Liszt bringing her on.'"

"At institutions where examinations are optional, not compulsory, it sometimes happens that candidates present themselves insufficiently prepared, either unknown to the professor, or in opposition to his wishes, merely to gratify their parents' vanity. (It is common to have an examiner from outside.) Once I said to a candidate, 'That was not played badly at all, but why did you omit two measures on page 1 and several lines on page 3?' 'Oh,' said she, 'pa can't bear the *minor* and I always leave out those bits in order not to distress him when he is tired.'"

Here are a few choice answers elicited at *viva voce* examinations within my recollection:

Q. How many sorts of scales are there?
A. Three; the major, the minor and the aromatic.
Q. What is a double sharp?
A. When you strike two black keys at the same time, one with each hand.
Q. Define "Form" in music.
A. Well—it is not good form to applaud by stamping your feet—you should clap your hands.
Q. Can you say anything about the *Hallelujah Chorus?*
A. It was composed by a man named Hallé, who in his youth had been apprenticed to a blacksmith.
Q. What does *sf* signify?
A. "So far," for one day's practice.
Q. What is a *Minuetto?*
A. A short piece that you can play through in one minute.

Music, the Painter of Pictures in Moods

A Highly Entertaining and Instructive Discussion of the Subject

By CAMILLE W. ZECKWER

MUSIC defies definition as thoroughly and elusively as an elfin spirit. Man's fancy, searching in the realms of metaphor, calls it "the speech of angels"; a pretty thought, but we are just as near actual definition as before. A figure of speech is not a definition, and angels are creatures of the supernatural!

The pictorial and plastic arts assail our mind and soul through the eye; literature speaks to the heart through the medium of pure intellect; music knocks at "the portals of the ear," and thence permeates our whole being. It comes from the emotions and appeals to the emotions. May we then call it "sublimated emotion?" If we cannot define, we can rhapsodize indefinitely. At least, in the word "emotion" we have caught the essence of our theme. If music ceases to appeal to the emotions, it has lost its power. Either we are out of tune ourselves, or it is not music we are listening to; only sound.

Music and Tone Painting

Behold! Even the didactic Emerson, descendant of Puritanism, has recognized that "Nature is loved by what is best in us." Certain it is that, in the disillusionment of our maturity, when we can detach ourselves from the harsh routine of daily life and soar for a brief space into the empyrean; when we can indulge our soul in the cultivation of the beautiful that is craved by "the best in us," we turn to a careful study of all that nature strews in our path to enrich and deepen our artistic sense. Above all, the true musician, born to the purple, knows instinctively that for him untold riches lie in the contemplation of nature. He revels in close communion with the changing spirits of the seasons, in the secrets whispered by the manifold voices of the woods. The sighing winds, the thunder's majestic roll, the ocean's surge, the cries of beasts, the songs of birds are replete with vivid suggestion of a rich variety of harmonic effects. And nature finds herself idealized in music. Indeed, music lends an amazing exaltation to all that it expresses. It makes of the rhythm of our bodies a fine art, it makes profound the solemnity of divine worship, it dulls the horrors of war and quickens the impulse to heroic deeds. At the very dawn of authentic literary history, we hear of Tyrtæus with his lays inspiring the Spartan soldiery to victory.

To all of us occurs many a page of history teeming with the influence of music. In the *Marseillaise* we forget the shambles of the French Revolution and remember only its noble spirit: "Liberte, Fraternite, Egalite." On the reverse of the picture, we recall that the simple Swiss Melody, *Ranz des Vaches*, merely a call to the cows, induced such melancholy among the Swiss volunteers of Napoleon's army that the great Emperor was forced to put his ban upon it; the theme of Kunzle's recent opera. For the same reason, Chas. Carrol Sawyer's song, *When This Cruel War Is Over*, was forbidden in the army of the Potomac; and even *The Old Folks at Home* fell under interdict. War needs strychnine music, no bromides!

The Magician Among Artists

Could I possibly be accusèd of prejudice if I call the musician the *magician* among artists? The sculptor with his clay, the painter with his pigments are tangible figures before us. We can *see* the work. But the musician takes the impalpable sound and, with the mysterious incantation of musical notation makes of it an etherial art-work! He waves his wand, and the mute air, already harnessed by man's cunning to the creation of harmonious sound, does his bidding, and lo! a miracle is before us! No suggestion too humble, especially from Nature's fertile field, to rouse his creative imagination. It is as mysterious as the secret of life itself! The musician is the reincarnation of the fabled Pygmalion; sound is the clay out of which he moulds his Galatea, and caresses her to warm and palpitating life.

[EDITOR'S NOTE.—Mr. Camille W. Zeckwer was born in Philadelphia. His early studies in piano, violin and theory were pursued at the Philadelphia Musical Academy under Aimé Lauchaume, the noted French pianist, and other teachers of the faculty. In 1893 he went to New York to study with Dr. Antonin Dvorák, two years later going to Berlin, where he studied composition with Florian Zajic. Mr. Zeckwer has been in charge of the music at the Champlain Assembly, Cliff Haven, New York, for the past eleven years, where his reputation as a lecturer on and interpreter of musical themes has been established. As a composer he is well known as a composer, having written some forty works, mostly in large forms. He has been soloist with the Philadelphia Orchestra for three terms, meeting with unqualified success. He recently won the prize offered by the Mendelssohn Club Company, of Cleveland, Ohio. His symphonic poem, *Sohrab and Rustum*, played by the Philadelphia Orchestra two years ago, under Mr. Zeckwer's baton, met with warm appreciation. He is now president of the Philadelphia Musical Academy.]

As the "apothecosis of the dance," the *Seventh Symphony* of Beethoven occupies a unique niche in musical annals, but how much warmer and more human is it to us, when we trace in its romantic measures Beethoven's affection for Amelia Seebald? We thrill not only at the music itself, but at the vivid picture of an episode from the inner life of that gigantic soul.

Schubert is the musical gardener, bewildered by the luxuriant growth sprouting around him, gleaming with lavish hand glowing, glittering nosegays.

What the Trapper Thought

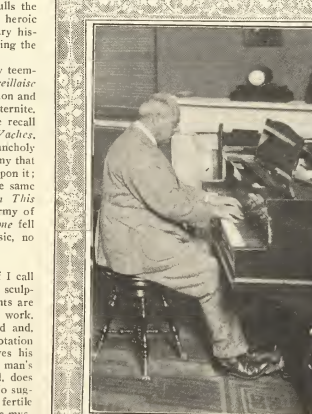
No soul that is instinct with life and humanity is too humble to interpret the essential mood and meaning of a musical composition. A Wisconsin trapper once heard Chopin's *Revolutionary Etude* and was asked what it meant. Springing up in great excitement, he cried: "What does it mean? It means cyclone in the big woods! Indian onslaught! White men are killed, but die hard!" What matter that it was actually inspired by the sack of Warsaw? He had undeniably caught the spirit of rage and conflict and desperate struggle and despair that sounds in every phrase. How different the story of the rustic spinster, whose first and only hearing of the Boston Symphony Orchestra drew forth the comment: "Oh, very nice! But I never did care for fiddles!"

Music cannot penetrate an arid soul.

In our study of the lives of the composers and our efforts to glean bits of personal history from their compositions, we find Schumann's works a fertile field. What is sporadic in other composer's is well-nigh universal with him. His works are a veritable autobiography in music. He saw everything in life through musical eyes. In the *Carnival* we find the loving tributes to his friends, who appear in musical garb as *Florestan* and *Eusebius*, and his wife, Clara, embalmed in *Chiarina*. The *Marche des Davidsbuendler contre les Philistins* resounds with the passionate protest of a romantic soul against academicism. We hear the booming tread of the inspired hosts of artistic freedom in their crusade against decayed classicism. It is far more impressive than Walther's *Preislied*.

Listen to Schumann's own words: "I am affected by everything that goes on in this world and think it over in my own way—people, literature and politics—and then I express myself or my feelings in music."

Perhaps every composer breathes a prayer that at least one interpretative artist of true insight and understanding will arise in every generation to perpetuate the children of his imagination. That Chopin himself did not subscribe to the modern axiom that the secret of playing Chopin died with himself is exemplified by his reply to the remark that he omitted the indication *tempo rubato* from all his latter works. "Any one," said he, "who has sense enough to play them at all, will have sense enough to know what I demand without being told."



MR. CAMILLE W. ZECKWER IN HIS STUDIO.

Reading Between the Lines

Every truly artistic musical performer, then, endeavors to read between the lines and grasp the composer's intent; to make his interpretation as objective as possible. This is especially necessary when the composition is of the type rather vaguely known as "descriptive," where the music attempts to follow a story or paint a picture. And here (breathe it gently), we are treading on dangerous and slippery ground. The more elaborate the program required, the weaker the music. We fall back on our old motto, "Emotion," as the keynote. We breathe a prayer of thanks; the danger of technical debate is past.

It is amusing to recall that Kuhnau tried to illustrate the Bible in music. We hear of no converts. Assuredly when Matheson tried to represent the rainbow in music, he overstepped the bounds of his art. Without a sign "This is a rainbow," like "little Willie" with his first picture of a horse, we could never grasp the intent. When Beethoven in the *Pastorale Symphony* gives us "a strip of blue sky on the flute, we burst into gleeful cachination. If he had not betrayed his purpose, it would have been music. But assuredly the realistic voices of the cuckoo and the nightingale in the same symphony are the great Ludwig's little musical joke; and, if we appreciate this, we laugh with him and not at him. Another piece of delicious musical humor is the braying of the donkey in *A Midsummer Night's Dream*.

An Amazing Combination

But what are we to say at that most amazing combination of musical beauty and musical buffoonery, Strauss' *Symphonia Domestica?* Without the program we are helpless; with it, we know not whether to laugh or cry at the audacity of the man. At least we know how to laugh when a furious jangling of door-bells proclaims the advent of visitors, who overflow with gushing admiration of "baby." "Ganz der Papa!" cry the "aunts" in the trumpets; "Ganz die Mama!" echo the "uncles" in the trombones; and with startling realism!

But alas! the limits even of musical humor have been transgressed, and after our laughter subsides, we redden with anger at the profanation of the temple.

But we are the composer's contemporaries, and we know not whether posterity will mark him a prophet and a giant—or a fool.

And what are we to say of the cow bells, the wind machine and the thunder machine in his *Alpensymphonie*? How the great storms of musical history in the *Pastoral Symphony, Wilhelm Tell* and the vorspiel to *Walkuere*, for instance, pale into cackling insignificance beside the ultra-modern theatrical realism of Strauss, with his roof-shaking climaxes! Gluck, in the *Iphigenia among the Taurians*, playing with musical effects with all the unspoiled naivete of a child playing with a new toy, portrays a storm "raging fiercely" in the simple arpeggio of clearest D major, followed by a "terrifying" harmonic minor scale.

Beethoven and Rossini, in their musical simplicity, used the purely formalized idea of certain passages of chromatic octaves and sixths to portray the tempest's whistling and roaring, the thunder rolling. If not so nerve-shattering, was it not better music?

At any rate, I think there is none of us that would not confess a sneaking fondness for the musical storm.

Yes, Strauss is a master musician. His tone-colors are bold, slashing, overwhelming; but let him beware the pitfall of musical insanity. Eccentricity and extravagance by themselves do not spell genius. Music is an idealizing art, and should never sink to the dregs of realism. What are we coming to? Is music an exhausted art, and is eccentricity the only refuge of the so-called musician of the future?

Perhaps the next generation will produce something in the nature of a *Highway Symphony*, with an orchestra composed of choirs of automobile horns, trolley-car gongs, horses' hoof machines and traffic "cops" whistles. This is the ultimate triumph of musical realism, with its wind and thunder machines.

Strauss is far truer to the best canons of descriptive music in that source of never-ending delight, *Till Eulenspiegel and His Merry Pranks*. We do not hear the sound of slap-sticks as the rollicking Till belabors a victim, nor do we hear the crash of an upturned apple cart, but the *spirit* of the prince of tricksters is there, and we hear the elusive suggestion of his elfin laugh at the success of his pranks.

The Dance of Death

A most characteristic piece of program music is Saint-Saëns' *Dance Macabre*, too well known to the concert goer to need description here. The gruesome effect of the untuned fiddle, with its ghostly E flat, the skeleton dance jangling on the xylophone, the soughing and moaning night wind and the cock-crow that disperses the supernatural revelers are familiar to us all and occupy a unique place in our musical affections. Whatever be its propriety, its power and spirit are impressive. In fact, all of Saint-Saëns' symphonic poems, *Phaeton, Le Rouet d' Omphale*, are closely wound around a literal program, but they are such veritable *tours de force* of Gallic *esprit* that their pure musical value rises superior to the program.

Similarly in Smetana's beautiful tone-poem, *The Moldau River*, whatever be the word-painting involved, we catch the romantic spirit of Bohemia; it is the mood that counts!

And so we return inevitably to our thesis: descriptive music of the highest type does very little "describing." It springs from a story or incident, but its real effect is distilling of atmosphere, the creation of emotional mood, the projection of the listener into a world of fancy, a mysterious realm of indefinable, yet intensely distinct, idea. But we must always recognize that a conscientious study of the composer's life in general, as well as his specific intent, is an invaluable aid to intelligent understanding. We must first learn from the symbols; then discard them if we will.

Every composer of note is a distinct and vivid personality. No true artist would attempt to play Haydn like Beethoven. Not only were the conditions of the technic of the instruments in Haydn's time opposed to it, but the natures of the men and the features of their lives must be considered to be able to interpret their music properly. Equally useless it is to try to play Schumann like Mozart, because Schumann sought for effects and made technical demands that were unknown to Mozart. In fact, there is no composer needs more thought and understanding than Schumann.

Musical Anecdotes

The anecdotal accompaniment to the creation of a musical composition is always of interest, amusing or sentimental, as the case may be. Haydn was once asked by an actor to write some music for a farce. At first he refused; then the actor imitated a swimmer, and going through the motions, suddenly called out, "Save me! I am sinking!" Haydn at once grasped the situation and thought and accompanied the acting with his improvised music. The actor was delighted, and after much persuasion induced Haydn to write it down. This is now known as *The Devil on Two Sticks.*

To Weber's *Invitation to the Dance* is popularly ascribed the inauguration of "program music." I believe we now all understand that term; music that endeavors not merely to create mood, but to follow a literal text with distinct realistic suggestion, perhaps the most extreme phase of descriptive music. After all, Weber's story is charming in its *naiveté*. The opening recitation is the masculine voice conveying to his lady fair the "invitation to the dance." The lady softly replies, with coy delay in acceptance. A more urgent invitation wins its reward, and "milady" steps upon the floor. A murmur of dialogue in the two voices, and the orchestra enters with the swaying waltz rhythm, crisply graceful and piquant. Youthful gaiety claims its own and off they go! Finally the dance is over, the swain escorts his damsel to her seat and murmurs his thanks. To the musical critic, the composition presents its especial interest by virtue of its having raised the waltz to the level of a recognized and legitimate musical form.

Musical Phrasing

I cannot forbear a few remarks on the subject of musical phrasing. As the value of punctuation is clearly understood in reading or speaking, so must phrases in music be separated and certain tones connected, in order to make them musically intelligible. As the voice rises or falls according to the sentiments it wishes to express, so must the instrument diminish or increase in force with the musical sentiments.

A remark was once made by an eminent musician that a certain player *breathed* better on the piano than any one he knew. His bewildered listeners wondered how he could breathe on the piano. He simply meant the necessary pausing at brief intervals, or what in piano music is called "phrasing," the playing of a group of notes belonging together in sense, in the same breath or phrase. These groups are necessarily separated by a short, almost imperceptible rest, which produces clearness of comprehension. It gives the hearer time to grasp the thought expressed, range it in its proper relation to what has gone before, and also to await intelligently further development.

A story is told of Cooke, the composer, who was once called upon to answer in court in a case of violation of copyright. The following dialogue occurred:

"You say these two melodies are identical but different. How do you explain this?"

"What I said," said Cooke, "was that the notes are the same, but with different musical accent."

"What is a musical accent?" glibly inquired the counsel.

"My terms for teaching music are a guinea a lesson," said Cooke.

"I do not want to know your terms for teaching; I want you to explain a 'musical accent.' Can you see it?"

"No," said Cooke.

"Can you feel it?"

"A musician can," said Cooke.

"His Lordship and the jury understand nothing about music, so please explain what is a 'musical accent.'"

"A musical accent is emphasis laid on one note, just as you would do in speaking. For instance, if I were to say: 'You are a *jackass*,' the accent lies on '*jackass*'; but if I were to say, '*You* are a jackass,' it rests on '*you*,' and I have no doubt the jury will corroborate me."

But we digress. In the final analysis, we are inevitably forced back to our original dictum. Descriptive or not, music finds its ultimate appeal in the emotions. Its technical rules are but a means to an end. As the adage hath it, "When technic is mastered, art begins." In the great galaxy of musical literature we all find our own especial favorites. Here and there we have been transported, in music's greatest moments, by that ineffable beauty which "touches the soul too deep for words."

"The nobility of music is too profound for expression. To those of us who have once been initiated within this sacred temple, and who can cry, "We know! We know!" it becomes as essential to our spiritual life, as food is to our physical life."

A Rare Effect in Advanced Pianoforte Playing

In Beethoven's great but somewhat enigmatic later piano sonatas, Op. 106-111, there is one effect used occasionally which is seldom understood, either as regards notation or technic of performance.

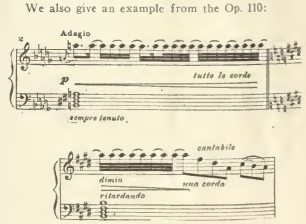
It can only be rendered perfectly on those pianos (usually grands) which have a very sensitive repeating action, and the way it is done is to allow the key to rise about half way, after striking, and then to make a new stroke. The key must not rise too far, or the dampers will fall on the string and check the tone, but it must rise far enough so that the mechanism can engage the hammer.

This was precisely the effect known as *Bebung*, sometimes practiced on the now obsolete *Clavichord*, but this instrument was out of use even before Beethoven's day. The earliest invention of a practical "repetition action" for the piano was that of Pierre Erard (a nephew of the great piano maker, Sebastian Erard), in 1821, which would be in time for Beethoven's sonatas Op. 110 and 111, but not for Op. 106, from which an example will presently be given; however, it is barely possible to produce it on some pianos which do not have this perfected mechanism, so that we need not regard this interpretation as an anachronism. At the present day all the best makes of pianos have it, at least as regards "grands," and there is no reason why a competent artist should not render the effect as Beethoven intended it.

In a recently published book by Clement A. Harris, *How To Write Music*, such a clear and instructive explanation of this matter is given that we cannot forbear quoting it:—

"In pianoforte music a note is very occasionally intended to be reiterated before the first iteration has ceased to sound. This is effected by allowing the key to rise sufficiently to release the hammer, but not sufficiently to re-impose the damper on the string. The second sound therefore overtakes the first. (It is comparatively easy on some pianos and very hard on others.) As the sound, though periodically reinforced, is continuous, the composer indicates his intention by a tie. There is nothing but one's judgment to distinguish this from the ordinary kind of tie. The chief indication is the employment of a tie where a single musical character would otherwise have been better. For instance, the following tied sixteenth notes from the Adagio of Beethoven's Sonata, Op. 106, could better have been represented by eighth notes, had it not been for the intention of overlapping iteration."

We also give an example from the Op. 110:



This last not only is an example of the special subject of this article, but also shows the employment of a particular pedal-effect; the soft pedal (*una corda*) is already in use several measures previous, and the direction *tutte le corde* indicates its release, only to be resumed again in the next measure after the *diminuendo*.

These examples show Beethoven's earnest striving after new means of expression, and his eager willingness to avail himself of the means put within his reach through invention and improvements on the instrument in question.

It is rather a matter of wonder that later composers, especially those of the extreme modernist type, have not given us more striking examples of the use of these peculiarly delicate and beautiful effects.

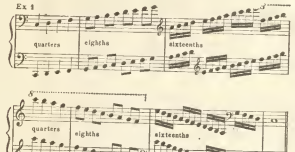
Scale Study Without Monotony

By LOUIS STILLMAN

Carl Czerny was the greatest pedagog of the period in which he lived. His pupils, Franz Liszt and Theodore Kullak attest his ability as a teacher. He knew what was necessary from the technical standpoint and knew equally well how to present it attractively to his pupils. He once told a pupil who rebelled against scale practice that if he wished to become a pianist, he must not neglect the scales. Scales are the very backbone of piano technic. It is impossible to compass the difficulties of the compositions of the classical, romantic or modern school unless one does daily scale practice.

First Steps in Scale Practice

Recite the note-names and fingering for the Right Hand then the Left. Play them on the piano, hands separately through the first form in quarter notes only; when all keys have been played in quarter notes, begin again with C major, playing it in quarter notes first and then immediately in eighth notes. When all keys have been played in eighth notes, the sixteenth notes may be studied. It is of the utmost importance, not to neglect the quarter and eighth notes when sixteenths are undertaken.



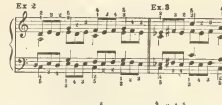
The best way to get results in scale playing is to always play up and down the keyboard in quarter and eighth notes before playing the one measure each of quarters, eighths and sixteenths.

Rounded Fingers

The fingers should be rounded, the nail joint always dimed at the key, not sticking out straight pointing at the name-board. Much greater ease, velocity and accuracy results by obeying this principle. While playing quarters and eights the fingers should be raised high as possible for the very good and sufficient reason that greater strength is generated in the lifting muscles. *But when the sixteenths are played the fingers should be kept close to the keys because in developing velocity the shorter the distance the finger has to travel, the greater the speed.* Furthermore, if the student tries to play quickly and raise the fingers high at the same time, the touch becomes very uneven, choppy. Hence, remember the rule "to keep the tips as close to the keys as possible when sixteenths are practiced." *The arm should not move in and out from the shoulder when black keys are played. A slight extension* of the *nail joint* as the *finger descends* to the key will enable the player with *short fingers* to reach the *tip of the key.* When the key is released the finger should spring back to its uplifted position with the nail joint drawn in pointing perpendicularly at the keys.

The thumb exercise should be kept in practice until the velocity has reached four notes to the metronome click at 200. A stretching exercise must always be kept in daily practice. The legato touch should be the only touch used until a velocity of 100 to 120 has been developed.

Beginners and untrained players usually have a kind of natural arm staccato touch which is really not staccato or legato but a *detached note touch* which is produced by poking out each one with a stiff wrist and inactive finger from the elbow. It is very irritating to the teacher and difficult to remedy if it has become a long-established habit. However, it may not be amiss, to state here, that a most effective remedy for this common fault is an exercise like the following:—



If the exercises are played as they are written a quiet hand and arm habit will surely develop; making the fingers strong and independent, enabling them to draw a sufficiently large tone to satisfy a musical ear.

Staccato Scales

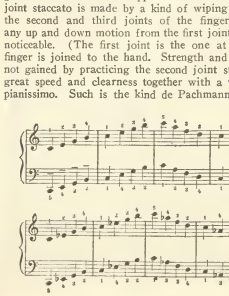
The real staccato touch must now be practiced. There are three distinct ways of playing staccato: First, from the wrist; second, with the finger first joint, and, third, from the second joint. The first and most important touch to establish is the wrist staccato. The master pianist rarely if ever uses anything but the wrist staccato for octaves or three-note chords. Four-note chords are best played from the arm.

Up and down wrist motions should be made away from the piano. Then, at the piano, hands separately, in a very slow tempo, the wrist staccato scale may be played. With the hand raised, extend the thumb away from the hand, as far as possible, then drop the hand, thumb striking C; as the thumb strikes its key, don't relax the thumb muscles. Raise the hand with the thumb in the same position it was in before playing C. Next do the same with the second finger. Be sure to extend the finger before the hand is allowed to drop from the wrist. This is not so easy to do and requires some thought, but concentration on each finger, preparing each one before the attack will have a very beneficial effect—mentally. The wrist staccato must be kept in practice for a very long time, years before the *finger staccato* is attempted.

The finger staccato is just what its name implies. The hand is held quiet though not rigid, while the fingers spring quickly down and up. This form of staccato practice develops *strength, clearness* and *brillancy* in passage playing.

Practicing Staccato

The third form of practicing staccato should not be used until the student is ready for irregular arpeggios. Later it should be applied to scales. The second joint staccato is made by a kind of wiping motion of the second and third joints of the fingers, scarcely any up and down motion from the first joint should be noticeable. (The first joint is the one at which the finger is joined to the hand. Strength and power are not gained by practicing the second joint staccato but great speed and clearness together with a very subtle pianissimo. Such is the kind de Pachmann possesses.



Accents must also be practiced for rhythmical precision. Accents are played by the arm. At the moment an accent is desired a sudden contraction of the upper arm muscles will give a most emphatic accent to the note this pressure is brought on. Care must be used both in contracting and relaxing the upper arm. Both the contraction and relaxation should be instantaneous. If the relaxation does not occur immediately more than one tone will receive the pressure. Ability to accent with an arm touch also gives the player the power and control necessary to bring out a melody and play an accompaniment softly with the same hand. A composition of this kind of touch is Raff's *La Fileuse.*

Expression in Scale Playing

The third way of practicing scales is with expression:—

Right hand pianissimo—fortissimo } legato and staccato.
Left " " " }
Hands together " " }
Right hand crescendo—decrescendo } legato and staccato.
Left " " " }
Hands together " " }
Right hand with accent—without accent } legato and staccato.
Left " " without " —with " }
Right Hand—fortissimo, pianissimo, crescendo, decrescendo } legato and staccato.
Left hand—pianissimo, fortissimo, decrescendo, crescendo }
4 octave crescendo, 4 octave decrescendo (4 octave scale with 4 octave crescendo and decrescendo. (See original.)
2 octave crescendo, 2 octave decrescendo (4 octave scale with 2 octave crescendo and decrescendo).

Pieces Containing Scale Passages

Containing one octave scale:—

Schytte: *Witches' Revels,* "
Helms. *Dance of the Sylphs.*
May be studied the beginning of or during the second year.
Two octave scale.
Kölling: *Fluttering Leaves.*
Eyers. *Valse Caprice.* Wachs. *Shower of Stars.*
May be studied at the end of the second or beginning of the third year. Extended scales, chords, octaves, trills.
Paderewski: *Minuet.*
Marks: *Spring.* Schlesinger. *Hungarian Fantasy.*
May be studied during the end of the third or beginning of fourth year. Extended scale passages.
Chopin: *Waltz in D Flat.*
May be studied during the fourth year.
Liebner: *Sonatines.* Second and third years.
Schmoll: *Sonatines.* Second and third years.
Kuhlau: *Sonatines.* Third and fourth years.
Mozart: *Sonata C Major.* Talented pupil end of third year.

More experienced students should play Mendelssohn, Weber, Haendel, Schubert, for scale practice in the easier forms.

Some Interesting Things About the Gavotte

The *Gavotte* was a dance of French origin written in common time and commencing on the third beat of the measure. Its originality as a formal dance lay in the fact that the dancers lifted their feet from the ground, while in former dances of this order they only walked or shuffled. It was practically unknown in England until a French composer named Henry Ghys made a big success with one which had been originally written for Louis XIII, and which he had transcribed for the piano. This had an immense vogue, and may still be heard occasionally. The publishers began to look for gavottes high and low, and made the important discovery that Bach had written a great many. They proceeded to publish them wholesale, with an eagerness that was attributed by the censorious to their being non-copyright.

To the Gavotte fever one important result may be attributed, that through it people were gradually led to an interest in and knowledge of Bach's compositions.

It was at this time that Gilbert (the librettist of *Pinafore* and *The Mikado*) made his celebrated *bon-môt* about Bach. An equally ignorant and gushing lady asked him if Mr. Bach had been writing any more of his charming *Gavottes* lately; to which Gilbert replied, "No, madam, Mr. Bach no longer composes, he *decomposes*."—From *Fifty Years of Piano Teaching* by Oscar Beringer.

Fighting Musical Obstacles in the South

By Katharine A. Grimes

A work that is perhaps unique, in the history of twentieth century music teaching, was undertaken some time ago in a small iron-working town in one of our Southern States. It was set on foot by a philanthropically inclined gentleman—the superintendent of the furnaces—who saw in it a possible uplift for a body of young people temporarily under his care.

The people in the town were of the non-progressive mental type. They lived as their fathers had always done, from day to day, with no thought beyond the material needs of the moment. Of ideals there were none; of education and refinement, so little as to be negligible; of pastime and amusement, nothing better than "barn-dances" and "candy-breakings," with unlimited whiskey at holiday times.

Their common love of music, crude and unformed it was, indeed satisfied as well by the banjo-picking of a negro as it might have been by the playing of Paderewski. But this taste offered a starting point. A teacher was secured, and lessons were offered free to all. The teacher arrived just before the Christmas holidays, when the struggling little church was trying to prepare a children's program. Such assistance as she could give was gladly rendered. The catchy new melodies, the bright little motion songs, and, above all, the marching, a novelty in which many of the older young folks shared, removed all doubt as to the desirability of "learning music." After the holidays were over, the deluge came.

An Interesting Situation

Can you, teachers in orderly studios, with pupils to whom music lessons have been as much a part of life as school, imagine the humor and pathos of the situation? The whole town boasted only four reed organs, one of them sadly out of commission. Here were more than forty persons, old and young, representing everybody on the place, who had become suddenly imbued with an ambition to excel as "musicianists."

The difficulties were not long in presenting themselves. The first was a lack of instruments. The fortunate possessors of organs were besieged by requests to be allowed to practice from those less equipped. At first, however, it must be explained, the idea of having to "practice" had never entered their heads. But as time went on it developed that most of them thought the hour a week spent with the teacher all that was necessary, and that six weeks or so ought to finish up a "pretty fair player" at that!

Some sixty-odd aspiring pupils were enrolled. During the whole year only five were enrolled who had ever had any previous lessons. With one sole exception, where a good course of early training had been enjoyed, the former lessons might better have been omitted.

The greatest trouble was to secure material to work with. After purchasing the first instruction book—a cheap edition of the *Köhler Studies, Op. 249,* chosen so as to be in reach of all—the majority seemed to think nothing else could possibly be needed. Many were really unable to spare money that was needed for the bare necessaries at home. The teacher's stock was lent and re-lent, until there remained but "twelve baskets of fragments."

Many Had Never Touched a Keyboard

As many had never touched a keyboard, little other than finger-work could be given for some time. This was accompanied by note-reading, in which a blackboard and concert work played quite a part. The work in the *Köhler* book was adhered to pretty closely for some time. Every opportunity was taken by the teacher of playing very simple pieces before the pupils, taking pains to emphasize time and expression, in the hope that example might have some effect. As everyone was anxious to "play a piece," and the popular taste ran mostly to hymn tunes and popular pieces, the hymn tunes were chosen as the lesser evil and introduced as soon as possible. If there were any on the place besides babes-in-arms that did not have a try at *Jesus, Lover of My Soul,* no one knew of their existence. That classic became a sort of milestone. One little girl was heard to remark triumphantly, as she went out after taking her lesson, "Well, I've got to *'Jesus Lover'* at last. Maybe I'll know something some day!"

Scales were the bread-and-butter to the hymn-tune cake. There was one advantage—there was no one of superior wisdom to say "I just hate scales," so they were taken as a matter of course, and the mechanical dexterity they required was thoroughly enjoyed by most of the pupils. The best work of the year was done in this department. Quite a number finished the major and minor octave scales, similar and contrary motions, in all the keys, so that they could play them through from the beginning without an error. Some were well started with thirds and sixths by the end of the year.

As far as the lessons could be made uniform, each consisted of a scale, a finger exercise, a study from *Köhler,* the inevitable hymn-tune and a piece. All that could possibly do so were persuaded to take The Etude, and the easy pieces in it were of the greatest possible value.

In the study of Musical History the best help was found in the ten years' file of Etudes which the teacher possessed. Each pupil kept a note-book, in which to write notes from the blackboard as they were jotted down during lesson hour. At the head of each new lesson was pasted a typewritten slip, furnished by the teacher, containing the lesson outline, dates, names and such words as might be misspelled by the pupils. Considering the fact that not one had ever before made a note-book, and only one or two had ever tried to write with ink, the twenty books handed in at the close of the year were very creditable.

The Result

Twice during the year quite elaborate musical entertainments were given. One of these, in which nearly eighty young men, women and children took part, consisted of a program of drills and songs lasting an hour and a half. Not a mistake was made and not a command given except by the changes in the music. At first it was a little hard to persuade the young men to take hold of the dumb-bell drill which they finally gave, as they had no idea what it was like, and had a mortal terror of being laughed at. But before the practicing had gone very far, not nearly all who wanted to take part could do so.

In all, during the ten months of actual work, some sixteen hundred lessons were given, besides the work in vocal music and history. The results were in every way most gratifying.

Teaching a March as a Patrol

By Florence B. Ford

Anything in the nature of a story appeals to a child. Why not make each new piece a delightful story to be told. For instance, a march need not always be played in the cut and dried tramp, tramp, tramp, fashion. Let one of them be played like a "patrol." Have you never watched the joyous anticipation on the face of a small child as he stood on the street watching and listening for the first faint strains of a circus band? Then his fast mounting excitement as the music drew nearer and his riotous pleasure shown in hilarious cheers as the band passed directly in front of him, gradually the sounds dying away in the distance.

Put a little of this in your teaching of a march to a little child and see how it helps. Let him think he is the band and that all the circus people, and even the trained dancing horse, is depending on his playing in perfect time so they can keep step. Show him how softly the music sounds in the distance, louder as it approaches and more subdued as it passes clear away.

This kind of teaching lays a good foundation for the later development of grand climaxes, many times so poorly worked up and delivered; owing, perhaps to the lack of training and stimulating the all-necessary "soul" behind all good musical expression.

Give your little folks something to think about besides the everlasting thumping of more-or-less correct keys.

Artists to be Admitted to Presser Home in Germantown

At an annual meeting of the Presser Foundation, it was decided that since there were still some vacant rooms in the Home for Retired Music Teachers, in Philadelphia, teachers of Art would be admitted to the Home under the same conditions applying to music teachers, until further notice to the contrary. Artists so entering will be entitled to all the privileges enjoyed by present residents of the Home, including security and freedom from worry for the future.

Music teachers need not fear that their interests will not be protected in the matter of the Home, as the number of teachers of art admitted will be restricted. The Home is a truly magnificent structure, equipped in every way for the comfort and happiness of the residents. Notwithstanding this, it has not only never been filled but there have always been more vacancies than the directors of the Home care to see.

Perhaps it has not been brought out clearly enough that the institution affords a place where musicians who desire to retire, and have not been fortunate enough to put by the requisite capital for that purpose to keep them in safety and comfort for the rest of their days, may go, without sacrifice to their pride or convenience. The Home is simply a fine place of residence where every necessary provision is made for the future of all those who are admitted to the circle. There are no restrictions placed upon the residents except those that are necessary for the common comfort of all.

Applicants must have taught Music or Art in the United States for at least 25 years, must be over 65 years of age and must be free from communicable or disabling diseases. There is in addition an entrance fee of $200.00.

An illustrated booklet giving full particulars of the Home, including pictures of the building and rooms, will be sent on request. Address The Presser Foundation, Middle City Post Office, Philadelphia, Pa.

"Striving to Please"

By Herbert William Reed

In "striving to please," two parties are involved: the patron and the teacher. The patron says he is paying out his own good money and expects to be pleased. The teacher claims his ideals and reputation are at stake, and that his teaching should please himself first of all. While each party may be in the right, the proper course would be for each to make some concession that will enable a working together in harmony. The patron may not be able to see it that way, and it is up to the teacher to make the first advances. Happy indeed is he who can find the middle course which will seem to be humoring the patron, and at the same time in a measure satisfy himself and bring the patron to a higher plane of musical taste.

The teacher who strives only to please the whims of his pupils and their parents will never bring forth a desirable class of students. He will never have any considerable following if he endeavors to please only himself. There must be, and there is, some middle ground on which to stand and safely build. The instructor who says: "I don't care what my patrons like: I am going to live up to my own ideals," will never hold a class of pupils very long. His own selfishness will drive patronage from his studio. The old saying, "Hitch your wagon to a star," could very properly be amended by the advice, "But keep the star in sight." While the teacher may very clearly see the luminous orb, it may be necessary to provide his near-sighted patrons with telescopes that they may also view it.

As a starter you may find it necessary to come down to the plane of parent or pupil, but you need not stay there. The physician often achieves his end by the use of a sugar-coated pellet. Sacrifice a little on your part, and begin treatment in a similar manner. Gradually, a little at a time, step by step, you can lift the pupil to a nobler plane and a more glorious view. Only a few days ago, a pupil who has recently mounted to the Mozart plane, joyfully remarked, "I actually believe I have lost every bit of my fondness for playing ragtime." This was only to be expected. All the way the transforming scheme has been a source of constant pleasure to the student, as well as a continual gratification to the teacher. In the end, both are satisfied. Study carefully the needs of your pupil, listen to the wishes of the parent; then tactfully manage affairs so that the student progresses, the parent is pleased, and you yourself are gratified with the result.

High Lights in the Life of Dvořák

Interesting Little Known Facts About the Great Bohemian Master

Dvořák was the son of a butcher and inn-keeper, at Mühlhausen (Nehalozeves). He was born Sept. 8, 1841. His father had but little sympathy with his musical ambitions, yet, when he found his resolution unalterable, gave him what little financial aid he was able.

Dvořák, as a boy, was greatly fascinated by bands of wandering musicians which he heard, and he persuaded the village schoolmaster to give him lessons in singing and on the violin. Soon he was able to perform in the church music on Sundays and holidays.

Dvořák was the eldest of eight children, and was looked to to learn his father's trade and contribute toward the family support. Unfortunately he wished to be a musician.

Dvořák, when he was twelve years old, went to a more advanced school, at Zlonitz. While there, he composed a polka, to surprise his relatives when he returned. It proved to be a rather unfortunate surprise, as he wrote for cornets and clarinets without understanding that they were "transposing instruments," and the result was a horrible discord.

Dvořák went to Prague, when he was sixteen years old, and studied in the organ school for three years. His father was not in a position to provide fully for his support, and he was obliged to piece out a living by playing violin in various cafés.

Dvořák, after a few years, obtained a more congenial position as an orchestral player, becoming one of the members of the orchestra at the National Theatre, where Smetana was director.

Dvořák without doubt gained much of his skill in orchestration through living cheek-by-jowl with the instruments during the years when he was obliged to earn his living by orchestral playing.

Dvořák was prevented by poverty from gaining familiarity with the classical composers, either through concerts or the study of scores until he was twenty-one years old. He then became a passionate devotee of Beethoven's and Mendelssohn's symphonies and chamber-music.

Dvořák was tireless in his musical productiveness. He spoke of his time as spent in "hard study, occasional composition, much revision, a great deal of thinking, and little eating."

Dvořák secured the position of organist in St. Adelbert's church, in 1873, and was able to give up his playing in cafés and theatre orchestras. The same year he married. His patriotic hymn, *The Heirs of the White Mountain,* also dates from this same year.

Dvořák, on being asked if he gained much from any special teacher, replied, "I studied with God, with the birds, the trees, the rivers, myself;" an appropriate response, for if there ever was a natural genius it was certainly Dvořák.

Dvořák became acquainted with Brahms, through the latter being one of the judges at a prize competition to which the younger composer had submitted manuscripts. Brahms recommended Dvořák to the publisher Simrock, who commissioned him to write a series of *Slavonic Dances,* which met with instantaneous favor from the public.

Dvořák when busy at composing, had almost the steady flow of ideas that was characteristic of Schubert. He counted on regularly completing six pages in a morning, according to his own testimony.

Dvořák did not, as Brahms did, subject himself to the systematic training of contrapuntal exercises; instead, he poured forth a vast number of compositions of all sorts, guided only by his own rugged idealism. Whatever manuscripts seemed to be not up to the mark, he would burn, without regret.

Antonín Leop. Dvořák
1868

DVOŘÁK AS A YOUNG MAN.

Dvořák became greatly excited over Wagner's *Meistersinger,* when that opera was produced at Prague, and was eager to write an opera himself for the new National Theatre. The outcome was his *King and Collier,* written in a style more Wagnerian than Wagner, but in this form it was not a success.

Dvořák had the courage to rewrite his opera entirely, making the style more national—that is, Bohemian. The libretto also was altered considerably for the better, and in this form the opera had a genuine success.

Dvořák, as an instrumental composer, enriched the symphonic form with two new and distinctively national features: the *Dumka,* a sort of mournful elegy, and the *Furiant,* a wild and impassioned type of scherzo.

Dvořák took up his residence in England in 1883, led by the success of his *Stabat Mater,* which was performed in London. He then wrote the cantata *The Spectre's Bride,* which won marked success, but his oratorio *Saint Ludmila* did not please so well. It may have been the partial failure of this work which caused him to leave England afterward, and to remark "the English do not love music; they respect it."

Dvořák did not enjoy the Anglican chanting of the Psalms, which he thought simply a barbarous repetition of a poor tune. In this he differed greatly from Haydn, who on his visit to England a century earlier, spoke of the chanting with great apparent appreciation.

DVOŘÁK'S BIRTHPLACE.

Dvořák received the degree of Doctor of Music from Cambridge University in 1890.

Dvořák came to America in 1892, accepting the leadership of a certain well-established Conservatory of Music, at a very liberal salary.

Dvořák had always held to ideas of nationalism in music, and his sojourn in America inspired him to show how the songs and popular music of this country might be employed in building up an American school. His glorious symphony *From the New World,* produced in 1893, was the most noteworthy outcome of this idea. He also wrote a string quartet and a string quintet on the same lines.

Dvořák, feeling his love of country too strong to resist permanently, returned to his native land in 1895 and settled in Prague, devoting himself to the writing of operas of a popular and national type. He also accepted the directorship of the Prague Conservatory.

Dvořák, in the midst of success, with many new works begun and planned, was suddenly stricken with apoplexy, and passed away on May 1, 1904, at the age of sixty-three.

Dvořák, though his ideals were national, had such gifts as to win the worship of the entire musical world. He possessed an endless fund of melody, and his music was always sane, robust and wholesome. He understood how to be original in music without being either eccentric, obscure or uncouth.

Dvořák was of medium height, with a short iron-grey beard, a high forehead and penetrating eyes. His face and figure gave one the impression of inflexible resolution and great reserve force.

Dvořák, in spite of the bad beginning he made in the case of his youthful *Polka,* became, in his orchestral writing, one of the most expert and infallible masters of that art that have ever lived, his handling of tone color being always in good taste, and so planned as to produce the exact effects intended. In this he ranks with Berlioz and Wagner.

Dvořák and Grieg are both examples of nationalism in music; the one Bohemian, the other Norwegian; but in a certain sense they are the very contrary of each other. Grieg traversed the usual mill of German musical education, and then turned consciously away from it to pursue a style founded on Norwegian folk song: Dvořák, on the other hand, was thoroughly saturated with Bohemian folk-music from his earliest youth, and worked directly in this medium toward a mastery of the larger technical problems. As Daniel Gregory Mason has said, (referring to nationalism), "With Dvořák it was a point of departure, with Grieg a goal of pilgrimage."

Dvořák's *Humoresque* is probably the piece by which he is most widely known to the amateur, but he has written other and far finer pieces. Among them may be mentioned: the *Largo* from the *New World Symphony,* the *Slavonic Dances,* (may be had in 4-hand arrangement), the *Concerto* for Violoncello, *On the Holy Mount* (piano solo) and the song *Als die Alte Mutter.* For players of chamber-music, his *Terzetto* for two violins and viola, his string-quartet *Op. 96,* several of his trios for violin, violoncello and piano, and his *Sonatina* for violin and piano, will amply reward acquaintance.

Dvořák's interest in contemporary music was very limited (according to C. V. Stanford, who knew him intimately). The only composer of the time who seemed to rouse his enthusiasm was Verdi. Of Brahms, to whom he owed all his first public recognition, he scarcely spoke. He struck one more as a wonderful melody-making and music-weaving machine, and gave no outward sign of the musical spontaneity which must have been within. He did not show much interest, however much he felt, in anything outside his own *métier.*

Are You Getting into a Rut

(Continued from page 154.)

Take up "collateral" studies and work, in order to make a stronger "specialist."

As a singer, study harmony, counterpoint, composition, musical form. Why? To get out from among the "ten thousand" so-called "good" singers into the comparatively limited ranks of the musicianly and artistic singers.

After one has had so-called "success" as singer and teacher, go abroad to consult with and watch the work of European experts in the teaching of singing, just as clever American surgeons go abroad to walk the hospitals of Vienna and Edinburgh.

Why? To get the other fellow's point of view; a new angle from which to judge one's work; an uplift of ideals as to the possibilities of the voice with regard to loveliness of tone, and as to singing in respect of refinement and polish of diction, of musicianly style, and authority in interpretation.

Get into touch with the men and women who know more and can do things better than one can do them himself. If one cannot know them personally, one can sit at their feet in concert halls and opera houses. Listen to their pupils with an unprejudiced, teachable and discriminating mind.

Take every opportunity, even at some sacrifice of time, money, comfort, to hear the best available solo and ensemble performances. In particular listen to fine players of the violin, cello, French horn and well-made pipe organ.

Work for others. Endeavor to bring to as many as may be of one's community the joy of knowledge and skill in singing, whether solo or ensemble.

Reach out for more worlds to conquer? Not exactly. Reach out for a larger and yet larger number of persons to serve through music. Which really does mean a greater victory.

No man who has within him a burning desire to be a better, busier servant of his kind through music will ever fall into a rut. Nor can he be forced into one.

E. R. Kroeger

Is there any one who at some period in his career, does not get into a rut? A "rut" simply means a habit which has become ossified. We are all creatures of habit. Now, there are good and bad habits. If we have a good habit, there can be no objection to it, provided it is susceptible to occasional alteration. If we have a bad habit, then there is objection to it at all times. The main thing is to cultivate good habits, and train the mind so that if we see improvements we must take advantage of them. In the world of music, habits are easily cultivated.

If we teach, we are extremely liable to become attached to a "system" or "method", which in the course of time so masters us that we are unable to see good in any other "system" or "method". Also a species of mental indolence insidiously grips us, so that we are instinctively hostile to anything which is unfamiliar. That is surely "getting into a rut". If we make a specialty of playing the piano, we naturally secure a repertory in our studies. In the enthusiasm of youth we are deeply interested in certain composers and certain pieces. These we are apt to play for so long a time that they become identified with us. As we grow older, we find within us a disinclination to study new things. In fact the mere appearance of the strange looking pages arouses an antagonism within us. We take refuge in the word "dislike" when referring to modern compositions, when the real reason for our objection is sheer laziness. Again we are "in a rut". In reading books upon our chosen art, we find that we are interested only in composers who have died twenty-five years ago or more. Those now living do not interest us. We care little for acoustics, orchestration, or the philosophy of music. We know something about history, a few biographies and some important compositions: anything else fails to claim our attention. We are certainly "in a rut".

We must combat prejudice, indifference, mental lethargy. We must be fair-minded toward novelties. We must grant that new composers may promise unusual merit, if not genius. We must not utter violent objections to something about which we know little. By taking these standpoints we can state truthfully that we are not "in a rut".

John Orth

MANY people have worn a rut so deep they can't see over the sides. Yet they are entirely unconscious of their condition, and imagine they are really alive and progressing.

Now do you know, I really think that I never was in a rut, and I will tell you the reason why I think so. In the first place, I believe that I was born with an open mind. An open mind, you know, is made of glass, so the light can shine all the way around and through it from every direction. In the next place—I believe that I can truly say that I never have known prejudice against anybody or anything for any reason whatsoever. Of course that is saying a great deal—just think of the feeling there is toward men all over the world, on account of their color, their religion, their manners and customs, their poverty and their wealth, and so on, ad infinitum. It is this open mind and freedom from prejudice which has helped me to meet everything new, in what seems to me, the right spirit. It has enabled me to keep in the front rank of the procession of life; for instance—I remember when I was about eighteen, my father upon entering my room one day, found there one of the most advanced and radical sheets of those times. I also remember very distinctly that he felt that any boy who would read such literature as that would eventually come to a bad end. You see he had the same old fear and prejudice which does so much to cramp the mind, and body as well. Fear and prejudice you see are twins and always go hand in hand,—or hand in glove.

Whittier advised young men to join some unpopular movement That was very wise of Whittier, because the heresy of to-day is the orthodoxy of to-morrow, and it is rather lovely to be patted on the back and applauded, as this heresy comes to be "the thing." Let it be said to Whittier's credit that he was a fine example of what he advocated; that he practiced what he preached. He early in life joined the Anti-Slavery Movement, which at that time was about as unpopular as anything could be. In fact the Abolitionists were treated as Anarchists and the I. W. W., for instance, are to-day. But he lived to see the time when everybody was proud of him, and he was proud of himself; I presume, for having taken this stand when a young man. You may be sure that Whittier found no difficulty in keeping out of ruts and away from stagnation. He was kept busy defending himself and the great cause he had espoused from misunderstanding and at times even from abuse.

What have I been interested in? I wonder what you will think when I say that my sympathy and interest have gone out to about all the unpopular things there are, such as:—Single Tax, Socialism, the Negro, Filipino, Chinese and Indian problems, Anti-vivisection, Anti-vaccination, Cruelty to Animals, Vegetarianism, Christian Science, Theosophy, Free Trade, Anarchism, I. W. W., Treatment of the Insane, and so-called Criminal, I say "so-called," because it seems to me, with criminals as with fishes; those still swimming in the sea are not essentially different from those who happen to have been caught. Now if you really want to grow and not become more and more conventionalized, get in touch with any one of these fine subjects. Send to headquarters and subscribe for one of their magazines which as it reaches you regularly will keep your mind warm and expanding.

I think Tolstoi's *My Religion* which I read about twenty-five years ago, made more impression on me than any one book ever did. I was never interested much in theology, ecclesiasticism, sects, or any kind of sacerdotalism, but religion always seemed to me the greatest thing of all, and now at least I have a glimpse of understanding, after all these years of thought and meditation of what the Saviour meant, when he said amongst other things "I come that ye might have life and have it more abundantly." There never is "abundant life" in a rut. Don't forget that. It is indeed a good sign that you read THE ETUDE, but you never will be the musician you might be if you bury yourself entirely in your Art because Art is not life as the Saviour meant it.

When will the day come when we shall not be so engrossed in getting a living, but will be willing to give time and thought to this and other wonderful words of the Master. My seeking and knocking in this direction has been the most important factor in my life. Does it pay? you might ask. My belief is that nothing pays as well morally, physically, spiritually, and even financially as seeking after the light. As a result of my quest, I can truly say that every year as far back as I can remember, I have been able to do things that I could not, or did not dare to do the year before. Don't you see that you could not get into a rut if you took life at that angle? Of course you know without my telling you that there is no progress in a rut. A rut-bound person always seems to me a good deal like canary birds in a cage; a nice gilded cage, if you like. They chatter and flit about and really cover a great deal of ground during the day both with their body and babbling, but how restricted their activity; and they look out upon the natural bird, or what they call the wild bird with a kind of supercilious "holier than thou" attitude. Even a flower by the wayside is looked upon as "wild" by them. Don't you see the similarity between this bird and the average well-to-do girl? If you do not see it, just think it out a little, and it will probably dawn upon you.

How fortunate it was, for instance, that I had sense and ambition enough to flee the rut and go to Liszt at a time when he was considered "no great shakes" as a composer, but was looked upon simply as a pianist, that's all. As a result, I have lived to see him grow and classed by critics like Philip Hale, and Colin Downes of Boston, as one of the "immortals" and it has been one of the pleasures of my life to go before audiences and tell them of my days at Weimar, with personal reminiscences of the great master. Now what does all this come to? Well, it means something like this, as far as I can figure it out: Few people continue to grow and develop after their thirtieth birthday. They think for instance in living for Art, they are fulfilling all the law and the prophets. If they kept in mind that their Art would not suffer if it had as its foundation a big-hearted, whole-souled human being, they would realize that only by reaching out their tentacles, so to speak, in different and varied directions of thought and life, could they hope for the amount and kind of nourishment necessary for the deep and genuinely artistic nature to gain in power and dynamic. I seldom meet a musician at any of the progressive and up to date clubs to which I belong. They just flock by themselves, if they flock at all, in their own little groups, and so generate a kind of quasi-admiration atmosphere, which like hasheesh and things of that sort soothes the nerves and gives a false vision to the mind.

I do not think that I had better say any more at this time, except to reiterate that I am doing things in music which I wanted to do all my life, but have never been able to until this year. I think that that proves clearly as far as I am concerned that what I have said has a substantial and worthwhile foundation.

Are you up to date even in your music? If not, why not? It is not a good sign if you are not. But if it happens that you are not, begin with Cyril Scott's *Song from the East, Chimes, Lotus Land*, and *Dance Negre*; Debussy's two *Arabesques; Clair de Lune* and *Valse Romantique*; Max Reger's *Romance in F# minor Op 79A No. 3, Minuet Op. 24 No. 2* and *Chant de la Nuit Op. 24 No. 5.*

If you wish to be up to the minute get Ornstein's *Wild Men's Dance*. Practice the first twelve measures an hour a day for a week if necessary to master them, before going farther, because the remainder of the piece will never be clear to you until you have conquered these first twelve measures. Study these four composers. They have come to stay! If you have never read Tolstoi get *My Religion; What is Religion* or *What is Art*, and see how you like it. So I say grow and keep on growing by reaching out into new fields. In this way you will get out of your rut and by following this course you will never get into a rut again. Let me close with a word from *Nautilus*, my New Thought Magazine,

"Go out and see your friends and enjoy them. Get their points of view and enjoy them. Go everywhere and enjoy love in everything. Don't stick at home in a rut. Get out of it and be a child, and grow up again in New Thoughts about everything everywhere. Let the spirit of love play through you upon all manner of things. So shall you grow in realization of life itself, which is your health, happiness and prosperity."

The Pedal and its Mysteries

By EDWIN H. PIERCE

THERE is no other detail in the art of piano-playing, of which there is so little real accurate knowledge, and so many faulty ideas, as in the use of the damper pedal. If proof were needed, even the name by which this pedal is most commonly known—"loud pedal"—is sufficient to show the widespread misapprehension as to its purpose. As a matter of fact, it is somewhat easier to make a horribly loud racket if the pedal is held down, but properly used, the pedal is often quite as necessary in the softest and most delicate effects, while on the other hand, instances occur of certain loud effects in which it cannot well be used at all. In order to appreciate thoroughly the exact operation of the pedal, it is necessary to understand its actual mechanical and acoustic effects. We will consider these under two separate heads.

Mechanical Effects

Open the case of your piano, so that you can watch the action, strike a key in the middle or lower part of the keyboard, and see exactly what happens. At the same time the "hammer" rises to strike the string, a small felt-covered object known as the "damper," (which has been resting tightly on the string), rises from the string and permits it to vibrate. As soon as you let go of the key, the damper falls back on the string, putting an end to the tone. Now hold down the pedal, and repeat the operation. You will observe that the pedal causes all the dampers to leave the strings, and that if you keep the pedal down, letting go of the key has no effect whatever on the tone, which will continue to sound until the vibration of the string has exhausted itself. With a high tone, it will cease sounding very soon, (and for this reason the very highest tones are not provided with dampers), but with a low tone it may last for several seconds.

The mechanical effect of the pedal, then, is to prolong tones, regardless of the raising of the finger from the key.

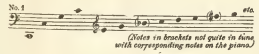
In view of this property of the pedal, we may make two rules:—

1. The pedal should not be used when a dry, staccato effect is desired.

2. The pedal must not be used when it would prolong tones which would result in dissonance with those following. Practically applied, this will rule out the use of the pedal in all *scale passages*, except such as lie very high on the keyboard, but allow its use with broken-chord figures, if the pedal be changed as often as the harmony changes.

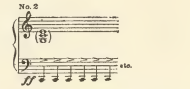
Acoustic Effect

In a well-tuned piano, when the dampers are raised by the pedal, the sounding of any note will not be confined to the string which is actually struck, but will be re-enforced by the sympathetic vibration of certain other strings, according to a well-known natural law. Thus, when low C is sounded, the following notes all sound with it:



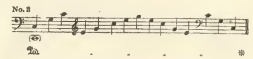
(Notes in brackets not quite in tune with corresponding notes on the piano.)

Their sound is somewhat faint, and grows more and more so as we go upwards, yet together they greatly enrich and beautify the ground-tone. It is this property of the pedal which gives it the misleading name of "loud" pedal, though the enrichment of tone by these over-tones is as pleasing in soft passages as in loud ones. Here is a very pretty experiment, which will aid in understanding this effect. Press down the keys here indicated very slowly (so that the hammers will fail to hit the strings), and hold them down tight, without making them sound. While holding them down with the right hand strike low C several times in succession, as loud as possible:



Listen, and you will hear the chord sounding sweetly but distinctly, although the strings have not been struck by the hammers.

Now reverse the operation. Hold down tightly the low C, (having put down the key so slowly that the hammer does not strike the string), hold down the pedal and play the notes:

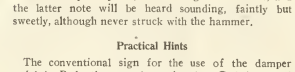


Now lift up the pedal, still holding down low C, and the latter note will be heard sounding, faintly but sweetly, although never struck with the hammer.

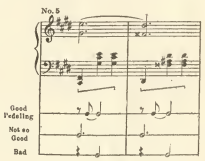
Practical Hints

The conventional sign for the use of the damper pedal is Ped., the star * or the sign ⊕ being used when the pedal is to be released again, but in some of the best modern editions, the sign ⌐¬ is used instead, the pedal being put down at the beginning and raised at the end of the zig-zag line. This newer sign is much to be preferred where the use of the pedal is frequent.

One of the most valuable uses of the pedal is to prolong and connect into a perfect legato, notes which it is difficult or impossible to connect smoothly by hand. As a preparatory exercise there is nothing better than the following:—



It will be noticed that the pedal is put down a little after the key is struck, but before it is released. This produces a much better quality of tone than when it is put down exactly with the key, or before the key is struck, and is sometimes called the "syncopated pedal." To execute this exercise correctly, the pedal must be released exactly at the instant that the next key is descending to sound the next note. If released too soon, there will be a break in the legato effect indicated above, but if released too tardily, there will be a slight discordant smearing of notes together. In regard to the "syncopated" use of the pedal—the touch of the pedal must not be delayed so late that the finger will have released the key before the pedal takes hold, as this will result in entire failure of effect. I have sometimes observed this fault in the execution of waltz-accompaniments. for example:—



(Fails to take effect on the deep bass notes.)

Dont's for the Pedal

1. Don't use the pedal as a camouflage for slovenliness.

2. Don't forget that the precise moment to take up the pedal is just as important as the precise moment to put it down.

3. Don't fail to read good books on the pedal, such as "The Study of the Pedal," by Sherman and "The Pedals," by Hans Schmitt.

4. Don't fail to realize that the ear is the unfailing critic of good pedal effects.

The Pedal Indispensable

There was formerly a strong tendency, now happily almost obsolete, for piano teachers to slight the proper teaching of the pedal. Such counsels as they gave were often those of a timidity based on half-conscious ignorance. Pupils were often led to think that there was something commendable in refraining altogether from the use of the pedal, and that all really legitimate effects could be produced merely with the ten fingers. If this is in a measure true, as regards the works of Haydn and Mozart, it is absolutely false as regards Schumann, Chopin, and all modern composers,—indeed in many pieces there is scarcely a single measure in which the pedal is not used. In the first strain of Schumann's "Novelette in F," it is used commonly for *each separate chord*—that is, several times in each measure.

Soft Pedal

To give a really complete description of all the uses of the piano pedals, would fill, not a magazine article, but a volume, so we shall only be able to touch briefly upon the other pedals of the piano. The one at the left-hand side is a soft pedal, and is known as "una corda," (abbreviated U. C.), meaning literally "one string." On the grand piano, this pedal shifts the action slightly, so that the hammers are supposed to strike only one of the three strings which sound in unison for each note. (Really, however, it does not shift so far, and two strings sound, out of three.) On the upright, a different mechanism is used but the effect on the ear is somewhat similar. The use of the soft pedal does not interfere in any way with the use of the damper pedal (so-called "loud" pedal), and it often happens that this is used more or less often when the soft pedal is held down. The direction to release the soft pedal is "tre corde," meaning literally "three strings."

Sostenuto Pedal, and Others

On some of the best makes of grand (very rarely on uprights), the middle pedal has the effect of sustaining the tone of whatever keys may be down when this pedal is applied, without having the general effect of a damper pedal. This is of occasional value, but so rarely needed that its presence on a piano need not be considered a necessity.

On the general run of pianos, the third or middle pedal is some sort of *mute*, and is of little or no value, except to impress a prospective purchaser. The damper pedal and the soft pedal are really all that are needed for piano-playing.

Speeding Up Your Octaves

By Hazel Victoria Goodwin

With the fingers clustered together, somewhat as they would form themselves about a short pencil (and with the second protruding downward a little more than the others) play the scale of C Major, producing the successive tones with the second finger by means of a wrist stroke. With the metronome set at 69, the amateur will find he can put in three or four even tones to a tick, while if he should take the passage in octaves, he finds he cannot play much more than half as fast. Why? The single tone passage proves that the hand finds no difficulty in traveling sideways, or up and down from the wrist joint, sufficiently fast. There must be some consideration other than these that slows the tempo in the octave passage.

Indeed, many of us who aspire toward rapidity in octave playing are hurling ourselves against this stone wall consideration with no results but bruises. However, we assail the factor of the "traveling;" but *it is in the dead standstills that speed is promoted.*

Rapid Octave Passages

The mechanics of rapid octave passages embrace the added feature, a hand span. Within the hand, so generally limp, that holds an unsteady octave span, there must be developed a network of muscles that will hold the member in a staunch convexity or arch. This, when the arch is set, must be reënforced as if with iron; though the wrist remains free, the hand must be as one unjointed whole.

To acquire this arch is a study, especially since it must be *fleeting* as well as *stable*. The hand merely braces itself for the blow on the keys. Between blows, the bracing is unecessary and the arch muscles are relaxed to allow the bracing to come and go with ease, though the actual contour of the hand deviates but little. (In ascertaining this, one has recourse to speculation as well as to minute observation. Nature as logically abhors the unnecessary as she does a vacuum, and, to maintain an iron-bound hand condition throughout the raise and strike during a long passage in octaves, is not only unnecessary, but impossible without draining the muscles.)

Rapid octave work, then, requires a quick galvanizing into, and an instantaneous relaxing from the hand-arch at each octave. The reënforcing, consequently, demands to be well conned—lurking just beneath the surface.

Important Details

This installing a reliable hand span would seem to bring octaves up to single tone speed, but that the changing of the lateral angle (at the wrist), which plays so small a part in the speed of the single tone passage, is an appreciable factor in the octaves. To illustrate, let us imagine a line—running through the hand from wrist foreward—and name it the *pole* of the hand. It is always nearly at right angles (laterally) with the keyboard front. Keeping it thus causes the hand, in its progress up or down the keyboard, to turn left or right at the wrist. (It is this turning that is obviated in the somewhat discussed circular front piano.) When the wrist can shirk the turning, it will—in most instances. We *can* strike *one* note with the hand being at almost *any* lateral angle to the key; but we can strike two notes, of an octave's distance apart, only under particular angular circumstances. We can hold a key down with the second finger and turn the hand about it as a pivot, but we cannot hold an octave down and do the same thing.

To keep the angle that lies between the imaginary pole of the hand and the keys unvarying (and we *must* do that, being physically unable to strike the keys otherwise) the wrist must be prepared, at each octave, to make the little, precise angular change that will bring it in line for the next octave. When the knowledge of this change has been reduced by hard labor to wrist-instinct, we shall find the double stone wall of rapid octave playing razed.

A composer who devotes himself to sacred music, and ties himself down to the rigid forms it demands foregoes the applause of the many; but both he and his art gain a hundredfold by this self-denial. He who can build a church can build a house with greater ease, and to him who has accomplished an oratorio, other forms of music will be as child's play.—R. Schumann.

How the Musician Should Provide for Old Age

By John G. Carter

How should the musician provide for old age? The answer is simple. He should look out for old age just as any one who during his productive years is dependent upon an annual income, should provide for old age.

The average man and woman does not realize until it is far too late the necessity for regular provision for those years when one's energies are likely to decline. Then it seems impossible to catch up with the demand. Naturally no one wants to give up work, but ill fortune and ill health often make it necessary to take things easier. At the same time it is advisable in many cases to let the burden be borne by younger men and women, who because of their youthful enthusiasm are sometimes able to gain the interest of the child quicker than one who is worn by long service.

With the professional man or woman, however, particularly musicians and music teachers, the long nervous strain, the long responsibility of being at one's best for ten out of the twenty-four hours, the very process of imparting which seems to take one's best life forces, all point to the necessity for a little letting up in advancing years.

Ways to Provide

The simplest and best way is regular saving—putting a certain percentage aside every week. No one can determine what that percentage should be but the teacher. It depends largely upon the demands and upon the size of the income. The writer knows a rich man who was discussing the case of a musician who had rather ill luck in his affairs and with a sneer he commented:

"I've always saved one-third of my income. If that fiddler had done that he would not be in hot water now."

The rich man failed to realize that one cannot save one-third of one's income if the bare necessities of life amount to very nearly the entire income. The great struggle is to keep down one's needs as low as is possible to insure savings. Often it is expensive and inadvisable to save. There are certain things in one's profession which one should have in order to earn a better living. Teachers sometimes go without these things when it would really pay them to borrow money to make the investment.

There are many ways and tricks of saving which few musicians know. The commonest is to set a certain sum aside each week. This can be done with a regular saving account in a bank. Probably a better way is through a good building and loan association which insures much higher returns with almost the same safety. Again one is penalized for failure to make deposits regularly.

Another way adopted by some is endowment insurance. If the musician is young enough, endowment insurance can be taken out that will be surprisingly cheap and quite productive, although not as productive as the building loan. In the case of the woman who has no one dependent upon her income, the building loan plan is unquestionably preferable, but in the case of the young man whose income comes from music, endowment insurance is unquestionably preferable. The young husband in the musical profession has no possible means of accumulating a fortune at music teaching for many years, although he may be able to secure a good income. Therefore, he cannot subject his wife and his children to the risk of want by waiting for the maturing of building loan shares while he is accumulating a capital entirely too small to care for his widow or his orphans.

Musicians as a whole are very thrifty. According to the reports of large music firms having thousands of accounts of musicians upon their books, music teachers especially take a genuine pride in paying their bills. They seem to realize that many business men have an entirely erroneous idea that musicians are not good business people and the musicians themselves do not intend that they shall be numbered among the unfortunate who do not pay their business obligations promptly. They realize that once one acquires a reputation for bad pay, progress is difficult in any line and especially in music.

Many musicians succeed in acquiring very considerable fortunes from music teaching. Of course, no professional man can acquire millions from his profession unless his profession be closely allied to some form of big business—the musician on the whole fares better than many of his fellows in other professions putting forth a corresponding effort. One teacher in New York City who has saved his earnings and invested them wisely is reported to be worth $200,000 and he is by no means an altogether isolated case. One can retire very comfortably on $200,000, which should yield about $10,000 a year.

The actuaries' statistics of the number of individuals per thousand who have achieved a fortune or have secured a supporting income after the age of sixty-five make sickening reading for the most optimistic.

The writer knows of one case of a very gifted musician who, at the age of sixty, had amassed a fortune of $30,000. He then made an unwise investment and lost every penny. Another case was that of a very talented teacher of singing who earned an excellent income. Ill health stepped in and put this teacher on his back for ten years, when he died.

A Haven When Fate and Ill Health Intervene

Up to a comparatively short time ago there was no haven for any musician who had been visited by misfortune. No matter how hard they had worked or how gifted they might have been if they were deprived of their means they were forced to face something very ugly and disagreeable.

Now, through the establishment of the Home for Retired Music Teachers, in Germantown, Pa., the teacher who desires to retire at the age of sixty-five, but who is unable to do so because of a lack of enough reserve to guarantee support for the rest of life, may do so with security and every possible comfort.

The home was started in 1910, but moved into its present "palatial" building in 1914. The residents have every freedom and comfort permissible. Once a resident in the home, all worry about means is past. The building is fireproof and the home comes under the endowment of the Presser Foundation, which secures it for all time. In sickness or in health there is always some one to look after the needs of those who have chosen to retire from the anxieties of the strenuous life to this haven. The home in Germantown is in the great metropolis of Philadelphia, with its many musical attractions, which are often attended by the residents of the home.

Neatness

By Hazel M. Howes

One day the teacher placed upon the piano before the little pupil of eight years, a new study album. The usual inquiries came from the child: "What it is? Oh! Is it for me?" The answer was in the affirmative, so the little girl very carefully, almost timidly, opened the book to the first page, paused a moment, then turned over a few pages one by one, apparently much interested in what she saw. After a few moments came the exclamation: "And it's so nice and white and clean; not a black mark anywhere!"

The pupil had immediately contrasted the difference between this, her new book, and the former unattractive one she had been studying from previously. The picture is a familiar one, of an album very loose in the binding, an occasional page completely detached; torn corners, and bad slits on many pages, the result of hurried, careless turning; and nearly every page defaced by numerous ugly black and red or blue crayon marks. Certainly such an album lacks its message of inspiration to the pupil, and its place is not on the piano!

The freshness of the new album had instantly attracted the little pupil, and although the book was used much in succeeding weeks, it was treated as a friend and certainly retained its attractive appearance. The teacher after hearing a piece played, did not indicate mistakes she had heard by marking, but went carefully over the music with the pupil, and as a measure was reached—which was played incorrectly, the pupil found her own mistake, then an impression was made that would have been lacking by any sort of mark on or about the measure or page.

Marks on a page detract from neatness, and are not welcomed by the pupil. They often confuse the music and certainly do not give courage to the pupil or assure her she can do well, for there before her are the many indications of her former unsuccessful attempts. Then, too, when pieces are taken for review, it is usually not with much joy for the little student, for she is quite apt to remember to repeat her numerous mistakes, especially if each one is clearly marked for her! The review should bring with it delight and satisfaction to both teacher and pupil, and it will never fail to when the pupil feels the confidence she should in being temporary master of the piece, and not the piece, master of her.

Such marks as may be *absolutely necessary*, should be made lightly and erased as soon as their purpose is accomplished.

Who Wrote the Patriotic Songs?

Numerous inquiries on the subject of the patriotic songs of various countries have led us to compile the following list, which we trust may prove of value to those interested.

America

The Star-Spangled Banner. Words written by Francis Scott Key, of Baltimore, September 13, 1814; tune adapted from an old English drinking-song, *Anacreon in Heaven.* Composer, John Stafford Smith, about 1770. (Sometimes wrongly attributed to Dr. Samuel Arnold.)

My Country, 'Tis of Thee. Words by Samuel F. Smith; written in 1832. Tune taken from the English *God Save the King* (which see), though curiously enough the author, Samuel F. Smith, was only familiar with the same in a German version at the time he wrote the words.

Yankee Doodle. Authorship of both words and music doubtful, though O. G. Sonneck, a former Librarian of Congress, devoted much research to the subject, and published an essay thereupon. The tune was originally known as *Nancy Larson*, and antedates the American Revolution at least 125 years.

Dixie. Words and music by Daniel D. Emmet, an actor (1859). President Lincoln is said to have been fond of this tune, in spite of its being the tune of the Southern Confederacy, and wittily justified its use in the North by saying it had been captured as "contraband of war."

Hail, Columbia. Words written in 1798 by Joseph Hopkinson, a young lawyer. Tune taken from *President's March*, composed in 1789 by a German musician in Philadelphia, named Phylo, alias Feyler, alias Thyla, alias Phyla, alias Roth, and which was played at Trenton when Washington was on his way to New York to be inaugurated President.

Columbia, the Gem of the Ocean. Idea suggested by David T. Shaw; words and music by Thomas à Becket, of Philadelphia. Sung later in England with words beginning "Britannia, the Gem," etc., and by many supposed an English song originally. There is some colorable ground for this opinion, as it would be more natural to call an island, rather than a continent, "gem of the ocean;" nevertheless direct testimony points to the contrary.

John Brown's Body. Words by Henry Howard Brownell. Music possibly by William Steffe, of Philadelphia (1856), though it may be from an earlier Methodist camp-meeting song, composer unknown.

Battle Cry of Freedom. Words and music by George F. Root, Chicago (1861).

Battle Hymn of the Republic. Words by Julia Ward Howe (1861). Music adapted from *John Brown's Body.*

Marching Through Georgia. Words and music by Henry C. Work (about 1864).

Maryland, My Maryland. Words by James R. Randall (1861). Music adapted from a German college song *Lauriger Horatius*, which is, in turn, adapted from a folk-song, *O Tannenbaum!*

England

God Save the King. Authorship of words and music greatly in dispute, but the weight of evidence seems to be in favor of Henry Carey (1690-1743). At any rate, it is English, though afterward adopted by several other countries, including America and Germany.

Rule Britannia. Author of words, James Thomson. Composer, Dr. Arne (1710-1778). This tune was greatly admired by Beethoven, who said, "I must show the English people what a treasure they have in it," meaning to write a series of *Variations* on it for piano, which in fact he afterwards did.

France

The Marseillaise. Words and music by Rouget de Lisle (1792). Strangely enough the author was a royalist, not a revolutionist, and narrowly escaped with his life at the time of the French Revolution, when this song was used as a war-cry of the revolutionists.

Partant pour la Syrie. The patriotic song of old, aristocratic France. Words by Count Alexandre de Laborde; music by Queen Hortense. Naturally now disused. Dussek has written a set of *Variations* on this theme, at one time quite popular.

Germany

Die Wacht am Rhein. Words by Max Schneckenburger; music by Carl Wilhelm.

Heil dir im Siegerkranz. Words by Heinrich Harries, but altered by B. C. Schumacher; music taken from the English national anthem.

Deutschland, Deutschland über Alles. Words by Hoffman von Fallersleben; music taken from the Austrian national anthem. With a desire to "give the devil his due," we wish to call attention to the fact that these opening words are often quoted as if expressive of a jingoistic sentiment in favor of universal German rule, whereas if one takes the trouble to read the whole poem, it will be seen to be nothing more than the praise of nationalism as opposed to a narrow sectionalism among Germans.

Austria

Gott erhalte Franz den Kaiser. Words by L. L. Haschka (1797); music by Joseph Haydn; adapted (but greatly improved) from a Croatian folk-song. Tune may be found in many of our church hymnals, with the words

"Glorious things of thee are spoken,
Zion, city of our God."

Russia

The Russian National Hymn was written by Alexis Lvoff in 1833; words by Jonkowsky. The tune will be found in many of our hymnals, fitted to religious words. Since the recent revolution in Russia, composers have made frantic efforts to produce a new and appropriate national anthem, but as yet their efforts have proved disappointing.

Italy

Garibaldi's Hymn, by Luigi Mercantini, seems to be the best known patriotic song.

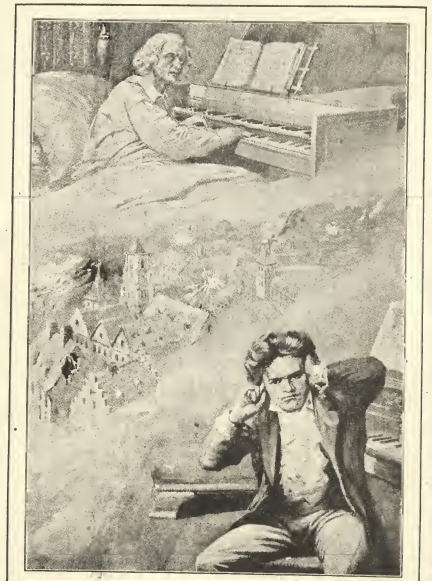
The Royal March and Fanfare, by G. Gabetti, is also recognized as a patriotic air, though played by bands, not sung.

Japan

Japanese National Hymn. Thanks to the kindness of Mr. Nichimoni, of Nogoya, Japan, we are enabled to present to our readers what purports to be a correct version of this melody. We are informed that there a e several faulty versions in circulation, so we are doubly glad to present a true one.

It may be interesting for Etude readers to know that several Japanese readers of The Etude in America and in Japan became very much excited when The Etude printed a version of the Japanese Hymn a few months ago which was not entirely correct.

The interest in occidental music in

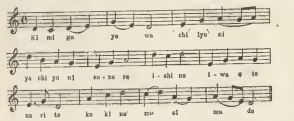


GREAT MASTERS DURING A BATTLE.

The Etude is indebted to the Groller Society of New York for the privilege of reprinting this interesting picture from the *Book of Knowledge.* It shows Haydn and Beethoven during the bombardment of Vienna by the French army under Napoleon over one hundred years ago (1809). Haydn, who was then dying, struggled to the keyboard and played his famous "Austrian Hymn," while Beethoven, who was afraid that his hearing would be affected, retreated to the cellar, where he could not hear the great guns. There is an amusing story told of an old deaf lady who, at the end of one of the long bombardments in this siege, finally heard the sounds and looked up at her door, meekly saying, "Come in."

Japan is constantly upon the increase. Indeed, here are now many very capable teachers trained in the best American and European schools in that country. Tamaki Miura, the Japanese prima donna soprano, has been heard by numerous American audiences in Puccini's *Madame Butterfly*.

THE JAPANESE NATIONAL HYMN.



Belgium

La Brabanconne is the national air of Belgium, but like the Italian *Royal March*, it is used as a band piece rather than for singing.

Other Countries

Space will not permit us to pursue this interesting topic more broadly, but to those who are interested in further research, we would recommend John Philip Sousa's *Airs of all Lands*, which contains the music, and in most cases the words, of 235 national, patriotic or typical songs of 189 countries. *Stories of Famous Songs* (2 vols.), by S. J. Adair Fitz-Gerald, and *Stories of Great National Songs*, by Col. Nicholas Smith, also contain much of interest. *The Star-Spangled Banner*, by Mr. Sonneck, a former Librarian of Congress (a Government publication), is an exhaustive and scholarly essay on the origin of both the words and music of our national anthem.

Will the Price of Music Lessons Advance?

THE ETUDE has consistently endeavored to assist the teacher of music in securing a just reward for his services. Few teachers are ever paid for the value they actually give. The following from *Music and Musicians* is interesting to all:

Artisans are earning from $5.00 to $15.00 a day. Laborers get $2.50 and no questions asked, and yet is it possible to raise the rates of music tuition, despite the fact that living is from 25 per cent. to 50 per cent. higher than a few years ago. At first flush of the discussion one would say that reasonable people would see the force of argument and stand ready to pay an increase, but will they? Would a general movement to demand larger fees cause many to curtail that item of expense as a war economy? Can music teachers employ the earlier hours of the day at some remunerative employment consistent with their professional ethics? If a teacher's time is worth $3.00 an hour from three to six after school and Saturdays, would it be good business to sell other periods at a less rate? Could city and county music teachers' associations issue a general circular that they stood together for a 25 per cent. or 33⅓ per cent. raise of present rates? —*Music and Musicians.*

Investigate New Music

By T. L. Rickaby

NEVER hesitate to procure other music than that which is given at the lesson—provided, of course, that the lesson assigned is not neglected or slighted. The pupil who, in addition to the regular work buys other pieces for study and recreation, will become a better musician because of it, for he will improve in many ways. His knowledge of other composers and their works will be increased; his repertory will be enlarged; he will become a more proficient reader, and on the whole will eventually be a broader-minded musician than the pupil who does nothing but what is given at the lesson. If the teacher has done his whole duty all along there is little fear that the pupil will go far wrong in his selections, even when they are left to his own judgment.

The Gist of the Subject of Touch

OSCAR BERINGER, after fifty years of experience in piano teaching and after a review of the pedagogical works of all piano teachers of the past and the present, boiled down the subject of touch into five very direct rules. Beringer was a pupil of Liszt, Taussig, von Bulow and other masters. He has written some very valuable original articles for THE ETUDE.

The gist of these successive efforts to systematize and elevate touch and tone-production seems to be contained in the five following rules:

1. Avoid all stiffness in the joints, fingers, wrists, elbows, and shoulders.

2. Avoid the over practice of any one particular movement, especially those affecting the weak finger-muscles. (It was the neglect of this precaution that led to the injuring and in some cases, the permanent laming of the hand, which was so prevalent among pianists some years ago.)

3. Discontinue pressure immediately after tone-production; continued pressure means unnecessary fatigue.

4. Use the whole weight of the arm for big tone-production.

5. Make use of a rolling motion of the elbow for throwing weight from one side of the hand to the other, or even from finger to finger.

Enrico Bossi

IN the present day, when so many would-be-original composers are producing works which are curious rather than beautiful and which display less of inspiration than of a certain perverse ingenuity, it is refreshing to find one who, like Bossi, strikes root into the deep springs of genuine musical creativeness, and whose works have a lasting value and an enduring power to charm.

Enrico Bossi was born on April 25, 1861, at Salo, a picturesque Brescian town in Italy. His father was an organist of some note, and gave him his early musical education. Afterward he studied at the Rossini Lyceum in Bologna; and later with several eminent teachers in Milan. His first public position was that of organist and choirmaster at the cathedral at Como. Distinguishing himself as a composer in nearly all lines of music—opera, oratorio, symphonic works, organ, chamber music, piano music, etc., he received marked honors from the governments of both Italy and Spain, and held in turn several important posts in Naples and Venice. At present he resides in Milan.

We take this opportunity of placing before our readers an excellent picture of Mr. Bossi, and in the music pages a composition which is a good example of his style.

Gems of Advice from Deppe

THOUGH neither a great creative musician nor a virtuoso on the keyboard, Ludwig Deppe (1828-1890) did much to introduce the present modern ideas of piano technic, in place of the old-time dry stiffness and constraint. Amy Fay and others of his pupils have handed down to us several excellent maxims, some of which we here repeat:—

The principle of the scale and the chord are directly opposite. In playing the scale you must gather the hand into a nut-shell, as it were, and play on the finger-tips. In taking the chord, on the contrary, you must spread the hands as if you were going to ask a blessing. This is particularly the case with a wide interval.

To strike chords, learn to raise your hands high over the keyboard, and let them fall without any resistance on the chord, and then sink with the wrist, and take up the hand exactly over the notes, keeping the hand extended. When you have once got this knack, the chord sounds richer and fuller.

The pedal is the *lungs* of the piano. Take the pedal just *after* striking a chord, instead of simultaneously with it. This, in conjunction with a certain peculiar touch, gives it the effect of floating in the air.

Deppe's principle of playing the scale is *not* to turn the thumb under, but to turn a little on each finger-end, and thus prepare for the thumb in its turn, the thumb being kept free from the hand and slightly curved, and the little-finger side of the hand well on the keys.

Sit low—not higher than a common chair. "One may have the soul of an angel," says he, "yet if you sit high, the tone will not sound poetic."

Listen to your own playing; let each tone sound *conscious*.

Your elbow must be lead, and your wrist a feather.

Don't *strike*, but let the fingers fall.

Octaves are a most necessary part in the player's technical equipment, and although the wrist should be loose, the hand should be arched and very firm, the result being a bright, crisp tone.

Trying How It Sounds

By Dr. Henry G. Hanchett

PIANO pupils, after half memorizing some piece, often will "play it over" with some success till they come to a passage that sounds faulty to them. There they may stop and undertake a series of experiments with the keys till at last they hit upon what sounds satisfactory to them. The version so discovered they may "play over" a few times and then go on, regardless of the fact that what they have hit upon does not agree with the composer's notation, in short is wrong. They forget that composers do not arrange tones and rhythms to satisfy the immature judgments of pupils, so that they can infallibly tell "by ear" if a passage is correctly played or not. The masters intend to create the beautiful and in doing so they often introduce novel and original combinations of tones. Pupils do not realize that even if their experiments lead them to play keys that the composer actually directed, they may yet omit other keys contributing much to the full effectiveness intended. It is an easier matter to recognize that some positive false tones have been introduced than to note the omission of additional tones whose absence causes no offense but yet makes impossible the conveyance of the real meaning of the passage. Tones called for by the written notes are often lacking from passages submitted by pupils to the ear test of such experimental "trying over."

Until a piece is completely and accurately fastened in memory it should always be on the rack when practiced. The least doubt or uncertainty should be resolved by inspection of the notes, and an earnest attempt to make the notes themselves—the printed characters—retain their impression pictured upon the memory. Every wrong presentation of a passage to the ear made by playing it over incorrectly, introduces a doubt and a question when the passage is next attempted by memory, and that doubt makes probable either an error in its performance or a hesitation that may lead to stuttering or even to breakdown, and will surely prevent that confident, flowing presentation of the composer's idea which is the mark of artistic interpretation. Be sure you are right, then go ahead.

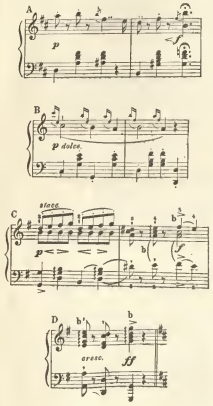
The Teachers' Round Table

Conducted by N. J. COREY

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

Grace Notes, Like the Stars and Stripes, Forever

"I am not sure how to play the acciaccaturas and arpeggioed chords in relation to the bass. Some pianists say that all grace notes should be played before the beat, and some the opposite. How should the following examples be played?"—B. E. L.



THIS is a ticklish question. People have been burned at the stake for expressing heretical opinions on less important subjects. Now the problem is, do you really desire my opinion, or do you want that of tradition. Personally I am an incorrigible heretic, and, if I get into a discussion of the subject, am not unlikely to say things of the traditionalists that are not tactful. I am so very heretical that I sometimes feel like saying things which might result in a shot from the other side. Many years ago I wrote a paper for the M. T. N. A., entitled *Grace Notes and False Notes*. Many of the most prominent musicians present told me that they endorsed my position absolutely, and said they thought the time was coming soon when the air would be cleared on the grace note question.

In my opinion, the melody in the first measure of your first example is A, B F. The B is a chirping little bird note that should be made inconspicuous, although clear and distinct. The endeavor to force an accent on it is foreign to the spirit of the note. The F sharp and the bass chord should come exactly together. No elaborate figuring as to just where the B should come. To all intents and purposes it takes no time whatever. The same applies to the second measure. In this measure the B in octave must come exactly on the chord, or there is a delayed accent which gives the effect of what might be termed a lacerated syncopation. As to the length of time for the pause, as you ask, that is entirely a matter of taste.

In example B, to play the upper notes with the bass transforms what ought to be a charming and delicate ornamentation into a clumsy half principal effect. I believe the real melody notes to be the large ones as indicated by the composer, and that their full-throated authority should not be transferred to the thin tones an octave higher.

In example C, the arpeggiated chords are broken so quickly that the ear takes but little cognizance of whether they are on or before the beat. The preponderance, however, is in favor of the top notes coming exactly on the accents. In example D the same is true. The chords are swept by the fingers so swiftly that the ear is little troubled by trying to exactly locate them in time. I have had it in mind to write further on the subject, with copious examples covering the subject with reasonable completeness, and may do so in time. I have listened intently to the great pianists, from Von Bülow down, and long ago concluded that the virtuosi do not play the grace notes in the manner taught by orthodoxy, except in some of the ancient pieces of Bach and others. Some do not do so even in these.

Looking at Hands

"Will you please advise me what method I can pursue with one who is unable to play without looking at his hands? Has more trouble with his left hand in finding the bass in chords and skips. Is in the third grade, and can execute fairly well with his right hand?"—C. T.

In playing from memory, the eyes should be kept closely upon the keyboard and hands, and not mooning around the room, thereby fixing the mind upon the interpretation of the composition. In playing from the staff, however, one should not be a slave to the eye-sight in finding the keys, although quick glances back and forth can never be avoided. Facility demands, however, that this be indulged in as little as possible. Take a large cloth of light texture (an apron will do if there is nothing else at hand), fasten at the corners of the keyboard, and pin to the clothing of the player so as to cover the hands and not fall upon them so as to impede their action. Now give the boy little pieces in the first grade with which to practice finding his way about without looking. It is not necessary for him to learn them thoroughly. It may be reading at sight to acquire independence. Later apply the principle to more advanced work; still later to pieces he has in hand. Such exercises as you need, you can easily manufacture from short phrases in pieces being learned.

Take the following, for example: Play the first measure until fingering and position is learned, as well as correct movement. Then practice the second measure in same manner with many repetitions. Then the first and second together. Then take the third measure, followed by putting them all together, afterwards treating the fourth measure in the same manner. Work in same manner upon similar excerpts you find in pieces you are using, which will employ the hand in various positions and upon various key-positions. You need no special books for this.

OF INTEREST TO ALL TEACHERS

Mr. Corey endeavors to make his answers of interest to all teachers who read this department, not merely to those who apply for information. Therefore please try to make your inquiries very direct and very definite, so that others may be helped by this thought-stimulating and practical department.

Beginning a Musical Cyclopaedia

"1. By what manner of attack is *Dolce* produced? Is it a kind of pressure? What conditions of hands, fingers and arms must exist while producing this touch?

"2. By what sort of touch is *Leggiero* produced?

"3. What is the exact opposite to *Leggiero*?

"4. By what manner of attack is *Marcato* produced?

"5. How is *Martellato* produced?

"6. What kind of weight, if any, is employed in the various touches I have mentioned above?

"7. In Heller's *Selected Studies*, Mathews gives the exact manner of touch to be used, as for example, 'Up Touch,' 'Hand Stroke,' etc. What other classics can I obtain where these detailed touches are indicated by notes at bottom of page?

"8. Please give me names of books in which up-to-date touches are indicated.

"9. How is *Portamento* produced?

"10. Is the up arm touch only employed for staccato chords?

"11. Kindly give me name of one good piece as an example of each kind of arm touch known.

"12. What artists make extensive use of the up arm touch for chords?

"13. Is the up arm touch used in the first chord of Scharwenka's *Polish Dance*?"—W. E.

1. *Dolce* is a term of expression meaning that a passage should be played sweetly. Nearly every kind of touch might be employed in playing in this manner. Many sweetly melodious passages have staccato notes in them as well as very legato ones to be played with pressure touch. The arms, hands and fingers should be in a condition of controlled relaxation.

2. *Leggiero* means that a passage should be played very lightly. It is generally applied to rapid passages in which the keys are struck with only enough power to produce the tones. Such passages may be either legato or staccato.

3. The exact opposite to *leggiero* would be heavily, or *pesante*. Any indication for loud playing would be equally applicable.

4. *Marcato* refers to notes that are played in a very incisive and marked manner.

5. *Martellato* is a brilliant, hammer-like mode of execution, almost staccato in effect; a steel-like brilliancy. It is usually produced by a hand or arm touch.

6. In the November Round Table you will find a few words in consideration of weight in touch. In the July number of THE ETUDE of last summer you will find an exhaustive and illuminating article on the subject by the great virtuoso pianist, Ernest Hutcheson. You will also understand by this long article, in which no word is wasted, why such subjects cannot be treated at length in this department.

7. Heller's *Studies* are annotated by Mathews for instructive purposes, and after a thorough study of them you are supposed to learn how to apply the ideas in other pieces. I know of no other books like them. Nor should there be many, for players should learn their art and its notation.

8. The subject is treated the most exhaustively in Mason's *Touch and Technic*.

9. *Portamento* is an ambiguous term, meaning the carrying of one tone into another with the voice or violin, its real meaning; and meaning detached tones in piano playing. Grove's Dictionary does not even recognize this second use. Many educators advocate the substitution of *Marcato* for it.

10. The up-arm touch is used to produce a full resonant effect, whether fortissimo or pianissimo, usually with the pedal, therefore not staccato.

11. You will find examples scattered through all pieces. Pieces are not written as examples of a given touch, unless solely for teaching use.

12. All artists make use of every kind of touch.

13. It is so used, and there you have a good practical illustration of its employment in staccato chords. By your musicianship apply it elsewhere.

A Fight in Defense of Music

WE ARE engaging upon a fight in defense of the need for music, at this time above all times, and we shall continue to fight, tooth and nail, until the nation is alive to this great need of the hour.

Matter-of-fact men of prominence, have been going about the country, making unthinking statements, that in order to win our great war, it will be necessary to discountenance certain so called "non-essentials". Frequently the first named is music.

This has been the exact contrary to the experience of all the warring nations of Europe who during three years of torrents of fire, steel and blood have found that music was one of the things which have kept the men at the front and the people at home capable of enduring the greatest strain human beings have ever been expected to bear.

Great Britain is now reported to be spending large sums of money to bring back her musicians, speakers and actors to help preserve the public equilibrium at home.

Without relaxation, amusement, music and mind-rest civilization will turn to utter barbarity and the hope of sane and permanent peace will be lost.

Our nation is making elaborate provisions for the amusement of the soldiers at the front. We who must stay at home must depend upon music, reading, lectures and the theatre to keep our spirits at the topmost point to bear any ordeal that may come to us.

This is a matter of serious—yes—grave importance to all who are in any way interested in music. THE ETUDE urges all music teachers to stand together now as never before and assist in this campaign to keep the American people informed upon this point.

Any professional musician in this country who shirks this duty should feel deeply ashamed of himself. You have heard the call. It remains for you to come to the front.

Let us promote a "stand by music" movement in every city, town, hamlet in America.

Watch future issues of THE ETUDE for material to use in combating the unfortunate statements condemning music as a non-essential—not because the livelihood of the teacher and the continuance of a great industry might be seriously endangered—but because music and other means of relaxation may mean our escape from that pessimism and despondency that leads to civil and military ruin.

Our country is enormously prosperous despite the financial strain of the war and can afford to support music liberally now at the time when it is needed most.

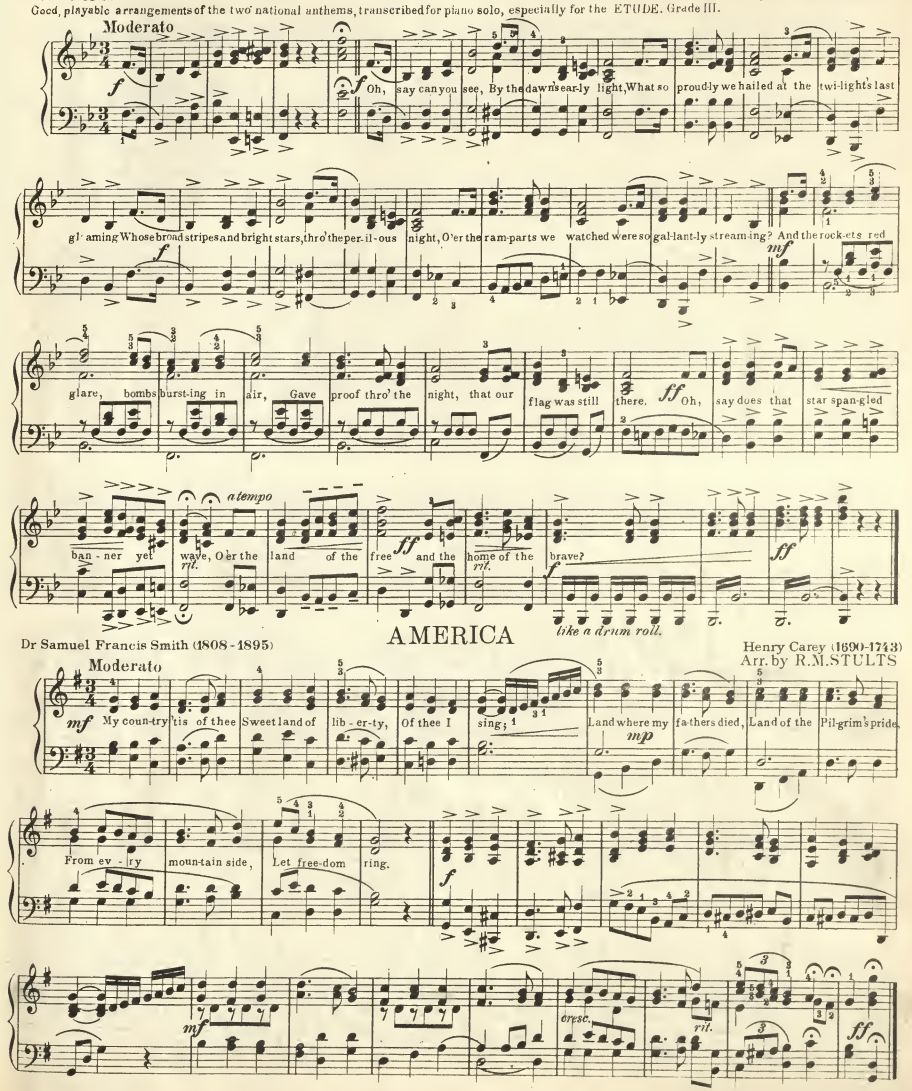
Strike before it is too late. Write to-day to your Senators, Congressmen, City Officials, Clergymen, Newspapers. Organize meetings in your church, your club, your district. Your duty is before you.

AMERICAN NATIONAL ANTHEMS

THE STAR SPANGLED BANNER

Francis Scott Key (1779-1843) — Dr. Samuel Arnold (1740-1802) Arr. by R. M. STULTS

Good, playable arrangements of the two national anthems, transcribed for piano solo, especially for the ETUDE. Grade III.



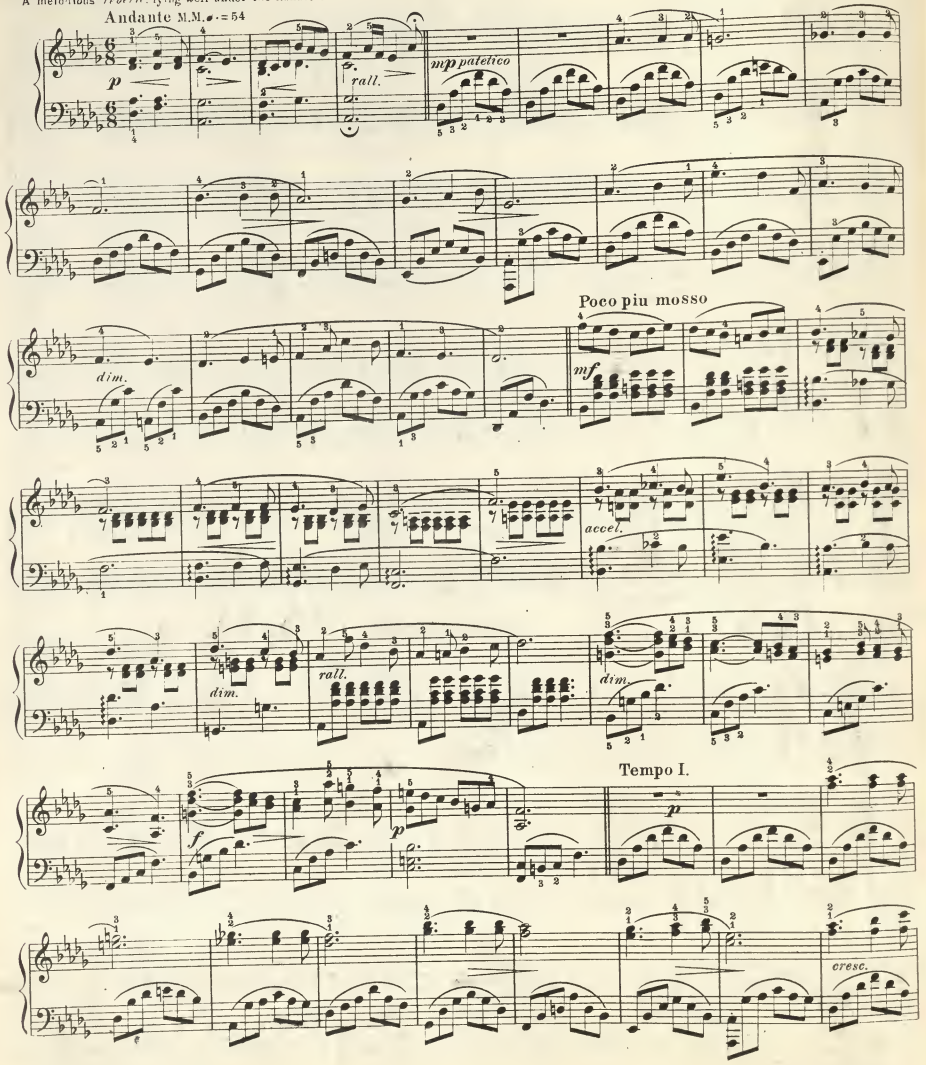
AMERICA

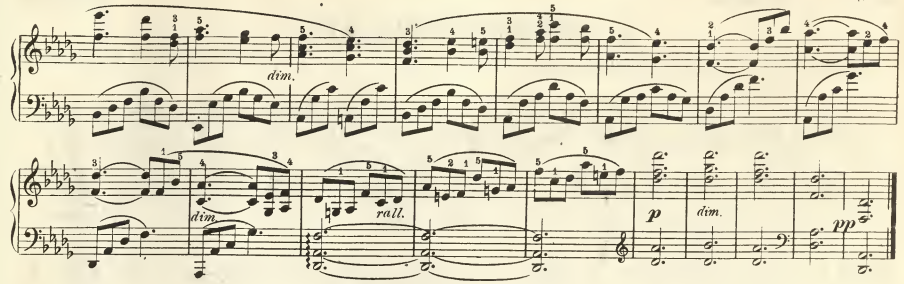
Dr Samuel Francis Smith (1808-1895) — Henry Carey (1690-1743) Arr. by R. M. STULTS

FORGET ME NOT

MATILEE LOEB-EVANS

A melodious *recorte*, lying well under the hands. Grade III.

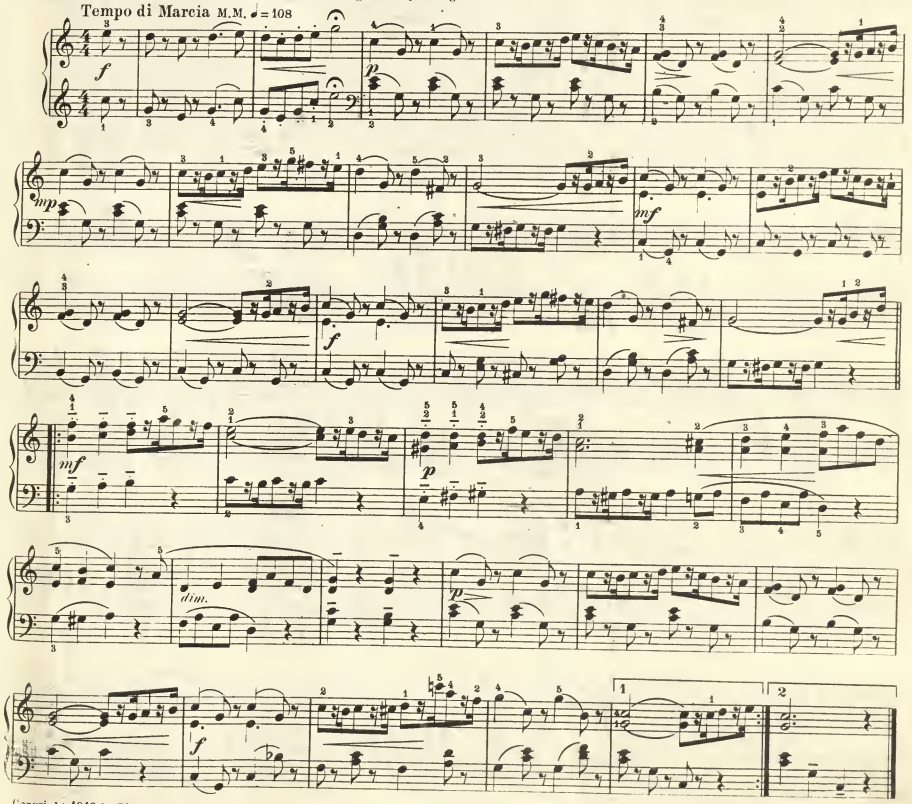




SCOUTS' DRILL

W. BERWALD

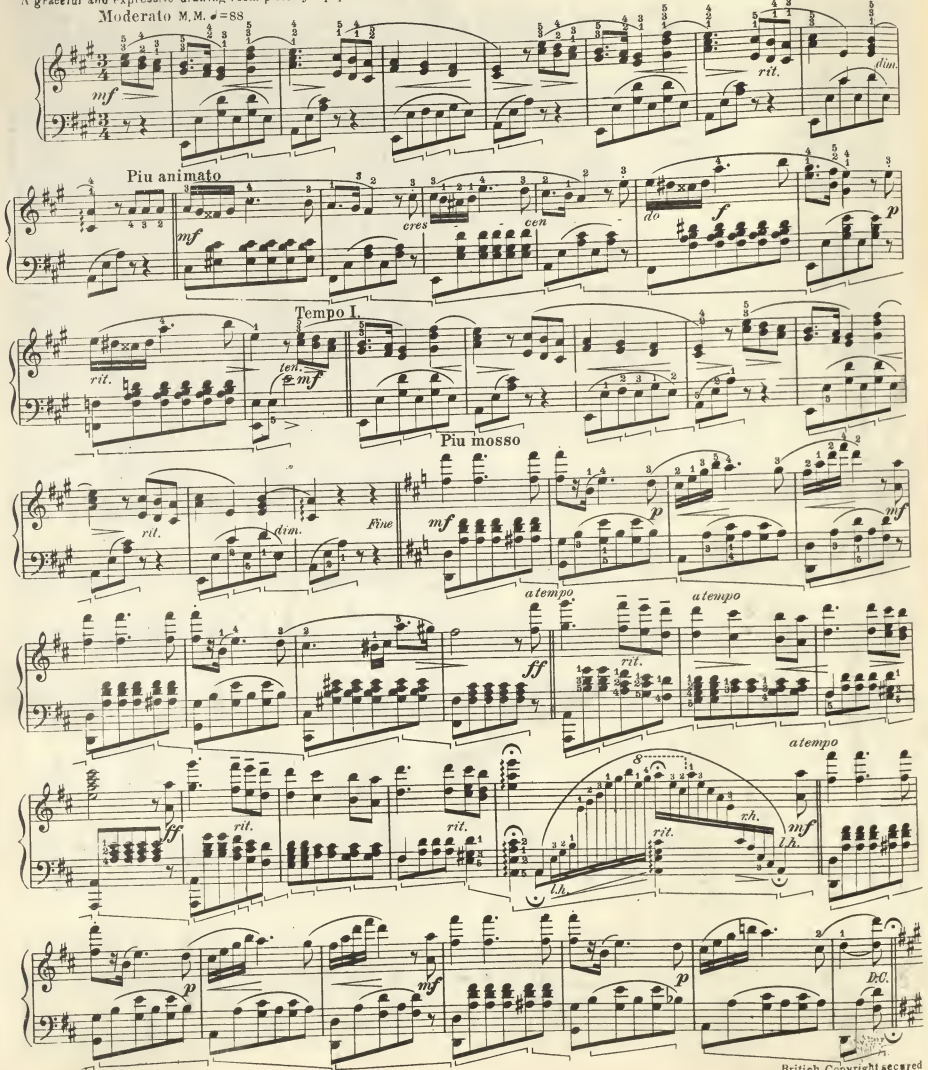
A jolly little teaching or recital piece with an alluring military swing. Grade II.



A LONELY VILLAGE

CARL WILHELM KERN, Op. 349

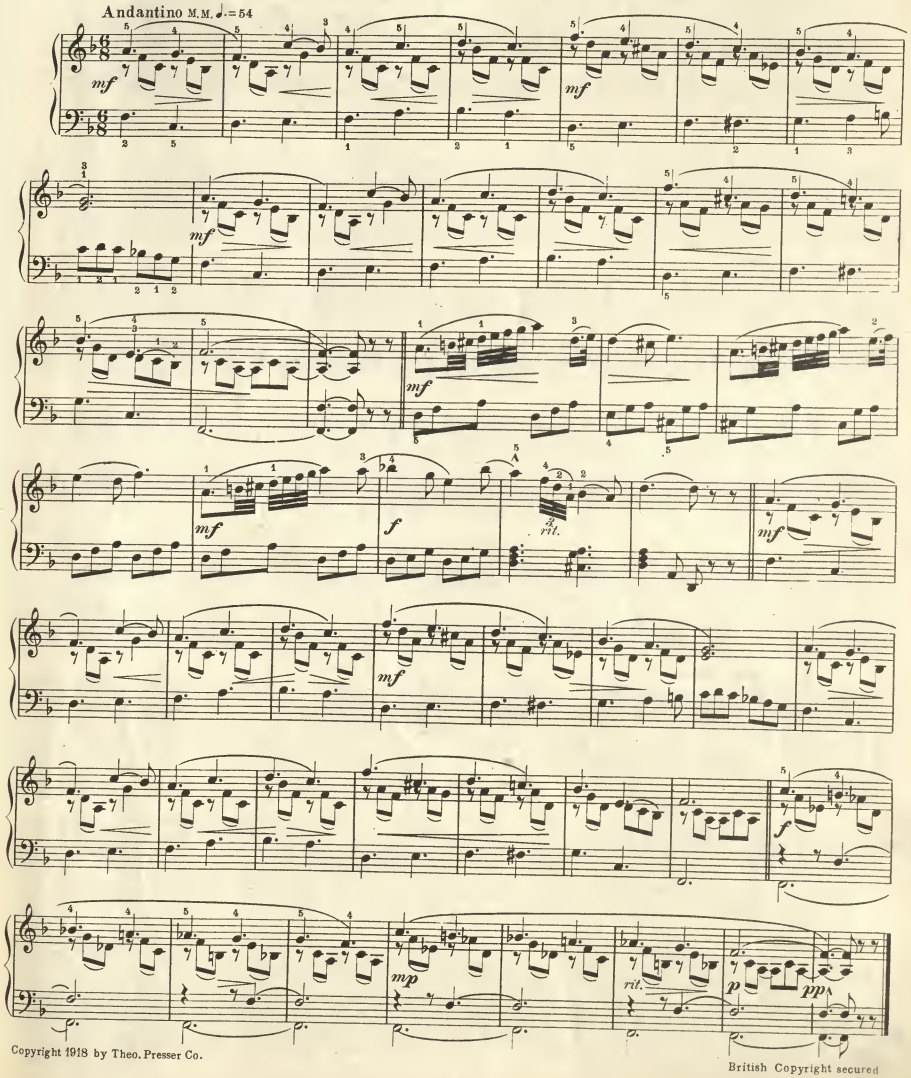
A graceful and expressive drawing room-piece by a popular writer.



IDLE DREAMS

HERBERT RALPH WARD, Op. 38, No. 2

An interesting *song without words*, a good study in expression. Grade III.

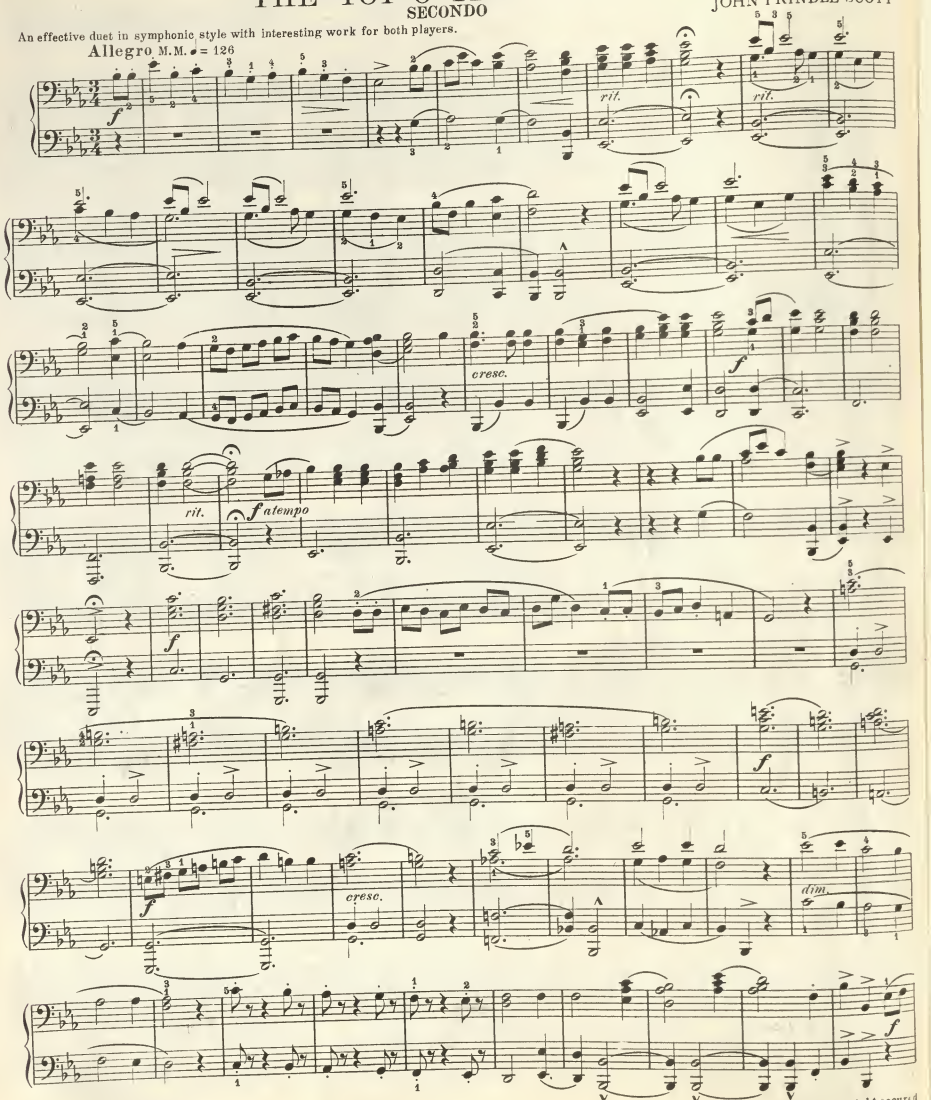


THE TOP O' THE MORNIN'

SECONDO

JOHN PRINDLE SCOTT

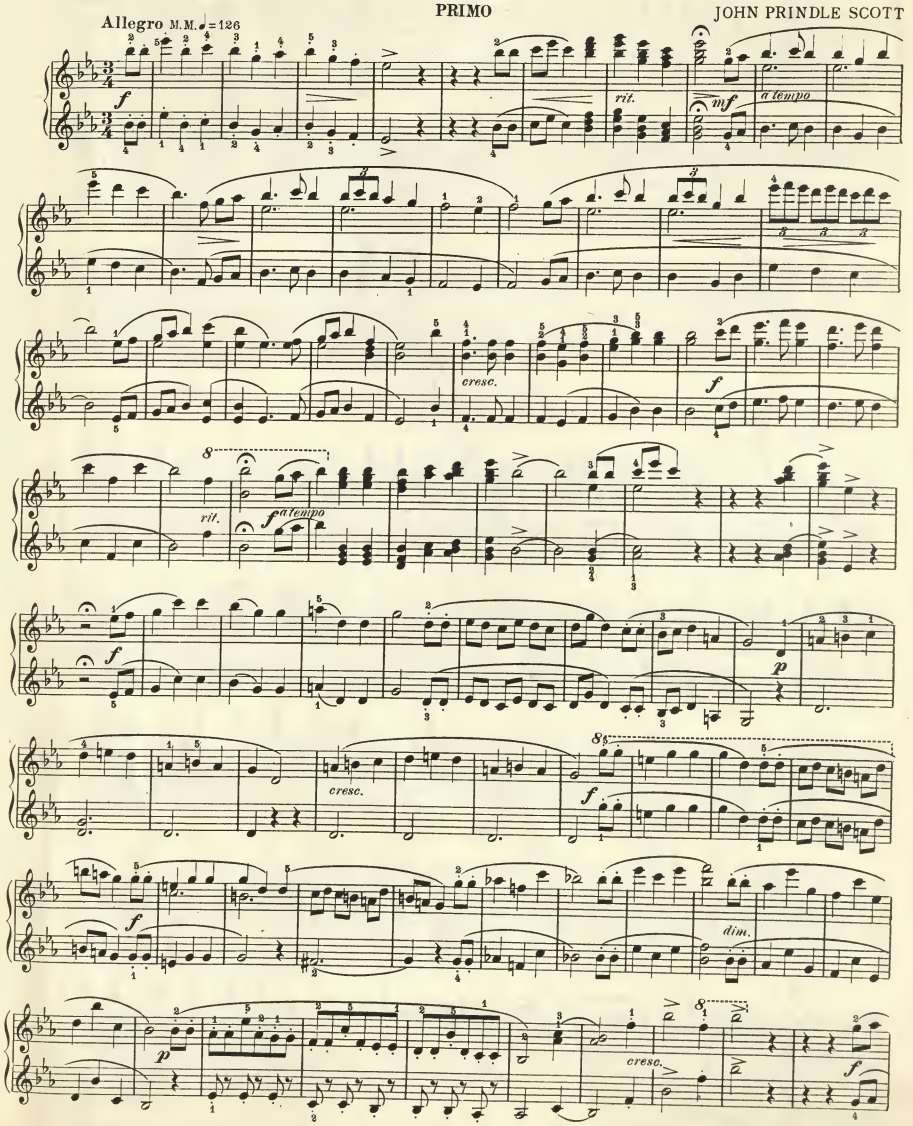
An effective duet in symphonic style with interesting work for both players.



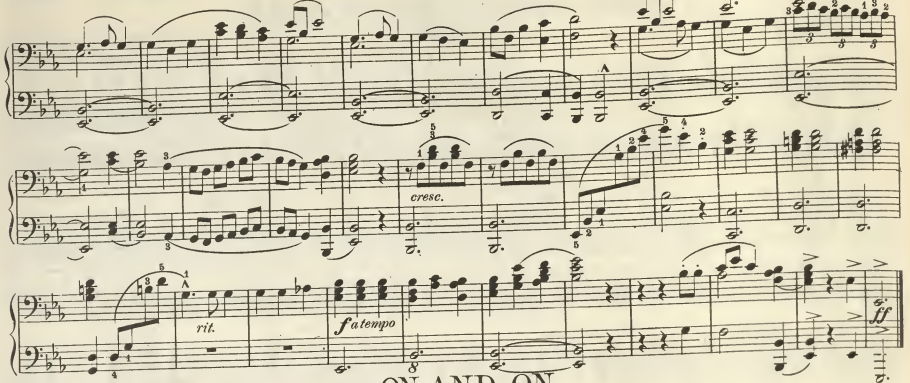
THE TOP O' THE MORNIN'

PRIMO

JOHN PRINDLE SCOTT



SECONDO



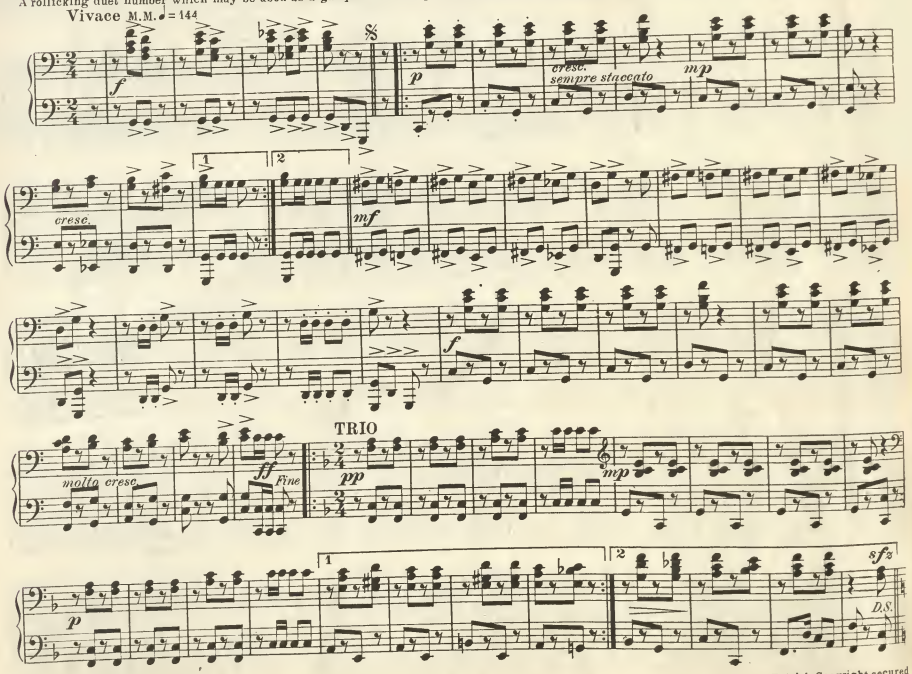
ON AND ON

GALOP-MARCH

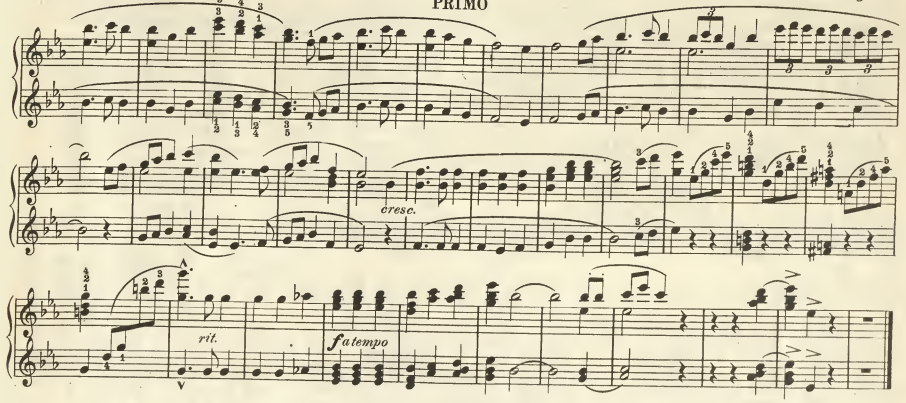
SECONDO

GEORGE DUDLEY MARTIN

A rollicking duet number which may be used as a *galop* or *march* depending upon the rate of speed.



PRIMO

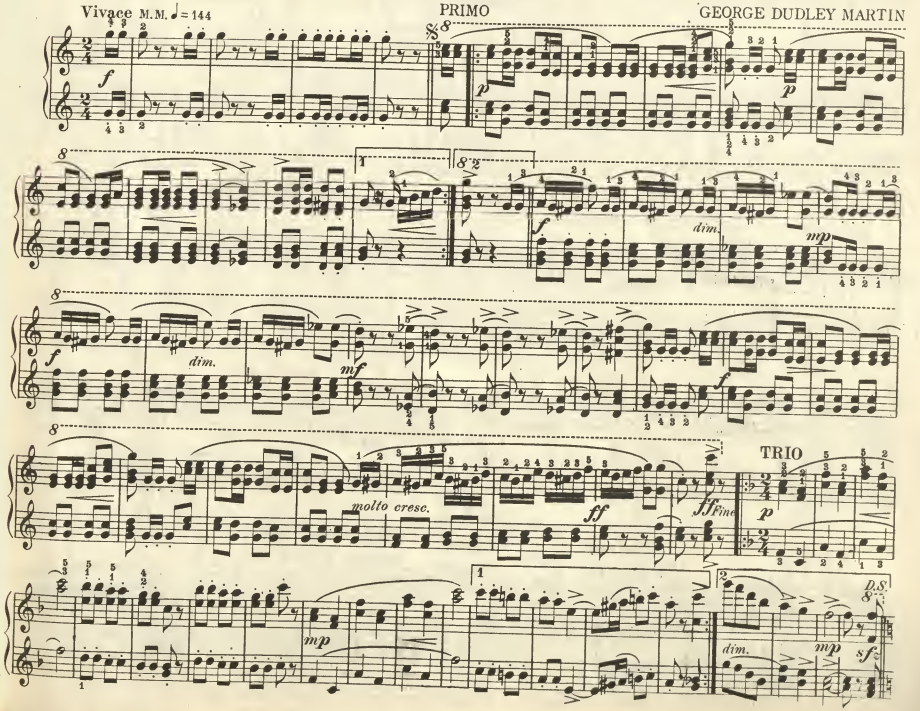


ON AND ON

GALOP MARCH

PRIMO

GEORGE DUDLEY MARTIN



POLONAISE

from the Opera "MIGNON"

AMBROISE THOMAS

Revised and annotated by C. H. STERNBERG

"MIGNON," first produced in 1866, is the finest work of the French composer, Ambroise Thomas (1811–1896). The *Polonaise*, here given in a brilliant piano transcription, is the most celebrated vocal gem from this opera.

Prelude

Moderato risoluto M. M. ♩ = 92

Vivo

Polonaise

Moderato risoluto

M. M. ♩ = 92

last time to Coda

a) With chords wider than the stretch of the hand the pedal should *always* be taken for the *lowest* note.

b) If the lower notes (those in parentheses) are omitted, the upper notes may be taken with the 2d or 3d finger

un poco riten. a tempo

D. S.

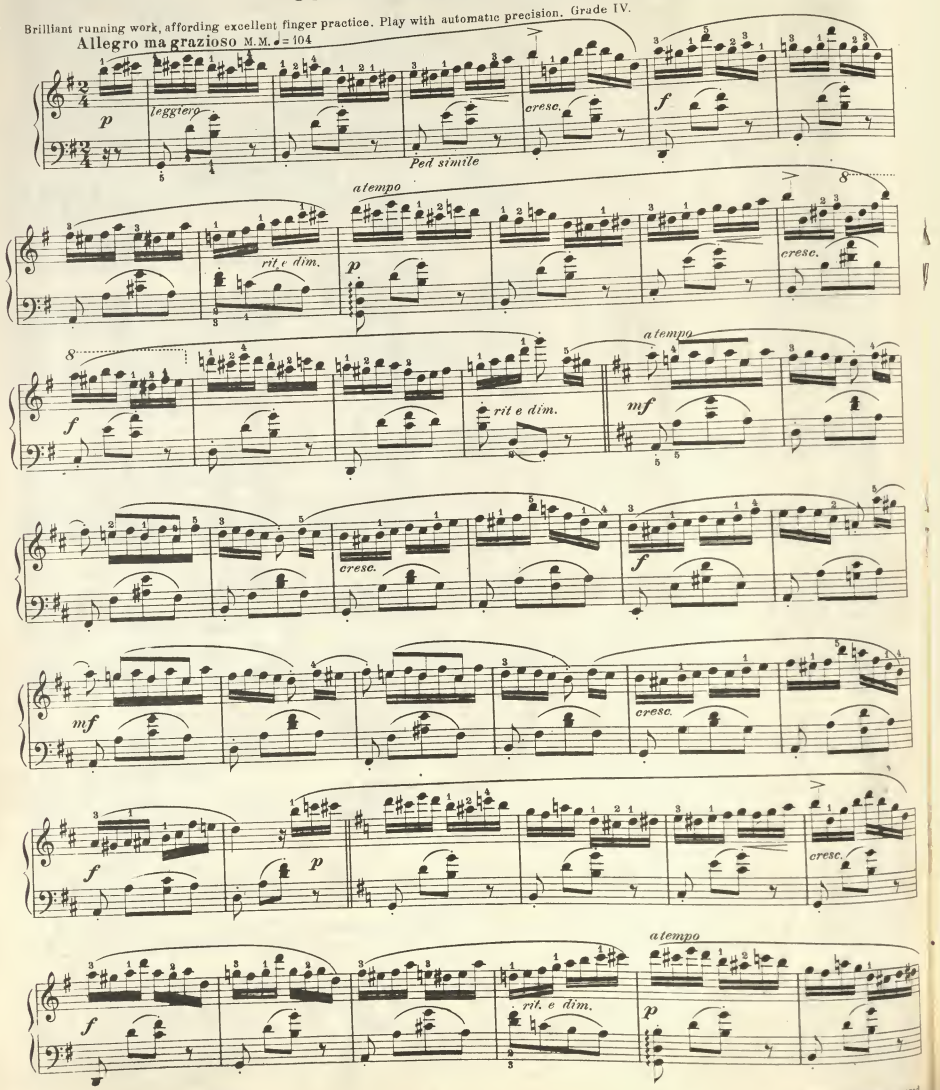
Piu animato M. M. ♩ = 104

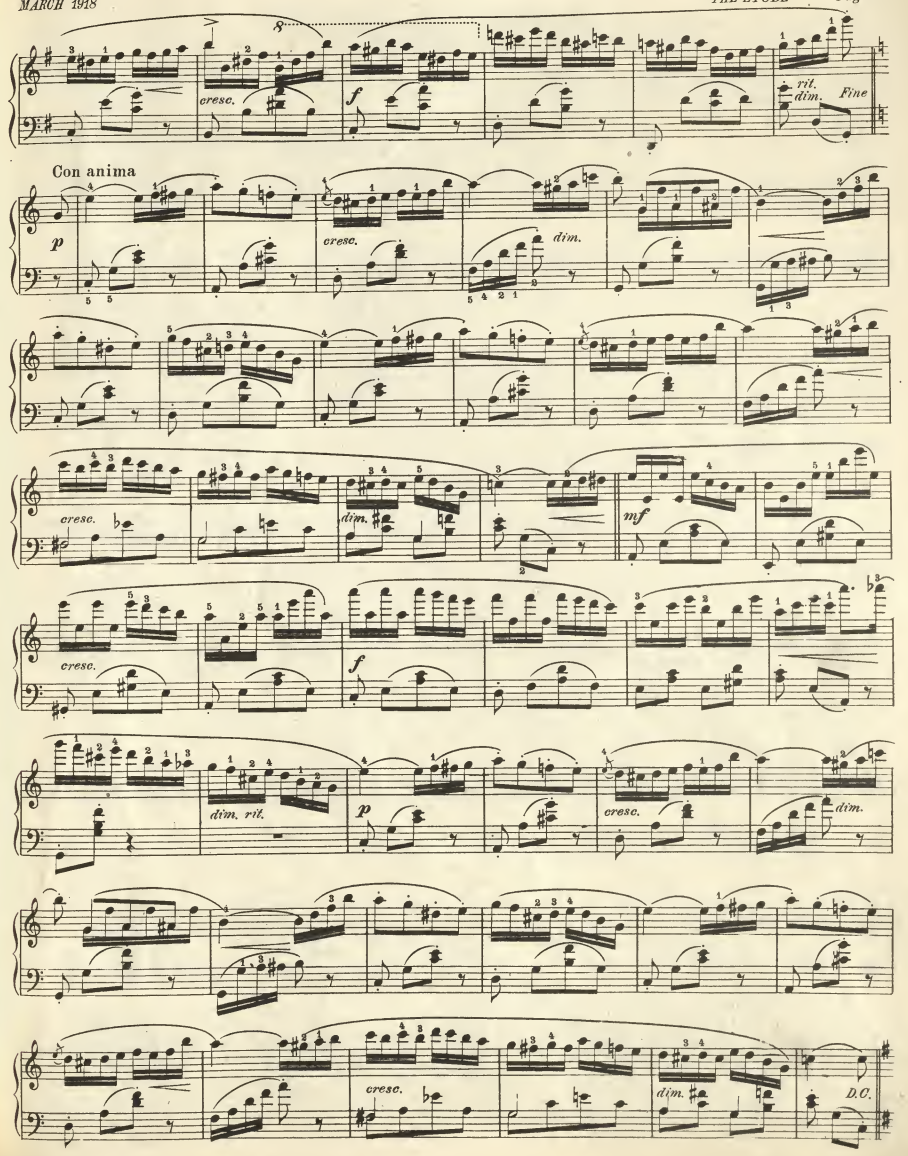
CODA

GLITTERING GEMS

G. N. BENSON

Brilliant running work, affording excellent finger practice. Play with automatic precision. Grade IV.





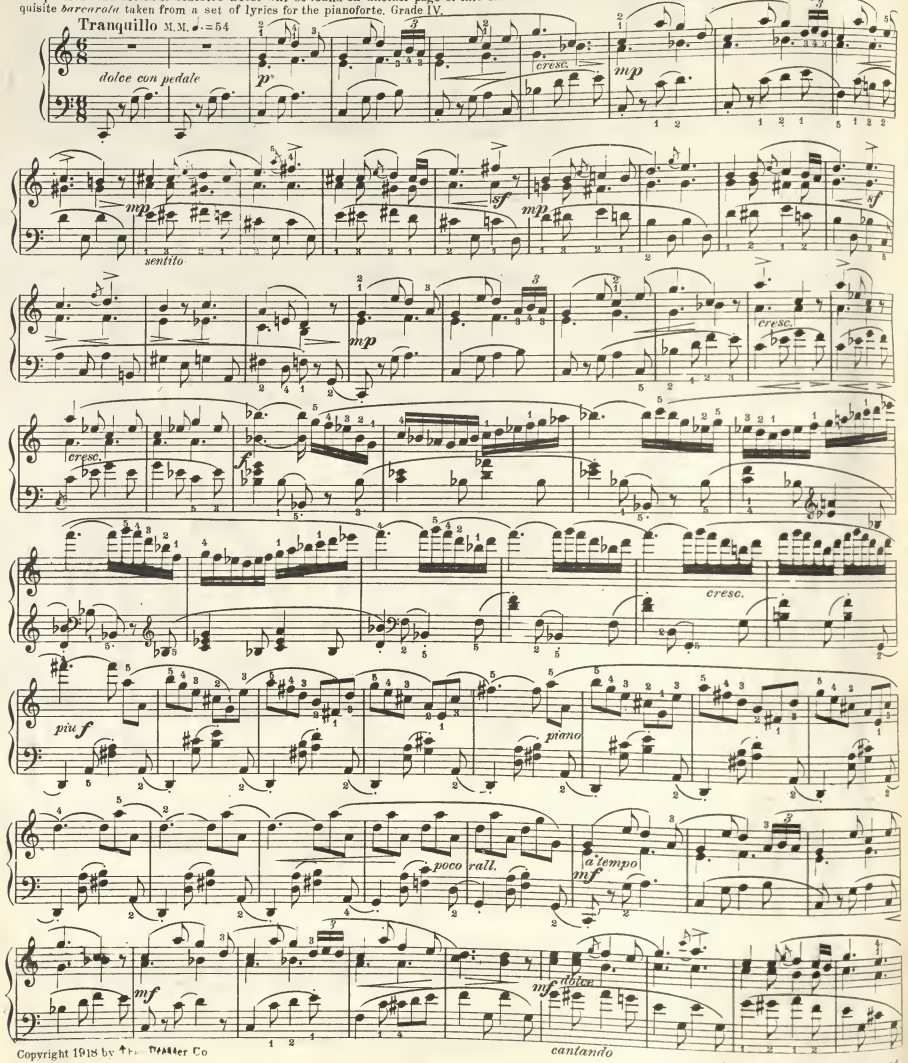
ON SHINING WAVES

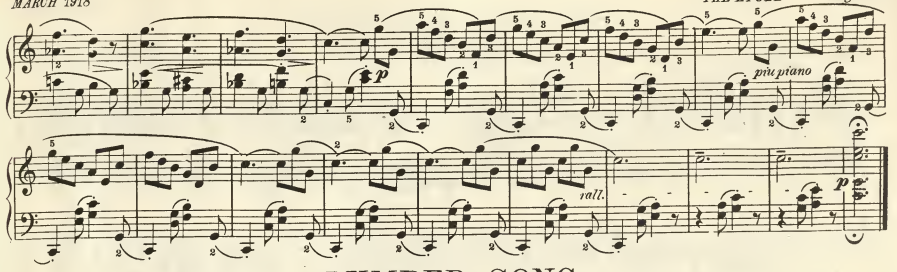
A MARECHIARO

BARCAROLLE

M. E. BOSSI

A portrait and sketch of Maestro Bossi will be found on another page of this issue. *On Shining Waves* is one of his most recent compositions, an exquisite *barcarola* taken from a set of lyrics for the pianoforte. Grade IV.

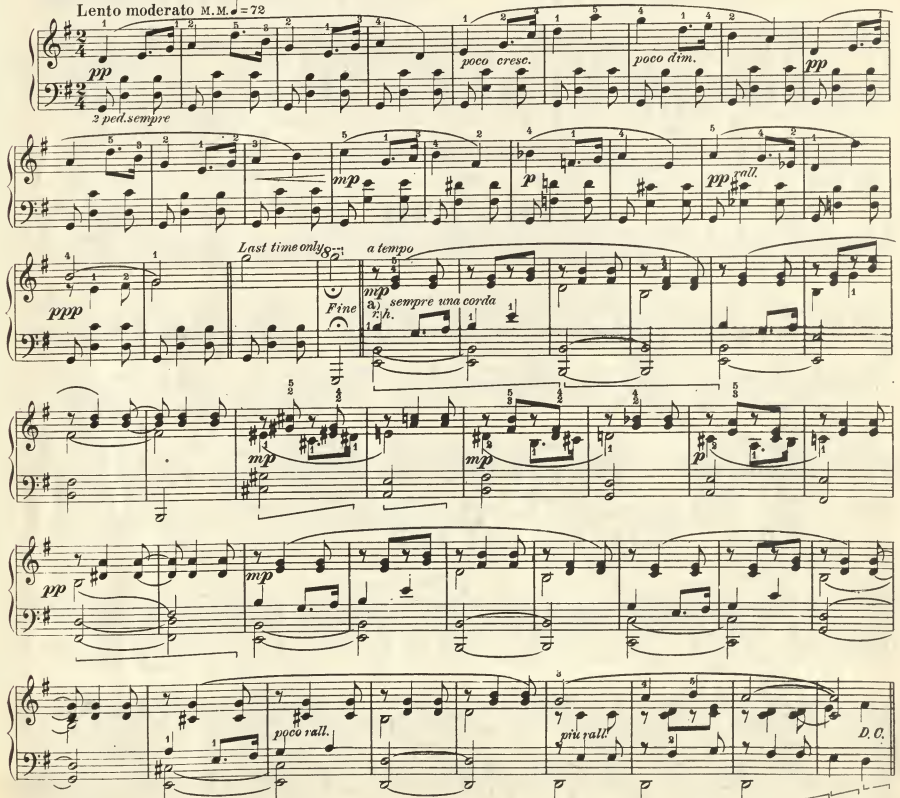




SLUMBER SONG

FRANK HOWARD WARNER

An effective study in the singing tone at first with the melody above the accompaniment, then beneath. Grade III.



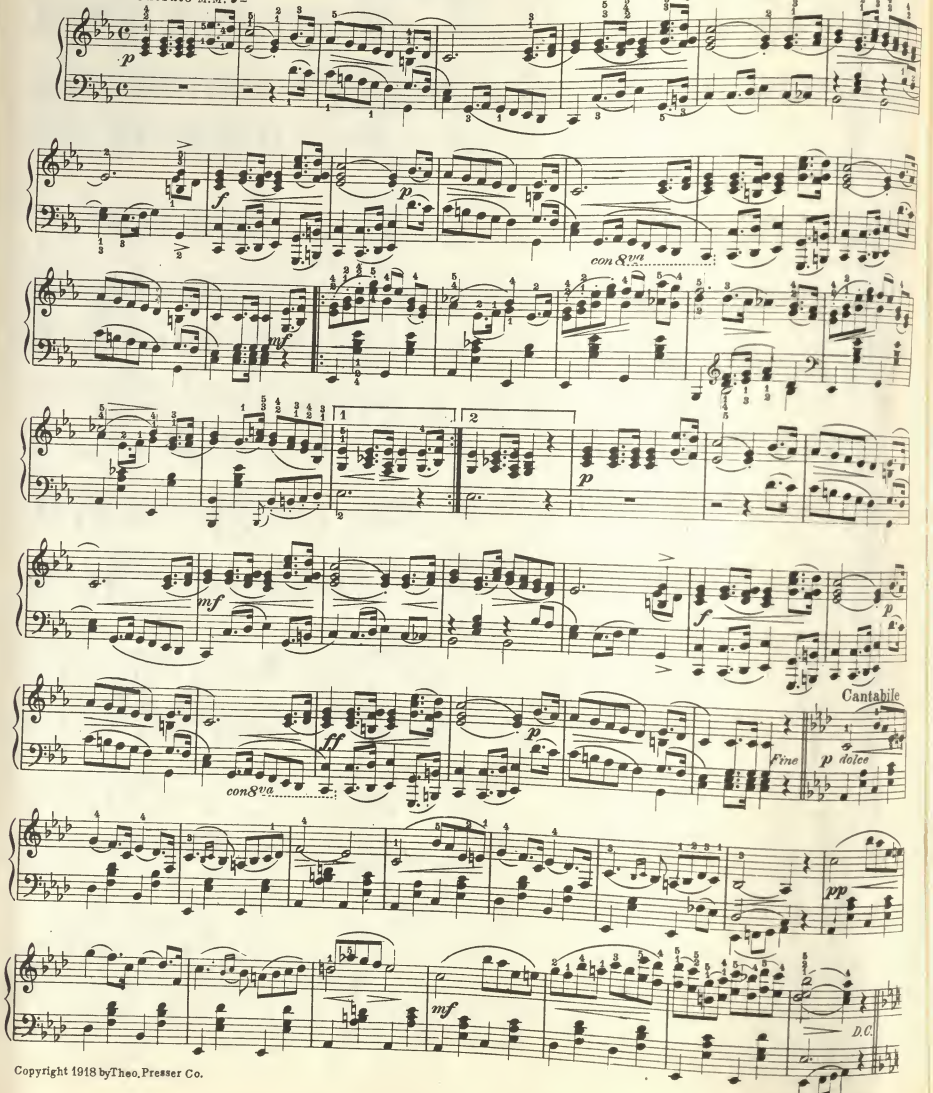
a) Play this melody with thumb of the right hand.

ELEGY

FREDERIC L. HATCH

A real *elegy*, serious and reflective, but hopeful not despondent. Grade III.

Moderato M.M. ♩=



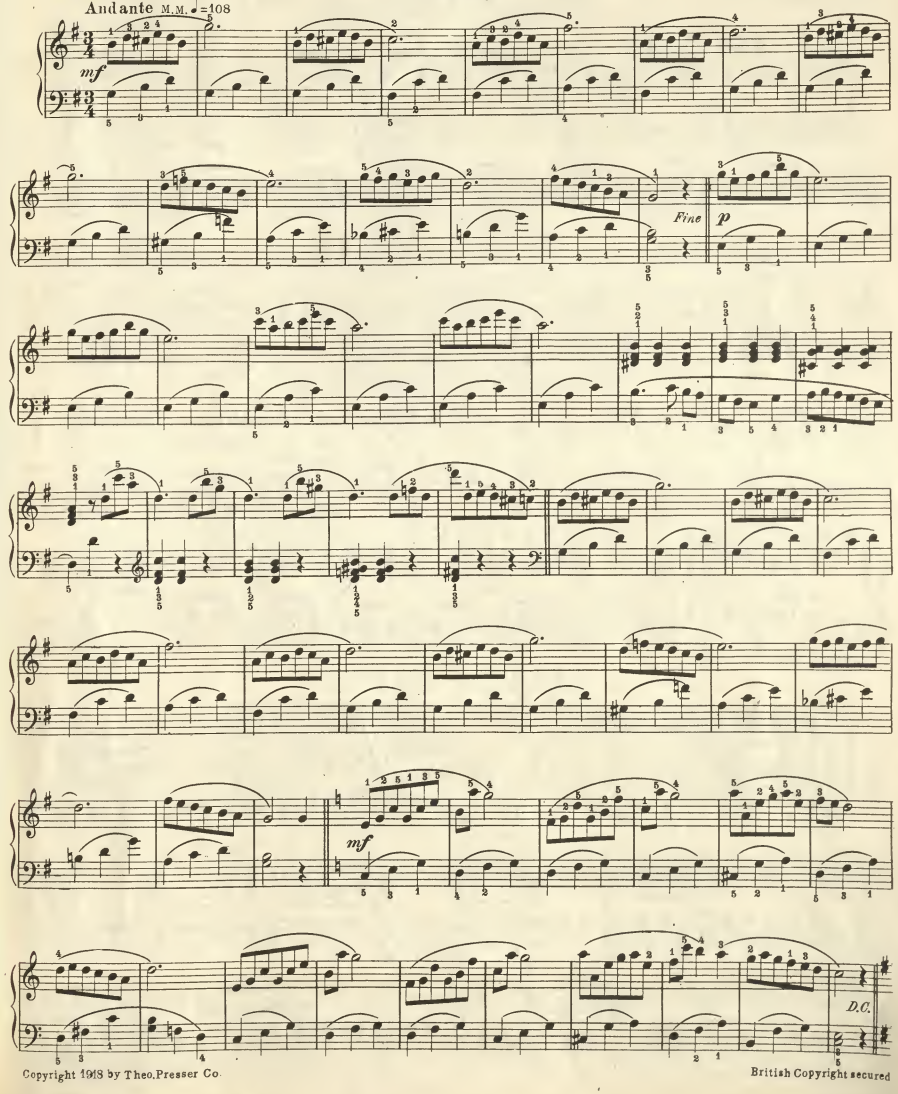
FLEETING FANCIES

REVERIE

PAUL LAWSON

A melodious easy teaching or recital piece by a successful writer. Grade II½

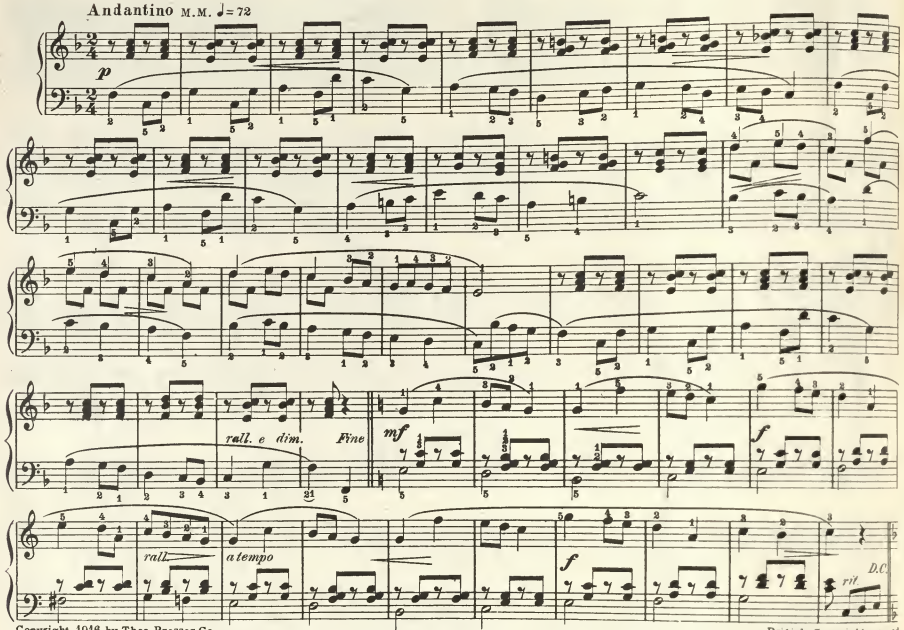
Andante M.M. ♩=108



NARCISSUS

Narcissus stood beside the stream,
And gazed at himself in the water's gleam;
So long he gazed and admired himself,
He was turned to a flower by a mischievous elf.

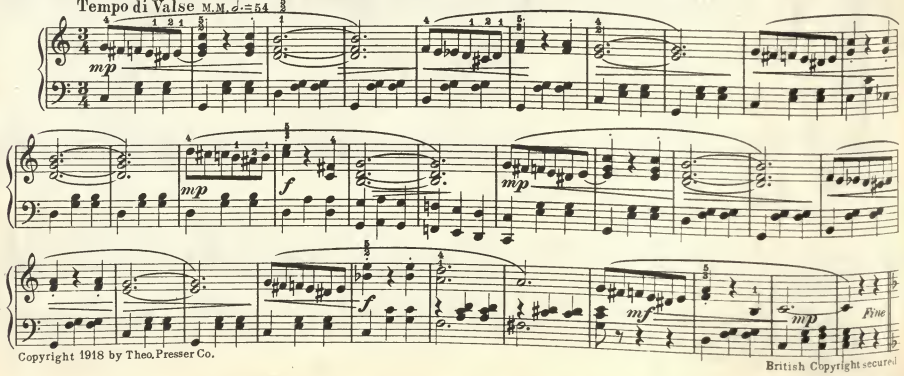
DAVID DICK SLATER, Op.98, No.8

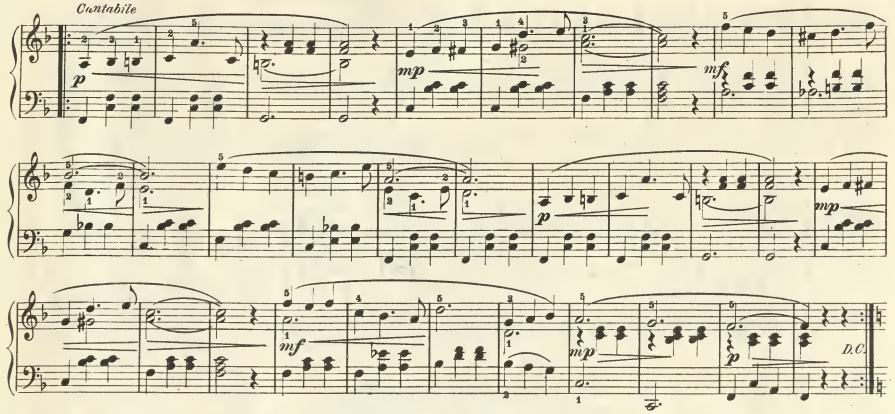


FELICIA WALTZ

A sprightly waltz movement, primarily intended for teaching or recital use, but well adapted for dancing. Grade II½

WALTER ROLFE

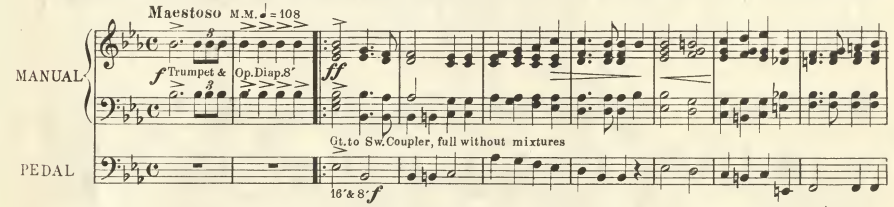


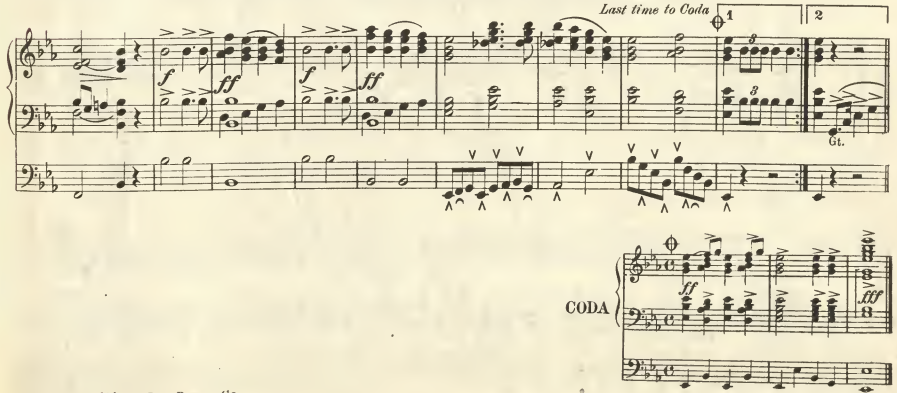


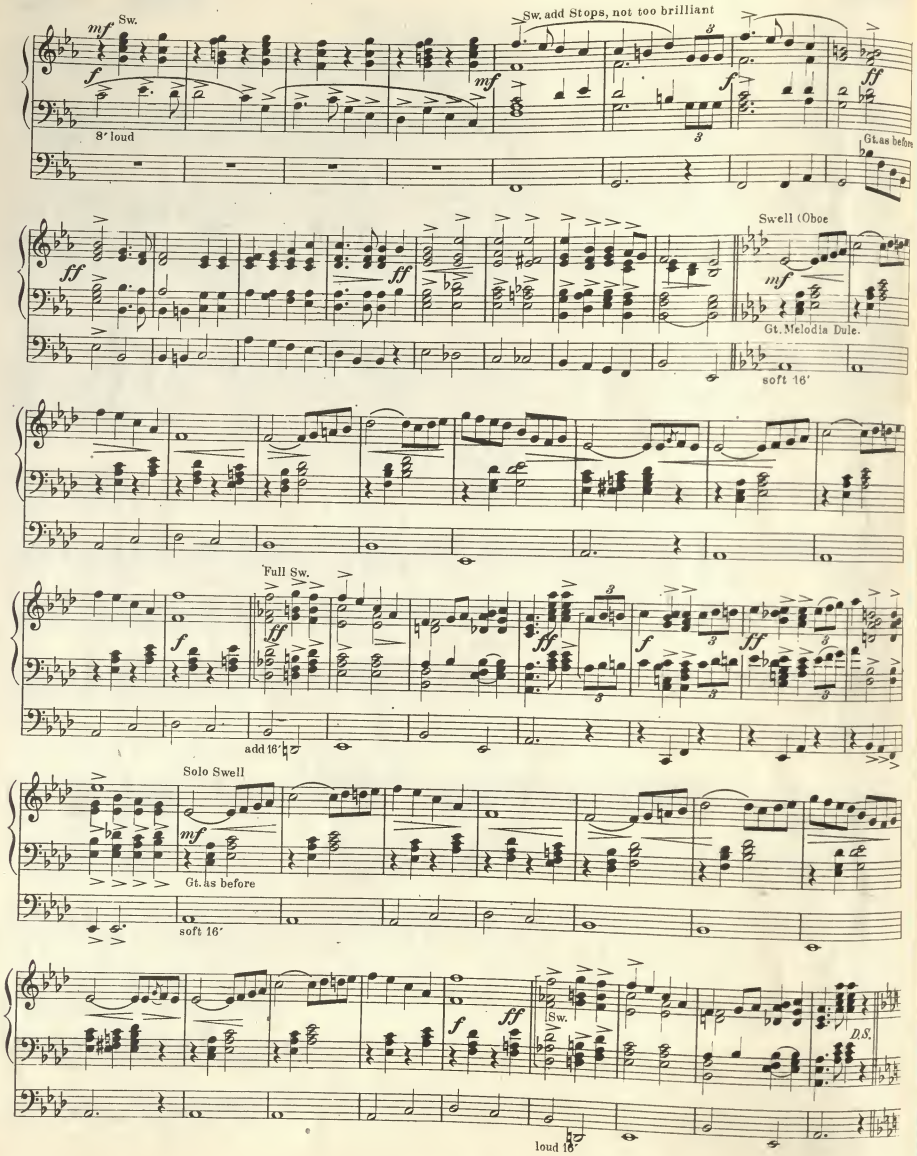
TRIUMPHAL MARCH

R.S. MORRISON

A melodious postlude or recital piece, very useful for teaching purposes.





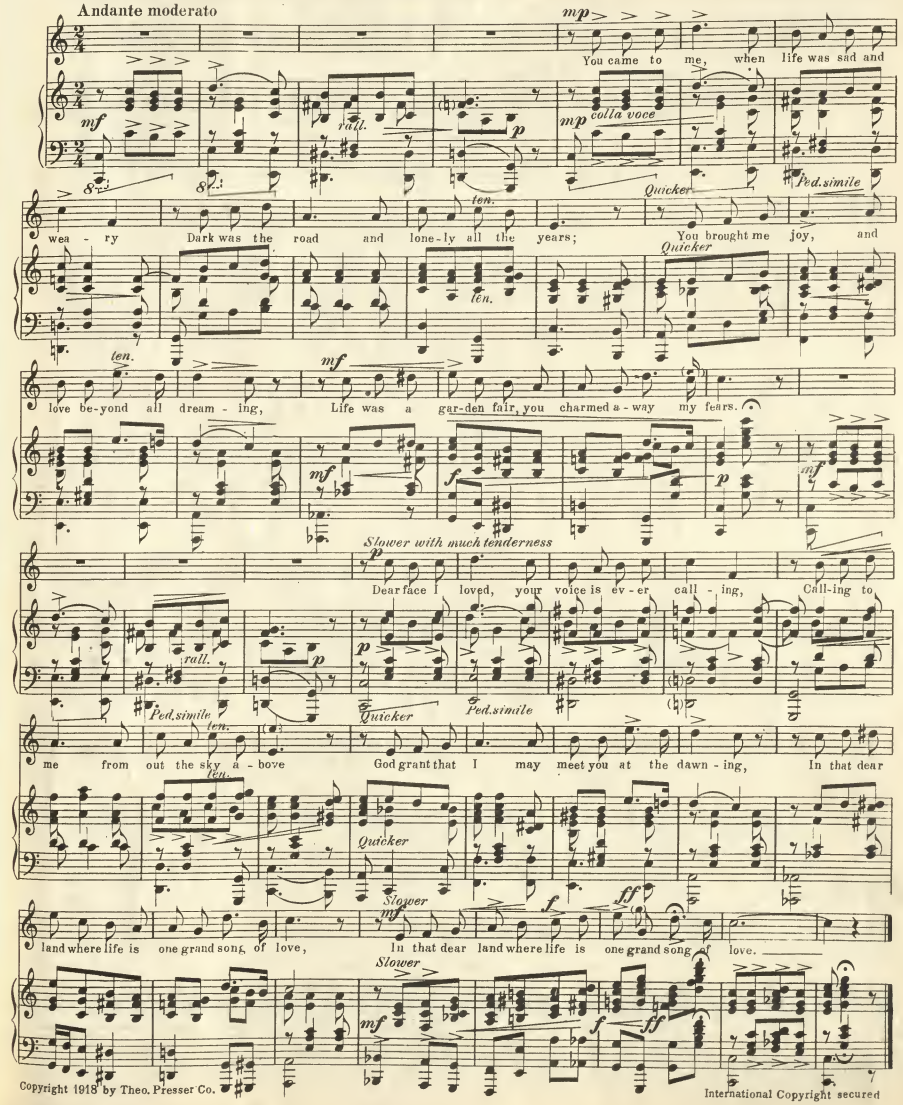


UNTIL THE DAWN

GLADYS LACEY

The most recent song by the popular composer of "Dreaming of Love and You."

ARTHUR F. TATE



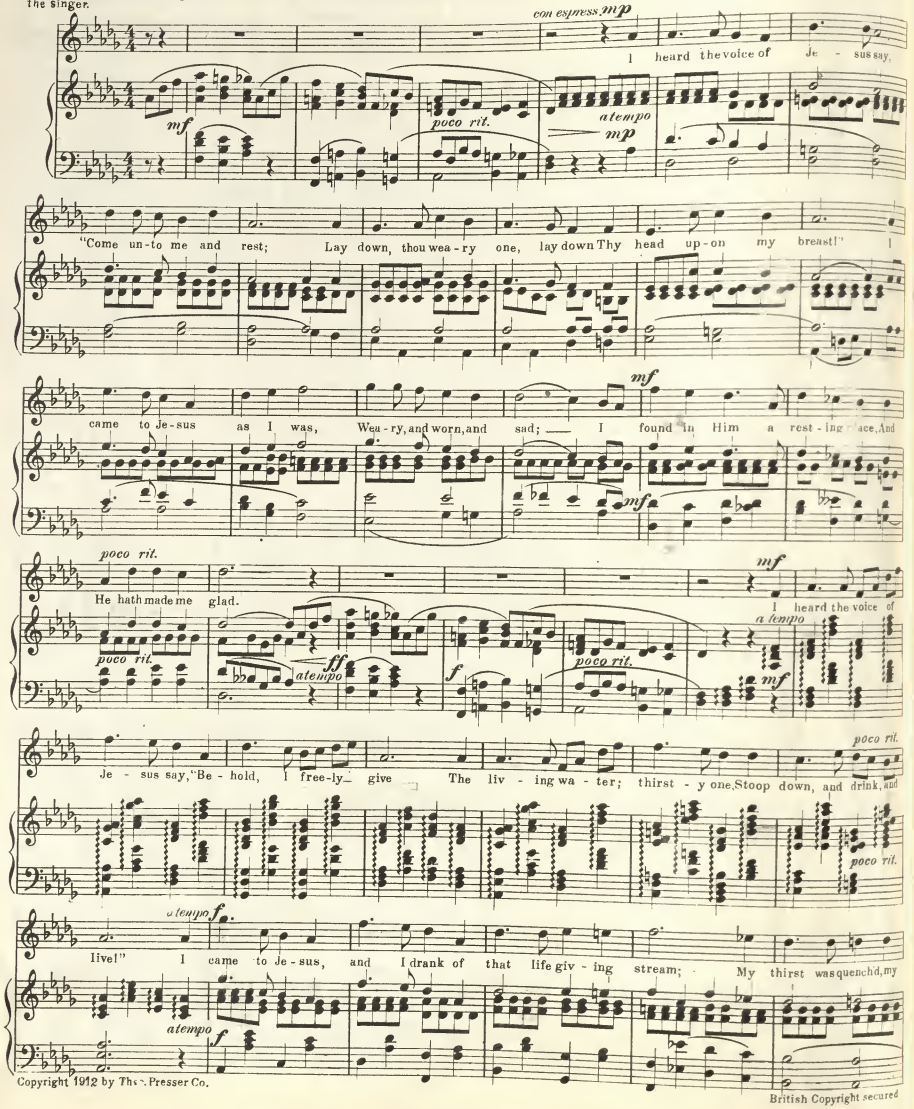
I HEARD THE VOICE OF JESUS SAY

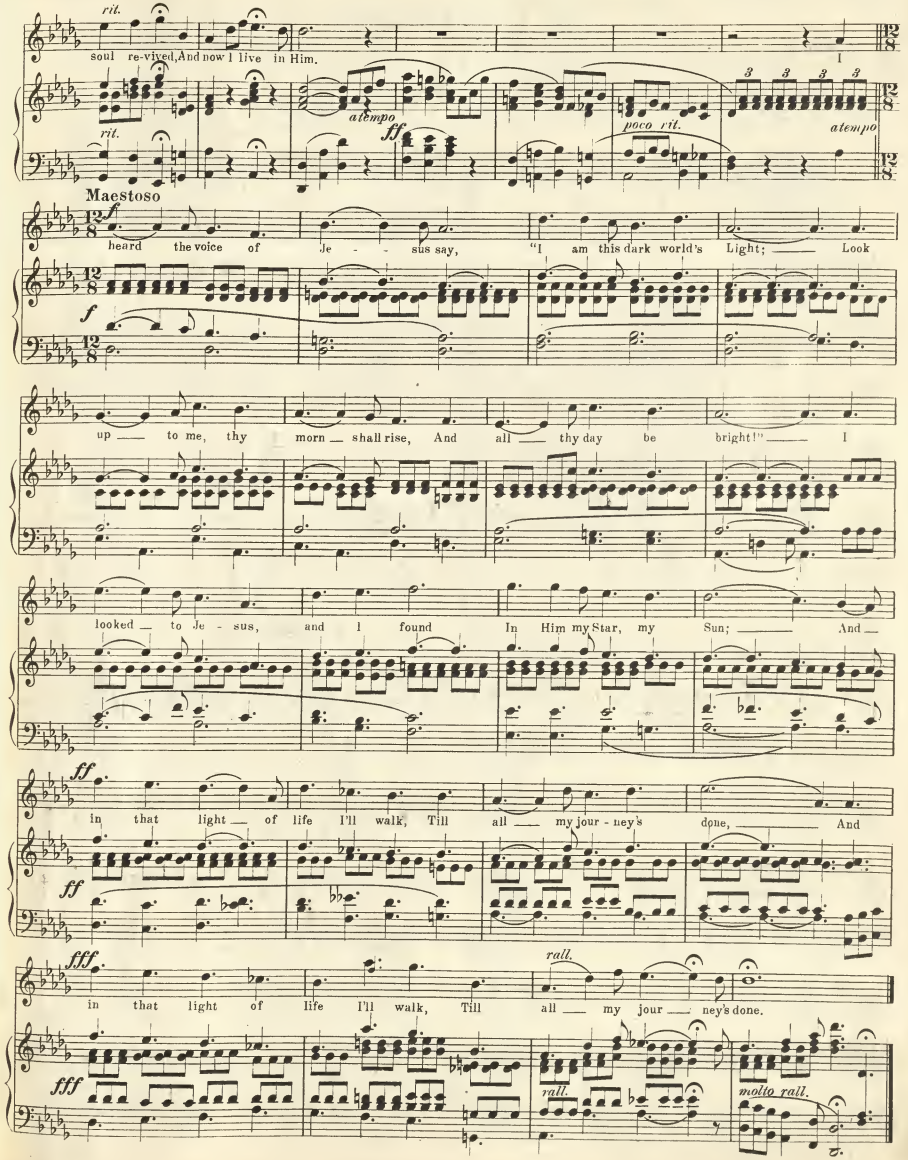
HORATIUS BONAR

SACRED SONG

GEO. T. PARSONS

A very useful sacred song, an expressive setting of one of the most beautiful hymn texts, especially suitable for church use and most grateful to the singer.



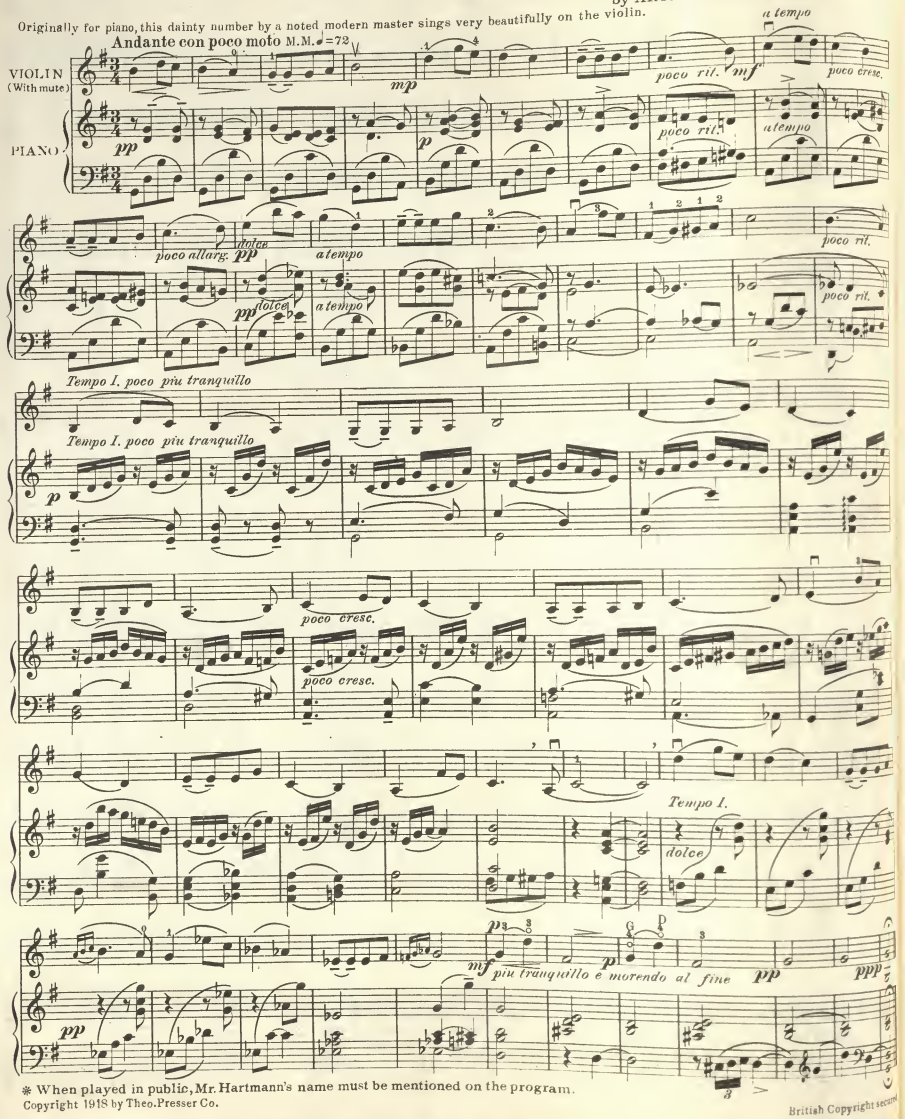


PETITE BERCEUSE

EDUARD SCHÜTT

Free transcription for violin with piano accompaniment by ARTHUR HARTMANN*

Originally for piano, this dainty number by a noted modern master sings very beautifully on the violin.



* When played in public, Mr. Hartmann's name must be mentioned on the program.

Muscle Stretching Exercises that Save Time

By J. D. Pearsall

Much time may be saved by sensible exercises practiced away from the piano. One of the most successful organists in New York used to say that he did as much finger training in the street cars as he did at the keyboard. Without attracting attention, he was able to manipulate his fingers, stretching them and pulling them so that a great deal of practice-time was saved.

All exercises of this kind may be divided into expanding and contracting exercises. The main purpose is to exercise two contrasted sets of muscles: the flexor or drawing-in muscles, which we use in the hand when we grasp anything, and the extensor or pushing-out muscles, which we use in the hand when we let go of any object held.

Perhaps the best away-from-the-keyboard exercises are those which are devised in an impromptu fashion. They at least keep the mind interested in what it is doing. The main thing to avoid is strain. Take the right hand for example. Stretch the hand open as wide as possible. Then stretch it a little further until it hurts. Hurt is the sign of strain. Now you know just how far to stretch. Keep on stretching as much as you like so long as it does not hurt. Now clench your fist tight until the tips of the fingers press heavily into the palm. Keep on until you are certain there is a little strain, then the next time you do it stop before the strain comes.

Practically all of the sustained finger exercises and the exercises for putting the thumb under the fingers can be done on a book in a street car without attracting attention. The writer once had a pupil who was a busy stenographer in a large Broadway business. When she left for work in the morning, she looked in a book of finger exercises by Phillipp and selected one or two exercises which she memorized. These she practiced in the street cars and in that way was able to get in about one hour of finger drill that otherwise would have been unobtainable. It seems a long way from hand stretching to Bach and Beethoven and Chopin and Godard and Chaminade and Grieg, but it is one of the roads which must be traveled. It is sometimes more agreeable to the student and to the student's neighbors to travel it away from the piano than at the keyboard.

Plutarch had a way of saying that the best things are the most difficult and we all know that persistence is one of the weapons with which to combat difficulties.

Encouragement to Small Musical Communities

When one enters the swirl of the busy musical life of a great metropolis it is almost impossible to look back to the day when all art activity in that center was just as crude and unpretentious as the most rural town.

Boston is no exception, and to encourage those in small communities who are looking forward to some time when great success will crown the results of their modest beginnings, it is interesting to see how musical art had to struggle in the olden days in the music center of New England.

Beginnings of Musical Boston

The musical history of Boston before the middle of the nineteenth century is a somewhat barren field of study. True, there was a choral society organized about the conclusion of the war of 1812, and another in 1837, as a rival to it, and there were no less than three small musical journals started, though what they found to write about is problematic, but as late as 1840 John S. Dwight, in the *Dial*, writing of a concert by the "Amateur Orchestra," says:

"This promises something. We could not but feel that the materials that evening collected might, if they could be kept together through the year and induced to practice, form an orchestra worthy to execute the grand works of Haydn and Mozart. Orchestra and audience improve together, and we might even hope to hear some day the *Sinfonia Eroica* and the *Pastorale* of Beethoven. . . . Good music has been so rare that, when it comes, those who know how to enjoy such do not trust it, and do not go."

A Taste of Realism

Not long after this date, we have record of an alleged "Symphony Concert" in which one of the numbers was the *Railway Galop*—composer forgotten—during the playing of which a little toy steam-engine kept scooting about (by clock-work) on the floor of the hall, with black cotton-wool smoke coming out of its funnel!

In 1863, an immense organ was installed in Music Hall—worthy object of public pride—but to capture the public interest, adventurous experiments were made in the line of ensemble playing; one evening a fantasia on themes from Wallace's *Maritana* was played as a duet for mouth harmonica and the great organ. The program announced, probably with truth, "a combination never before attempted in the history of music!" (It would be wrong to assume that such puerilities as this were still typical at the date mentioned; there were by that time artistic and dignified symphony concerts conducted by Carl Zerrahn and others, but the fact that even isolated examples of this kind could exist shows that we have advanced far since that date, in musical culture.)

Brahms, Bruckner and Fire-escapes

In about the year 1884 the Boston public still failed in appreciation of Brahms, and left the hall in numbers during the performance of his *Third Symphony*. A would-be wit started the report that the fire-escape doors were to be marked with signs "Exit in Case of Brahms." A similar thing took place in 1887 with regard to a Bruckner symphony, only in this case the newspaper jest was varied by saying that a Bruckner symphony might be used to empty the hall safely and quietly in case of fire.

Some twenty-seven years ago, and not at Nameless Creek or Swamp Pleasant, but at a thriving city of western New York, the manager of one of the leading symphony orchestras went to the theater where the orchestra was to play that night to see how the tickets were selling. He was greeted by the local manager with discouraging reports as to the advance sale. "When do you parade?" asked the local man. "Parade?" queried the manager in a puzzle. "Sure. Don't your troupe always parade before a show? You won't do no business without it." And his prediction proved only too true.

Such an incident would scarcely be possible now in any city where a symphony orchestra would be likely to play.

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"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

Hints on Pronunciation in Singing

By Frederic James

The following article which appeared in the London Musical Herald is practical in the extreme, although we do not agree with some of the pronunciations given, as in the case of "k" and "r." The singer who refers to American dictionaries on the subject will gain much by his research.

Pronunciation has two requisites—(1) it must be correct; (2) it must be given with ease and fluency. The following remarks deal with the first of these requisites.

Faulty pronunciation may arise from—

(*a*) Ignorance. This is the case when the last syllable of such words as *salvation, nation, confusion* is pronounced *shon* instead of *shun*, or when the first syllable of *England* is pronounced *eng* instead of *ing*.

(*b*) Carelessness. This will account for the Italian *a* sound being introduced into a word like *valley* (*vah-ly*, instead of val-ly), or the letter *r* creeping into *liveth* (liverth); *confounded* (confounderd).

(*c*) Affectation (or "swank"). This is very annoying to refined and educated listeners. The "roll" of the letter *r* is an important part of the stock-in-trade of "swanky" singers: arm = *a-r-r-r-m*, lord = *lo-r-r-r-d*. (See rules for treatment of *r* later on in this article.) The letter *i* is often pronounced *ee* by the same class of singers. *Eet ees enough* (It is enough); *Unteel you came* (Until you came).

In the small space allowed for this article it is not possible to go into details in matters of pronunciation, fascinating though it be. We must confine ourselves to a few general rules.

I. The letter *r* may be rolled when it is the first letter of a word, as in *rage, ring, revenge*, or when it is the second letter and follows a consonant, as in *break, crawl, pray*. The rolling of the *r* is, however, quite optional. Some of the best singers do not indulge in it. English people do not roll the *r* in speaking. Why, then, should it be resorted to in singing?

The letter *r* is never rolled when it precedes a consonant, as in *word, lord*, nor when it comes at the end of a word, as in *far, star, care*.

II. The letter *h* is silent in *heir, honour, honest, hour*, and its sounding is optional in *herb, humble, humour, hospital*.

Wh at the beginning of a word is sometimes rendered *hw*: (which = *hwich*; whirl = *hwirl*, etc.). This is, however, purely optional: *wich, wirl*, etc., are quite correct, and, on the whole, preferable.

III. Double consonants are often found near the beginning of words as the result of the prefixes *af, ac, com, at*, etc. In such cases the sounding of the first consonant may be omitted: *affright* may be pronounced either *af-fright* or *a-fright; account* either *account* or *a-count*. When a double consonant appears which is not the result of a prefix (*fellow, ruddy, manner*), then both consonants are sounded.

IV. *—ow* at the end of a word is pronounced as a long *o* (meadow = *méd-o*, below = *be-lo*).

V. *U* may have the long *u* sound as in *June* (Jewn), *duty* (dewty), *duly* (dewly, not dooly); or the sound of *oo* as in *cruel* (croo-el), *blue* (bloo), *drew* (droo), *fruit* (froot). (Refer to a dictionary in doubtful cases.)

VI. *I* is sometimes not clearly pronounced, *eye light, night* approximating, wrongly more or less, to *oi* = *loit, noit*.

VII. Care is needed in dealing with little words such as *the, a, and*. *The* should be pronounced like *thē* in the word *then; a* (indefinite article) like the first *a* in *away; and* like *and* in *"Andy-Andy."* When the word succeeding *the* begins with a vowel, the definite article is long, like *thee*.

VIII. Prefixes. *Com* has two sounds, viz., *kom* in *common, commit*, etc., and *kum* in *comfort* (kumfurt), *company, command*, etc. In cases of doubt refer to a good dictionary.

Dis has two sounds, viz., *dis* in *discover, dispute, disband*, etc., and *diz* in *disgrace, discern, dissolve*, etc.

Ex has two sounds, viz., *eks* in *exile, excuse, exit*, etc., and *egs* in *exalt, exist*, etc.

IX. Suffixes. *—tion* and *-sion* at the end of words should never be pronounced *-shon*, but *-shun* (salvation = *Salvashun*, passion = *pashun*).

—ou at the end of a word, though not a suffix, may be alluded to here. It is pronounced *-wu* not *-on* (pardon = *pardun*, Zion = *Zi-un*).

—ful (in singing) is pronounced *fool* (truthful = *truthfool*).

—dom is pronounced *-dum* (wisdom = *wisdum*, freedom = *freedum*).

—ward at the end of a word approximates to *-wurd* (homeward = *homewurd*).

—or and *—er* approximate in sound to *-ur* (sailor = *sail-ur*, victor = *vic-tur*, speaker = *speakur*).

—some is pronounced *-sum* as in *ransom* (ransum), *fulsome* (fulsum), *handsome* (hansum, *d* being silent).

Some singers make the final syllable too assertive and prominent, especially in words ending in *-ness, -en, -ed, -eth, -ege, -ment* (kindness, golden, confounded, courage, speaketh, judgment). This is a common error.

X. Silent letters occur in some words, such as *d* in *handsome*, *t* in *listen, hasten*, etc.; also the second *h* in *shepherd* (sheperd).

The value of a dictionary to a singer is great in such cases as these. A correct and refined delivery of the words of a song has more to do with a successful performance than most singers imagine.

The clear and distinct utterance of words has to do with *Enunciation*. This, too, is an important branch of the singer's art.

Speaking and Singing

By P. L. Greene

Very fortunate indeed is it, that the habit of singing words with a vowel pronunciation quite different from that employed when the same word is spoken, is going out. There was a time when singers were actually taught by misguided teachers to pronounce their vowels in singing so differently from that used when speaking that the song appeared like a caricature.

Mr. Plunkett Greene, the famous baritone of London, who has written with good sense and intelligence upon the voice and upon vocal interpretation, lays down a law which runs:

"There is no physical reason, except in the extreme high registers of the voice, why any word in song should sound different from the same word in speech."

This does not apply to the time-old controversy over such words as "wind" where poetic license has made two pronunciations allowable. It does apply to such cases as "part" when it is made to sound like "purt" or "pohrat."

When you meet a pupil who seems to think that it is beautiful to roll his "r's" with the true Scotch burr when he is singing anything but a Scotch dialect song, just ask him if he would speak in that way in ordinary conversation and you will convince him that to do it in singing is nothing short of ridiculous.

Caruso on Practicing with the Closed Mouth

A few years ago, Caruso was talking with a friend in London upon the important points in modern singing and the *Monthly Musical Record*, of that city, printed the following somewhat unique remarks upon practice with the mouth closed. The great tenor said among other things:—

"Singing with the mouth closed is really all that seems necessary, to place certain voices, but with others it is apparently injurious. It all depends upon the formation of the mouth and the throat. For example, a singer with the fault of closing the mouth too much should never work with the mouth closed. When one can do it safely, however, it is a most excellent resource for preparatory exercises in respiration. Breathing through the nose with closed mouth throws back the respiration to the abdomen and for this reason it is best to do this exercise seated in a comfortable position.

"Vocal work with closed mouth is also a powerful auxiliary to vocal agility. Many great artists perform their exercises with their mouths shut, and I can personally testify to the excellence of this practice. It most certainly strengthens the breathing powers and at the same time rests the voice, but one should know how to do it properly. I know of many badly fatigued voices that have been restored to normal conditions in that way."

Velvet Quality

By Arnold C. Winters

The hold of the singer upon the public is due almost entirely to two things:—

Exquisite vocal quality.

The right interpretation.

There are numerous successful singers who have very ordinary voices indeed, but who so compensate for nature's lack of generosity, through their intelligent presentation of what they do sing, that the absence of an immortal tone quality is scarcely felt. Unquestionably, the singer who depends upon intelligent artistic interpretation is the one who is likely to have the longest claim upon the public. When the age comes that the normal voice begins to lose its lovely timbre the singer with intelligence, who has not depended upon a velvet quality, can go on and on. There are now many grand opera singers in America with voices that are of somewhat indifferent character. It would be libelous to tell how bad they are;—but, My! how they can sing. No amount of velvet beauty would or could better their interpretation.

Notwithstanding all this, the greatest vocal successes of all times are singers who do have the velvet quality. The Pattis, the Jenny Linds, the Carusos, the McCormacks. By success, we refer in this case particularly to money success, not artistic success. There is something so appealing to the senses in the velvet quality that it reaches a far larger number of people than those who are capable of appreciating the beauty of exquisite interpretation. The reputation of a beautiful tone quality is such that, when once established, people will continue to go in search of it even after it has ceased to exist. Patti, in her prime, had a kind of velvet tone smoothness that was absolutely incomparable. She was also great as an interpretative artist, within the limitations of her lyric voice. As she grew older and her voice began to lose its lustre, its warmth, its vernal charm, she still drew audiences because of the reputation of her days of vocal triumph.

Occasionally one finds a singer who has wonderful interpretative powers combined with a rare voice. Tamagno was an instance of this, as was Pol Plançon. There are a few such singers before the public now—so few indeed are they that it would hardly be fair to their contemporaries to mention them.

What makes the velvet that brings in the golden harvest? Unquestionably, nature is the first artist. The singer with the born voice is not a fiction but a reality. A rare natural organ, singing as nature intended it, is as little artificial as the throat of a canary.

Probably the greatest factor in securing an enthralling tone is the imagination of the singer. The singer must hear a tone so exquisitely beautiful that it is positively transcending. It must be just right in pitch and have a quality so rich and pure that the singer is personally thrilled with the very thought of it.

Given well trained breath control; a good resonating apparatus) that is, a good voice instrument); good health (in the sense that the mucus membrane of the mouth, nose and throat are in a normal, unirritated undiseased condition); a vocal imagination of the highest order and the right musical experience, and the singer can hope to be another Patti or another Caruso. Please do not imagine that Pattis and Carusos just happen. Even the little Patti, when she appeared at the Academy of Music in New York in short dresses, had been practicing for years behind the scenes of the opera house,—singing what she heard the great prima donnas of her time sing and trying to improve upon it. Contrary to public opinion, Caruso's vocal ability was not merely a natural gift. Caruso worked hard for years and still is working, with the result that this year his voice is reported to be finer than ever before.

Impossible Phrasing

By John G. Gittings

It is a fact that many passages in songs, particularly old oratorios and old operas, are so written and so phrased that it is literally impossible to sing them and make sense. If the singer attempts to sing the words so that they convey any rational meaning to the auditor he must sacrifice the musical content.

The skillful composer of to-day regards his words, that is his text, with the greatest respect. He knows that if he writes music so that it is impossible to sing the words with any sense to them he is not writing an artistic song. While Gluck was probably not the first composer to give attention to this, he was one of the first to emphasize it.

What is the singer's problem in connection with phrasing? It is far more complicated than that of the pianist or the violinist. The pianist has only the musical consideration. If he phrases incorrectly he has absolutely no excuse. He has no breathing and no words to hamper him or make him resort to ingenious tricks to preserve his artistic balance.

No song is really complete until the composer has so phrased the work that the singer knows how it should be sung, and when the points to breathe come in.

Take such a phrase as "I know that my Redeemer liveth." Go into a half a dozen churches at Easter and you may hear it sung in a half dozen different ways. Grammatically speaking the thought is a complete sentence. Omit one word and the sentence is not complete. Yet this is cut in a half dozen different places by singers who do not understand how it should be sung.

Music is filled with such instances. One of the first considerations of the singing teacher in taking up a new work should be to go over it carefully and phrase it properly. Then the teacher should go over the song with the pupil giving detailed instruction,—telling just why such and such a phrase mark was introduced. It is only by such instruction that the pupil will ever be able to phrase a work for himself.

Phrasing is one of the most artistic branches of the pupil's work. It is phrasing that gives beauty and intelligibility to the work of the student. Without good phrasing the best songs sound incoherent and jumbled.

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Writers on Voice, Broadly Considered

By J. C. W. Rock (Matara, Ceylon)

I think readers of THE ETUDE have reason to be thankful for the good fare served out to them during the past year. I refer in particular to those interested in the voice and its correct production in song.

Writers on singing methods may be divided into three distinct classes, according to the angle at which they approach and expound the subject: the Idealist, the Psychologist, and the Physiological (or scientific) classes.

The Physiologist

The distinction will be made clearer if the classes are discussed in the reverse order. The most prominent characteristic of the scientific class is their distinction between the registers of the voice. This distinction depends on a study of the mechanism of the human voice, and an observation or registering of the different positions assumed by the vocal mechanism in the process of carrying out its functions, as well as of the corresponding sensations which accompany the particular tone produced. Given that observation has proved that a certain tone is best produced with a certain disposition of the vocal mechanism, and is accompanied by certain sensations, in throat, mouth, head or chest (as the case may be), these sensations are noted, or registered, and become a test or guide for the correct reproduction of the said tone. Observation is further assisted by the use of the laryngoscope, which makes it possible to observe the modifications and changes which occur in the position of the vocal organs during the progress of tone-production.

If the physiologists are in the right, nothing could be easier than to discover and to teach the perfect method of singing; and a great number of experts in the musical world believe that the first step toward either imparting or the attainment of the correct vocal methods must be based on the proper understanding of the registers of the voice.

I agree entirely with this school. "Registers" are at once the foundation and the scaffolding by the aid of which the voice is built up; no building can last which lacks a firm foundation, nor can it soar unless the scaffolding be first prepared. But a knowledge of the registers of the voice has an additional value, because the pupil who is taught and understands them can materially assist his teacher by his ready response to all suggestions, and by intelligent application.

The Psychologist

The foregoing remarks imply that there is a school which objects to the use of the term "registers." This is the school of Psychologists. I agree entirely with this school also. But at the same time they appear to me to have dispensed with as valuable aid, and to have mistakenly disowned the Physiologists, who are their mutual friends. To their minds the use of the term registers implies that a man has not one voice but two or three voices. Hence they adopt what they regard as the natural or so-called Italian method, and their method of instruction depends upon example and the ability of the individual pupil to imitate the model set before him. This method, however, has obvious disadvantages. A good deal of effort is wasted, and very much left to chance, because the pupil is groping blindly when he is asked to produce a certain tone with only the vaguest idea as to how it should be produced. The method is obviously experimental, and though it would undoubtedly and has produced good results in the case of clever pupils, who would readily acquire the knack, it would be likely to produce many more failures than successes. The master, also, would be in danger of expecting all his pupils to conform to certain models, and would be slow to recognize the latent virtues and real defects (or requirements) of each voice. But, as I said, I agree with this school because, after the Physiologist has said all he has to say about sensations and registers, he has to show us that his observations have been correct by producing a good tone. If he cannot do this, we will naturally not believe in his method. The Psychologist claims that he can produce a good tone and teach his pupil to do likewise. I believe, however, that on investigation it would be found that there would be no radical difference between the methods of the two. It would be found that both agree in first developing the middle of the voice, and both agree that resonance is a necessary ingredient of good tone, that a forward tone is necessary to procure resonance, that there should be no throatiness, nasality or whoopiness about the tone, that there must be a complete absence of forcing or apparent effort, and that "Rome was not built in a day."

The Idealist

The Idealist agrees with the Psychologist in holding that man cannot live by sensations alone, but that the ear, *i. e.*, good musical ability to test the beauty and purity of the tones uttered, is the final court of appeal. He lays great stress on the necessity of a mental concept of the tone, and the ear is to judge whether the effort to produce it has succeeded. The Idealist seeks to realize what the Psychologist wills shall take place and what the Physiologist believes, by scientific observation, he can unerringly reproduce. In this sense I am a wholehearted Idealist.

It will be clear from the foregoing that all three are necessary to each other. If the observations of the Physiologist are correct, then the pupil's work is simplified; he will not be groping and blundering in the dark. There have been beautiful voices produced before the laryngoscope was discovered, but the teachers instinctively builded better than they knew, and their failures are not recorded. It is a mistake to suppose that a knowledge of registers implies a splitting up of the voice. As M. Otto Simon somewhere says: "The object of training by registers is register adjustment as to weight and tonal color, so as to make a *homogeneous* instrument." He believes in registers, and his object is the same as that of the Psychologist, to produce a homogeneous instrument, *i. e.*, to equalize the quality of the voice throughout its compass. The simple fact is, that just as the scaffolding must be knocked down after the building is completed, and would render it unsightly if allowed to remain, so the pupil must at last forget all about registers, and what was originally a matter of conscious effort must eventually become automatic and unconscious. Then his mind is free to think only of mental concepts, *i. e.*, tone and beauty and fitness of expression; he is on the way to becoming an artist.

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How Young May a Child Begin Piano Lessons?

THIS is a question often asked of the music teacher, and the parents rightly expect some sort of a definite and satisfactory answer, but that is difficult to give without seeing or knowing the child. It has been the writer's experience that people generally give fair consideration to the fact that the little hands are too small to stretch an octave, but give very little thought to the child's degree of mental development. This is just the wrong way around: publishers and writers of musical text books have made full provision for the needs of little hands and supply a great variety of exercises and pieces "without octaves," but they are unable to supply general intelligence, where the same is not yet developed.

Clara Schumann learned to read notes before she could read words, but hers was a very exceptional case. In general, we shall not go far wrong if we stipulate that before a child begins to study music seriously, he shall know the following:

1. The letters of the alphabet in their order.
2. The natural numbers up to ten or twenty.
3. The meaning of "whole," "half" and "quarter."
4. Which is his right hand and his left hand.
5. The meaning of the words "before," "after," "above" and "below."

(This last requirement may seem something to be taken for granted, but in the writer's own experience, there are many young children who have very cloudy ideas as to the significance of these common adverbs.)

If all these requirements can be answered in the affirmative, one may be quite sure that the child is far enough developed mentally to profit by music lessons.

Coöperation

By Gertrude Greenhalgh-Walker

EVERY rural organist with a voluntary choir has experienced more or less difficulty in finding a soloist who is sufficiently advanced to read at sight or sustain the solos at service.

One way of getting over the monotony of the same singer and same style of music each Sunday is for the director of the choir, at each fall opening of teaching season, to send to the teachers in local and neighboring towns, irrespective of creed, an announcement that your church would be pleased to have an advanced pupil render a solo at morning service.

This is of five-fold advantage—

1. The church members look forward to new music.

2. The soloist is given an opportunity to sing or perform on some instrument before a congregation, thereby getting a chance to acquire experience in public performance, a chance to get over "stage fright," and last but not least, a chance to *be heard*, which may bring many unexpected engagements if temperament and personality are pleasing.

3. The teachers are helped in class and reputation building, for "By your work are ye judged."

4. Choir members hear new music, and by careful attention may get points on breathing, diction and phrasing.

5. The organist has a golden opportunity for accompaniment and sight reading of new music, makes acquaintance of coming musicians, and raises his standing in his church work by the fact that he is able to introduce a welcome variety.

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Department for Organists

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"The eloquent organ waits for the master to waken the spirit."—DOLE

How to Make the Most of Organ Practice

By Annie Patterson, B.A., Mus. Doc. (Organist of St. Anne, Shandon, Cork, Ireland)

THE organ, unlike the pianoforte and most other solo instruments, is not available in every home. Nor is it possible to gain immediate or convenient access to the majority of churches or concert halls at all times when the mood of fervent practice is on one. Consequently, the organ student is more or less handicapped in the matter of regular and persistent practice. Even when this is available, certain incidental expenses have to be met, such as the payment of a blower, or a charge is made for use of the hydraulic or electric apparatus. All these circumstances make it difficult for some to spend as much time as a conscientious and enthusiastic learner would wish over the perfection of those details in execution which go to make the complete performer. This is particularly the case with those who hope to excel at recital work. The pianist thinks nothing of half a dozen or more hours spent daily at his keyboard. If an hour or two are managed daily at the organ, the player considers himself or herself very fortunate. The matter resolving itself, therefore, into making the most of one's opportunities, it may assist the aspirant if the writer briefly states her views as to how, in a general way, organists can obtain the greatest amount of value out of their practice hours.

First, it is to be remembered that a good deal of executive work can be done *in advance* on the pianoforte. In the case of a great classic especially, such as, say, *the St. Anne Prelude and Fugue* of Bach, it will be seen that manual work, apart from pedalling, occupies a very large share of such compositions. The cultivation of a clean legato touch on the piano is, at all times, highly desirable. In no way can it be more effectively developed than by a steady course of what we may call *organ touch* applied to the domestic instrument. In fact, ere a regulation organ piece is "tried" at all on the "King", it may well be fingered out carefully on the piano, and any technical difficulty, in the way of fingering or phrasing, at once overcome. This is a great economy of time. For the student on coming to the organ, then finds that all he has practically to do is to tackle pedal passages, combine them with their manual connection, and, finally, "register" the selection in accordance with the facilities of the particular instrument upon which he plays.

Practicing at the Piano Keyboard

Certain temperamental qualities, without doubt, go to the making of the good organist. He needs, in the first place, to be able to take in several things, as the saying is, at a glance. Thus, whilst practicing a manual part on the piano, as suggested, it is well for the eye to follow the general trend of the accompanying pedal passages so as to be prepared to fill them in on the organ subsequently. The attachment of pedals to pianoforte keyboards appeals to a fair number of organ scholars; but it is not a device universally adopted or desired by all of them. A good deal can even be done by an ingenious student in "spacing" the feet as one plays; and, we may add incidentally, that this saves the too indiscriminate use of the piano pedals when a pure legato is being practiced! Registration or the use and blending of stops, etc., may also be thought out at piano practice hours. Then, when one comes for a short time to the organ itself, it will be found that a great deal of advance work will have been done, and no fraction of time will be wasted in thinking out what one must do here or there in the course of a piece which calls for frequent change of registration. Once more, the being able to grasp more than one thing at a time will stand the player in good stead. The fingers, being fairly certain of the work demanded from them, will play, in a sense, automatically, whilst the feet are carefully watched, an eye being also spared for stop-alteration, climaxes, and the use—not the abuse—of the swell pedal.

"Toe and Heel"

The matter of "toe and heel", as a variant of "alternate" foot pedalling, can, of course, only be successfully developed on the instrument itself. Lady players, as a rule—possibly on account of their smaller heels, or of the *height* of these appendages!—are more prone to cultivate the "alternate" method. There is much to be said for its more frequent use, especially if it is not accompanied by a clatter of the mechanism. Smooth, even pedalling should, indeed, occupy the most of one's attention at practice hours, and the time spent on the acquirement of a solid technic in this department can never be looked upon as wasted. To some, pedalling comes more easily than to others. Possibly it is a case of being able, or not, as we said before, of taking in several things at a glance. Most students, however, albeit somewhat disheartened at the sheer difficulty of playing with one's feet at first, gradually realize that it becomes an essential part of the organist's accomplishment before many months of practice have gone by. It all depends upon making the most of these limited practice hours.

Care and thorough concentration on the work in hand are, of course, at the basis of success. A good working rule basis of success. A good working rule is: If a passage does not lend itself easily and smoothly from the start to "toe-and-heel" pedalling, it saves time to endeavor to adapt it at once to the "alternate" foot method. There are exceptions to this; but they can easily be recognized by intelligent students. The point is, in organ playing, never to waste time, but to decide without delay both upon the phrasing of pedal passages as well as upon the stop-coloring required for any particular piece throughout.

At the same time, the successful organist requires more practice, perhaps, than any other player, to be adaptable in his methods, and, especially, to be ready for any unexpected emergency that may occur. Thus, ciphering, and the tendency of the reeds to get out of tune with weather changes, etc., often call for what one might describe as "quick change" in organ manipulation in order to get through a performance under unexpected difficulties. It need scarcely be said that the organist requires to be ever on the alert with ear, eye, hand and foot, to say nothing of intelligence and presence of mind. The ability to turn pages for oneself, as well as to make stop-changes—whether with hand or by accessories—are other small matters which have to be attended to without loss of time, if at all. Often the very fact that one's practice hours are few, and, it may be, far between, breeds a certain alacrity in the young organist which even a juggler might envy. Things must be done "with lightning speed"—the act needs to be literally quick as thought.

Practical Suggestion

From these brief considerations we may, perhaps, draw the following conclusions as to how best to economize the precious organ practice hour: If it is a case of trying a new organ, the eye must rapidly take in the positions and stop-distribution of Great, Swell, Choir, or other manuals. Old Bach is said always to have tried with "full organ" at the start to see if the instrument had good lungs. The modern student more often tests stops, or combinations of stops, one after the other, trying, as he goes along, to memorize "color" effects. Also, an early step will be to try and find what combinations balance each other on the respective keyboards. This so largely comes into the matter of registration that a good ear in detecting such balances is a *sine-qua-non* for the organist. The nature and extent of the pedal keyboard may then be rapidly gauged; and here again the organist must depend upon the quickness of his ear in detecting sounds of low pitch. Then a very well-known piece should be tried by way of experiment, the ear and musical sense soon grasping what registration will be best on one instrument as compared with another. These words are addressed, of course, more especially to advanced students, or to those about to give recitals on strange instruments. The less advanced student had best devote the most of his time, as we have already hinted, to pedalling, and the combining of the pedal with the manual passages. His skill at registration can only come gradually. The more, however, he experiments and tries various color changes for himself, the sooner will he be likely to acquire that organist's sense of *expression* on an instrument which pianists and others are too prone to speak of as lacking in expression. The less we say about the continual use of the swell-pedal the better, for, as all players know, it is only too liable to be pumped up and down continually by young and inexperienced players.

The playing of pedal scales, beyond what occur in early technical exercises, may soon be exchanged for the steady practice of what pedal passages are found in the pieces which one has under study. This saves time and accomplishes the same end, if care and concentration be devoted to each separate passage. Bach's preludes and fugues and Mendelssohn's sonatas, for example, contain plenty of valuable pedal exercises designed to give the feet every possible speed and facility of execution. Above all, young players are advised not to restrict their pedal playing to the lower compass of the board only, and thus deserve the comment of a well-known master that such and such an organist was very assiduous in "polishing" the left-end of the pedal compass, and that with the left foot only! A good plan, again, is to restrict one's organ practice almost wholly to the perfection of such passages as are really most difficult, and especially to the conscientious mastering of all complicated movements in which pedals and manuals combined make the greatest demands upon the intelligence and ability of a player. Finally, one ought to avoid all unnecessary delays in getting to work at the organ desk. The seat should be quickly adjusted, the keys kept clean and regularly dusted (for nothing is more unpleasant than a grimy or sticky touch) and music should be in such order that any given piece can always speedily be brought to hand.

The Organist's Salary—A Problem

By Mrs. John Edwin Worrell

MANY writers have written on this interesting subject and all seem to agree that in most cases the organist's pay is inadequate. They clamor for increase, but they do not offer anything definite as a starting point to determine how much of an increase is desired.

The average music-committee man, being engaged in handling fifty-seven varieties of merchandise, is not fitted to cope with this problem, music being something which cannot be weighed, measured nor sewn up in a sack. Therefore we, as purveyors of this illusive commodity, must work out our own problem; and when it is worked out and presented to the committee in some concrete form, it may receive due attention.

Those organists at the top, who are paid for their whole time, are not included in this plan; it is designed only for the rank and file, who play two services on Sunday and choir practice once or twice a week. I have figured this plan on a number of churches where I know the amounts paid to minister and organist, and in every case it would mean a decided raise for the organist, if adopted.

Proportioning the organist's pay to that of the minister seems to me one fair way to arrive at a square deal for everybody. In other words, it should be a certain per cent. of his salary, but to get at the right per cent. is our problem.

Reckoning the minister is paid for his entire time seven days a week, let us see how much time the average organist spends per week. (Of course, this is putting the organist's work on a par with the preacher's.) From my own experience, I make the following estimate:

Choir practice	1½ hours
Actual work on Sunday	3 "
Organ practice during week, average	4 "
Piano practice	2 to 8 "
Total	10½ "

Counting the lowest possible estimate, we get 10½ hours, which any music committee on earth must call a full day's work.

Now, if we do one day's work in seven we are entitled to at least one-seventh as much pay. Adding on five-sevenths of one per cent. to cover time spent playing for funerals, extra services, extra rehearsals with soloists, church entertainments and organ recitals, we get a grand total of 15 per cent.

So, if a church is paying its pastor $2,000 a year, the organist should get at least $300.

Objections may be raised to paying for practice time, but remind the committee that a carpenter sharpens his tools on his employer's time, and in almost every business the same rule prevails.

Definite Hints on Registration

By George M. Thompson

WE have seen many interesting articles by noted organists, in musical journals, upon the subject of registration. In practically all of these appropriate registration has been treated only in a general way, nothing definite being attempted. For the benefit of the organists with only limited training, and for those organists who have been accustomed to an old-style tracker organ, but find themselves thrust upon the bench of a modern pneumatic or electric action organ, this article is intended. For appropriate registration differs greatly in the tracker organ, and in the modern instrument with its great array of sub and super-couplers.

The vast majority of organs being installed throughout our land cost less than four thousand dollars. Many of the companies are installing instruments costing between three and four thousand dollars, all of which have about the same scheme of stops, which is about as follows:

Great.	*Swell.*
1. Op. Diap., 8-ft.	1. Bourdon, 16-ft.
2. Dulciana, 8-ft.	2. Æolian, 8-ft.
3. Melodia, 8-ft.	3. Vox Celeste, 8-ft.
4. Gamba, 8-ft.	

Great.	*Swell.*
5. Principal, 4-ft. (or Octave, 4-ft.).	4. Salicional, 8-ft.
	5. St. Diap., 8-ft.
	6. Op. Diap. (or Violin Diap.), 8-ft.
Pedal.	7. Flute, 4-ft.
1. Op. Diap., 16 ft.	8. Oboe, 8-ft.
2. Bourdon, 16-ft.	
3. Flute or 'Cello, 8-ft.	

Couplers.

1. Gt. to Ped.
2. Sw. to Ped.
3. Gt. to Gt., 4-ft.
4. Gt. to Gt., 16-ft.
5. Sw. to Sw., 4-ft.
6. Sw. to Sw., 16-ft.
7. Sw. to Gt., 16-ft.
8. Sw. to Gt., 8-ft.
9. Sw. to Gt., 4-ft.
10. Swell Separation.
11. Great Separation.

The effects obtainable on such organs are about uniform. On an organ such as mentioned the following solo combinations are good:

1. Æolian, Vox Celeste. Salicional Flute, 4-ft., with or without Sw. to Sw., 16-ft. and Tremolo. Useful for a solo that runs low.

2. St. Diap. and Vox Celeste, with or without Sw. to Sw., 4-ft.

3. The Oboe is a much-abused stop. It

should never be used on a high solo. (Good on staccato passage.) Kept low, it is effective used with either a 4-ft. Flute or St. Diap. If Oboe is not too loud and harsh the following combination makes a close imitation of a Vox Humana, on a low solo:—Oboe, Vox Celeste, Salicional, Flute, 4-ft.; Tremolo.

4. The Swell string stops are useful in either high or low solos. If solo is high, use Salicional, or Æoline and Vox Celeste, or Open Diap., with Bourdon, 16-ft.

5. If the great organ Dulciana is soft enough to make the accompaniment suitable, the Æolian, Vox Celeste and Salicional with Tremolo, is a good imitation of a violin playing softly.

6. The Gamba on the Great Organ is most effective in low solos, alone or with either the Melodia or Principal, 4-ft.

7. Flute Tones are most effective on high solos. The St. Diap. alone or with either a Bourdon, 16-ft., or Flute, 4-ft., or both, is good. Frequently either a sub or super-coupler may be added with good effect.

7. The sub and super-couplers and the Swell and Great Separations (or Unison off) should be freely employed in solo combinations. However, a 4-ft. coupler may make the combination "screamy," while a 16-ft. coupler may make it muddy. In either case balance up by adding a stop of opposite extreme, such as a 4-ft. Flute, if the 16-ft. coupler is on.

The following combinations are good, when it is desirable to play both hands on the same manual:

1. Swell Bourdon, 16-ft.; Æolian, Vox Celeste, Gt. Dulciana, Sw. to Gt., 4-ft., and Gt. to Gt., 16-ft. Play on Great.

2. Swell Æolian and Vox Celeste, Great-Melodia (if soft). Sw. to Gt. 4-ft. and 16-ft. Play on Great.

3. Swell Salicional, St. Diap., Violin Diap. and Flute 4-ft. Great Melodia Gamba, Principal, 4-ft. Sw. to Gt., 8-ft. and 4-ft., Gt. to Gt., 16-ft.

4. Swell Æolian, Vox Celeste, Salicional, Great Dulciana. Sw. to Gt. 16-ft., 8-ft., 4-ft., Gt. to Gt. 16-ft., 4-ft. Play on Great.

Some good arpeggio and chromatic run combinations are:

1. Bourdon, 16-ft., Salicional, 8-ft., Flute, 4-ft.

2. St. Diap., Salicional. Sw. to Sw., 4-ft.

3. Salicional, Flute, 4-ft. Sw. to Sw., 16-ft.

Of course, on such an organ as mentioned above there are a thousand different effects obtainable. Only a few have been mentioned, but the author hopes these will prove of value.

In the search for new and unique tone color, one should by no means be led to neglect the possibilities of the old standby combinations, such as Diapason 8-ft. and Principal 4-ft.; all string-toned stops used together (Gamba and Dulciana on Gt., with Æolian, Celeste, Salicional and Violin Diapason on Sw.); Oboe (and other reed stops, if available) used as a reed-choir, by the employment of sub- and super-couplers, etc., etc. Neither should one neglect the great possibilities that lie in the use of various stops *unmixed*, using almost any one of the 8-ft. stops absolutely alone. These effects, however, are so obvious and easily obtained, that we have not thought best to discuss them in detail.

Profitable Organ Practice

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

NEARLY all organ students know how difficult it is to obtain a really adequate amount of practice. Taking into account the cost of blowing, the time taken in going to and returning from the church, and possibly the giving of some service in return for the use of the organ, it will be agreed that practice is often somewhat expensive. Hence the student should take care that it yields him a proper return for his outlay.

The experience of most organ teachers is that the average student wastes a considerable portion of his time at the organ, by spending too much time on the less important points, and not concentrating his mind on the real difficulties of the task. The greatest problem in organ playing is the acquisition of complete independence between the hands and the feet; and that is the problem on which the student should concentrate his mind, and devote most of his practice time.

Very few students appear to know how to tackle a new and difficult piece in a scientific way. The general method seems to be to take it to the organ, and "try it over." This is, however, of very little value, unless the student is sufficiently advanced to be capable of making real use of it as a sight-reading exercise. In most cases it is sheer waste of time. The first thing for a student to discover is in how many ways he can prepare for his practice, when he is at home. No time should be used at the organ on things which can be done equally well away from it. For instance, the manual part can be prepared thoroughly at home on the piano, where the fingering of all difficult or intricate passages can also be decided, and the phrasing studied. Next, the attention should be given to the pedal part. It is a good plan to think out the method of pedaling the difficult parts before going to the organ, and anything found unsuitable can be noted when the passage is actually tried over. Such previous study helps to develop confidence and precision in the use of the pedals. Complicated passages are best practiced first with the left hand and pedal alone. This generally reveals the weak spots, and also helps to promote independence between the hands and feet. Parts where the pedals are silent should be omitted until the difficult parts with the pedal have been mastered, after which it is well to study the piece right through, and endeavor to bring out the chief points, and keep the proper balance between the various sections.

With regard to the management of the organ, the student will find it most valuable to think out different combinations of stops away from the organ, and after having formed an idea of the effect, to test the accuracy of his conception by trying the actual combinations on the organ. The kind of "tone-practice" is calculated to sharpen the perception of the many different varieties of organ tone, and will assist materially in obtaining command over the resources of the instrument.

Practice under the conditions here indicated will not be easy; it may even prove somewhat exhausting; but it will be highly effective, and far more likely to lead to the development than a much larger amount done in a desultory and haphazard manner.

[EDITOR'S NOTE.—While we heartily endorse all that has been said above, we are surprised that the writer has not mentioned the great usefulness of the organ-pedal attachment for pianos, of which there are several makes on the market, all very good. Unless the young organ student has unusual opportunities for practice on an organ, it is almost indispensable for the acquiring of pedal technic.]

The Young Organist Seizing Opportunities

By Edward Hardy

OPPORTUNITIES do occur, but not so often that an organ student can afford to be unprepared for any one of them. His teacher may allot to him a certain time in which he can practice on his organ, but very often this is not enough, and yet he finds it almost impossible to practice on any other organ. Opportunities like the following occur: Playing for an extra service of the church (Wednesday or other week-night service), a wedding or funeral, Sunday-school services, substituting for an organist taken ill or during vacation time.

Now, these opportunities lead to knowing more organists, with the very possible use of another organ for increased practice; they add to your experience; make you and your services known, and lead to better and greater opportunities. Now though these opportunities are well known, it is surprising how few students really *seriously* prepare themselves for them. In particular, I know of one young man (who had been playing for at least four years) on the look-out for any such opportunities, and yet he is not prepared for any one of them.

Why Not be Ready?

He has a fairly large library of organ music—mostly too difficult for him—and yet he cannot play a hymn tune really well. One day I said to him, "Supposing you heard of a vacancy and, desiring to try for it, applied and got a reply saying they would hear you play four days from now. Have you three varied and good pieces that you could play for them and play perfectly?" After much hesitation he said no, he would have to work something up. Now, isn't that a mistake? Can you imagine any pianist, violinist, singer, etc., looking for similar opportunities in their own line, being so ill-prepared? I cannot. Ask yourself the same question put to the young man and see where you stand. Great things are not expected of a substitute. He is not expected to outshine the regular organist, or even be as good; but he *is* expected to play simply and decently a simple service, often simplified for his benefit.

My advice is, be thoroughly familiar with your own church services first, and familiar with others, if possible. Learn to play hymn tunes and chants fit for congregational use, paying attention to strict time, and accuracy of notes in both manual and pedal parts. Make a list of two soft or in-going voluntaries and two loud or out-going voluntaries; learn these very carefully and as perfectly as possible, and *always keep them up to the mark*. See that one of them gets an airing every time you practice. Very gradually you can add to this list or drop one and put a better one in its place.

Now, with regard to the loud pieces, let me give you a few hints:

1. Practice them slowly and softly.

2. When note-perfect increase the time and power.

3. You cannot know a loud piece too well.

Loud Pieces Really More Difficult

The third hint may seem peculiar, but the student must know that two pieces of the same grade of difficulty, one loud and the other soft, the loud piece is really more difficult. A loud piece is more difficult for the mind to control; a slip in any of the parts makes a bigger mess; it is more difficult to play in public than in private; it increases its difficulty to play it with loud registration then, with a soft one used for practicing purposes; it increases its difficulty to play it with varied registration. Below I give a small selection of pieces, from easy to moderately difficult:

Soft

Largo in G	Handel
Cantilena	Salome
Andantino in Db	Lemare
Aria in C	Dethier
Idylle in Db	Faulkes

Any soft movement from the *Six Sonatas* ..... Mendelssohn

Loud

Marche Romaine	Gounod
Alla Marcia	Hackett
Marche Gothic	Salome
Festal March in C	Calkins
Processional March	J. H. Rogers
Posthude Nuptiale	Guilmant

The Much-Neglected Left Hand

By Bernard Schwartz

THE left hand? Few pianists appreciate its importance. The following experience taught me a lesson I never forgot, and I give it to the reader for what it is worth. One of my pupils injured her right hand and was unable to use it for several weeks. During that period of time I gave her as many left-hand studies as I could, and we also played many pieces together, she taking the left-hand part and I the other. When her other hand could be used again, she remarked ruefully: "I suppose my playing must be a good deal worse now that my right hand is out of practice." It was not. To my surprise (for I, too, lay under the extraordinary delusion that technic meant right-hand technic) her playing was clearer, stronger, not only more correct but more brilliantly artistic. How was this to be explained? The answer was obvious: the left hand!

I am convinced that most failures in piano study are due to this cause. The left hand plays the rôle of conductor; the left-hand part of a piano composition is the skeleton; the rest the flesh and blood. How can the body be beautiful if the frame be misshapen? Listen to the average player. How many of his bass notes are correct? As a general rule the left-hand part is played out of time, the harmonies are blurred, the chords are incorrect. The composer's fancies appear as if reflected in a distorting mirror. To remedy this I would advise the beginner thus: Study the accompaniment carefully and practice it up first of all. Make sure that the chords are played as written and that each bass note is in its proper place. When this is done, play the left-hand part (still the left-hand part only) with the pedal, listening carefully and taking care that each harmony is clear and distinct. After this you may safely attempt the other part, which will glide naturally and easily along the rails laid for it by the bass part.

Take care of the left hand and the rest will take care of itself.

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Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Shall the C Clef be Abolished?

From one and another budding young genius there crops up periodically, the suggestion to abolish the C clef universally in use for the viola, and the other C clef, much used for those passages of the violoncello which lie in the upper tenor register.

The fact that never has such a suggestion come from a professional player on either of those instruments, nor from a composer or arranger of any eminence, ought to be answer enough, but for the benefit of the uninitiated we will go briefly over the arguments in the case.

The notes most in use on the viola are those which lie on the upper half of the bass clef, and on the lower half of the treble clef. If we attempted to use these clefs, we would be obliged to shift continually from one to the other, greatly to the confusion of the player, as well as adding to the composer's labor in writing, whereas the present C clef suits the compass of the instrument admirably.

Secondly, the viola is commonly taken up as a side line by violinists, who know the treble but not the bass clef. It is no more work for them to learn a C clef than the F clef, as long as they must learn a new clef. Pianists, to be sure, know the F clef, but no pianist, unless he was also a good violinist, ever became a good viola player, because he lacks the bow-technic to produce a good tone.

Thirdly, the matter of difficulty is greatly over-estimated, in learning a new clef. In the writer's own experience as a violin and viola teacher, he has generally found that it never takes more than from one to three weeks for an average violinist to master thoroughly the viola clef, and as it takes at least that amount of time to become used to the different stretch of the hand on the viola, and the feel of the heavier strings under the bow, there is absolutely no time wasted. This being the case, the matter is hardly worth wasting words over.

The C Clef in Violoncello Music

The argument for this rests on a slightly different basis, but is none the less sound. Some hundred years ago, it was very common for composers to use just the Bass and Treble Clefs for the cello—exactly as the young would-be innovators now suggest—but many of the most characteristic solo passages for the cello lie exactly where one would need to change constantly between the two clefs, or else use an unreasonable number of leger lines, and they took to using the treble clef in a different sense, writing the notes an octave higher than they were to be played, (just as it is now used for the tenor part in vocal music. As both systems were in use at the same time, it was very puzzling and led to confusion. The use of the C clef remedied all that, and besides, it is a specially easy clef to learn to read on the cello, for there is the same difference in pitch between the F clef and the cello C clef that there is between one string and the next on the cello, so that it made the change of clefs from F to C almost as easy, to those who properly understand it, as the observance of the sign "8va" is on the piano keyboard. At present the treble clef is occasionally used for the cello, but only for the very highest notes, and at the proper pitch.

The present writer, while playing in the orchestra of an opera company, once had the cellist call his attention to an unusual mode of writing which he had encountered in his part. Where the notes ran high, the composer had continued to use the bass clef, but had written 8va——. That would have been all right for a pianist, but was misery for a cellist. Many composers who are pianists forget, or do not know, that in most orchestral instruments, the technic of one octave is *not* a mere reduplication of another octave, and that the transposition up or down an octave is as difficult as any other transposition, or nearly so.

We would suggest to these cheerful innovators in matters of notation that they learn more about the subject before attempting to enlighten the world with their suggestions.

The Importance of Relaxation of the Left Hand Thumb in Violin Playing

By Edward Roeder

The thumb is generally the cause of faulty left hand technic. Therefore, every teacher should write with golden letters in the mind of his pupils:

Keep your thumb relaxed at all times.

If we examine 1,000 beginners on the instrument we find 999 who pinch the thumb unless told not to do so. This shows that all pupils are inclined to stiffen the thumb, and comes from the fact that students are in a nervous state during their first lessons or else afraid they will drop the instrument. The cause in every case is *fear*, that great evil which is the origin of every mental and physical ailment.

Unfortunately we find violinists who play with a defective thumb action for years, and it will be well to consider the consequences.

By pinching it: 1. The pupil stiffens the muscles of the wrist, hand and fingers, as it is very difficult to pinch one part and relax the rest of the same member. The result is that the hand soon becomes tired. The arm and body will also gradually become fatigued.

2. The pupil thus creates fear and, consequently, cannot think freely. If the mind is to act normally, the body must first be relaxed.

3. The pupil becomes a prey to stage-fright at recitals, realizing that he soon will become tired and his hand cramped. He knows that he will fail in his execution as he always does.

4. He cannot gain speed, as this is impossible without relaxation.

5. He will be troubled in shifting into the positions. If the thumb is pinched one time and less the other, an overshift will be the result. The hand moves by jerks and finally stops at the wrong place.

6. He will play out of tune. Many a pupil knows how the note should sound but can't reach the right spot in time. This is especially noticeable in position playing.

How to Avoid Pinching

1. Every pupil should see that his violin is held with the chin or jaw from the very beginning. The teacher should test the pressure on the violin by pulling it downward. This pressure should not stiffen the muscles of the neck to any great extent. It should be practiced by the pupil until he can hold the instrument tight without exertion. He will be able to do so as soon as he learns how the violin should fit with his body. Different pads or assisting material should be selected for each individual. The student should not only be told to relax the hand, but the teacher should frequently take hold of it, unexpectedly, to make sure that the thumb and fingers are loose.

2. Every difficult passage should be practiced without the thumb, and then with it.

3. All shifts should be made without the thumb first, and much attention paid to shifting the thumb down and up, in the position first, letting the hand follow as applied in Kreutzer study number eleven.

If we have developed the left hand in this way and are able to keep the thumb and fingers relaxed in every position, the thumb will be a guide and friend in our playing instead of being our greatest trouble and enemy.

The Amateur Double-Bass Player

In these days, when amateur orchestras are increasing rapidly in number, there is a demand for instruction on various instruments which it is not always possible to satisfy, owing to there being no good local players of the sort in question. Especially is this true of the double-bass, which is the proper foundation of every orchestra.

With a few intelligent hints, however, a person of some musical ability will be able to pick it up by himself and through practice arrive at reasonable proficiency, and it is to assist such that this article is written.

Choice of An Instrument

The instrument suitable for all ordinary use is the so-called "three-quarter size, four-string, flat-back double-bass." The "full size" is very seldom used, being entirely too unwieldly, both to play and to carry. The three-string double-bass is practically obsolete—it often had a fine tone, but it lacked several important lower notes.

The curved-back double-bass (back like a violin) is very good, but no better than the flat-back, and far more expensive.

For ladies or young boys, there is a smaller size, known as "half-size," which is very convenient, and answers the purpose well, but we cannot recommend the "quarter-size," as that is too small to give a really resonant tone. (The names of these sizes are merely conventional, by the way, and should not be taken to represent accurate arithmetical ratios.)

Care of An Instrument

The double-bass is quite subject to cracks, and to coming unglued, needing occasional repairs. Do not judge a dealer dishonest should your instrument crack soon after you get it. An old instrument, which has become acclimated to the region in which you live, will often give less trouble than a new one, or a newly imported one. To save repair bills, avoid sudden alternation between heat and cold, dampness and dryness; also all violent jars or bumps.

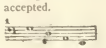
As to the Bow

There are several different shapes of bow in use, and the way the bow is held differs somewhat in accordance with its shape. Any good instruction book will serve as a guide on this point.

Unlike the violin, viola and 'cello, the double-bass bow is not drawn exactly at right-angles to the strings, by the majority of players, though the few who cultivate that stricter style of bowing often excel in beauty of tone. Double-bass rosin has to be much more sticky than that for the smaller string instruments, and is usually made by melting together pitch with a little beeswax. For summer use, a portion of ordinary rosin is added to the mixture.

Tuning the Double-Bass

Unlike the violin, the double-bass has been tuned habitually in a great variety of ways by different players. Without entering into the merits of the different varieties, we would recommend unreservedly the following, which is now almost universally accepted.



(The real sound of the double-bass is one octave below the notes actually written.)

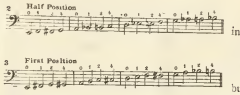
Be sure when you buy an instruction-book, that it is based on this system of tuning—there are one or two actually on the market which are based on a different and now almost obsolete system, in which it is impossible to get a really convenient and symmetrical fingering.

Theory and Practice of Fingering

The fingering of the double-bass is based on the fact that the left hand can spread just a whole-step on the string. The middle finger is used for the intervening semitone. When the first finger is a half-step above the open string, the hand is said to be in "half-position." when the first finger is a whole-step from the open string, then the hand is in "first position." The half-position and the whole position should first be *thoroughly* mastered, after which the upper notes on the G string should be learned, as far up as the high harmonic G in the middle of the string. After this, the player who wishes to become expert will master whatever exercises in the upper positions he may find in his instruction-book.

The practice of the chromatic scale will give one great sureness in the half- and first-positions.

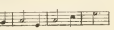
A very common fault with many players, especially self-taught ones, is to use only two fingerings—the first finger, and the whole fist. This is very clumsy, and doubles the amount of necessary hand-shifting. Learn the following fingerings religiously at the start, and you will be a much better player.



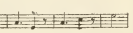
By referring to these, you will be able to study out correctly the fingering of any passage which does not run too high, and having once grasped the correct principle, the high notes later on will make you but little additional trouble.

Cultivate Perfect Rhythm

Owing to the size and weight of the strings, and the force needful to put them in vibration, a crisp, accurate rythm is often much more difficult than on the smaller instruments. Nevertheless, it is tully as necessary. I have heard a semi-professional bass player render a passage of this sort



in the following distorted manner,



but he was not praised for it; on the contrary, he soon lost his job.

Indeed, the bass player should have a superlatively fine sense of rhythm, as his part serves as a sort of metronome to the other players.

Violin Concertos

A correspondent writes to inquire in what order the standard concertos for the violin should be studied, and which of the Mozart concertos is the most frequently played.

It would be difficult to assign the exact order in which the great violin concertos should be studied, which would fit the needs of all pupils. This should be left to the teacher, who, if he is an experienced and able violin pedogogue, will know just when a certain pupil is ready to cope with the difficulties of a certain concerto. As a rule the concertos of Viotti, Rode, De Beriot, Kreutzer, and others of similar difficulty are studied first, such as the *23rd* of Viotti, the *7th* of Rode, the *7th* of De Beriot, etc. Concertos of this class are frequently played in public at the present day by students, and by professionals who have not technic enough to cope with concertos of the first rank, but are no longer played in public by concert violinists of the first order. Some of the Mozart concertos can also be studied at this stage.

After concertos of the foregoing class have been mastered and the pupil has acquired a large technic, the more difficult concertos can be attacked, such as the Mendelssohn, the *Second* of Wieniawski, the Sibelius, the *B Minor* of Saint-Saëns, the Spohr concertos, the Vieuxtemps concertos, and those of Bach, Bruch, Brahms and many others. The Paganini concertos, the *F Sharp Minor* by Ernst, and the Tschaikovsky should only be attempted by violinists of the first order who are masters of technic. The Beethoven concerto is considered by many as the greatest violin concerto ever written. It is not so difficult technically as some others, but requires a supreme musician to play it. 2.—It is probable that of the Mozart concertos for violin, the one in E flat major (*No. 2193b, Edition Peters*) is played the most frequently. This is a most beautiful composition either played with orchestra or with piano accompaniment, and represents Mozart at his best. No artist need be ashamed to play it at the most important concert. Still it is not excessively difficult from a technical standpoint, and the pupil who can play Kreutzer and Rode well, will be equal to its difficulties.

A Violin Famine

Owing to the war stopping imports from Germany it is almost impossible to get quarter and other small-sized violins. A violin teacher who wished to obtain two small violins for very young pupils, wrote to one of the largest music houses in the United States ordering them, and received the following reply: "Regarding the small-sized violins, we regret that we are not in a position to offer anything in the line of quarter size, we have not one in house, nor is there any possibility of obtaining any as long as war conditions as at present continue, because violins of this size are obtained from Germany."

Half and three-quarter size violins are also scarce, and full sized violins especially of the cheaper grades, are becoming scarcer every day. Of course our American violin makers could make violins of any size, but they would be forced to charge very much higher prices than for those which were produced by the cheap labor of Germany.

What Was Once Expected of the Violoncellist

To be leading violoncellist in an opera orchestra used to mean more than simply to play well the part as printed and follow the conductor.

The recitatives in the older operas were *recitativo secco*—that is, *unaccompanied* by the full orchestra. It was the business of the first violoncello to accompany and support the *recitative* of the singer by filling in the requisite harmonies with arpeggio chords.

As the conductor did *not* conduct these portions, it required considerable skill, watchfulness, musicianship and experience on the part of the "first violoncello."

(From *Reminiscences, Impressions and Anecdotes*, by Francesco Berger.)

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6542	Gurlitt, C. March of the Tin Soldiers. Op. 130	F	.15
8199	Steinheimer S. My First Dance	C	.40
3585	Dietz, Franz. Little Indian Boy—Valse	F	.25
354	Schumann, R. Soldiers' March. Op. 68, No. 2	G	.20
8175	Steinheimer, S. Hurrah! Land Again	F	.25
9634	Bugbee, L. A. Maytime Revels	F	.25
11485	Irving, L. Silver Gleam—Waltz	C	.25
9634	Bugbee, L. A. Maytime Revels	F	.25
3152	Behr, Franz. Gaily Chanting Waltz	F	.20
9292	Lindsay, Chas. Attention!	C	.25
4185	Engel, H. Flying Sparks Galop. Op. 3, No. 6	G	.25
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7040	Spaulding, Geo. L. Daisy Chains	C	.25
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6631	Spaulding, G. L. Bunch of Flowers. (With Text) Sing. Robin Sing. (With Text)	F	.25
8248	Sartorio, A. Let's Have a Song. Op. 864, No. 2	C	.25
354	Schumann, R. Melody. Op. 68, No. 1	C	.20
6497	Kern, C. W. Sunset Glow. Op. 150, No. 2	G	.25
6880	Lindsay, Chas. Early Morn	C	.25
11782	Greenwald, M. Musical Sandpipers. Kindergarten Song	C	.25
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6482	Spaulding, G. L. Airy Fairies	C	.25
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2784	Perkins, F. G. Mimic mock	C	.25
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9833	Bugbee, L. A. Stars Are Twinkle	F	.25
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9839	Rowe, Daniel. Winter Time	C	.25
7769	Bugbee, L. A. Dolly's Lullaby	F	.25
2262	Engelmann, H. The Fallen Leaf Clover	F	.25
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992	Presser, Th. School of Four-hand Playing. Vol. I		1.00
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1976	Hiller, P. Secret Wishes. Op. 51, No. 6		.20

Violin Questions Answered

By Mr. Braine

M. G.—Cases are on record where violin students starting at the age of nineteen have become successful professional violinists after a few years of study, but they are not plenty. At your age you should be studying the profession, or handicraft, which you expect to follow through life. Starting the violin so late, you run the risk of spending several years of your life in trying to become a professional violinist, only to meet with failure in the end. As you live in Detroit, a large city with many excellent violin teachers, I should advise you to go to one of them, and arrange to play for him, stating your situation and asking his advice. Ask him to give you a good examination as to your talent, and pay him a fee for the time it takes.

L. A. H.—(1) The stroke you have reference to is probably the *martelé* (hammered). A great pressure is exerted momentarily, which is instantly relaxed, thus producing staccato notes of great power and volume. (2) The five-stringed banjo is the one most commonly used in the United States, the strings being A, E, G sharp, B, E. The pitch of the various strings on the banjo is an octave lower than the notation. Your strings no doubt break because you are trying to tune them an octave too high. (3) The "Violi strokc" is so called from the great Italian violinist Viotti.

A. C. G.—The name "Hopf" on a violin is as a general rule merely a trade-mark, used by many different makers of cheap grades of violins. There were two Hopfs who made violins showing fair workmanship, but even if your violin should prove to have been made by one of these makers, it would not be of great value. From $75 to $100 would be an outside price for a genuine Hopf. The factory Hopfs are worth from $5 up, according to quality.

L. V.—(1) For the easiest first position violin pieces for your pupil get *The Juvenile Violinist*, ten melodious pieces, by Frederic A. Franklin. (2) The talent of various pupils varies so much that no exact rule can be laid down as to how much position work should be taken up. I have seen pupils who were better able to take up the positions after six months' practice than others at the end of two years. The average young pupil, who goes to school, all day and has only an hour or two of daily practice, had better be kept in the first position for about one year before starting position work.

K. I.—The fact that your strings do not respond readily to the turning of the pegs is tuning is probably due to the notches in the nut being too deep. When this is the case the strings stick fast in the notches, and the tuning pegs have to be pulled the string by jerks instead of smoothly and gradually as it should. The remedy is to cut the nut a little lower and make the notches a little wider, which can be done with a file. When the difficulty is only slight, a little soap rubbed in the notches of the nut will remedy it.

K. W. C.—You will find *Twelve Fantasies on Operatic Airs*, by Danela (mostly in the first position), what you want. Or Danela's *Six Little Airs Varied*.

D. B.—(1) Two of the largest agencies who book performers are the Redpath Bureau and the Mutual Lyceum Bureau, both in Chicago. (2) I have known violinists who took wine of cocoa, bromidia and other stimulants and sedative preparations before playing, but I do not advise their use. Do not get in the habit of taking any drugs before playing, at least without the advice of a competent physician.

C. H. O.—(1) If you play the works named really well you have made good progress in the time you have studied. (2) Florilo is usually studied after Kreutzer, and then Rode. (3) Having completed the *First Concerto* of DeBeriot, you might find it interesting to study the *Seventh Concerto* of the next. (4) In playing a legato scale (separate bows) each bow is finished with a short movement of the hand from the wrists when the bow is reversed. Give much practice to your wrist bowing, and always use the wrist when reversing the bow.

A New Violin Book

The Violinist's Lexicon. By George Lehmann. Published by the Bartels Publishing Co., New York. 157 pages, bound in cloth.

The name of this work at first is misleading, the word "lexicon" (commonly denoting a comprehensive alphabetical arrangement of topics) applying only to the first half of the book; however, one would be foolish to find fault with so excellent a book on the mere ground of its title. It is, rather, a treatise on all important topics connected with the teaching of the violin, and including a technical analysis of all the etudes of Kreutzer, Florillo and Rode, which form the daily diet of advanced violin students. The author is to be complimented both on the thoroughness of his work, and on his freedom from one-sided exploitation of any individual style of violin playing. The book will form a valuable supplement to all violin schools.

Musical Questions Answered

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., hot likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. Would it not be a good idea to introduce accidentals every time they occur, instead of implying them?—S. J.

A. This is debatable. Some optical confusion might result. Your idea is not a new one, as in the time of Purcell, Handel and Bach this was the general custom. It is usually a mistake to attempt to make any radical changes in any well-accepted system of notation. The Evrue continually has new and revolutionary ideas suggested to it. Some of them have obvious merit but readers should remember that the publishers of the world have millions and millions of dollars invested in music plates and publications. To make any radical change in these systems, might not only disturb and jeopardize this capital but would also intimate a great change in teaching methods for many whose prejudices are difficult to overcome. For this reason it is highly unlikely that radical changes in notation systems are likely to occur.

Q. What is meant by auxiliary note?—Orpheus.

A. Any note printed before or after another note that is essential in the harmony.

Q. What is the meaning of a flat or sharp in parentheses (?)?—Puzzled.

A. It is merely a caution to assure the player as to the right note in a case where the context might make him doubtful. Sometimes in modern editions of very ancient music, however, it signifies that the editor thinks that such a flat or sharp was really applied to the note by the singer or player, although the composer did not actually write it. This is thought to have been the case occasionally in very early times with the sharp seventh of the minor mode.

Q. Why is there still some dispute about pitch? We all supposed that the matter was settled by the adoption of "International" pitch (a = 435), but now we have a good deal about it.—S. W., Jr.

A. The pitch of A = 435 was fixed in Paris for a congress held there in 1859 at 60°, but in America and also England it is customary to have the tinsmiths and concert halls considerably warmer (say about 70°), and wind instruments rise in pitch with a rise of temperature. The oboe is commonly used to give the pitch to a large orchestra, and the same oboe which would give A = 435 at 60° would give A = 439 at 70°, approximately. Theoretically, the expansion of the material of a wind-instrument bored would lower the tone by increasing its size, but that effect is so slight as to be negligible, whereas the effect of a different temperature of the surrounding air is very plainly noticeable.

Q. What instrument in the orchestra is used to give the pitch to other instruments? Is large orchestras it seems to differ.—J. D. L.

A. Usually the oboe, because this instrument is difficult to tune and because of its penetrating quality. In small orchestras the piano or the organ or a pitch pipe or tuning fork is used.

Q. Please tell me what the following musical degrees mean: R. A. M., R. C. M., Cantab, F.R.C.O., I.S.M., Oxon.—Canadian Reader.

A. R.A.M. Royal Academy of Music (London); T.C.D. Trinity College, Dublin; Cantab. Cambridge University; F.R.C.O., Fellow Royal College of Organists; I.S.M., Incorporated Society of Musicians; Oxon., Oxford University. The following abbreviations may also be interesting to you: R.C.M., Royal College of Music; R.C.O., Royal College of Organists; Dunelm., Durham University (England).

Q. What is meant by absolute music?—F. D. F.

A. Music that depends upon nothing but itself for its effect. That is, it implies no scenery, no action, no picture or no story.

Q. What is meant by the term "Jazz" music—Inquirer.

A. Dance music played in a noisy, boisterous and over-excited manner, often by some freak combination of instruments. The drums and traps are especially in evidence, and the slide trombone, instead of playing phrases cleanly, intentionally "smears" them in an absurd manner. The saxophone and the banjo are also frequently introduced.

Q. I read of A being 435 vibrations a second. How do they know? How can any one count such rapid vibrations?—Skeptical.

A. There are several ways known, but the simplest to describe is that of the *siren*, as the apparatus is called. It consists of a circular plate of metal pierced with holes, which is revolved by machinery at a known speed, while one blows through a tube on to the rapidly passing circle of holes, thus producing a soft musical tone. Suppose the disk revolves four times a second, and there are 100 holes, then the tone sounded will have 400 vibrations a second. By using plates with different numbers of holes, or revolving them at a different speed, any given pitch may be produced, and at the same time its vibration number found.

Q. What is the difference between "alto" and "contralto"?—F. T.

A. In the present common use these words mean exactly the same thing: a low-pitched female voice. Formerly the word *alto* meant a *high male voice*—usually a bass singing *falsetto*, which was a thing higher than the tenor. Such a voice is still occasionally used in boy choirs, especially in England.

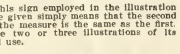
Q. In Chopin's "Polonaise Militaire" there occurs several times a very difficult chord, which it seems impossible for any ordinary hand to grasp, viz:—C♯, D♯, F♯, A♯, D♯. How can this be fingered?—L. G. H.

A. Say the thumb across the two lowest black keys, C♯ and D♯, and you will find the difficulty vanish. This is a device of frequent use by fine adepts. Let the boys either both black or both white, lie within reach of the thumb.

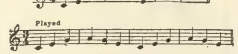
Q. Is there anything that can be done to a piano to give it a more brilliant tone?—Music Pianist.

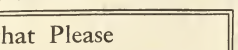
A. Holding a cloth wrung out in steaming hot water, and then striking each note with one of the hammers will accomplish it, but it is very tedious and takes much time and we would not recommend you to try it with a valuable new instrument. Of course the action has to be taken out of the piano in order to get at it, and it should dry thoroughly before polishing. The tone will become very brilliant and penetrating after even one such treatment. Be careful not to spill any water on delicate parts of the action.

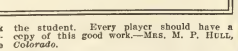
Q. Please explain the following sign so that if I see it in any other connection I can tell my pupils authoritatively what it means.—J. DE K.



A. This sign employed in the illustration you have given simply means that the second half of the measure is the same as the first. Here are two or three illustrations of its practical use.







Works that Please

Well-Known Piano Solos is a valuable work as it covers up both the technical and interpretative aspects and yet it is still concise enough for ready reference.—EDITH TOLLE.

LANDON'S *Organ Melodies* is a well selected collection and is useful on many occasions when short selections are needed.—EDWIN M. HOPKINS, *Kansas.*

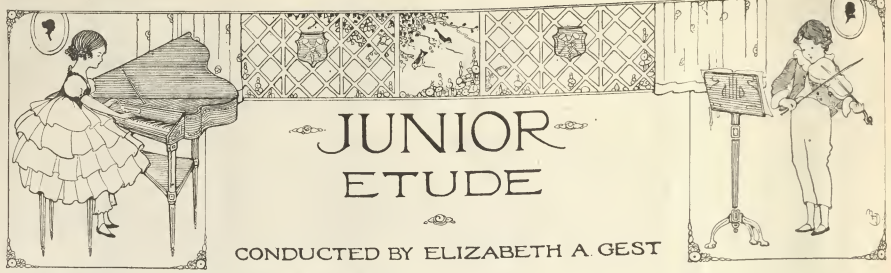
I am enthusiastic about the *Child's Own Book of Great Musicians* and shall use it constantly in my classes and private work. I am eager for the whole series.—HENRIETTA A. CARNETEL, *New York.*

THE *Etudes-Poesies*, by E. Haberbier, are excellent studies with an individuality which appeals to the player and holds the interest of the student. Every player should have a copy of this good work.—MRS. M. P. HULL, *Colorado.*

THE *Major and Minor Studies, Exercises and Preludes*, by Carl Koiling, seems to fit the needs of so many of my pupils. It is a great help to first harmony students and it is with pleasure that I recommend it.—KATHERINE H. GOGGANS, *South Carolina.*

Well Known Piano Solos and How to Play Them, by Wilkinson, is a most useful book and should be included in the library of every young pianoforte teacher.—L. GILBERT PIAGOI.

THE *Organ Melodies*, by Landon, is a splendid collection of ens pleasing music. Every number is a little gem.—CHARLES FR. MUTTER, *Maryland.*



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Greeting to All the Juniors

HELLO, everybody; Merry Christmas! It is not Christmas at all, but let's say it, anyway, and we can save it to add to our collection next year.

How do you like your new JUNIOR ETUDE? You must all work hard for it now, and send something to the competition every month.

Did you ever write a story? Well, go and get your pencil and paper, and write one, right away, and maybe you will get a prize.

Write a story or essay about *"Why I Love Music"* and put your name, age and address on it, and send it to the "JUNIOR ETUDE Competition," 1712 Chestnut street, Philadelphia, Pa. Write on one side of the paper only, and your story must not contain more than one hundred and fifty words.

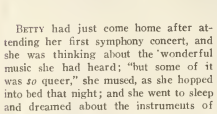
Any boy or girl under fifteen years of age may do it, and the writers of the three best ones will receive pretty pins for prizes. You might be one of the three, so hurry up.

How many of you have a kodak? Ever take any pictures of bands, or people singing, or playing instruments, or any thing like that? Well, get a new film today, and send a picture to the JUNIOR ETUDE, and maybe it will be printed. Wouldn't that be fun? The only thing to remember is to put your name, age and address on it (you can write on the back of the picture) and it *must* be a musical subject.

What Betty Learned after the Symphony

BETTY had just come home after attending her first symphony concert, and she was thinking about the wonderful music she had heard; "but some of it was *so* queer," she mused, as she hopped into bed that night; and she went to sleep and dreamed about the instruments of the orchestra.

She had not been asleep very long when she saw a bright, shiny instrument before her, and heard a soft, deep voice say to her, "Do you know what I am?" and in surprise she answered, "You are exactly what I was thinking about. Do tell me what you are."



FRENCH HORN.

"I am a French Horn," answered the voice. "Did you ever hear of me?"

"Certainly," answered Betty; "I have heard of you, but I did not know just what you looked like. Did you come from France?"

"Oh, no. Some of my ancestors did, but our family has changed a great deal since then."

"Why are you so twisted up?" asked the little girl.

"Just to get myself out of the way. You see I would be seventeen feet long if I were straightened out. Here comes Trombone; would you like to speak to him, too?" and Trombone came over to them.

"Hello," he said; "what in the world are you two talking about?"

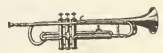
"About instruments," said Betty. "Were you the one that kept sliding in and out at the concert this afternoon?" she asked.

"Yes; did you notice that? That is the way we Trombones sing. When we slide in we sing higher, and when we slide out we sing lower," he explained.

"Well, *that* is queer," exclaimed Betty. "How do you know when to stop sliding?"

TROMBONE.

"The man who plays on us attends to that. And here comes our little cousin, Trumpet. Hello, there, come and show yourself to Betty," and Trumpet joined the group.



TRUMPET.

"Were you at the concert to-day?" he asked Betty.

"Indeed I was," she answered.

"Did you hear me play my solo? It sounded something like a bugle. I like to play bugle-calls—they are so much easier than this fancy stuff."

"Do tell me what that enormous thing is, over there," said Betty, and they all looked around.

"Oh, that is Tuba. He certainly is big and heavy. Here he comes," said French Horn, as Tuba joined them.

"We were just talking about you," said Trumpet.

"Were you, indeed? And what did you say?" asked Tuba.

"We said how well you're looking! Gained any lately?" teased Trumpet.

"Oh, Pshaw!" said Tuba. "You are all jealous. You see," he explained to Betty, "I hold the record for the deepest tone in the orchestra. I am really the bass of the orchestra—at least of the wind instruments," he added.

"Which are the wind instruments?" asked the little girl.

"The instruments that are played by blowing, of course," Tuba said. "We are all wind instruments. We are called the brass choir, because we are made of brass. The others are made of wood, you know."

TUBA.

"I should like to know more about you all, some day," said the little girl.

"Well, come again," said Tuba. "and we will introduce you to the other instruments in the orchestra. Only the brasses are here to-night; but come again, do."

And when Betty opened her eyes she found that it was daylight, and the robins were calling to her.

Fun in Musical Puzzles

WHO likes to make out puzzles? It only takes a few minutes, and a little deep thinking. Here is an easy one, and prizes will be given for the three best answers. The prizes are pins. Send answers to the JUNIOR ETUDE not later than March 25th.

By "best" is meant that if we have to choose among several perfectly good answers, we shall give the prizes to those that are written the neatest and clearest. Our award must be accepted as final.

Write on one side of the paper only, and put your name, age and address on the paper. Answers should be sent in before the fifteenth of the month.

PUZZLE.

1. Take the first letter from the name of a famous composer, add e, and leave a pain.

2. Take the first three letters from the name of a composer, and leave something sharp.

3. Take the first four letters from the name of a composer of songs, and leave a boy's name.

4. Take the last two letters from the name of a composer, and leave something that grows in fields.

5. Take the last two letters from the name of a composer, and leave a part of the body.

6. Take the last three letters from the name of a composer, add y, and leave what a donkey does.

7. Take the last two letters from the name of an American composer, and leave public grounds.

8. Take the first letter from the name of an early opera composer, substitute c, and leave what a hen does.

9. Take the last letter from the name of a modern composer, add e, and leave a country.

10. Take the last four letters from the name of a composer, add e, and leave a flower.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

March, 1918.

	Special Offer Price
Album of Modern Sonatinas	$0.30
Album of Descriptive Pieces for Piano	.35
Album of Piano Pieces By Women Composers	.35
De Beriot's Method for the Violin, Part 1	.35
Interpretation Studies, Bornschein	.35
Lost, a Comet—Operetta, Geo. L. Spaulding	.25
Master Study in Music, Cooke	.50
Mississippi Sketches for the Piano, C. W. Kern	.30
Mozart Album	.35
New Children's Rhymes, M. Greenwald	.25
New Standard Collection for Violin and Piano	.25
New Standard Four-Hand Collection	.25
New Vox Organi, Pipe Organ, Buck	.50
Orchestra Folio, Parts, each	.15
Orchestra Folio, Piano Part	.25
Peerless Method for the Mandolin	.30
Pussy Willow and Other Nature Songs	.30
Short Preludes and Fugues for the Organ, J. S. Bach	.25
Spring, from the Seasons, Haydn	.20
Vocal Studies for Contralto or Mezzo, Whelpton	.20
Volunteer Choir, Anthem Collection	.15
Wohlfahrt, Op. 74, Melodious Studies for the Violin, 2 Books, each	.15

Etude Prize Contest

In response to numerous requests it has been decided to postpone the closing of THE ETUDE *Prize Contest for Part Songs* until April first. This will afford ample time for all who wish to be represented to do so. We find that many manuscripts which are coming from a distance have been delayed in transit. The final decisions in the Contest will be rendered just as soon as possible after April the first, and this will really not take very long. The judging throughout will be thorough and systematic and absolutely impartial.

Advance of Publication Offers Withdrawn

The two following works have appeared from the press just as this issue is being sent to the subscribers. These works are now only obtainable at the regular professional rates. We believe that every music teacher under whose notice this comes will want to examine Mr. Alberto Jonas's new work on entirely different and modern lines. It is very characteristically called "Pianoscript Book." The retail price is 60 cents.

This work combines instructive material and all the facilities of the writing book. In other words, the student at the end of every term or course has a complete record of all the study material through which he has passed—a permanent record for the serious student for future reference. A large number of this work has been ordered in advance of publication, but to all others we take this opportunity of suggesting that they obtain a copy on selection. It will be well worth examination.

New Standard Song Album, is one of our 50-cent collections, a very popular volume, printed from large plates. An unusually large number of songs of medium compass, almost every style represented. A very excellent collection of a number of the very best songs on our catalog, and at a very low price.

Mail Order Music Supplies

Never was there a time when more care should be exercised in the carrying on of one's business than just now. Music teachers throughout the country are certainly not enjoying any war business, profiteering is certainly not in any way connected with the profession of music teaching, nevertheless music teaching is still going on, perhaps education is more necessary, and particularly musical education just now is more to be developed than in normal times.

Every item of our business is being watched as carefully to-day as ever before in all our business experience. Mail order music buying has been proven a convenient and successful method, and when it has been developed as with the Theo. Presser Company it has very many advantages.

Every order is attended to the day it is received. Our retail prices, we speak of our own publications, have been held down to what has always been less than normal, our discounts have changed so slightly that we doubt if it is known. Notwithstanding transportation troubles Mail Order Music Buying is holding its own.

Let us send a first batch of catalogues to any who are interested, and let everyone examine carefully that part of our explanation which refers to music On Selection,—a most convenient method for the music school and the music teacher to obtain desirable material. Our whole stock is at the disposal of the music teachers of the country. We send anything on inspection, anything standard, anything carried in stock, no matter where published. This is only one of our many plans for the convenience of the profession.

Correspondence on any subject connected with music is invited. Advice on any subjects within our capabilities cheerfully and gratuitously given.

Works Reprinted During the Current Month

Again we draw particular attention to those works on our catalog which have sold to such an extent that new editions are necessary. This month the list is quite varied and it is rather long, so it will not be possible to give very much explanation.

Three of the Engelmann Albums—Easy Engelmann Album, Four-Hand Engelmann Album, and Album of Favorite Compositions,—50-cent collections, are among the number. The latter the most popular because it includes the well-known "Melody of Love."

Two of the works edited and arranged by Dr. Harthan, Childhood Days and Young Duet Players, have also been reprinted. These retail for 50 cents.

The Pennant is an operetta which has been given by a great number of schools. It is now on press again, and among the collections of music are the following:

Standard Graded Compositions, Vol. 4, Grade 4, made to accompany Mathews' Graded Course of Studies. Price 50 cents.

Standard First and Second Grade Pieces compiled by Mr. Mathews, the $1.00 volume.

New Songs Without Words. By Ferber. In the Greenwood. By Bilbro.

Anthem Worship, one of our series of 25-cent collections of anthems, has just reappeared. This is one of a series of nine volumes, selling professionally at $1.80 per dozen, transportation additional, perhaps the most used and popular set of anthem collections published anywhere. Let us send the entire set on approval to every leader of a volunteer choir. All sorts of combinations of solo work are included and anthems for every possible purpose.

Easter Music

It is by no means too late in the season to select suitable music for Easter, and the Presser Catalog will prove of prompt and reliable assistance in obtaining the necessary supplies; for the convenience of those who have delayed their usual order for Easter Music, whether for Sunday-school, Choir or Soloists, we have prepared assortments ready to be sent out for examination on request. The ease with which the above and similar wants may be supplied is a source of widespread satisfaction among those who avail themselves of the Presser service.

Lost, A Comet—Operetta By Geo. L. Spaulding

This is a new and amusing musical playlet that can be given either on the stage or platform. It is a fairy tale. The text is by Jessica Moore and the music is in Mr. Spaulding's very best vein. The costumes and properties are very simple and inexpensive. The situations are humorous and entertaining. A comet has disappeared from the universe and the powers resolve to find him if possible. They visit Mother Earth and tell of their loss. Mother Earth promises to do all in her power to find the missing comet. There are pretty and sparkling choruses, solos, and duets all through the entertainment. Full directions are given in the text for its performance. It can be given by a company who need not be musicians at all, and it could be given after three or four weeks' rehearsal. Our special advance price for this new work will be 25 cents, postpaid.

Album of Piano Pieces By Women Composers

This volume will contain only music by women composers, and only those pieces that have some distinction. There will be numbers by Chaminade, Carreno, Grönbahl, Ashford, Fay Foster, Mrs. Theo. Dutton, and many others. The volume speaks for itself. It will be published in our usual good form, and our special advance price will be 35 cents, postpaid.

Album of Descriptive Pieces for the Piano

There has never been published a volume of program music, music that portrays some situation or mood or pictures some scene or occurrence. The music will not be of a difficult or obstruse character but will be confined to lighter pieces, within the control of the average player. The purpose of this volume is to present something removed from the conventional volumes of music. Most music is made from the same models, and those who live many years in music, as teachers or as students, often become weary with the same round of form in composition. The cry is for something characteristic and not of the hundrum order. This volume will meet the needs that have never yet been supplied, and we most heartily recommend it to the attention of everyone who is interested in music. Our special advance price is but 35 cents.

Peerless Method for the Mandolin

This is one of the best and most complete methods ever offered for the mandolin. It is in the nature of a Graded Course, starting at the very beginning with the elements of notation, etc., and continuing by gradual stages to an interesting series of exercises and pieces. The mandolin is not a difficult instrument to learn, and this instructor will make everything clear and furnish all the necessary material for a considerable course of study. Our special price for the new edition of this work is but 30 cents, postpaid.

Profit-Sharing Saving Stamps Sent Without Cost

ETUDE friends will be glad to know that anyone can join in the "Greater ETUDE" campaign which closes on April 30th at midnight. We will send without cost or obligation of any kind a set of 25 Profit-Sharing Saving Stamps which, if used as we indicate, will enable the employer to save or earn $6.25. If you can not avail yourself of them you need not even return them. The stamps are free in every way. We have a strong feeling that THE ETUDE should reach a very great many more people than those who are now taking advantage of it. In order that our enthusiastic friends may have some personal inducement at this time of national saving for introducing the "Greater ETUDE" to their friends we have devised this very attractive money saving plan for this special campaign. Write to-day for your block of stamps. They will be sent upon application to any ETUDE reader.

Interpretation Studies for the Junior Grade
By Bornschein

This new set of studies by a well-known teacher and writer should prove welcome to teachers and students alike, especially to those working in the intermediate grades. These studies are not merely for technic and mechanism, but, while these two attributes are not neglected, the studies tend especially toward the cultivation of true musicianship through an appeal to the imagination and a development of a sense of the picturesque. Each study brings out some special point. All the studies are so good musically that they may be played separately as pieces, and are suitable to be used in either the third or fourth grade. Our special introductory price in advance of publication for this new work will be 35 cents, per copy, postpaid.

Short Preludes and Fugues for the Organ
By J. S. Bach

This new volume is now on the press but the special introductory offer will be continued during the current month. We would like to make our edition of these *Preludes and Fugues* known among all teachers and students of the organ, since we feel sure that it is superior in all respects. The compilation follows the edition of Bridge and Higgs, but it has had the benefit of very careful and painstaking editing on the part of Mr. E. A. Kraft. The most modern ideas as to fingering, phrasing, and pedaling have been employed throughout. No better introduction to the true organ style can be found. Our special introductory price is 25 cents, postpaid.

New Vox Organi for the Pipe Organ
By Dudley Buck

The special offer on this new organ collection will be continued for one month longer. There is always a demand for a new book from which Voluntaries and Recital Pieces of moderate length may be selected. In the new *Vox Organi* just such material will be found, both American and European writers being represented, including all of the well-known modern masters of the instrument. The volume will be in oblong shape, handsomely bound and convenient for general use. As all the pieces are chiefly of intermediate difficulty, this volume would also be very useful for teaching purposes. Pieces in practically all styles are to be found. The special introductory price in advance of publication is 50 cents, postpaid.

The Volunteer Choir

The announcement of a new volume in our popular series of anthem collections is always of interest to organists and choir singers. This latest volume, *The Volunteer Choir*, is intended to fill the demand for a singable and rather easy collection, containing numbers which can be performed effectively and satisfactorily after a minimum number of rehearsals, and without making any undue demands upon the voices. All of the anthems in this new collection will be fresh, bright, and tuneful, some of the very best modern and contemporary writers being represented. The special introductory price in advance of publication is 15 cents per copy, postpaid.

Spring, from The Seasons
By Haydn

Those who are seeking something appropriate and worthy will find the *Spring* by Haydn one of the most attractive works ever issued. It does not take much more than a half hour to produce the work, and it therefore is very suitable for the second part of a Spring Concert. It has some excellent solos and some stirring choruses. The text is most poetic, not a translation, and is arranged from the original text of Johnson. Our special offer in advance of publication is but 20 cents, postpaid. It is expected that the work will be on the market some time during the present month.

DeBeriot's Standard Method for Violin, Book I

This book, first published in France in 1858, has been republished in many editions in Europe and America, and in several different languages, being more in use to-day than ever; a fact which is in itself a strong recommendation. We consider this present edition to be equal to the best and superior to some which have been on the market. One leading characteristic of De Beriot's book, as compared with other violin schools, is the melodiousness of its exercises. Aside from the indispensable scale and interval exercises, everything in it is musically attractive. Experienced teachers have found that the best results are obtained by using some supplementary studies in connection with De Beriot, as the book is otherwise a little too rapidly progressive for the average pupil. (*Wohlfahrt, Op. 74*, described below, will be found excellent for this purpose.) The advance of publication price is 35 cents.

Wohlfahrt, Op. 74, Melodious Studies for Violin
Books I and II

Several generations of violin students have been brought up on a musical diet of Kreutzer, Fiorillo and Rode, but these works are for the advanced student. Something of a similar character, but far easier, is needed for the pupil who has studied a year, more or less, and for this purpose there is no work better than Wohlfahrt's *Melodious Studies*. Book I is entirely in the first position, and gives in any ordinary keys, various rhythms and various forms of bowing. Book II is devoted largely to the mastery of the third position, which with good teachers is commonly taken up before the second position. All the studies are remarkably melodious and attractive, without being any the less good practice.

The advance of publication price is 15 cents for each book, 25 cents for both books.

New Standard Collection for Violin and Piano

Every young violinist, when he has arrived at a point where his skill is sufficient for the performance of pieces of medium grade, is anxious to possess a good practicable repertoire, embracing considerable variety of style. To collect such a repertoire, in the form of sheet music alone, involves not a little expense and trouble, but in a volume like the present one, a large number of attractive violin pieces may be had all at once, at a very moderate price. The volume is a new one, and is clearly printed from special large plates.

The advance of publication price is 25 cents, postpaid.

Mississippi Sketches for the Piano
By C. W. Kern

This is a set of charming characteristic pieces by Kern, chiefly in about the fourth grade. They are truly American, being suggestive and descriptive of a trip taken by the composer upon the Mississippi River. Every one of the numbers of this set will make a very taking novelty for recital purposes. All are valuable for teaching. Our special introductory price in advance of publication for this new volume will be 30 cents, postpaid.

New Children's Rhymes from A to Z for the Pianoforte
By M. Greenwald

This is an interesting little book containing an attractive teaching piece for each letter of the alphabet. The title of each piece begins with one of the letters of the alphabet, and each number is in characteristic style with text which may be sung, if desired. Since all of Mr. Greenwald's books of easy teaching pieces have proven successful, we anticipate that this new volume will be equally well liked. It is in Mr. Greenwald's best vein. The special introductory price in advance of publication will be 25 cents per copy, postpaid.

Pussy Willow and Other Songs
By John B. Grant

A very attractive little collection of Nature Songs for the kiddies is going to be issued this month.

To train their little minds to a love and understanding of music at an early date is a real duty, and this book is a splendid aid.

The music is attractive and the verses are extremely pleasing, particularly to the little folks who live in a realm of vidid imagination, where nature and living things have human qualities and where Mother Goose's Rhymes are very real.

The music in the verses lends color to the piece. For instance the "Rumble, bumble, mumble, grumble" of the Bumble Bee; the bickering in "The Squirrel," the soothing swing of "Bye Baby Bunting," the Rat-to-tat-tat in "The Woodpecker" will hold a child's attention at an early age in a remarkable manner.

Our Special advance price will be 30 cents, postpaid.

A New Orchestra Folio

For the average combination of players there is great economy of cost as well as convenience in the now well developed plan of issuing standard and popular orchestra music in book form, a book for each player instead of so many loose parts in single sheets which are so easily lost or misplaced. We have in preparation a new collection of orchestra music embracing some of the most popular numbers in our catalog, pieces that will not be found in any other collection, and guaranteeing the purchaser an entirely new and fresh assortment of attractive and playable pieces in a variety of styles.

The music is arranged so as to be playable in any combination of regular orchestra instruments that includes a first violin and piano. The advance of publication price is 15 cents for each orchestra book and 25 cents for the piano book. Any one wishing to try this new collection should order at least the violin and piano parts in advance.

New Standard Four-Hand Collection

This new album of four-hand pieces will prove to be one of the best of its kind. It will contain an unusually large number of duets printed on special large plates, all of the pieces being well balanced, with plenty to do for both players, none going beyond the intermediate grade. This volume will prove useful alike for practice in ensemble playing and for practice in sight reading. All of the pieces will prove interesting and useful for home playing, and many of the numbers will make very taking recital pieces. The special introductory price in advance of publication for this volume is 25 cents per copy, postpaid.

Mozart Album for the Pianoforte

This volume is the latest addition to our series of albums of compositions by the great classic masters. Both our Bach and Handel Albums have met with very great success and we anticipate that our new Mozart Album will meet with equal favor. All of the shorter gems of Mozart's wonderful melodic inspiration will be included, such as sonata movements, fantasies, rondos, various separate movements, etc. The compilation will be a splendid one in all respects. Our special introductory price for this volume in advance of publication will be 35 cents, postpaid.

Vocal Studies for Contralto
By Whelpton

We expect to issue during the present month a Method for Contralto by the staunch singer George Whelpton. This is a book giving excellent foundation work in every department of vocal training. The material is both original and selected. Those in search of an up-to-date contralto method will find just what they want in this new work of Mr. Whelpton's. Our special introductory price in advance of publication is but 20 cents, postpaid.

Master Study in Music
By James Francis Cooke

The Romantic Lives of the Great Masters have always been a source of inspiration to music lovers and students. These biographical studies are something quite different from the conventional, cut and dried, encyclopedia descriptions of these men. Each biography brings you closer to the individual master, tells you his life habits, his methods of work, his ideals. They are full of character and interest and make for better musicianship upon the part of all who read them. The very great masters, such as Bach, Beethoven, Wagner, Mendelssohn, etc., have special treatments running some 3,000 words in length. This book, however, is different from other books with a similar aim in that such men as Dr. Mason, MacDowell, Grieg, Saint Säens, Debussy and Richard Strauss are not dismissed with a few lines but have as much attention given to them as have Schubert, Schumann, Haydn and Mozart. Much of the material was translated from French, Italian and German sources especially for this work. There is a lengthy preface embodying a review of the main facts in musical history written by the renowned European musical savant, Prof. Hermann Ritter. The work has been a long time in preparation but is being forwarded with all possible despatch. The advance of publication price is 50 cents.

Album of Modern Sonatinas

We have decided to retain this work on special offer for one month longer, after which it will positively be withdrawn. This is an excellent opportunity to possess a volume of rare instructive value. It consists entirely of Sonatinas or of movements in Sonatina and similar forms. Such composers as Haydn, Beethoven, Dussek are represented as well as such modern writers as Schmoll, Sartorio, Lichner, Spindler, Handrock, and others. It will be one of the best volumes of its kind ever published. Our special introductory price in advance of publication will be 80 cents, postpaid.

March Bargains in Leading Magazines

It will pay every ETUDE reader to take advantage of the special bargains in clubs offered by THE ETUDE, and order all their periodical reading matter through this publication. A saving in money as well as a saving in time and trouble may be effected by taking advantage of these offers. All the other leading magazines and THE ETUDE are combined in very attractive money-saving combinations, and listed in our 24-page Magazine Guide for 1918, a copy of which will be sent free upon request.

Below we list only a few of the many attractive money-saving combinations of THE ETUDE and other leading magazines:

THE ETUDE To-Day's Housewife	$1.85 Save 40c
THE ETUDE Everyweek	$2.10 Save 40c
THE ETUDE McCall's To-Day's Housewife	$2.25 Save 75c
THE ETUDE Pictorial Review	$2.50 Save 50c
THE ETUDE Woman's World Everyweek	$2.50 Save 50c
THE ETUDE Christian Herald	$2.50 Save $1.00
THE ETUDE Mother's Magazine McCall's Magazine	$3.00 Save 75c
THE ETUDE Delineator (To One) Everybody's (Address)	$3.00 Save $1.50
THE ETUDE Woman's Home Companion Everyweek	$3.35 Save 65c
THE ETUDE Pictorial Review Modern Priscilla	$3.60 Save 65c

New Sheet Music Publications

ISSUED BY THEO. PRESSER CO., PHILADELPHIA, PA.

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15036	WILSON, CHAS. J. Request to Dance		4 60

PIANO—FOUR HANDS.

14902	ALFOLDY, IMRE Hungarian Concert Polka	5	60
14888	ASHFORD, E. L. Dance of the Kewpies	3	60
14865	FONTAINE, L. J. OSCAR In Step	4	75
14737	SCOTT, JOHN PRINDLE At the Donnerbrook Fair	4	60

TWO PIANOS—FOUR HANDS

14819	BENDEL, FRANZ In the Gondola	5	85
14864	BOHM, C. Forest Scenes	3½	75
14845	GABRIEL-MARIE Serenade Badine	3	85

TWO PIANOS—EIGHT HANDS.

14840	LACK, THEO. Valse Arabesque, Op. 83	4	1 00

VOCAL SOLOS

Cat. No.		Gr.	Pr.
14921	BILLIN, REGINALD The Blackbird	3	40
15123	BREITENFELD, EMIL Even as the Wind Caress—Low Voice. 4		50
14777	BROUNOFF, PLATON The Song of the Sailor	3	60
15121	CADMAN, CHAS. WAKEFIELD The Shrine—Low Voice	3	25
14896	DANCY, CHARLES E. Ah! Pensive Dream ...High Voice	3	40
14897	" Low Voice	3	40
14794	Hear the Harp of Tara	3	25
14798	DELAFIELD, OLGA Christ the Lord is Risen To-Day	3	50
14796	The Humming Bird	3	60
14795	If I Were King	3	40
14532	FREEMAN, C. WEST Jesus, I My Cross Have Taken	3	50
14531	Summer is Gone ...Low Voice	3	40
14801	GALLOWAY, TOD B. Once on a Radiant Morning	3	40
14806	Wonderlure	3	60
15069	GILMOUR, HOWARD C. Drowsy Poppies	4	40
14911	HOSMER, E. S. He That Believeth ...Low Voice	3½	50
14862	JARECKIE, ALEX. M. To You ...Low Voice	3	25
15069	JONES, WALTER HOWE Hour of Prayer ...Sacred	3	50
15114	MONTANI, NICOLA A. Sweet Tipperary	4	60
14881	RIKER, FRANKLIN The Call	3	40
15086	SEVERN, EDMUND April Weather ...High Voice		
15087	" Low Voice	3	50
15088	I Love Thee ...High Voice		
15089	" Low Voice	3	50
15084	Pastorale ...High Voice		
15085	" Low Voice	4	50
14889	SMITH, WALTER WALLACE My Lovely Nancy	3	40

VOCAL SOLOS

Cat. No.		Gr.	Pr.
14825	WARD, HERBERT RALPH The Call of Love, Op. 20		3 40
14894	O Forgive		3 50
14792	WARD-STEPHENS Ah! Senorita Rare...High Voice	4	60
14790	I Rise From Dreams of Thee	3	40
14787	Lullaby	3	25
14788	My Cavalier	4	50
14789	Only Thou Everywhere	4	50
14952	WILDERMERE, H. Across the Great White Way	3	60

VOCAL—DUETS

15070	JONES, WALTER HOWE Before the Cross...Sop. and Alto	3	50
15037	COLBORN, ARTHUR G. Oh, Shadow in a Sultry Land. Sop. and Tenor	3	50

ORGAN

14772	FRYSINGER, J. FRANK Moonlight	3	50
14879	LACEY, FREDERIC Woodland Echoes	3	50
15025	PIERCE, EDWIN H. March of the Shades	3	60
14883	SHACKLEY, FREDERICK N. Gavotte Pastorale	3	40

VIOLIN & PIANO

14800	FEDERLEIN, GOTTFRIED H. Meditation, Op. 29, No. 1	4	80
14735	FERBER, RICHARD Mariquita	3	75
14901	FOX, EDDIE Sweetheart	3	40
14898	GRANADOS, E. Playera, Op. 5, No. 5 (Arr. by Arthur Hartmann)	4	75
14905	HAESCHE, WILLIAM E. Harlequin	4	75
14577	TATE, ARTHUR F. Dreaming of Love and You	3	50

The Above or Any of Our Publications Cheerfully Sent for Examination

Special Renewal Offer for March

THE ETUDE makes a special offer to all subscribers to renew their subscriptions during the month of March, whether subscriptions have expired or not. Renewals or new subscriptions may be sent us at the full price of $1.50 ($1.75 in Canada), together with 15 cents additional, making a total of $1.65 (or $1.90 in Canada), and obtain their choice of any one of the following standard collections of music:

Mathews' Standard Graded Course of Studies. Any one grade.

Piano Players' Repertoire of Popular Pieces.

Standard Popular Album for Piano. 15 pieces.

Tunes and Rhymes by George L. Spaulding.

Four-Hand Parlor Pieces.

Standard Vocalist, fifty songs for medium voice.

Standard Organist. 46 pieces for Pipe Organ.

Premium Rewards for Etude Workers

Friends and readers of THE ETUDE who obtain subscriptions earn many valuable and useful premiums for thus devoting some of their spare time. Jewelry, silverware, articles for personal use, as well as music and musical supplies are given as premiums, and these are awarded for the smallest number of subscriptions possible, based on the actual cost to us of the articles given.

These premiums are well worth the little effort necessary to earn them, as thousands of our reader-friends can testify. Send for a copy of our new illustrated Premium Catalogue, which will be sent free on request, listing many premiums. Below, only a few can be listed.

For One Subscription.

Picture Frames. Non-tarnishable Platinoid, substantially built, backed with velvet; a handsome ornament. Six inches high and 4½ inches wide.

Musical Picture Book. Octavia Hudson.

Mathews' Standard Graded Course of Studies. Any one grade.

Operatic selections for Violin and Piano.

For Two Subscriptions.

Fountain Pens. Especially suitable for ladies; 14kt. gold pen, with two gold bands.

Pocketbook. Black seal grain morean lined pocketbook, 6 inches long by 3 inches deep, with hand strap on back.

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Combination Scissors Set, consisting of three pieces—8-inch self-sharpening shears, a 4½-inch buttonhole scissors, and a 4½-inch embroidery scissors. Finely tempered, nickel plated.

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Standard History of Music. J. F. Cooke.

A year's subscription for THE ETUDE.

Prize Contest for Premium Workers

THE ETUDE'S Grand Prize Contest for premium workers offers forty-three cash prizes, ranging from $50.00 for the first prize down to $1.00 for the nineteenth to forty-third prizes, in addition to the regular premiums that are given to ETUDE subscription getters. The contest is open to all, regardless of whether the contestants ever sent us ETUDE subscriptions before or not. The contest expires the last day of March, 1918, but it is possible for one to enter the contest the closing week and still carry off a prize by consistent efforts. In this contest each new subscription counts twice as much as a renewal. To be credited in the contest subscriptions must be in this office by March 31st, 1918, and every subscription order must be written on a sheet of paper separate from other business and plainly marked "For ETUDE subscription contest."

No restrictions are placed upon the manner of obtaining subscriptions, soliciting in person or by mail being equally permissable. If your premium catalogue and announcement of the contest have not yet reached you, send us a postal card and we will immediately forward same to you. The contestant sending in the highest number of subscriptions that reach us between January 1st and March 31st, 1918, will be awarded the first prize, the next highest number of subscriptions sent will entitle the contestant to the second prize and so on for the first forty-three contestants. Subscriptions sent to us before January 1st, 1918, will not be counted for credit in this contest.

Special Notices and ANNOUNCEMENTS

WANTED AND FOR SALE
Rate 10c per word

FOR SALE—Wm. Knabe full concert grand, almost new, perfect condition. Sacrifice. James, care of THE ETUDE.

ANNOUNCEMENTS
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MUSIC COMPOSED—Send words. Manuscripts corrected. Harmony correspondence lessons. Dr. Wooler, Buffalo, N. Y.

TO MAKE A HIT—The latest novelette song. Everybody can play and sing it. Read the promising words. The music has a swinging rhythm, pleasing and catchy. The first song with a fingered musical accompaniment. Order through Sherman Clay & Co., San Francisco, Cal.

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CLOTH BOUND, PRICE, $1.25

Theo. Presser Co., Philadelphia, Pa.

New ETUDE Prize Contest

—FOR—

Secular Part Songs For Mixed Voices For Women's Voices For Men's Voices

CLOSES APRIL 1st, 1918

OUR previous contests have all been highly successful. The interest displayed in these past contests and the frequent requests for contests have inspired the institution of a contest of a different nature. Undoubtedly competitions of this kind will awaken a wider interest in composition and stimulate to effort many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

375 Dollars

will be divided among the successful composers in the following manner:

Class 1. For the best **Secular Part Songs** for **Mixed Voices,** with independent or supporting piano accompaniment:

First Prize - $75.00
Second Prize - 50.00

Class 2. For the best **Secular Part Song** for **Women's Voices** (in **Two** or **Three** parts) with independent or supporting piano accompaniment:

First Prize - $75.00
Second Prize - 50.00

Class 3. For the best **Secular Part Song** for **Men's Voices** (in **Four** parts) with independent or supporting piano accompaniment:

First Prize - $75.00
Second Prize - 50.00

CONDITIONS

Competitors must comply with the following conditions:

The Contest is open to composers of every nationality.

Composers may submit as many manuscripts as they see fit, and be represented in any or all classes.

The Contest will close April 1st, 1918.

All entries must be addressed to "THE ETUDE Prize Contest," 1712 Chestnut St., Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For THE ETUDE Prize Contest."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

In Class 1 Secular Part Songs of all styles will be considered, four part writing being preferred. A certain amount of free and independent writing in the glee style is desirable, but involved contrapuntal treatment should be avoided, the piano accompaniment should not be a mere duplication of the voice parts.

In Class 2 the Part Songs for Women's Voices may be either in two or in three part harmony. The parts may be more or less independent but should not be complicated. There should be a suitable piano accompaniment.

In Class 3 the Part Songs for Men's Voices should be chiefly in Four Part Harmony with a suitable piano accompaniment.

In the Part Songs of all the Classes occasional short solo or unison passages are permissible.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No composition which has already been published shall be eligible for a prize.

Compositions winning prizes to become the property of THE ETUDE and to be published in the usual octavo form.

THE ETUDE
THEO. PRESSER CO.
PUBLISHERS
PHILADELPHIA, PA.

Junior Etude—Continued

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects. Any girl or boy under fifteen years of age may compete.

Subject for story or essay this month, "Why I Love Music," and must not contain more than one hundred and fifty words. Write on one side of the paper only.

All contributions must bear name, age and address of sender, and must be sent to the "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the fifteenth of March. The names of the winners, and their contributions will be published in the May issue.

The following are the two best compositions sent in last month. We cannot give prizes for these, because they were not in the real competition, but this month we want everybody to send something.

"Why Do I Take Music Lessons?"

I take piano lessons because I like to play the piano, and have a feeling for it. I always did like music—it is my favorite thing.

I always practice my lesson before I do anything else. I never practice less than an hour a day, and some days I do an hour and a quarter. I practice in the morning before school for a few minutes, then after lunch for a few minutes, and then I practice for an hour after school.

Another reason why I take music lessons is because when I come into company, I think it is nice to be able to play for other people. One day, when I played in school, my teacher and the children said that they enjoyed it very much.

I like to play in school, and at students' recitals, and I think it gives other people, and my parents and myself much pleasure.

JENNIE AMARNICK (Age 11),
Philadelphia, Pa.

"Why Do I Take Music Lessons?"

Just why I study music I cannot tell. The reason is something that I know, but cannot express.

Often I have felt that I had too much to do to continue my lessons, but music for me has somewhat of a magnetic quality.

I am striving to get the very best education that is possible for me, and I feel that I would not be fulfilling my aim if I did not study music.

What music has been to me in the past, and what it is in the present is hard to tell. I can only say what a great recreation it has been, what pleasure it has given me after a hard day in school.

I think that my mind would be much duller without music, and that something would go out of my life. I think that one must needs have worked with music and studied it, to love it and really appreciate it.

MALVINA GLASNER (Age 15),
Philadelphia, Pa.

Playing With Closed Eyes

WHO wants to have a good music lesson next week? Everybody, of course. But who wants to have an *unusually* good one? You can do it, if you try.

What are you going to play at your next lesson? Scales, exercises, and a piece? All right. Now go to your piano and run over your scale without a mistake. Then close your eyes and play it again. That is not so easy, is it? Try it again. Now play your exercises with your eyes closed; and then the piece. That is a very difficult thing to do, and even if you make some mistakes, go all the way through the piece without opening your eyes.

After you finish your regular practice every day, run through your lesson with your eyes closed, and then you will just "grin all over" when your teacher says, "that was an *unusually* good lesson today."

A Surprise for Father

By Mae-Aileen Erb

CHILDREN, did you ever stop to think what this great, wide world of ours would be without music — WITHOUT ANY MUSIC AT ALL? Imagine how it would be never to hear the sound of a piano, a violin, an orchestra, a band or even a hurdy-gurdy — that jolly instrument of the street that sets your feet a-dancing and your eyes a-laughing in the spring of the year. You will all agree at once that the world would not be half so happy and joyous a place to live in without music's magical charms.

You children who are learning to play are very, very fortunate indeed. You are not only laying up great enjoyment for yourselves in future years but are acquiring means by which you can give pleasure to others. You can commence doing that in your earliest lessons, for the simplest piece well played is beautiful.

Two little children, pupils of the writer, passed a very happy second season of piano study, because they discovered a way in which they could use their music to make someone "glad"—that way was, "surprising Father". They took delight in learning extra pieces, in addition to their regular work, as SURPRISE PIECES to be played for Father on the important days of the year, as Thanksgiving Day, Christmas Day, Father's birthday, and *Easter Day*. As their father was much interested in their musical progress and made a habit of looking over their little studies and compositions very frequently they thought it wise to conceal the surprise pieces in various hiding places,—under the rug, under the piano cover, behind the books in the bookcase or any other place their fancy dictated. The appreciation that their father showed when listening to the surprises more than paid them for the hours spent in loving preparation.

When you learn, children, to practice, not just because the lesson has been assigned to you, but with the thought that every practice time if rightly used, will hasten the time when your playing will be a joy to others, your study hours at the piano will become the happiest ones of the day.

A Musical Advertisement Puzzle

By SAM LOYD

What general advertisement appearing in this issue of THE ETUDE (the Theo. Presser Co. excepted) is represented by this picture?

Carefully study the announcements to be found on the various advertising pages of this issue and see if you can fit the picture puzzle to one of them.

Ten Prizes for Best Answers

To each of the ten persons who send the best answers to the puzzle together with best suggestions for another advertising picture puzzle, will be awarded a copy of the Cyclopedia of Games, Puzzles, Tricks and Conundrums, by Mr. Loyd, published at $5.00.

Your suggestion need not be in the form of a sketch. Just describe in not more than fifty words a puzzle picture that will represent some advertisement to be found in the pages of this magazine. (Theo. Presser Co. advertisements excepted.) Write your answer out on one side of a single sheet of paper and mail together with your suggestion not later than March 25th, to Sam Loyd, Puzzle Editor of THE ETUDE, 1712 Chestnut Street.

Answers to the Sam Loyd Puzzles in the January Issue

The following are the answers to the Sam Loyd Puzzles in the January issue:

Old-Fashioned Songs in Puzzle Guise

1. Ben Bolt. 2. Sally in Our Alley. 3. We're Tenting To-night on the Old Camp Ground. 4. The Old Folks at Home. (This picture also seemed so clearly to apply quite as well to the Vacant Chair that that answer was allowed by Mr. Loyd where both answers were sent.) 5. The Last Rose of Summer. 6. Home Sweet Home. 7. Dixie Land. 8. Silver Threads Among the Gold. 9. Old Black Joe. 10. In the Gloaming.

ETUDE Prize Winners in the January Contest

Each of the following persons have received from Mr. Loyd a copy of his 386-page cloth-bound book containing 5,000 puzzles. The book was published to sell at $5.00. Mr. Loyd examines all letters and answers in person. His adjudications must be considered as final.

FRANCIS SULLIVAN, 4241 Sheridan Ave., Minneapolis, Minn.
TED W. MAACK, 2001 Larimer St., Denver, Colo.
KATHLEEN C. BOWE, 218 Jacoby St., Norristown, Pa.
MISS CHARLOTTE F. SEALY, BOX No. 385, Wickford, R. I.
ADAIR ANDERSON, Morganfield, Ky.
MISS IDA F. LOCKARD, Westminster, Md.
MISS E. G. P. WIRT, Oak Grove, Va.
MRS. OLIVER E. JENNISON, 14 Pearne Ave., Cortland, N. Y.
MRS. OTTO WITTEN, 617 E. Main St., Van Wert, O.
DORIS RIX, Milbank, So. Dak.

There will be further puzzle pages in the future. Look for them.

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Make the Most Important Occasion of the School Year a Happy Memory

TUNEFUL OPERETTAS AND CANTATAS

THE PENNANT

By Oscar J. Lehrer Price, $1.00

Pretty tunes, amusing situations, well set up young men, bright girls in smart frocks, a dance here and there, and a spirit of college "go" is the best description of "The Pennant." It is a real, practical piece for a short cast, easily rehearsed and easily produced. It is sure to take.

THE ISLE OF JEWELS

By Geo. L. Spaulding Price, 50 cents

One of the best operettas for young people ever written. It is easily rehearsed and staged, and cannot fail to interest both audience and participants. The text is witty and amusing and the music is full of sparkle and go. As the characters personify various popular jewels, the opportunities for picturesque staging can readily be realized.

PANDORA

By C. E. Messena Price, $1.50

A brilliant operatic setting, suitable for young people, of the old Grecian myth as retold by Hawthorne. The choruses are almost entirely in unison. The music is sprightly and tuneful throughout and easily learned. The costumes, properties and scenaries are such as may be easily prepared.

MOTHER GOOSE ISLAND OPERETTA

By Geo. L. Spaulding Price, 50 cents

A bright, up-to-date work, suitable for boys and girls from 8 to 14 years. Mother Goose characters are introduced in addition to modern boy and girl parts. The story is lively, the dialogue crisp and the music abundantly tuneful. Scenery and properties are easily prepared.

A ROSE DREAM

By Mrs. R. R. Forman Price, 50 cents

A delightful entertainment for any group of young folks, between the ages of eight and fourteen. The plot allows for the participation of any number.

THE FAIRY SHOEMAKER

By T. J. Hewitt Price, 50 cents

This delightful operetta may be produced by girls and boys or by boys alone. It is very easy to stage. The music and the text are charming throughout. The music was originally written with unison choruses, but an optional A2to part has been added to meet the wishes of those who prefer two-part choruses. Time of performance 1 hour.

THE GOLDEN VALLEY

For Women's Voices, with Solos

By H. E. Warner Price, 75 cents

Based upon a colorful and romantic legend of the Basque provinces, dating from about the 11th century, this cantata is extremely pleasing, distinguished by variety and splendid contrasts, both in text and music. The solos are ingratiating in melody, and not too difficult for singers of average vocal attainments. Time of performance 1 hr.

THE MERMAID

For Women's Voices, with Soprano Solos

By Fanny Snow Knowlton Price, 50 cents

A splendid program number for any high-school chorus, chiefly in three-part numbers with an obbligato for solo soprano. This is a modern work, very brilliant and with bold and characteristic harmonies and a full and effective pianoforte accompaniment. Time of performance 20 minutes.

EFFECTIVE CHORAL WORKS

CHORUSES FOR WOMEN'S VOICES

UNISON AND TWO PART

10834 Alma Mater, Bischoff (Unison) .05
10234 Blossom Time, Forman ..... .15
10856 Dawn, Saroni ..... .10
10849 Frost Elves, The, Harrett .10
10732 Our Country's Flag. Wolcott (Unison) ..... .10
10728 Spring Lily, A. Forman ..... .10
10836 Time of Youth. Donizetti-Forman ..... .10
155 Voices of the Wood. Rubinstein-Forman ..... .10

THREE PART CHORUSES

159 Dance of the Pine Tree Fairies. Forman ..... .15
10367 Happy Song, A. Pike ..... .15
10375 La Serenata. Tosti-Warhurst. .10
10841 Message of the Birds. Hopkins. Sop. obbl. ..... .15
10741 My Love, She's but a Lassie yet. Marschal-Lake ..... .12
10780 Over the Waves We Softly Glide. Stults ..... .12
10815 Song of the Open. Kilcken-Parlow ..... .10
10723 We are Fairies. S. D. Nevin .10

FOUR PART

10550 Flowerets Close at Eve, The. Franz ..... .10
10543 I'll Think of Thee. Julian Edwards ..... .15

FOUR PART WOMEN'S CHORUSES, Continued

10519 Indian Cradle Song. Kenneth Clark ..... .15
10552 Syren Voices. Garbett ..... .15

CHORUSES FOR MEN'S VOICES

179 Gypsy Trail, The. Galloway .15
10838 Love Within the Lover's Breast. Billin ..... .10
286 Merry had a Little Bee, Bloor. .10
287 Medley-Favorita. Bloor ..... .20
172 Over the Ocean. Petrie ..... .15
188 Venetian Boat Song. Cadman. .10

CHORUSES FOR MIXED VOICES

272 Awake with the Lark. DeReef .10
10262 Away to the Woods, Away. DeReef ..... .15
10447 Come, Sing with Zest. Andrews ..... .15
265 Hail, Orpheus, Hail. DeReef . .15
10498 Honey Town Manner ..... .10
10852 Huntsmen Up, and Sound the Horn. W. W. Smith ..... .12
10786 It Was a Lover and His Lass. Garbett ..... .15
10768 Pickaninny Lullaby. Stults . .10
10725 Song of Spring. Stults ..... .15
10864 Where the Buttercups Grew. Stults ..... .12

FASCINATING PIANO PIECES

PIANO, 6 HANDS

11146 Barcarolle. Offenbach ..... .60
11426 Camp of Glory. Holst ..... .90
11436 Cavalry Advance. Schneider . .75
11425 Dixie Doodle. Holst ..... .80
11422 Dixie Land. Emmet ..... .60
11422 Fast Mail Gallop. Streabbog . .60
4393 Gipsy Rondo. Haydn-Kramer. 1.00
6717 Grand March. Hollander-Lenhaupt 1.00
11434 Happy Gondolier. Lange .... .60
11437 Joyous Shepherd. Lange .... .60
11431 La Tiplea March. Curti .... .75
13562 Le Carillon. Polka. Ringuet. .70
11432 Moonlight Serenade. Lange . .60
8526 Polka de la Reine. Raff .... .60
11145 Polonaise Militaire, Op. 40, No. 1. Chopin ..... .60
11430 Santiago March. Cadina .... .60
11428 Shooting Stars. Holst 1.25
11427 Tripping through the Heather. Holst ..... .90

2 PIANOS, 4 HANDS

13738 Manitou. Fantasie. Morrison .80
11448 Awakening of the Birds, Lange. .75
11444 Bridal March. Schneider .... .80
11451 Carmen Waltz. Durand .... .90
6781 Carmen. Bizet 1.25
13136 Commencement March. Koelling ..... .85
13060 Concert Polka. Lansing .... .80
13870 Dance of the Witch. Galop de Concert. Peabody 1.00
11446 Dixie Land. Emmet ..... .60
11449 Fast Mail Galop. Streabbog . .90
11447 Happy Gondolier. Lange .... .75
6478 Impromptu a la Hongroise. Lacome 1.25
13053 No Surrender. Morrison. .85
14570 Stand by the Flag. Stults .. .85
14439 Shooting Stars. Holst 1.25
11442 Slumber Sweetly. Beaumont . .60
11441 La Tiplea March. Curti 1.00
11438 Tripping through the Heather. Holst 1.25

2 PIANOS, 12 HANDS

6924A Ballata e Bizzaria. Pagnoncelli 1.75
8535 Les Sylphes. Bachmann 1.25

Any of the above Music will be gladly sent for examination

THEO. PRESSER CO., Philadelphia, Pa.

ETUDE PREMIUM REWARDS

ETUDE premium workers earn many useful and valuable gifts by sending subscriptions. Their time is very profitably employed in the congenial work or getting musical friends to subscribe for the world's leading musical magazine. A small amount of effort is amply rewarded by the premiums featured below and the many more featured in our premium catalogue, a copy of which will be sent free on request.

NON-TARNISHABLE PLATINOID PICTURE FRAMES

One yearly Subscription

These frames are substantially built, made of the unsurpassed, non-tarnishable Platinoid, backed with velvet and will prove a most worthy ornament. Height 6 inches. Width 4¼ inches.

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In a novel and attractive design, quadruple silver plated. Interior gold lined. Size 7 inches.

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Two Subscriptions

Sterling silver; heavy and beautifully chased. Furnished in any size desired.

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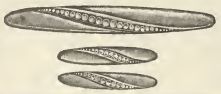

Shirtwaist set of three pins—a bar pin, 2½ inches in length, and two small pins, each 1 inch. Attractive pattern. Gold-filled; suitable for everyday use.

COLD MEAT FORK

Given for Three Yearly Subscriptions

Mounted in Sterling Silver handle of the latest thread design.

FOUNTAIN PENS

Two Subscriptions. This pen is of a very attractive design, being especially suitable for ladies. Has 14kt. gold pen, with two gold bands.

Three Subscriptions. Self-filling fountain pen, the self-filling attachment being very simple and easy to operate. 14kt. gold pen.

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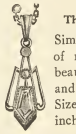
Black Ivory finish, grooved back, size 9⅞ x 2⅜ inches with 11 rows of medium length white bristles anchored in a special composition and faced with aluminum. An article of finest quality and a rare bargain.

SOLID GOLD LA VALLIERES

Three Subscriptions

Diamond shape, with amethyst and four pearls and one large baroque pearl. Pendant measures 1 inch.



Three Subscriptions

Simple in design, but of more than usual beauty. One pearl and large amethyst. Size of pendant, 1¼ inches.

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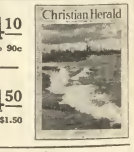

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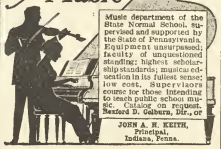

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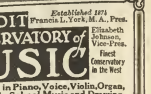

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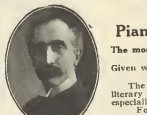

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How to Adapt Your Program to Your Hearers

It is seldom that a player can be successful in pleasing every audience, yet an intelligent consideration of the kind of music desired by different classes of listeners will often do much to aid one's success.

Instead of the well-known but often misunderstood division into "popular" and "classical," it will be convenient for our present purpose to make *three* divisions:

1. The simple and obvious.
2. The standard and classical.
3. The *recherché* and modern.

The first group includes not only dance-music of the simpler type, popular songs and ballads; hymn-tunes, etc., but many well-known (usually rather hackneyed) numbers by excellent composers. Rubinstein's *Melody in F*, Lange's *Flower Song*, Nevin's *Narcissus*, even MacDowell's *To a Wild Rose*, come in this category. Any person having the slightest ear for music will appreciate any piece of this sort: if they express a preference for "rag-time," such a preference is doubtless sincere, but often merely temporary. In another mood of mind, which may sooner or later intervene, they would not fail to appreciate such pieces.

In the second group we include such things as Beethoven's *Sonata Pathetique*, Schumann's *Novelette in F*, Schubert's *Rosamonde Impromptu*, etc. Understand that we say "standard *and* classical," not "standard *or* classical." Beethoven's great sonatas *Op. 106, Op. 110* and *Op. 111* are "classical" but not "standard"—*i. e.*, not familiar to the ordinary musical public, nor even in a style ordinarily familiar. Strauss' *Blue Danube Waltzes* are "standard" but not "classical." So much for our definition: now for the application—people of refined taste and of some degree of musical culture, but who are so placed as to have few opportunities of listening to good music, are almost invariably best pleased by music of this second group. That of the first group would be a mild disappointment, while that of the third would be difficult to grasp and fully appreciate at one sole hearing.

In the third group we include not merely the music of the extreme moderns, such as Debussy, Ravel, etc., but Beethoven's last string quartets and last pianoforte sonatas, likewise (extremes meet!) music of an antique character, such as that by Corelli, Purcell; Vitali, Gossec, etc., and including much, though not all, of Bach. The audience most appreciative of music of this group is one composed of persons who are fairly familiar with the whole range of ordinary classical music, and who would be more or less bored with pieces such as we have mentioned in group two, simply because they have heard them rather often and like something new and strange.

Some Hints for the Accompanist

The general rule for accompaniment is that it should be subdued as long as the principal air is going on; but that it should come out in full force in all those little symphonies and episodes in which it has to claim the attention of the ear alone.

In dances, however, the accompaniment, especially when it strikes the strong accent, becomes a leading part, and should be expressed accordingly.

Introductions and codas should be louder than mere accompaniment, but should take their expression from their own natural shape and character.—John Curwen.

Musical Exclamations

By Fred Elder

Use your ears! They are not merely decorations on the side of your head. They are there for one great purpose. Piano pupils are the poorest listeners in the musical world. A mechanical piano can hit the notes with the same accuracy as the piano pupil but it has no ears and no need of ears. All the playing in the world cannot give it the divine gift of hearing. The violin on the other hand has only four notes ready-made. All the rest have to be created by the player. In order to do this he must listen and develop within his own mind the means of judging the correct pitch of every note he plays. Therefore ear training, and then more ear training for all piano pupils.

Sit still at the piano! Let Charlie Chaplin do the antics. All intelligent people who know anything about good piano playing in these days expect that the player has learned that waste motions are not only in bad taste but also lead to inferior playing.

Get your money's worth! The pupil who engages a teacher at five dollars a lesson and practices a half an hour a day is not likely to get nearly so much from the investment as the pupil who pays fifty cents a lesson and practices five hours a day. Why pay for expensive lessons unless you do your part toward getting your money's worth? In fact if your teacher finds that you are doing your utmost he will find himself giving you overtime in spite of himself.

Blunders in the Identity of Composers

No less a personage than Queen Victoria once made a particularly embarrassing blunder in confusing the authorship of a song. The composer Mendelssohn was "presented at court" and the Queen took occasion to tell him how much she enjoyed his compositions, in particular his songs. Much pleased, he inquired of her which was her favorite song, and the one which she named, as it happened, was by Mendelssohn's sister Fanny, who was an amateur composer of considerable promise, though not a prolific writer.

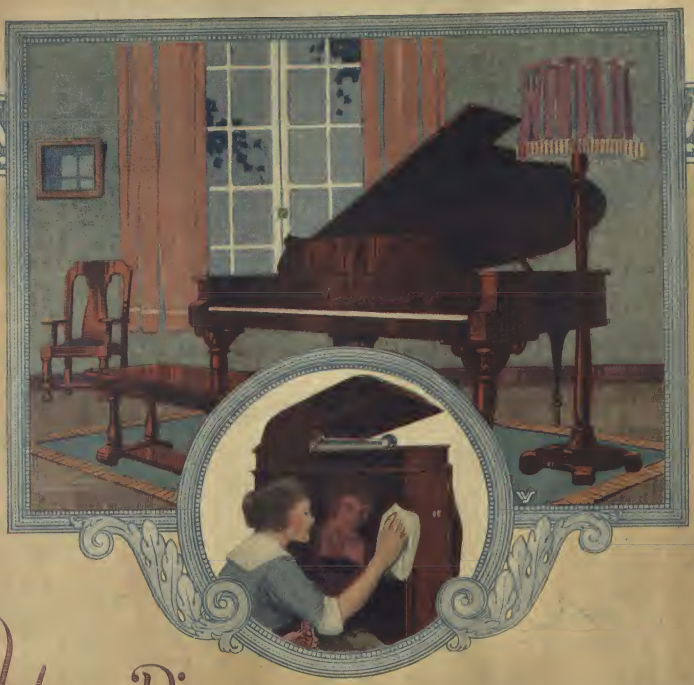
In the catalogue of a certain music dealer we have read:

Bach, Spring's Awakening.....$0.50
" Well Tempered Clavichord, Vol. 1 and 2, @..... 1.00

The "BACH" printed out in full is E. Bach, a musician of very respectable attainments, but scarcely famous except in connection with this one popular piece, while the one indicated by the very modest little *ditto* marks is Johann Sebastian Bach, whom many regard as the greatest musician the world has ever seen. The writer feels in a slightly charitable mood toward this blunder, however, as he one time supposed Christopher Bach. of Milwaukee to be the composer of *Spring's Awakening*.

There is an interesting little piece for violin, called *The Bee*, which many suppose to be by Franz Schubert. So it is, but not the Franz Schubert who wrote great symphonies and over a thousand songs, and who lived and died in Vienna. The author of *The Bee* was a violinist who flourished in Dresden, from 1808 to 1878.

"All through my keys that gave their sounds to a wish of my soul,
All through my soul that praised as its wish flowed visibly forth."
—R. Browning, *Abt. Vogler.*



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