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James Francis Cooke

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THE ETUDE PRESSER'S MUSICAL MAGAZINE APRIL 1918

PRICE 15 CENTS

TSCHAIKOWSKY

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"The Marseillaise is Worth a Million Men to France"

-Thomas A. Edison

Music Now More Than Ever

MR. THOMAS EDISON, in an article to be published in THE ETUDE next month says, "The Marseillaise is worth a million men to France."

THIS IS THE GREATEST HOUR IN HISTORY for American Music Workers.

PATRIOTISM ! COURAGE ! OPTIMISM ! The inseparable elements of victory all respond to the inspiration of music.

IF YOU CAN NOT GO TO THE FRONT, do your duty at home and work with your music as you never have worked before. THE ETUDE, BEGINNING NEXT MONTH, will provide its readers with some of the strongest opinions of great minds upon the need of music in wartime at the front and *§*t home. Show these opinions to all people who should be convinced. Make it a part of your bit. Be proud of serving your art and your country. Here are some of the names of public-spirited men and women who have sent us their influential statements upon the subject.

Dr. Lyman Abbott Dr. Anna Howard Shaw Mr. Thomas Edison Hon. Henry Van Dyke Miss Ida M. Tarbell Mr. John Luther Long Mr. Owen Wister and many others

Mr. Harold Bauer's remarkably interesting and helpful Conferences will continue in THE ETUDE for the next four months. They are merely an indication of what the "Greater ETUDE" is becoming. It is particularly important that musical interest during the coming six months should be enthusiastically supported by all music lovers.

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> Theo. Presser Co., Philadelphia, Pa.

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THE ETUDE, Theo, Presser Co., Publishers, Philadelphia, Pa.

APRIL 1918

John Orth,

Teacher and Composer of Boston has said:

"It looks to me as if the day is likely to come when no music room will be considered quite complete without a talking machine."

J. Lawrence Erb,

of the Music Teachers' National Association, has said:

"In ten years or more, during most of which time I have used talking machines in teaching, I have found nota single instance where they have been other than a benefit to the students."

Rossiter W. Cole,

Distinguished Composer, Organist and Teacher of Chicago, has said:

"I think no thorough teacher of music need fear the rivalry of any mechanical instrument."

Our New Talking Machine Department

We have announced the opening of a new Talking Machine Department and we shall carry a complete stock of the Victor line, but it is our purpose to devote special attention to those records which will cultivate a knowledge of, and a love for, the best in music.

The exceptional strides made in providing records which the intelligent teacher of today, can use to complement the regular work of both instrumental and vocal pupils, makes the teaching record extremely desirable. The talking machine opens a whole new world of interests and revitalizes the work of thousands of teachers.

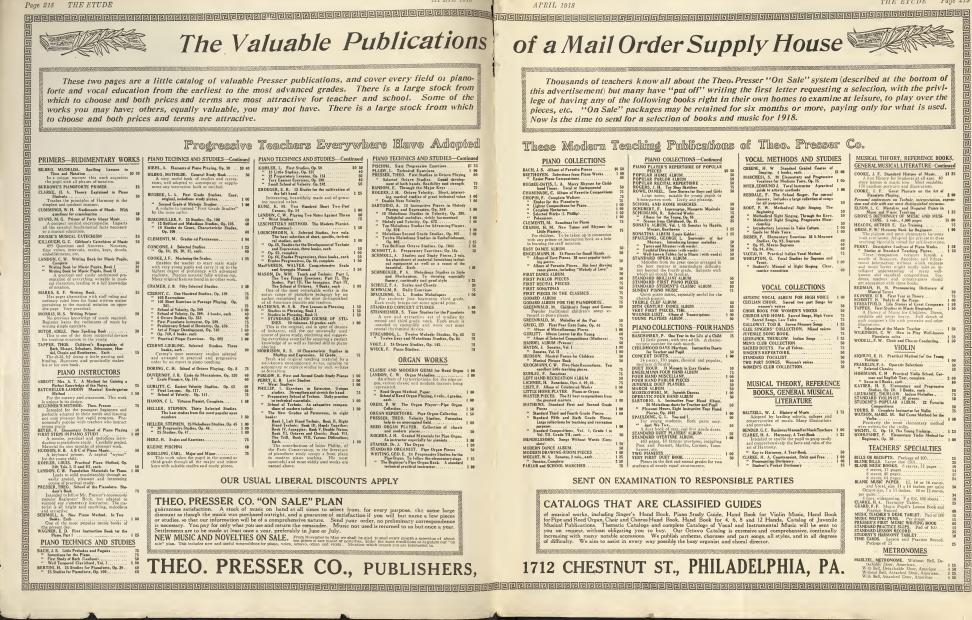
We shall esteem it a privilege if you will consult us freely regarding both machines and records, whether you purchase direct from us or elsewhere.

Our mail order department will give you prompt and efficient service.

Theo. Presser Company, Phila, Pa

APRIL 1918

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STADARD PARLOR ALBUM Price, 50 Cente As collection of the state of t

TWELVE PIECES FOR THE PIANOFORTE By G. F. Handel Price, 50 Cents

Twelve gens selected from the works of Handel. They are not difficult and are especially suitable as educational and editing has been done by Dr. Hans won Billow and the work contains a preface by the editor that is very valuable and illuminating.

By Arthur Hartmann Price, \$1.00 In this unique book some of the most distinctive and characteristic of the Hungarian folk-songs have been col-lected. There is interesting data in connection with these melodies and their origin in the introduction.

A Callection for Church or Home Price, 75 Cents The Mark Mark Shaker Mediada, Shaker Mediada,

R Violin Works R

By Mabel Madison Watson And the pland for anoder were advanced plant. FIFITY-ONE OLD HUNGARIAN THE PLAND FOR MUSAN AND AND THAT THE PLAND THAT THE P By Madei Madison Watson Frice, \$1.00 Positively the most elementary method ever written for the violin. It is the product of years of experience with young students and is thoronghy practical and up-to-date. The material is all as attractive as it is possible to make it and will be found very pleasing to young

To afford a better opportunity of judging the set of the will give due to the listed on his page we output the assist in the selection of music, we have catalogs covering every classification. We will gliadly send any of these grafis.

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PLEASANT PASTIMES FOR THE

APRIL 1918

Q Vocal Works

ATTENDARU ADVANCED PIECES Price, 50 Cents This volume contains such presents the good piece Markowski, Listst and Markowski, Liststand Markowski, Lists

ARTISTIC VOCAL ALBUM

Low Voice Price, \$1.00 BEL CANTO METHOD FOR THE VIOLIN by Mabel Madison Watson Price, \$1.00 Price, 10,100 and 10 of the most provider provider to be low ordinal high voice edition. It is a spiendid collection Price and the spin of the spin o

A vortiable mine of good things for the hasy practical organist. Not a dry or tedious number in the book, preludes, postudiest models ever written arranged as preludes, postudiest models, all are of moderate difficulty, suited to the average player and adapted for two manual organs.



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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The World of Music

THE time limit for the Coolidge string quartet prize, previously mentioned in these columns, has been extended to July 15.

As a meeting of the Alpha Chapter of the press, bodd in Deston recently. Alpha Chapter J. Waveruchy, it. As a Average David of the Waveruchy, it. As a Average David of the press of the second second second second press for the second HENRY HEINDL, for thirty years a viola player in the Boston Symphony Orchestra, passed away on January 3, at the age of seventy-four years. Three sons survive him, all able professional musicians. ALL the felt now used in the manufacture

THE Shipping Board have a senarged Stanton H. King, of Boston, to revive the singing of *choidies* (those diffuse former) in vogue among sailors) in our new merchant marine. Mr. King is an old sail, and learned chantle singing during his thirty-cight years of serv-ice on deep-water vessels. of plano hammers in American planos is made in America. Before the war Germany had a monopoly of this kind of felt.

Sr. LOUIS has been chosen as the next meeting place of the Music Teachers' National Association. This will be the fortleth annual convention.

GENERAL PERSHINO has ordered that all army bands be improved and strengthened so fhat the troops may have the inspiration of first-class marini music. French officers are success at Verdun is due include the keeping up the morale of the ALDERT SPALDING, the American violinist, now serving in the Aviation Corps with our forces in France, has been commissioned a first fleutenant.

MAX ROSEN, the widely-heralded young Roumanian-American violinist, has made his début in New York, playing the Goldmark Concerto with the Philharmonic Orchestra. MR. JOHN C. FREUND, predident of the Musical Alliance of America, entertained a manuel of distinguished citizens at diamer at with the second state of the second state of the study outlined by the United States Com-missioner of Education, the Hon. Pbilander P. Cherton.

THE Chicago Opera Association took Kan-sas City hy storm, "Standing Room Only" was in evidence.

as of the particular form of the particular dependence of eventing was in evidence. The Buffalo String Orchestral Society, under the name of the Zimeri Toh Society, under the name of the Zimeri Toh Society and the string orchestral Society and

Carton True Bareau of Community Music of the "Extension" department of the University of Wisconsin, has prepared and published a carefully-designed outline of public transformer control outpress throughout the Nate. The control numbers embrace a group of nulson songs and agroup of part songes. It will be interesting to watch the development of this commendable cartryptine. JOHN MCCORMACK has been appearing at the Metropolitan Opera House in New York again, in opera, beginning with La Bohème, in which he took the role of Rodolfo.

MRS. H. H. A. BEACH, America's most noted woman composer, is devoting all her time at present to Red Cross work, at Hills-horo, N. H. In this ahe is following the example of Chaminade in France. Two Paulist Choristers of Chicago, a re-markable body of 100 singers under the birds of live, J. Jim. Their rendlino of unaccom-matic numbers hy Arkangelsky, Rachman-toff, etc., all for special meetion. These, as well as certain of Bach's difficult motels, are sung from memory.

A GREAT choral commemoration has been held in London as a tribute to the "First Seven Divisions"----the heroes who fell at Mons and Ypres. The program, too long to

一年世史派书史之派书史史派书史派书》 医新华城中的

guage.

CONTENTS FOR APRIL, 1918

CHARLIS RONY, a well-known British hand-master, who recently bas heen promoted to the rank of leatenant and Director of May Heatenant and Director of May Munk, from Oxford University, not honoris causa, hat following three days severe ex-aminations. We know of no other case of a band-master achieving this particular honor. Westream operatic art has reached Japan. A series of performances including such works as *Cacalieria Rusticana* and other standard Italian operas has been given at the Royal Theatre in Tokio. The orchestra is iargely native Japanese in its membership.

FREDERICK CORDER, in "The Musical Times," complains that the works of many of the best contemporary British composers seem to be regarded by program-makers in the same light as multime-only to appear once, and when quite fresh. Receip lattice arguments in resonances that searching the second second second second second link. Is now in this country. It is works quinter for strings, as well as compositions in the abover forms. This vield is Japan with musical terms marked in the Japanese inno-

HILL & Soxs, noted violin experts, have made a list of all the known gcunine Stradi-varius instruments in existence, and claim to have located 540. It is estimated that Stradi-varius made in the neighborhood of 1,100 violins, 'cellos and other stringed instruments during his iong and industrious like.

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

THEODORE PRESSER CO., Publishera

1712 Chestnut Street, Philadelphia, Pa.

quote entire, was a most impressive one: among the features was a setting of Walt Whitman's Toward the Unknown Regions for chorus and orchestra, by Yaugha-Williams. The King and Queen honored the occasion by their presence.

Du. W. H. HADOW, a well-known English musician, has been created a knight by King George. Dr. Hadow took a proulnent part, in former years, in preparing the first edition of Grore's Dictionary.

THE American Guild of Violinists recently heid their annual election of officers, Alex-ander Lehmann being chosen president, Ar-rangeauents were made for a memorial meet-ing in honor of Bernhard Listemann. In has been found in Great Britain that organ builders stand head and shoulders above men from other industries in the build-ing of aeropianes and parts,

i.EADING English music publishers have been obliged to raise their prices twenty-five or fifty per cent, on account of the high cost of paper and the advances in wages.

A FICTURE of the choir of Montreel Cathe A PICTORE of the choir of Montreal Child-dral appeared recently in a number of Lee Canada Musical. it is composed exclusively of adult men singers, thirty in number, most of whom are in canonical orders.

THE "Bohemians" gave a reception to Henry Hadley, in honor of the first presenta-tion of his opera Azora in New York.

<text><text><text><text><text><text><text>

THE Fortnightly Musical Club, of Cleve-land, arranged a four-day musical festival in February in honor of the twenty-fifth season of their organization.

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APRIL 1918



The Indian Music of Thurlow Lieurance

Acoah-Love Song from the Red Willow Pueblos	.25	
At the Sundown	.40	
By the Waters of Minnetonka (Violin or Flute		
Ad. Lib.)	.60	
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Love Song-From the Red Willow Pueblos	.25	
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My Silver Throated Fawn-Sioux Love Song	.25	
Pakoble-The Rose	.25	
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Rainbow Land. Violin and 'cello obbl	.60	
Sioux Serenade. Flute obbl.	.50	
Sacrifice, The	.40	
Weaver, The-The Blanket-Her Rosary	.25	

A SLUMBER SONG

*** Herm HHL ... U. ... Wilden

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The Hidden Beauties in the Music of the American Indian

The Indian works of Carlos Troyer are steadily winning a Widespread interest. They have a romantic and historic appeal and musically are of great impressiveness.

Traditional Songs of the Zuñis by Carlos Troyer

Original Indian songs and chants recorded during bisits to the tribe, and harmonized. A historic description of its origin is prefixed to each song.

. The Sunrise Call, or Echo Song \$0.50 4. Zuñi Lover's Wooing, or Blanket Song 2. Incantation Upon a Sleeping Infant (Zuñian Lellaby 30

3. Invocation to the Sun-God (Zuñian Lullaby) .30 ongs, Nos. 2 and 3, should be sung oncert number. The first suggests

In Press

A STRIKING NOVELTY FOR CONCERT OR RECITAL American Indian Rhapsody FOR THE PIANOFORTE On Themes Recorded and Suggested by Thutlow Lieurar By Preston Ware Orem Price, \$1.00

This is a real Rhapsody of unusual significance. It is not a medley, but is worked out in thorough, artistic form. The themes are all genuine Indian themes which have been developed along accepted lines. It is of about the same grade of difficulty as Liszt's Sixth Hungarian Rhapsody and we believe does for the music of the American Indian what the famous composer did for the music of another land. The Rhapsody is the right length and style for exhibition playing.

An Indian Music Lecture giving an historic outline of the Cliff-dwellers of the South-West their customs, government, psychic prac-tices and their fascinating and remarkable music by Carlos Troyer. Price, \$0.50

An Album of Nine Indian Songs with interesting descriptive notes based on personal experlences among the tribes by Thurlow Lieurance. Price, \$1.25

OUR OFFER

We will send on request, subject to our "On Sale" terms only, a specially selected folder of Indian Music.

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5. The Coming of Montezuma, with great drum reveille 6. The Festive Sun Dance of Zuñis, an annual

- Thanksgiving Day 7. The Great Rain Dance of the Zuñis
- 8. Indian Fire Drill Song, Uru-Kuru Mohave Apach') with English and Indian text With description of the production of fire by revolving the fire stick between the palms of the hands
- (N. B .- The accompaniment of this song alone is a complete transcription as a piano solo.) 9. Hymn to the Sun
 - An ancient, esoteric Jubilee song of the Sun-Worshippers, with an historic note on the Cliff-dweller's derivation of their music from the sun's rays.
- 10. Sunset Song, a thanks-offering to the Sun Recorded and described, with English and Indian text.



THE ETUDE VOL. XXXVII, No. 4 **APRIL**, 1918

Music America Likes

NEARLY two years ago THE ETUDE made an investigation of 150 recital programs sent in from all parts of the country, with the view of finding out which composers were most frequently represented. Now a similar audit has been conducted with very interesting results. From a box containing four hundred and sixty-two programs sent to THE ETUDE from nearly every State in the Union, one hundred and sixty were picked out at random and the composers classified. Here are the two lists, showing the number of times each composer's name appeared :

1916	1918	
Chopin	68 Chopin	93
Mendelssohn	61 Schumann	
Beethoven	55 Beethoven	
Bach	44 Bach	43
Schubert	40 Liszt	36
Grieg	38 Schubert	36
Schumann		
MacDowell		
Mozart		
Liszt	26 Mendelssohn	19

The names are identical, although in a somewhat different order. In addition to the above statistics, the list of names not given above shows that 317 compositions by American composers were performed. There was a great increase in the compositions of French and Belgian composers, as also in the case of Russian composers. Brahms and then Mrs. Beach (who ties at 16 with Wagner and Dvorak) follow in order the list given above. It is surprising to note that the name of Haydn appears only six times in the new audit, while that of Weber comes in for three counts. Debussy had ten and Nevin six. On the whole, the tendency to use better and better music in America is in a very healthy state. The progress is gradual and substantial.

The Chance for American Opera

AMERICAN musicians have just now been rejoicing because there have been opportunities to present three new works by American composers during this season. Perhaps we should be glad of our trinity of masterpieces, but it seems somewhat compromising to read in L'Arte Pianistica (Naples) a list of the new operatic works given in Italy during the past year, when the little land of Melody was meeting one of the most perilous military situations since the day when Alaric with his Gothic hordes came down upon Rome.

Last year Italy produced sixty-seven new operas. Nine of these works were produced in Milan, six in Turin, sixteen in Rome, seven in Florence, four in Palermo and so on. There were several new productions in opera houses in cities that many Americans would find it difficult to identify in their memories .--such citics as Bergamo, Piacenza, Taranto, Mantova, Massa, Imola, Oneglia, Trapani, etc. Of course, those familiar with the kind of productions given to opera in some of the smaller cities of Italy, know that there is a vast distance between them and the gorgeous and consummately artistic productions of the Metropolitan, La Scala and Covent Garden. However, they are productions, and give the aspiring composer his chance.

Of the sixty-seven new operas done in Italy last year, only four are by composers widely known in America (two by Busoni, one by Puccini, one by Mascagni) Another indication of the Italian alertness is the fact that the operatic productions are be convinced that music is one of the great needs of the hour.

divided into several distinct classes,-Opera Serie, Opera Mistero, Opera Comico, Feirie, Leggenda, Poema, Fiaba, Vandeville, Commedia, Rivista (Review) and Operettas. Of the sixty-seven presented, fifty-five were given over to the lighter class, or had omedies for their background, as had Puccini's La Rondine. This is frequently the result of war in musical countries. The need for diversion is always very great when the strain and anxiety of the public is the heaviest.

While there is little doubt that much of the music produced in small continental opera houses has in it nothing of permanent value, there nevertheless remains the fact that Verdi climbed to his height by means of the opportunities offered him through the smaller opera houses, and that modern Italian operatic music of to-day has been fostered by the fact that Grand Opera in Italy has not been exclusively confined to great cities.

Mme. Florence Easton's article on this subject in this issue is highly significant.

Spring Sunshine

"WHAT shall I give my pupil to hold his interest during the coming warm spring days?

That is a question which many teachers are asking now. The glorious out-of-doors on the really thrilling days of May and June make it difficult for even the most ardent adults to work without some sneaking longing for an excursion into the magic country of the trees and the fields.

The teacher knows that discipline at such a time of the year amounts to admonition, and admonition is dreadfully out of tune with the inspiration of the hour.

Why not do this? Why not fall in line with the spirit of springtime and see that the little folks have pieces that suggest springtime, purling brooks (Lack), the song of the lark (Tchaikowsky), flowers (Wachs), trees (Merkel).

Your publisher will be very glad to send you an interesting selection of Spring time, Flower time, Woods time, Sunshine and Happiness time pieces in any grade you need. Be armed with them and at the first sign of sluggishness, bring out a bright, cheerful piece and watch the results.

A Noble Response

"THE FIGHT IN DEFENCE OF MUSIC" page in the last issue emphasizing the fact that music is more needed now than at any other time in our history has already met with magnificent support from many distinguished American citizens. Among those who have responded to THE ETUDE's appeal to endorse our stand, whose immensely valuable opinions will be given in the next issue are:

Dr. Lyman Abbott,	Dr. Anna Shaw,
Hon. Henry Van Dyke,	Miss Ida M. Tarbel
Mr. Thomas Edison,	Mr. Owen Wister,
Mr. John Luther Long,	and many others.

The force of these opinions is so great and the need to the American musician at this hour so important that we earnestly hope that every reader of THE ETUDE will go far out of his way to see that every one in his circle of acquaintances may

A REAL PROPERTY OF A REAL PROPERTY AND A REAL

To forestall possible criticism of our omission of some names, which one and another person may deem should have been included, we would remind our readers that once outside of the dozen or twenty

Arensky, Russian. Auber, D. F. E., French, Bach, Germann, GSaxon). Balfach, Germann, GSaxon). Bedfore, Iriah. Beethoven, horn in Germany. Belihni, Steilban. Beennett, English. Beetloz, French. Bilaci, French. Bilaci, French. (Herrew). Bilaci, French. (Herrew). Birger, Bruss. (He-brew). Colridge-Taylor, born in Bugdand (father African negro, mother English), Couperin, French, Couperin, French, Cowen, born in Jamaica (Haglish Hebrew), Cui, Russian Hebrew), Carenzy, born in Austria, Bo-hemian. Cerray, born In Austra, Be-burg, S. Construction, S. Construc-tion, S. Construction, S. Construction, S. Construction, S. Construc-tion, S. Construction, S. Constr hrew). Boeliman, horn in Alsace, French. Bolto, Italian (mother Pol-ish). Borodin, Russian. Bortniansky, Russian. Bossi, Italian. Brahms, German (Hanoverian). Bruch, horn in Germany (Hebrew). Bruckner, Austrian. Busoni, Italian (maternai grandfather German). Buck, Dudley, American, Carreño, horn in Venezuela, Spanish. Dussek, Bohemian, Dvorák, Bohemian, Elgar, English, Erket, Hungarian, Frauré, French, Field, Irish, Franck, Belgian, Frank, German, Gade, Danish. Spanish. Chaminade, French. Charpentler, born in Alsace-Lorraine, French. Cherubin, Italjan. Chopin, born in Poland (father French, mother Polish).

The above list, while not comprehensive, may be taken as fairly representative of the great musicians and composers throughout the world, exclusive of living Americans, (who for reasons easy to understand we have omitted entirely from the present enumeration).

Reckoning by racial ancestry, we find: French German Russian American ... Irish Norwegian ...

IT is a matter of common knowledge that an automobile deteriorates about 50 per cent. of its value in one year of use. Fortunately for us, a piano, if properly cared for, does not deteriorate so rapidly, yet it does deteriorate, and it is a great mistake to believe that a piano will "last a lifetime," unless the lifetime is but a small fraction of the Biblical "three score years and ten"

terest the account of a discussion of this subject by a society of piano technicians who met in Chicago recently. It seemed to be the general concensus of opinion that a good piano, with the best possible care and under the best possible conditions, loses about 10 per cent, of its value

The Price of Success

By Frank L. Ever

It is a trite saying, perhaps, but never- that her attention had been called to the the less it is true, "You can have any-fact that three of the great virtuosos ap-ing and order of black and white keys, two black keys, also three black keys. world have worked hard for all they have got, and they have not been so wonderfully talented either. O, yes, there are a few gifted ones to whom things come naturally, but they are exceptions to the rule, and even for them success is only spelled by hard work.

A writer said in this magazine recently, course of time it will come your way.

The writer has been reading with in-

yearly. Thus a piano which was worth, a piano which has only a reasonable to stand up as it did when new, irreyearly lnus a piano winch was worth, a piano which has only a reasonable to stand up as a total they never without a clear conception of the muscas say, \$500 when new, would be worth ap- amount of use, but which has had to specify of the use it gets. They never deficiencies of the old instrument as soon

Their Ancestry

universally acknowledged great composers, it is very difficult to know just where to draw the line between the great and the near-great : also, that we have made no attempt to include, on the one hand, those solely

Giazounoff Bussian Glilck, German

Gibbons, English

Gretry, Belgian

Glichrist, W. W. American Jomelii, Italian. Joseffy, born in liungary. Hebrew, Kieruif, Norwegian Gibbons, English, Godard, Prench, Godard, Prench, Gilhaz, Russian, Gollmark, Carl, born in Llungarz (Hebrew). Gounod, Prench, Gounod, Prench, Gottschalk, born in America (parents English). Grinoge, born in America (parents English). Grinoge, born in America (parents English). isler, Austrian (Hebrew Into French Lalo, French. Lasso, Belgian. Lasso, Belgian. Lecocq, French. Leoncovatio, Italian. Leschetitzky, Polish. Liadoff, Russian. Litolff, English Liszt, Hungarian. Lortzing, German (Prus-Gretry, Belgian. Gretchanhow, Russian. Gretc, born in Norway (pa-ternal grandfather Scotch, name originally Greig). Guilmant, French. Handel, German (Saxon). Handel, German (Saxon). Hayda, born in Austria, Croatian (name originally Hajden). Hessel, German (Bavarian). siant stan). uily, Italian (bccame a naturalized Frenchman). MacDowell, American, Mackenzie, Scotch, Mason, Lowell, American Mason, William, American. Marschner, German (Sax-Mascagni, Italian, Massenet, French, Mendelssohn, horn in Ger-many (Hebrew), Henselt, German (Bavarian, Herbert, Irish. Héroid, French (Hebrew). Jumperdinck, German, Jumperdinck, German, ppolitov-Iranov, Russian. Meyerbeer, born in Germany, Hebrew, real name Beer. Moscheles, born in Austria Moscheles, born in Austria (Hebrew). Moussorgsky, Russian. Moszkowski, born in Ger-many, Polish. Mozart, Austrian. lensen, German, loachim, horn in Hungary, Jonas, Spanish (Hebrew).

The Sicilian, Portuguese, Finnish. Welsh, Croatian and African are each represented by one name. (Note that we are reckoning by raciality, not by political allegiance or religious persuasion: thus the "Hebrew" group represents several different nationalities, and includes at least two individuals who were, personally, adherents of Christianity),

One thing that furnishes food for thought, is the fact that Prussia, the most powerful element politically in the present German Empire, is all but unrepresented musically. The great musicians who have made German music famous, (when they happened to be Germans at all, and not Hebrews, Czechs, Croatians, Bel-

works. Those enumerated are composers of music of an admittedly high artistic value. Nevin, Etheibert, American. Schütt, born in Russia, Ger. Nevin, Ethelbert, American, Neupert, Norwegian, Offenbach, French (Hebrew), Olsen, Ole, Norwegian, Ornstein, born in Russin (Hebrew). Scinytte, Daniab, Scrinbine, Russian Scrinblue, Russian, Ncott, Cyril, English, Ngambati, Halian (mother Ngambati, Halian (mother Nihelline, Finnhah, Nihelline, Rohemian, Norsa, born in America, Norsa, born in America, Norsa, Borna (Prassian), Nianford, Fish, Ntojowski, Polish, (Helvewy, nn, Austrian (liehrew). Paganini, Italian. Paderewski, Polish. Paine, J. K., American. Palestrina, italian. Parry, Welsh. Pierné, French. Perosi, Italian. 'erosi, Italian. 'urceti, Italian. 'urceti, English. tachmaninoff, Russian. taff, born in Switzerland, German. German. Hameau, French. leger, German (Bavarian). (Hebrew). trauss, Richard, German ullivan, born in England. ger, German (Bavarian) inecke, German. menyi, Hungarian. einberger, German. nsky-Korsnkoff, Russian. Irish. Norwegian, Svendaen, Norwegian, Tcinikowski, Russian, Taritui, Italian, Thomaa, Ambroise, French, Verdi, Italian, Vieuxtemps, Belgian, Wagner, Garmao, Garado Rimsky-Korsnkoff, Russian. Rossini, Italian. Rubinstein, Anton, born in Russia. Hebrew. Ruhinstein. Nicholas, born in Russia. Hebrew. Sahn: Saëns, French (He-

noted as virtuosos or as singers, nor on the other

hand, those noted chiefly for pedagogie or theoretical

ngner, German (Saxon); ntleged by some to have Hebrew blood, but bishir brew). Sarasate, Spanish. Improbable, Wallace, born in Ireland, (father Scotch), Weber, German, Wolf, Hugo, Austrian (Styr-ian), Hebrew, Scharwenka, Polish, Schönberg, Arnoid. A 11 %. schubert, born in Austria (Shestan), (Saxon), Wolf-Ferrari, Italian,

gians or Hungarians), were chiefly Saxon, Bavarian or from the Rhine provinces-people of quite a different type and temperament from the Prussian. Another curious fact which strikes one's attention.

but which we have not space enough to discuss here is the large proportion of mixed nationality, or of those whose parents were living in a country not their native one

THE ETUDE is indebted to Mrs. J. Gittelson, mother of the distinguished violinist, Frank, Gittelson, for reviewing this article, with the view of giving composers of Hebrew birth credit for their great contributions to musical art.

How Long is the Life of a Piano? After one year.....\$450 temperature-for instance, standing near set of hammers; they think a piano ought steam pipes, in a building which is alter- to last as long as the case. In the av-

After two years..... 405 After three years..... 364 nately heated for a few days and cold erage home they apparently do not be-After four years..... 328 for a few days, stands scarcely any better lieve in the piano tuner as an institution. After five years..... 295 chance of longevity. After six years 265 After seven years..... 239 After eight years..... 215 After nine years 10.4 After ten years..... 175 This is an optimistic, not a pessimistic view of the case . Some consider that it

loses in value a straight 10 per cent. of the original price every year, which would make its value at the end of ten have an old one to trade in. years practically nothing. Of course much depends on how a piano has been sibilities of sale, the fault is 90 per cent. used. A piano used some ten hours a the owner's if a piano does not last twenty day in a movie show is often actually or twenty-five years. A great many peoworn out inside of two years, and even ple when they purchase a plano expect it

Although a piano fifteen years old will In general, when a dealer consents to play, no amount of repairing will ever allow a customer more than \$25 or \$50 make a twenty-five year old one fit for anyon a really old piano, he is losing money thing but a bargain sale. Cease consideron it, and probably is planning to recoup ing the piano as something which lasts himself by charging an extra amount on forever, but regard it in the same light the price of the new instrument. If you as an old automobile. In other words, be doubt this, observe the average dealer's reconciled to treating it as "junk." reluctance to name a price on his instru-The best thing to do with an old piane

ments before he has found out if you which nevertheless is still too good for the scrap-heap, is to have it put into shape, But for one's personal use, not for posand then sell it for \$25 or less to a family who cannot afford to buy an expensive one. It is a "Music in the Home" idea, and there is hope that some time they will be able to get a better one. Pride will often bring about such a change, even stand great and frequent changes of think of spending \$12 or \$15 for a new as means permit

How to Locate the Keys by Touch

By Viva Harrison

the less it is true, i ton can nave may have the concert stage to-day lack and should be able to tell with their eyes. Form a correct mental conception of it, actly; they acquired what they didn't have by hard work. They wanted technic and they simply paid the price for it-denied themselves hours of pleasure and of ease, and drudged and worked. There is no

BEGINNERS should be taught the group- where the sides of your fingers touch the closed what key they are playing and the You should be able to reckon the steps position of it in relation to the staff. and half-steps on the key-board as regu-Each key-board comprises fifty-two larly as calculating distances on the street. white keys and thirty-six black ones. The formation and comprehension of There is a black key next to a white one intervals will be made easier; ear-training and drudged and worked. There is no except between E and F and B and C, in will be cultivated and the sense of touch great sector monored. Dream a time, think a thing, live a thing (in your mind) which instances there are two white keys stimulated. The touch-system has proven think a thing, live a ming (in your minu). long enough, and work, work-in the together, with no black key between them. a success in typewriting, so why not on Practice naming the keys you touch, the piano?

APRIL 1918

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The Spirit of the Masters

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"Learn all that is possible about the life of the master'

"Cultivate reverence for the grandeur of Art and its masters'



Preparing for the Study of Bach, Haydn and Mozart

"THERE is nothing more interesting in all the realm of pianoforte playing than the individual appeal that the great master makes toward those who approach his works in the proper spirit. It is not so different from that appeal which the illustrious men and women of to-day would make to us were we fortunate enough to meet them personally. If one could, by any chance, meet Beethoven, hear him play his own works, learn of the intellectual and personal experiences he underwent in bringing his wonderful masterpieces into being, one would certainly come to play Beethoven better. The student about to begin study upon a new work by some of the great masters of the past, should first of all assume an attitude of reverence for a great art creation,-respect for the master and respect for the production of his genius. He should strive to learn all that it is possible to learn about the life of the master at the time the composition was written, as well as the condition of musical art at that time. Upon these things, quite as much as upon the correct and expressive performance of the notes, does intelligent interpretation depend. The student who takes up a new work in the same spirit as he would take up a popular magazine intended purely for the transient attention of the reader, will never hold the interest of those whose interest is worth preserving. This is perhaps a flippant age, and students, particularly young students, cannot be too strongly urged to cultivate reverence for the grandeur of the art and those who have contributed the greatest works to it.

Bach-Mozart-Haydn

"How is it possible to understand Bach, Haydn and Mozart without studying their methods of writing for the instruments of their day? The modern piano resembles the clavichord, harpischord and spinet mostly in that it is encased in a box, has a keyboard and has strings. There the resemblance ceases. The spinet often did not even have legs. It was a tiny instrument which could easily, in many instances, have been stored away inside the case of a modern concert-grand piano. The damper pedal did not exist, and if the reader will eall to mind certain contemporary pictures in which the spinet is represented, he will notice that the auditors are usually gathered around the instrument, and that they are frequently bending down their heads so that none of its dulcet sweetness may be lost upon their ears. Imagine such an instrument in Carnegie Hall or the Auditorium in Chicago. It would be like a canary bird singing in a great stadium. To perform works written for the spinet as though they had been written for a modern grand piano is a great mistake, but there is no question that the use of the damper pedal is desirable, even though the composers of the period possibly never dreamed of the pedal as we now know it.

"At the same time, we do not in this day fully realize the bigness of the harpischord as Bach knew it. We cannot even approximate on our own pianos some of the effects of the large harpischord. The harpischord was originally a kind of large zither, with a keyboard and a mechanical action for plucking the strings. But as it developed it became more than this. While the smaller forms of the instrument, which were known as spinets and virginals, were limited in their scope, the large harpischord had two keyboards, each set of keys being capable of producing a kind of tone different from that of the other. There were several pedals, which operated special contrivances for changing the quality of tone, one of them being the octave pedal, so that while playing in one register, one could couple on tones an octave above. Thus Bach's Italian Concerto, containing the following passage, which appears in our notation thue



could, by means of the octave coupler, be made to cound thus .



Everyop's Norr-He Harold Bayer holds such a high [EDUTOR'S NOTE—Mr. Harold Bauer holds such a high place in the satimation of American music burers, that hi aerican attention. If its virile personality, his richtly informe mid are splendidly represented is the following intervier secured for THE EXTED. The subject proved such a vol-minus and that the conference will be configured in success minus are that the compresses will be continued in success for target. We have use how in London, by Pril 284, 265, 216, galver was a free matter visibilit and the buy debut on that instrument at the ago of ten in London. Through one of the presenter interventions of Pate, Mr. space is a second of the second of the second second provide the second second second secon ments as a violitai and provided with fortuitous one as a pinet, he gradually gare us Mi first instrument for the formers of the present day. This area successes are known to all Ercture reders. Since the bolynshins of the surr, Mr. Hauer has taken a preti informat installing the French the state of the source of the society known as the representative in this country of the society known as "Failed golecume aux municipa."

giving it an effect of breadth quite different from that suggested by the mere notation. Such a thing as this the student must bear in mind, and when playing works where the coupling pedal might have been used, strive for breadth of tone and sonority.

"Again, in playing the works of Mozart and Haydn, it must be very obvious that many of them were intended for an instrument that was caressed rather than beaten. The artist's task therefore is to create something which will take the imagination back to those delicate performances of exquisite melodic passages that were heard in the aristocratic halls of yesterdays long gone.

"You see, the whole dynamic scheme is altered. It is like a leap from the October thunder-storm to the balmy June morning. In most of the music of that day the melodic line was an effort to simulate the voice. Instruments of all kinds were revered if they were made to sing.' As imaginative effort is a part of artistic sense and artistic appreciation, this should be understood when one is preparing a new work by Mozart, Haydn or their contemporaries. When the music makes it possible, let it sing. The student should also learn the special significance of the passage writing of that period. It is a great mistake to ignore the musical values of this passage work, and when the nature of the instruments of those days is better understood it will readily be seen that passage work was not merely decorative but essential

"There can be no doubt that Mozart and Havdn deliberately employed ornamentations very extensively indeed for the purpose of creating the impression that tones lasted longer on their instruments, which had, of course, limited sustaining power, compared to the piano of to-day. Lower C octave struck upon a modern plano will continue sounding from 40 to 90 seconds, depending upon the force of the stroke and the sustaining power

of the instrument. In the instruments of the time of Mozart and Haydn, the tone duration was only a few seconds. Although these decorative shapes are not devoid of expression, it seems to me that altogether too much importance is laid upon their exact performance-far more importance than the old masters themselves would have attributed to these graces, ornaments, etc. Long volumes and lengthy articles have been written about them, and long and tedious arguments have heen conducted over such a subject as the proper performance of some turn in Bach, which would undoubtedly amuse the old Cantor immensely, could he by some magic wircless telephony be an unseen auditor at the fruitless discussions held by musical archeologists over triffing matters. About all that is necessary is an understanding of the embellishments described in K. P. E. Bach's The True Art of Pianoforte Playing, So much has necessarily changed in the nature of the instrument in 200 years that to lay too much stress

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the Parthenon regarded as a whole

works of composers who wrote for the harpischord was of these two is the better?" that they constantly had in mind four or five different middle of a phrase. Therefore differentiation in movements." phrasing was more marked at that time than it has

(Next month Mr. Bauer's conference will take up the study of Beethoven, Mendelssohn and Brahms.)

Time and Rhythm

By Carl Czerny

"The subdivision of the notes in music is a thing so certain and so positively determined that we cannot well commit a fault against it if we give each note and rest its exact value, and if in so doing we consult the eve rather than the ear. For the eve always sees aright when it is supported by the memory, but the ear by itself may often be deceived, particularly in beginners.

"The duration of the notes is, as you know, expressed by the fingers being held down on the keys : that of the rests, on the contrary, by the fingers being kept off the keys and free and we must take care not to confound these two things, for each note must be held exactly as long as its prescribed value requires, and the key must not be quitted either sooner or later. Simple and easy as this rule appears, it is often sinned against by much better players than yourself.'

"Those who hold down the keys too long, accustom themselves to a lingering, adhesive, indistinct and often discordant manner of playing. Those who quit the keys too soon, fall into an unconnected, broken style of playing, which is without melody, and which at last degenerates into mere hacking and thumping the keys."

"It is of great advantage to you that in every piece your worthy teacher either counts aloud each separate measure, or beats the time with a pencil or bit of stick, by which you are compelled to continue in the right time. Equally useful is it that you have already studied several casy pieces as duets for four hands, oceasionally playing the lower or bass part. When long rests occur in both hands, counting (mentally or aloud) is exceedingly necessary, for you know that in every musical composition, each measure must occupy the same portion of time as each other measure, whether it consists of notes or rests?

"We may observe all this correctly, and yet commit errors against time. These faults consist in this-that in the course of a piece we either play continually quicker and quicker or slower and slower, or else that we sometimes play too quick and again too slow."

Into the error of aecelerating the time, just such young and lively persons as yourself are apt to fall, and who knows whether I have not guessed right when I imagine that you sometimes begin a piece which goes off pretty fluently, at first quiet and sagely, but then becoming excited as you go on, you play quicker and quicker, and at last finish with such rapidity as if your fingers were holding a run-away pony? Have I not guessed right?"

The opposite fault of hanging back or dragging in the time generally proceeds from our having begun too fast, and by that means stumbling against difficulties which we cannot overcome in that quick degree of movement

Hence this capital rule : never begin a piece quicker than you can with certainty go on with it to the very end

There are some exceptions to this rule which you will be taught when you come to learn the higher arts of expression.

Study Maxims from Czerny

"The first principles, namely, a knowledge of the keys and notes, are the only really tedious and unpleasant points in learning music. Such pupils as manifest from the very outset, a desire and love for the thing, and who strongly and rationally apply their memories

upon the decorations is like taking some little detail of to the matter, will acquire a perfect knowledge of the a Greek temple capitol and forgetting the beauty of keys and notes in a few weeks: others frightened at the apparent tediousness of the acquisition, often lose sev-"One of the significant things to be learned from the eral months in attaining the same object. Which then

"The percussion on the keys is effected solely by the qualities of tone. This makes the necessity for precise fingers, which, without any actual blow, must press each phrasing important. That is, they obviously could not key firmly down : and in doing this, neither the hand change from one quality of tone to another in the nor the arm must be allowed to make unnecessary

"You must take care not to strike any key sidewise ever been since. This should accordingly be remem- or obliquely, as otherwise a contiguous and wrong key bered in playing such works at the present time on a may chance to be touched, and nothing is worse than playing wrong notes." "The most important of the fingers is the thumb: it

must never be allowed to hang down below the keyboard, but on the contrary should always be held over the keys ready to strike." "After the percussion, each key is so firmly pressed

down as to cause the full tone of the instrument to be audible." [Nore.-Czerny doubtless intends merely to warn the player against carelessly letting a key rise so as to shut off the tone before the time-value of the note has expired : nothing that one can do to a key



An Easter Prelude

Sing, with all the sons of glory, Sing the resurrection song! Death and sorrow, earth's dark story, To the "former days" belong, Even now the dawn is breaking, Soon the night of time shall cease. And in God's own likness waking, Man shall know eternal peace. (W. J. Irons)

after it is once down can have the slightest effect on the tone otherwise.]

"Before the percussion, we do not raise the finger too high, as otherwise along with the tone there will be heard the blows on the key."

"The hand and arm, even when striking with considerable force, do not make any jumping, chopping or oscillating movement, for you will find that the fingers cannot possibly play pleasantly and tranquilly when the hands and arms are unsteady.

Fun in Music

MUSIC can make people laugh by affecting them through two different channels a. Through sounds that are in themselves ridiculous.

b. Through sound that through association with other laughable things suggests funny situations.

The writer has seen audiences convulsed over the performances of the Sousa Band in Has Anybody Here Seen Kelly?, or When the Band Came Back. However, this must not be looked upon as a modern trick as no less a master than Mozart used it with great success in a burlesque symphony he wrote, called The Village Musicians, which contains a solo for violins full of ridiculous blunders. Saint-Saens, in his Danse Macabre, represents with grim comicality the specter of Death tuning up his battered fiddle.

A Questionnaire for the Average Music

Teacher of the Average Child

By Mrs. John Henry Miley

In this day of intimate questionnaires for people in all walks of life a little self-investigation upon the part of the music teacher will not be amiss. Here are some practical questions which, if conscientiously answered, may result in self-betterment.

DO YOU try to advance your pupils too rapidly? Music should be taught with the precision and deliberation usually given to the subject of reading. DO YOU take proper care when you introduce a new

key When a new key is introduced, the text should be

very simple. Studies and melodies in the easier keys may be transposed by the teacher when they are not available otherwise.

DO YOU make sure that the pupil rightly distinguishes the melody of a piece?

The melody of a piece should he studied and firmly fixed in the mind, before the accompaniment (usually in the left hand) is attempted.

DO YOU assign a systematic schedule for the students' practice hour, and have you such a one for the lessons you give?

Five minutes for scale, five for finger technic, ten for study, ten for solo, is a well-balanced outline for a thirty-minute lesson.

DO YOU search continually for new and better ways to stimulate the mental activity of your pupils? The greatest aid to success in any kind of learn-

ing, is interest. Class lessons are a great help by arousing a desire in the pupils to excel each other Ear-training, rhythm and melody are more successfully taught in class than in private lessons. A contest in ear-training in which old familiar hymns and popular airs are played and recognized, is amusing and beneficial

DO YOU take special pains to develop a sense of rhythm?

Rhythm, that element of music which is most universal, may be developed quickly by physical exercise in different kinds of time.

DO YOU give due care to the matter of variety? Children, with their lack of concentration and love of variety tire quickly of the same style of music Supplementary books and solos of the same grade as the regular course of study are helpful. Money spent in this way need not be reckoned a waste

DO YOU have recitals to which the parents and friends of your pupils are invited?

Even though your pupils are not ready for public concerts (which are often detrimental, on account of the interruption of the regular course caused by the preparation of concert numbers), you will find these private recitals an immense help.

DO YOU consider how a love and understanding of music can be taught even by the use of the various tone-reproducing instruments, and still more, by hearing the great artists?

When our teachers are able not only to teach the rudiments of music accurately, but to inspire a love and understanding of it in the average child, the knowledge of this heautiful art will be greatly increased.

Are You Musically Educated?

THE following is from the pen of Dr. Nicholas Murray Butler, President of Columbia University

These five characteristics I offer as evidences of an education-correctness and precision in the use of the mother tongue; refined and gentle manners, which are the expression of fixed habits of thought and action; the power and habit of reflection; the power of growth; and efficiency, or the power to do.

How do these characteristics apply to your musical education? Is your keyboard work distinguished for its correctness and precision? Is it?

Do your interpretations at the keyboard reflect refined habits of thought, or does your playing merely represent the mechanical drill to which your fingers have become habituated? Have you cultivated.

The power to think music?

The power of continuous growth in your music work? The power to do what you want to do and do it well?

THE late Sir James Scarlett, a celebrated English

barrister, was once counsel for the prosecution in a

case involving an alleged infringement of copyright.

One of the most important witnesses for the defense

was Tom Cooke, the noted English Oboeist. Cooke's

argument was that, owing to certain differences in the

placing of the accents, the compositions in dispute were

materially different. Hoping to quash the musician's

evidence, which threatened to be as damaging as it was

technical, Sir James said: "Mr. Cooke, will you be

good enough to explain to the Court what you mean

by the word accent?" "Certainly, Sir James," replied

the imperturbable witness. "Accent is emphasis or

stress laid upon certain words or sounds to heighten

their effect or intensify their meaning." "Very good,

indeed," said Sir James, thinking he would be able to

make mincemeat of a mere musician; "but would you

favor the Court with a specific example?" "With

pleasure," replied Cook with ominous urbanity. "If I

were to say, 'You are an ass,' the accent would be on

the word ass; but if I were to say, 'You are an ass,'

Means for Notation of Accent

short upright line drawn across the staff with a two-

fold object : first, to divide the music into equal por-

tions in accordance with the time signature; and sec-

ond, to mark the position of the principal accent, it

being understood that the accented note is the one im-

mediately follow the bar line, in other words, the

first note in the measure. This understanding, or ar-

rangement, obviates the necessity for continually em-

ploying the sign A which is reserved for some special,

bar line being ordinary, regular and permanent.

regular, or intermittent accent, that denoted by the

But as bar lines can only show primary accents, and

as long measures contain other and weaker accents

than the primary-called secondary accents-we need

some method for noting the latter effects. This is

provided for us by the time signature and the grouping

of the notes in accordance therewith. Briefly stated,

the most important of the rules for this grouping are:

(1) That notes of small value must be grouped so as

beat; (2) that the first note in every group of notes

usually receives the accent, or more stress than the

other notes in that group; and (3) that the smaller the

value of the notes the greater must be the number of

the secondary accents. Thus, in a measure of 6/8 time

with only two dotted quarters in the measure, there

would be but one accent-on the first dotted quarter.

But if a measure in the same time were subdivided into

eighth notes, there would be a primary accent on the

first eighth note and a secondary accent on the fourth

the primary accent by the sign \wedge and the secondary by the sign >. Conversely, in 3/4 time, with but three

quarter notes in a measure, there would be but one ac-

cent,-on the first quarter note; whereas, in 3/4 time

containing six eighth notes in the measure, there would

be three accents, viz :-- a primary accent on the first

eighth note, and secondary accents on the third and

fifth eighth notes, e. g., $\bigwedge_{n=1}^{n} \bigcap_{i=1}^{n} \bigcap_{i=1}^{n} \cdots_{i=1}^{n}$. This, it will be observed, is denoted by the grouping; or in

other words, the grouping is in accordance with the ac-

centuation, Similar cases the conscientious student

. Here we have denoted

eighth note, e. g.,

o terminate before (and not overlap) an accented

All About Accent By ORLANDO A. MANSFIELD, Mus. Doc.

A Practical Article Dealing with an Oft Neglected Subject.

which case the rhythm should read Rests, even, should be arranged so as not to ov

Accent is the very life of music. Any interference with, or non-observance of it at once destroys the musical effect, or reduces a performance to a caricature of the composer's intentions. The majority of students observe the primary accents with more or less care : but the observance of the secondary accents. especially in purely instrumental music, where there are no words to be considered, is too often seriously neglected. Hence one important reason among many others why the performance of music of a martial

rules already given concerning primary and secondary accents there are at least four important exceptions or causes of exception. Of these the first is the sforzando, or special emphasis, denoted by the abbreviation sf or by the sign A . This may, of course, be placed upon any note; but if placed on a note otherwise unaccented, it at once destroys or detracts from the prominence and importance of the ordinary accent, e.g.:



ond beats of the measure, the effect of the ordinary accents being practically suspended until the forlissimo is reached

A more frequent device for the transference of accent to a portion of the measure (or to a beat or a note) not otherwise accented is syncopation, which may be best described as a breaking in upon or cutting off of the regular flow of accent. This may be accomplished in three different ways: First, by tying a note on an unaccented beat to one upon an accented beat, as in Ex. 2 (a); second, by placing a long note upon an unaccented beat and sustaining it over an accented beat, as in Ex. 2 (b); and third, by the placing of rests upon the accented beats, as in Ex. 2 (c)

2 Beetheven, Sonatain, D. Op. 28 (Festerall "Hat I profile

Bach, Fugue in C minor, No. 14 of the "48" Berthoven, Somata in G. Op. 14, No. 3

· Loverstreverst In each of the above eases no percussion can occur

on the accented beat, consequently there can be no accent there, the accent being transferred to the note following the otherwise accented beat, this note being more or less strongly emphasized.

A third cause of disturbed accent is phrasing, as denoted by the slur and the legato. The slur is a curved line connecting two notes of different pitch." When these notes are of moderate or of short dura-

occupy, e. g .: Ex 3 Bethoyen, Senata Op. 10, No.1 Written

But when this slur connects two notes of considerable length, it becomes a legato mark ; and the ordinary accent of the measure obtains the last of the two notes receiving its full value. The same rule applies to the slurring of two notes, of which the second is greater than the first, only in this case the last note is very slightly shortened, e. g .:



When, however, a curved line connects more than two notes of different pitches, the line is termed a legato. As such it merely denotes that the notes it connects should be performed smoothly. Here the first note is not necessarily accented nor is the last note shortened, unless such note happens to fall upon an accented beat or upon a division of the measure immediately following an accent, e. g.:



Amongst artistic performers there is an unwritten rule to the effect that an especially strong accent should be given to the first accented note after the commencement of the legato line; and that the last note, even if falling upon an accented beat, should be shaded off rather than made unduly prominent, e. g .:



A knowledge and observance of these simple rules simplifies the whole question of phrasing, and renders intelligible the slurs and legato signs of all the great classical and modern masters.

Accent Affected by Harmony

The fourth and last disturbing element of regular accentuation which we can stay to mention here is that of Harmony. For instance, notes of small value falla ing upon secondary accents or unaccented portions of a measure are not as a rule, emphasized when there is no change of harmony, although such notes may be either unessential (as at Ex. 7 (a)) or essential (as at Ex. 7 (b)) to the chord expressed or implied, e. g.:



When, however, a change of harmony does take place, tion, or when the first note is greater than the second, the first note of the group over such harmony should

should work out for himself. From the foregoing it the first note is accented and the second is shortened, will at once be evident that such a grouping as whatever position in the measure the first note may is correct for 6/8 time but not for 3/4, in accents, as was shown in our article on The Notation

of Silence, contributed to a recent issue of this magazine. (August, 1916.)

Importance of Special Accents

character is often so lacking in fire and energy.

the accent would be on you, Sir James !" Needless to But to all rules there are exceptions. Indeed, to the say, the jury brought in a verdict for the defendants. Bearing in mind Cooke's excellent definition of accent, we must next consider what means are at our disposal for the expression or notation of this musical effect. Here there are before us several methods, the most important and prominent being the bar line, a

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be accented. This is shown by the accent signs in the following example:



Here there is no change in harmony on the second beat of the first measure; consequently the small note. G, in the treble is not accented. The accentuation of the small notes occurring on the other accented beats has been already explained.

[*Entron's Norz.--Many writers on music define a "alur" as a sign of grouping connecting two or more notes of dif-ferent pitch. The distinction Dr. Mansfeld here makes, lim-iting the slur to two notes, is, however, most convenient for his present purpose.]

What Personality Means in Performance

By George Coulter

The executive musician who sacrifices himself entirely to the result, loses more than he gains. Life is not all playing the piano, and the bartering of a genial characteristic for a fine technic could not ustifiably be termed a successful deal. To lose the Man in the Musician is culture as it ought not to be an accomplishment minus a character is about as useless as cash to a castaway. The true musician is not the product of an academy any more than the saint is the product of the seminary. Music is meant to be the outward expression of the inner life, and men first found this out before they became musicians. That is as it should be, but not always as it is.

Why Do Some Players "Leave Us Cold"?

Why is it that one man's playing gives us such gratification and delight while another's leaves us unmoved and cold? The conditions may be similar in both cases -same music, same piano, same technical equipment in the executants; yet the result is so surprisingly different; and is the difference not entirely constitutional? The one may give a technically accurate enough but deadly uniform kind of rendering, due, let us say, to a strangely mild and undeveloped nature that has not experienced too acutely the rude buffetings of life. The other's performance may be full of agreeable contrasts, "from gay to grave, from lively to severe," now strongly impassioned and vigorous, now subdued and tranquil, always permeated with the elastic emotionality of a mind acted upon by the diversified influences which life yields to the experimentalist and the struggler.

Mechanical Perfection Too Dearly Bought

There are some players who never make a mistake. We know them, and somehow we find it difficult to love them.' They impress us as being very hard-headed and unfanciful; their mathematics usurp the place of music, and the most we can say of their performances is that they are true in the form if not in the spirit. Accuracy is a good thing, but in art it is not the main thing. The painter's intention is not to give a photographic reproduction of concrete objects, but to present a scene as it appears to the eye of the idealist and the poet: the details are made subservient to the spirit that overrules them. Look too closely at the picture and it has no magic for you; rivet all your attention on the trombone or the big fiddle and you miss the grandeur of the symphony.

The Man Must Be Greater than His Music

Let him who would wield music as a power first know it as a power in his own life, as an elemental and spontaneous expression of every mood and feeling that life thrusts upon mortals. Let him remember that man is greater than music, and that music should add to his life, not take from it-as it unhappily does when ignorance stakes all on mechanical efficiency. Living for art may prove decidedly insipid if the art of living is not known. As Emerson would say, "Let there be worse musicians and better men."-From The Musical Herald, London,

GOETHE says: "We have only the right to ask three questions of any art work: First, what did the artist intend? Second, was it worth doing? Third, has he succeeded ?'

Different Types of Song Accompaniments

ANY music lover is likely to be called upon to accom-

pany a song now and then. It is helpful to note the

different types of accompaniment employed by composers to give their melodies a harmonic background.

Dr. Ralph Dunstan, of Cambridge, gives these interesting examples of typical song accompaniments.

The first is a simple harmonized setting of the

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The second consists of simple chords, as in Dr.

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If on - ly the Em-per-or knew

melody, as in The Soldier's Bride, by Schumann.

20000 3 7 5 12

On a bat's back do 1

and Mendelssohn's On Wings of Song.

Then bo , ly art.

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6):-1

Arne's Where the Bee Sucks.



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The fifth type is distinguished by a counter-melody, forming a kind of duet with the solo part, as in the following extract from Gounod's Redemption :-



Sometimes the accompaniment even contains the chief melody, as in the following passage from The Lost Chord, by Sullivan. (A still more striking example would be The Monotone, by Peter Cornelius, but we would need to quote the entire song.)



The sixth, and most elaborate, sort of accompaniment, is that of a descriptive or dramatic type, equal in importance to the solo part, and sometimes the chief feature of the composition : as in Schubert's Erl King, Liszt's Lorelei, or Henschel's Young Dietrich.

In a song of any length, several of these styles may be used in turn, but it is not good to be constantly changing the form of accompaniment without definite purpose. The more beautiful the melody, the less it needs in the way of embellishment.

TO CLY FIPPOD

TTTT C.

These observations of Logier are highly interesting

to composers but no less important to the young piano

student, as showing the great effects to be gained by

accurate mastery of rhythm and phrasing in all their

Resolution: detailmination

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forms.

Excitement

Emotional Effect Through Rhythm and Phrasing

LOGIER, in his Harmony, calls attention to the great possibilities for the expression of mood, inherent merely in rhythm and phrasing, aside from harmony and even aside from any marked beauty or originality of melody. Taking, for instance, a plain succession of quarter notes -E. F. G. A. D. E. F. G-they may express varied musical ideas as indicated below

The fourth type is that formed from a characteristic

melodic or rhythmic figure repeated through several

measures. Schubert's Linden Tree is a good example

of the former; his Imprisoned Huntsman, of the latter.





The Open Door to Opera The Plain Facts of the Case as Stated to THE ETUDE By MME, FLORENCE EASTON

Prima Donna Soprano, Metropolitan Opera House, New York

(Eurone's Norz.—Mme. Florence Easton was born at Mid-diedcrough, Vorkahre. England. At a very entry age ab-pet inscentible and the second second second second second here a concert plantist. Accordingly she studied with a B-free a concert plantist. Accordingly she studied with 2. B-re concert plantist. Accordingly she studied with 2. B-re rough laders. Here a second second second second second remote to England on business the light was as to be Royal Academy, where she studied plana mide Redely under Mine Academy. Second S

WHAT is the open door to opera in America? Is there an open door and if not how can one he made? Who may go through that door and what are the terms of admission? These are questions which thousands of young American opera aspirants are asking just now. The prospect of singing at a great opera house is so alluring and the reward in money is often so great that students center their attentions upon the grand prize and are willing to take a chance of winning, even though they know, that only one in a very few may succeed and then often at bitter sacrifice.

The question is a most interesting one to me, as I think that I know what the open door to opera in this country might be,-what it may be if enough patriotic Americans could be found to cut it through the hard walls of materialism, conventionalism and indifference. It lies through the small opera company,-the only real and great school which the opera singer of the future can have.

The School of Prima Donna

In European countries there are innumerable small companies capable of giving good opera which the people enjoy quite as thoroughly as the metropolitan audiences of the world enjoy the opera which commands the best singers of the world. For years these small opera companies have been the training schools of the great singers. Not to have gone through such a school was as damaging an admission as that of not having gone through a college would be to a college professor applying for a new position. Lilli Lehmann, Schumann Heinck, Ruffo, Camapanini, Jenny Lind, Patti, all are graduates of these schools of practice. In America there seemed to have existed for years a kind of prejudice bred of ignorance against all opera companies except those employing all-star casts in the biggest theaters in the biggest cities. This existed, despite the fact that these secondary opera companies often put on opera that was superior to the best that was to be heard in some Italian, German and French cities which possessed opera companies that stood very high in the estimation of Americans who had never heard them. It was once actually the case, that the fact that a singer had once sung in a smaller opera company, prevented her from aspiring to sing in a great opera company. America, however, has become very much better informed and much more independent in such matters, and our opera goers are beginning to resemble European audiences in that they lct their ears and their common sense determine what is best rather than their prejudices and their conventions regarding reputation. It was actually the case at one time in America that a singer with a great reputation could command a large audience, whereas a singer of far greater ability and infinitely better voice might be shut out because she had once sung in an opera company not as pretentious as those in the big cities. This seemed very comic indeed to many European singers, who laughed in their coat sleeves over the real situation

In the first place, the small companies in many cities would provide more singers with opportunities for training and public appearances. The United States now has two or three major opera companies. Count up on your fingers the greatest number of singers who could be accommodated with parts: only once or twice

went to Paris to continue her voice studies under Elliot Hasiam, an Dagithinan, long resident in the Penche diy-nami, loss frag and the state of the second state loss of the state of the second state of the second company of this operating anterprise, and therease the many her most state of the second state of the second many her most Mr. Francis Micciennan, the noted teory, and her the second state of the second state of the second the second state of the second state of the second many her most Mr. Francis Micciennan, the noted teory for the second state of the second state of the second for the second state of the second state of the second Mr. L. W. States was then about to produce precised in the second state of the second state of the second state of the second for the second state of the second state of the second state of the second Mr. L. W. States was then about to produce precise of second states and the second states of the sec

in a decade does the young singer at the age when the best formative work must be done have a chance to attain the leading rôles. If we had in America ten or twenty smaller opera companies of real merit, the chances would be greatly multiplied.

The first thing that the singer has to fight is stage fright. No matter how well you may know a rôle in a studio, unless you are a very extraordinary person you are likely to take months in acquiring the stage freedom and ease in working before an audience. There is only one cure for stage fright, and that is to appear continually until it wears off. Many deserving singers have lost their great chances because they have depended upon what they have learned in the studio only to find that when they went before a great and critical audience their ability was suddenly reduced to 10 per cent, if not to zero. Even after years of practice and experience in great European opera houses where I appeared repcatedly before royalty, the reputation of the Metropolitan Opera House in New York was so great that when I made my debut there this year I was so afflicted by stage fright that my voice was

actually reduced to one-half of its force and my other abilities accordingly. This is the truth, and I am glad to have young singers know it as it emphasizes my Imagine what the effect would have been upon a

young singer who had never before sung in public on the stage. Footlight paralysis is one of the most terrifying of all acute diseases and there is no cure for it but experience. In the Moody Manners Company in England, the

directors wisely understood this situation and prepared



America, and Mme. Easton and her havhand come to lift country for Abathing atom also show the profile drive the Physical Batterrity, noder Swage. Feturining to Earny, the Mac-batterrity, noder Swage. Feturining to Earny, the Mac-leman were engaged for its years to sing least Limmburg. Then she was for two years with the Companie Limmburg-Opera Gomany. This rays she was engated for the drainable time devices for two years with the Companie Charge Opera Gomany. This rays she was engated for the drainable into deviced force. Her musical-analy, added to the rions and therough training acquired at a very early age, places her in a very enviable political. for it. All the singers scheduled to take leading rôles

(and they were for the most part very young singers, since when the singer became experienced enough she was immediately stolen by companies paying higher salaries) were expected to go for a certain time in the chorus, (not to sing, just to walk off and on the stage) until familiar with the situation. Accordingly, my first appearance with the Moody Manners Company was when I walked out with the chorus. I have never heard of this being done deliberately by any other managers, but think how sensible it is !

The Best Beginning

Again, it is far more advantageous for the young singer to appear in the smaller opera house at first. so that if any errors are made the opera goers will not be unforgiving. There is no tragedy greater than throwing a young girl into an operatic situation far greater than her experience and ability can meet, and then condemning her for years because she did not rise to the occasion. This has happened many times in recent years. Ambition is a beautiful thing, but when ambition induced one to walk upon a tight rope over Niagara without having first learned to walk properly on earth ambition should be restrained. I can recollect of several singers who were wildly heralded at their first performances by enthusiastic admirers, who are now no longer known. What has become of them? Is it not better to learn the profession of opera singing in its one great school, and learn it so thoroughly that one can advance in the profession, just as one may advance in every other profession. The singer in the small opera company who, night after night, says to herself "To-morrow it must be better" is the one who will be the Lili Lehmann, the Galli-Curci, or the Schumann-Heinck of to-morrow; not the important person who insists upon postponing her debut until she can appear at the Metropolitan or at Covent Garden.

Colonel Henry W. Savage did America an immense service, as have the Aborn brothers, in helping to create a popular taste for opera presented in a less pretentious form. Let us hope that the Commonwealth Opera Company now being discussed will lead to similar results. America needs such companies and needs them badly. not merely to educate the public up to an appreciation of the fact that the finest operatic performances in the world are now being given at the Metropolitan Opera House, but to help provide us with well-schooled singers for the future

Necessity of Routine

Nothing can take the place of routine in learning operas. Many, many opera singers I have known seem to be woefully lacking in it. In learning a new opera, I learn all the parts that have anything to do with the part I am expected to sing. In other words, I find it very inadvisable to depend upon cues. There are so many disturbing things constantly occurring on the stage to throw one off one's track. For instance, when I made my first appearance in Mascagni's Lodoletta I was obliged to go on with only twenty-four hours' notice, without rehearsal, in an opera I had seen produced only once. I had only studied the role two weeks. While on the stage I was so entranced with the wonderful singing of Mr. Caruso that I forgot to



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sotto voce "Cantal Cantal Cantal"

And my routine drill of the part enabled me to come

in without letting the audience know of my error. The mere matter of getting the voice to go with the orchestra, as well as that of identifying cues heard in the unusual quality of the orchestral instruments (so different from the tone quality of the piano) is most confusing, and only routine can accustom one to being ready to meet all of these strange conditions.

One is supposed to keep an eye on the conductor practically all of the time while singing. The best singers are those who never forget this, but do it so artfully that the audience never suspects. Many singers follow the conductor's baton so conspicuously that they give the appearance of monkeys on a string. This, of course, is highly ludicrous. I don't know of any way of overcoming it but experience. Yes, there is another great help, and that is musicianship. The conductor who knows that an artist is a musician, in fact, is immensely relieved and always very appreciative. Singers should learn as much about the technical side of music as possible. Learning to play the violin or the piano, and learning to play it well is invaluable.

Watching for Opportunities

The singer must be ever on the alert for opportunities to advance. This is largely a matter of preparation. If one is capable, the opportunities usually come. I wonder if I may relate a little incident which occurred to me in Germany long before the war. I had been singing in Berlin, when the impressario of the Royal Opera approached me and asked me if I could sing Aïda on a following Monday. I realized that if I admitted that I had never sung Aida before, the thoroughgoing matter-of-fact German Intendant would never even let me have a chance. Emmy Destinn was then the prima donna at the Royal Opera, and had been taken ill. The post was one of the operatic plums of all Europe, Before I knew it, I had said "Yes, I can sing Aida." It was a white lie, and once told, I had to live up to it. I had never sung Aïda, and only knew part of it. Running home I worked all night long to learn the last act. Over and over the role hundreds and hundreds of times I went, until it seemed as though my eyes would drop out of my head. Monday night came, and thanks to my routine experience in smaller companies I had learned Aida so that I was perfectly confident of it. Imagine the strain, however, when I learned that the Kaiser and the court were to be present. At the end I was called before the Kaiser, who, after warmly complimenting me, gave me the greatly coveted post in his opera house. I do not believe that he knows to this day that the little Toronto girl had actually fibbed her way into an opportunity.

Tales of Strauss

Strauss was one of the leading conductors while I was at the Royal Opera and I sang under his baton many, many times. He was a real genius,-in that once his art work was completed, his interest immediately centered upon the next. Once while we were performing Rosenkavalier he came behind the scenes and said:

"Will this awfully long opera never end? I want to go home." I said to him, "But Doctor, you composed it yourself," and he said, "Yes, but I never meant to conduct it."

Let it be explained that Strauss was an inveterate player of the German card game, Scat, and would far rather seck a quiet corner with a few choice companions than go through one of his own works night after night. However, whenever the creative instinct was at work he let nothing impede it. I remember seeing him write upon his cuffs (no doubt some passing theme) during a performance of Meistersinger he was conducting.

The Singer's Greatest Need

The singer's greatest need, or his greatest asset if he has one, is an honest critic. My husband and I, have made it a point never to miss hearing one another sing, no matter how many times we have heard each other sing in a role. Sometimes after a big performance it is very hard to have to be told about all the things that one did not do well, but that is the only way to improve. There are always many people to tell one the good things, but I feel that the biggest help that I have had through my career has been the help of my husband, because he has always told me the

come in at the right time. He said to me quickly places where I could improve, so that every performance I had something new to think about. An artist never stands still. He either goes forward or backward and, of course, the only way to get to the top is by going forward.

The difficulty in America is in giving the young singers a chance after their voices are placed. If only we could have a number of excellent stock opera companies, even though there had to be a few traveling stars after the manner of the old dramatic companies, where everybody had to start at the bottom and work his way up, because with a lovely voice, talent and perseverence any one can get to the top if one has a chance to work. By "work" I mean singing as many new roles as possible and as often as possible and not starting at a big opera house singing perhaps two or three times during a season. Just think of it,-the singer at a small opera house has more chance to learn in two months than the beginner at a big opera house might have in five years. After all, the thing that is most valuable to a singer is time, as with time the voice will diminish in beauty. . Getting to the top via the big opera house is the work of a lifetime, and the golden tones are gone before one really has an opportunity to do one's best work.

"I Will"

THESE are the two words which hold the helm of the careers of most successful men. "] will." Musicians are no exception. Perhaps you have not been successful because you have not controlled your will, or, because you don't know how to control your will. The great psychologist, James, said that we are afraid because we run, inferring that we do not run because we are afraid. The will may be controlled by babits and by reneated resolutions. Here are some fine resolutions for the music

I will not form the habit of getting out of patience if I happen to make a trivial mistake. I will not form the habit of postponing the beginning of my practice hour in order to do little inconsequential things (look at a picture, eat an apple, play with the dog).

I will not waste any time about my rivals or envy them, but attend to my own practice. I will not grumble over a piece that I may not happen to like at first, but will strive to find why it was assigned to me and what benefits may come from it. I will form the habit of blotting out every-

thing but music from my mind when I practice, just as a photographer shuts out all but red light from the room where he is developing pictures.

The Value of Finger Staccato

By Caroline V. Wood

ONE valuable branch of study which is often neglected by the average student, is finger staccato practice. It is a good plan to put in some time every day, if possible, in practicing the scales up and down three or four octaves, using finger staccato. If the student is unaccustomed to this it will be found hard at first to strike the right keys Patient practice however will overcome this as well as other difficulties. Scale forms, such as are found in Pischna, may be practiced in the same

Practicing finger staccato means letting the fingers, not the hands or wrists, do the work. Let the fingers stroke the key with a quick motion, keeping the tone light. The wrists, of course, must not stiffen, as they are apt to do if not watched. Try not to he weak on the "corners"-do not let the little finger be a "slacker." It will have a great tendency to play its note non-slaccato, but this must be guarded against. Keep your mind constantly alert for such weaknesses and work to overcome them. Practice slowly at first, to insure evenness, only after quite a while increasing the speed. Do not let the tone become hard and heavy, but always keep it light.

Finger staccato practice leads to accuracy, hetter finger action, and better pianissimo playing.

If the student will practice regularly, and above all, patiently, following the directions given above, he will soon note the benefit.

Musicians Short Folk

PROF. ENOCH BURTON GOWIN, of the New York University, has made some very interesting statistics in The Executive regarding musicians. He finds that they are on the whole very short. (No pun intended.the good professor means short in stature, not in pocketbook). In tables compiled recently taking in consideration the cases of 2,497 individuals, it was found that musicians were the shortest in stature of all. In all there were 40 classes. Those at the top of the list were

7. Railroad Presidents 1. Reformers.

- 8. University Presidents, 2. Superintendents. o. Economists. 3. Wardens.
- 10. Bank Presidents, 4. Governors.
- 11 Senators Chiefs of Police.
- 12. Bishops, etc. 6. Organizers.

Professor Gowin endeavors to indicate through these statistics that leadership goes with height, at the same time taking into consideration the notable exceptions of Napoleon and others. He contends that numbers of statistical investigations prove the correctness of his position. The reformers for instance, average well on to six feet in height while the musicians who, as a class, stand at the very bottom of the list of forty classes, average five feet, five and six-tenths inches, The reader must not infer from this that in order to

be great in music one must be very short. The cases of Liszt, Paganinni, Siloti, Verdi, Rachmaninoff are those of men of large stature. Here are some of the heights of great composers as

given in their biographies. When not given in figures the estimates are those of contemporaries.

Beethoven 5 feet 6 inches.
Bach Nothing definite known."
Mozart 5 feet 51/2 inches.
Haydn "Middle height."
Mendelssohn "Middle height."
Chopin
Brahms "Rather short."
Wagner"Middle height."
Schubert "Short and stumpy,"

Why Some Music Lessons are Dull

By Lester H. Frasse

VERY few people have any idea what an important part good health plays in making a lesson interesting. Given a teacher below par in health, or vigor or a pupil below par in health or vigor a dull lesson is very likely to ensue.

Everyone knows how a fresh, healthy, vigorous "breezy" person will enliven any group. Such a person is like a stimulant. I recollect two teachers. One was brimful of health, business-like, punctual, intent upon making every minute count. The other was anxious, tired, had frequent headaches, came late seven times out of ten and left the lesson like a wilted leaf. The second teacher knew a great deal more than the first and had had much more valuable experience, but the first teacher was the one that I always welcomed and the one who seemed to leave me with the most value. I really believe as I look back upon it that I made almost twice the progress under the first teacher as under the second.

The moral is that the teacher who wishes to succeed and the pupil who wishes to succeed must do everything possible to preserve good health. The following significant lines from Fundamental Facts for the eacher by Dr. Elmer Butritt Bryan, President of Colgate University, contain a very pointed lesson.

"Many a student would be able to follow his work with a higher degree of attention and so with more satisfactory results if he did not come to his tasks with a minimum of life due to underfeeding, inadequate nutrition. Many a worker in the world would deliver a blow out of all proportion to the little mark he is making were he not the victim of under-nutrition due to inadequate food, sleep, fresh air, sunshine, etc. When Henry Ward Beecher was asked why his people never slept in church Sunday mornings, he said it was because he slept for them the night before. He came to them the embodiment of good health and physical vigor. Every fiber tingled with vitality, and he not only held himself to high levels but his entire audience as well."

"By music we reach those special states of consciousness which, being without form, cannot be shaped with the mosaics of the vocabulary."-OLIVER WENDELL HOLMES



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What to Do When You Can Not Secure a Good Teacher

Self Help Hints for Active Music Lovers

By A. S. GARBETT

situated that they are unable to secure the aid of a teacher, and yet wish to play the piano. In cases where there has been no previous study this is almost impossible, but in cases where it is merely a question of reviving a dormant technic secured in early childhood, a great deal of good work can be done, and it is primarily to this class that the following suggestions are addressed. Of course it goes without saying that wherever possible a teacher should be employed, since progress without one cannot possibly be so effective or so rapid. There are, however, many men and women situated in remote country districts, who possess both leisure in which to practice and a piano to practice on, but do not quite know how to go about restoring the happy facility of former days. One recalls instances of men who have sacrificed the music they acquired in their youth on the altar of commerce, and still more frequent cases of women who have given up music for matrimony, who now find themselves in a position to return to their early-acquired taste for music. Not infrequently young mothers, situated far from educational centers, are impelled to make the effort so that their own children may benefit by their instructions. In all such cases as this, self-study is better than

no study at all, and one can count on getting results Preliminary Study

from persistent effort.

First of all, it may be well to assure oneself that the materials are in good working order. Is the piano in the best possible position? It should be so placed that the light from the window or lamp should not interfere with the vision. If possible the light should come from overhead, slightly behind the performer; or it may come from the side. It should never come from directly behind, so as to cast a shadow on the music, nor from in front so as to dazzle the eyes. Above all, the piano should be kept in tune. The piano stool should be adjustable so that it can be placed at the right height, or, better still, a firm chair of suitable height will add to comfort. Comfort goes a long way in making practice agreeable, and therefore successful.

What and How to Practice

Piano technic can be divided into three main branches : Scales, arpeggios and chords. Material for these can be found in Daily Essentials in Pianoforte Practice, by Presser and Orem (one book comprising scales and cadences, the other chords and arpeggios), Mastering the Scales and Appeggios, James Francis Cooke, can also he used for this purpose. This last contains some excellent special drill in scale playing, velocity, etc., and is undoubtedly the most complete work of its kind in existence.

Practice music and technical exercises a grade or two helow your highest ability. The great danger in selfstudy is attempting to hurry matters. This simply cannot be done, for hurried practice inevitably leads to the formation of bad habits which years cannot eradicate. In order to guard against hurry, a metronome should be employed. Set the metronome at a speed in which you can play at perfect ease. Advance it only a notch at a time. If minute mistakes creep in, go back a notch or two. Let "slow practice" be the slogan.

As regards the amount of time to spend on practice, this of course depends on the amount of time available. Half an hour a day will work wonders if it is filled with hard, concentrated effort. Do not stick too long at one thing, as the mind refuses to do its best when fatigued. Ten minutes of scales, ten of

THERE are many musical amateurs to-day who are so chords and ten of arpeggios daily is a better arrangement than a half hour of scales today, a half hour of chords tomorrow and a half hour of arpeggios the day following. Where the time available is more extended, it is best if the period can be divided so as to provide a complete change of occupation between practice periods; thus if you have an hour a day, practice half an hour in the morning and half an hour in the evening, and so forth.

Faults to Guard Against

The great danger of self-study at the keyboard is that had habits will creen in unawares unless very careful watch is kept. Where there is a teacher, his constant criticism acts as a deterrent, but where there is no teacher the student is dependent wholly upon his own critical faculties for the detection of errors. The worst fault is apt to be stiffness of the wrist muscles. E. M. Bowman in his excellent Master Lessons in Pianoforte Playing, says "Be very careful not to stiffen the wrist. You will be more likely to do that than almost any other wrong thing. The muscles which move the fingers very easily get 'mixed up,' so to speak, with the muscles which control the movement at the wrist-joint. Then the wrist-joint is apt to become stiff, the fingers no longer work freely, the tone is hard, and the entire act of playing is raw and unmusical. While playing with one or the other hand, ou must frequently test the wrist of the playing hand by lightly pressing it with the other hand, or by having your teacher or some one else do it for you. If it bends springily-like the tip of that fishpole of yours last summer when you and I went fishing down Davis' brook, and you caught that big trout at the mill-pondyour wrist is all right. . . . Most of the time, in all the playing you will ever do, you should be no more conscious of your wrists than you are of your nose or your ears. Like your ears and your nose, your wrists will now and then have their own share of work to do. The rest of the time they are to take a back seat, their work being then to hold the hands in position. This work, though, requires a pliant wrist only-never, or very rarely, a stiff wrist, Another frequent difficulty is time-keeping. Playing

alone, one is very apt to stop at a difficult passage in order to find the right notes. This is very bad, and if persisted in, invariably leads to that worst of pianistic crimes. "stumbling." Who has not suffered agonics on behalf of the pianist who plays a passage, strikes a wrong note, and then goes back to recover himself, half a dozen times in a single page of music? The safeguard against this is the metronome. If you cannot play your piece easily and comfortably in time to the metronome, you are either playing something beyoud your grade, or you are attempting to play it too fast, or both. Set the metronome back until you can play the passage with case in perfect time: then increase slowly.

Do Not Abuse the Pedal

Blurred pedalling is another very common habit. It is so easy to cover up mistakes and "bad" passages by putting down the sustaining (the "loud") pedal. Practice a great deal without employing the pedal at all-never use it at all in playing scales, and seldom with arpeggios, except where the music gives explicit directions for its usa. Get well-edited music in which the pedal marking is clearly shown. The ear is the only guide in pedalling, unless you have an expert knowledge of harmony.

In fact, the car is always the chief guide. Listen carefully to everything you do, especially when practicing. It will help you to avoid monotony due to stant practice.

ignoring the marks of expression; it will help you to avoid playing in a meaningless way due to bad phrasing; and it will help to avoid the habit of striking the left hand before the right in passages where they are supposed to strike exactly together. For this last habit, which is a common one, the playing of hymn-tunes is very good. Max Pauer, the famous virtuoso and director of the Stuttgart conservatory, recently toured the United States. While in this country he made some

records for a talking-machine corporation, and in speaking of the matter afterwards declared that he was really astonished to find how many errors had crept into his playing-errors that he had been persistently condemning in his own pupils at Stuttgart, and among them he mentioned this very habit of playing one hand before the other. Saint-Saëns, the great French composer, also a distinguished pianist, similarly admitted his astonishment, when a record was made of his playing, at the number of errors that crept in. It is quite evident, therefore, that the most persistent listening is necessary on the part of the pianist who is conducting his own piano lessons,

Lack of variety in touch is very common with pianists of all kinds, and it results in a style of playing which is far from pleasant to hear. Constant watchfulness is needed, and exercises specially designed to give the pianist a thorough command of all varieties of touch are essential. No better exercises can be found for this purpose than in the volumes on Touch and Technic, by Dr. William Mason. As Dr. Mason himself says, "a discriminative and versatile touch, as regards quality and power, is within the reach of everyone who will properly bring into action and training the God-given muscles common to us all. In order to accomplish this the daily practice should not be regulated solely with a view of acquiring strength, but a good portion of time and attention should be given to the use of that particular kind of touch especially adapted to the development of the various muscles, by bringing them into full play and giving the utmost scope to their freedom of action, both as regards elasticity and speed."

What to Aim for in Practice

There is a great deal of energy wasted in music study at the present time due to an incomplete understanding of the purposes of the piano. Not only among amateurs studying alone, but even in studios and conservatories conducted by able teachers, students are giving themselves up solely to the study of "technic" to such an extent that their sole aim is to be able to play perhaps two, perhaps a dozen, pieces of virtuoso style. It is very gratifying to one's own vanity to be able to rattle off the Liszt Second Rhapsody or the Rachmaninoff C sharp minor Prelude with ease and abandon. It makes an excellent impression on one's parents or one's friends, but unless it is backed up by considerable ability in sight-reading it is not of much intrinsic value. The performer who, after much laborious practice, can pound his way through a Chopin Ballade may be an industrious mechanic, but he is a poor musician if he cannot read off at sight a simple song accompaniment, carefully observing all the signs of expression and delicate nuances.

A really well-equipped pianist is not a pseudo-virtuoso; he is one who can play anything, within the range of his technic, that is set before him. Pianists of this kind are far more common in Europe than they are in America, because sight-reading is regarded as a very essential part of a musician's education. A man s not entitled to regard himself as a musician unless he can read music as fluently as he reads his daily paper. And it is achieved in precisely the same way-by con-



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play studied pieces. Read them off at the correct tempo, and on no account stop for mistakes. If you make many mistakes choose an easier piece at a slower tempo. Material suitable for sight-reading can be found in the two Sight-Reoding Albums by Charles W. Landon, or in countless similar albums to be purchased for very little. As soon as some ability in sight-reading has been achieved, try song or violin accompani-ments. If possible, get somebody to sing or play with you. This is invaluable practice and leads to unending enjoyment. If there is another planist available with whom to play ensemble music, so much the better. It may even be possible to form a small orchestra or choral society, and an evening a week set aside for rehearsals-but we are getting beyond the matter of self-study at the pianoforte

While sight-reading should be practiced, care should also be taken to secure a repertoire of suitable pieces for performance. These should be memorized and be ready for service at any time. The pianist who is ever at the mercy of his music-roll is a very unsatisfactory sort of person. "I have left my music at home" is a feeble excuse to offer for not being able to entertain one's friends. Learn one piece at a time, or perhaps two. Study them very carefully, at first going over

Sight-reading practice is the exact opposite of reper- them very slowly, and then increasing gradually up to toire practice. For sight-reading practice, take an album of music well below the grade at which you are able to the proper speed. Add a piece very now and then to the repertoire, but do not neglect to review the former pieces. Even though a piece has been memorized, it is well to go over it with the music every now and then so as to rectify any errors that may have crept in. In choosing new pieces, take care to arrange matters so that you will have a varied repertoire. Do not study pieces all of one kind, or all of one composer, or even all of one period in musical history. Do not neglect the classics for modern music, nor modern music for the classics. Bear in mind, also, the taste of your neighbors. You may not altogether relish playing, popular dance music, or similar "trash," but playing worthy music of a lighter type is not yet regarded as a criminal offense. Even the most rabid social reformers have not yet forbidden us to be cheerful and entertaining for our friends. On the other hand, do not neglect good music of the serious kind. Nobody is cheerful twenty-four hours a day every day in the year, and music can attune itself to a "sweetly

solemn thought" with beautiful significance. While it is impossible to suggest exact material for everybody, as so much depends on the grade of the individual performer, much help will be secured from more so, if the lessons are, for the time being, beyond leading publishers, who have prepared graded lists of studies that are practically well outlined study courses your reach.

Four Indispensable Steps in the First Piano Lessons Keys-Notes-Hand Position-Rhythm

By Albert Gehring

THE first lessons at the piano are especially im- nate the successive intervals; i. e., up two, down one, portant for the teacher; for here, as nowhere else, the arrangement and presentation of the subject matter produces good or indifferent results. There are four aspects to the problem :

- I. The names of the keys.
- 2. The notes.
- 3. The position and action of the hand and fingers. factors:
- 4. The elements of rhythm.

The Names of the Keys

In learning the keys, C is the evident point of departure. It is recognized by its position to the left of the two black keys. Let the pupil find all the C's on the keyboard. Next let him find all the B's, then the A's. Passing to the right, the same procedure is applied to D. E. F. and G. F is also characterized by its position to the left of the three black keys. Having gone through the keys in their natural order, we now skip about until the subject is mastered. We do this by playing the keys and having the pupil name them, and also by naming them and having the pupil play them.

The Notes

More difficult is the problem of teaching the notes. This naturally falls into six divisions:

- I. Notes of the upper staff { lines. spaces.
- 2. Notes above the upper staff.
- 3. Notes below the upper staff

4. Notes of the lower staff { lines. spaces.

- 5. Notes above the lower staff.
- 6. Notes below the lower staff.

Having explained the terms "staff" and "clef," we proceed to teach the lines in the upper staff, using some familiar sentence like Every Good Boy Does Finely. Then we pass to the spaces, with the word FACE for a guide. After these have been learned, we add G above, and D C below, thus obtaining enough material for the first pieces and exercises.

It is advisable not to delay the lower staff unduly, otherwise the pupil will only habituate himself to it with difficulty. By way of introduction we add A above the upper staff and rub out the lowest line. Thereupon we obtain the lower system at a stroke. Here, too, we first learn the lines, then the spaces.

Next we master the notes above the upper staff. up to G; then those below, down to F. Then we repeat the procedure for the lower staff, taking care in every case to apply what we have learned to little pieces

with intervals up to a fifth, we ask the pupil to desig- two, down one, and so forth.

and so fourth. This is very important, and serves as the introduction to playing from notes, as will be shown later Position and Action of Hand and Fingers

The operation of the hand and fingers involves three

a. Position b. Condition.

c. Action, Different positions are advocated by different teach-

Personally we prefer that recommended by Leschetizky. But whichever one may be chosen, it must be practiced at the table and piano, with arm resting and free. Condition must also be considered. The members

may be rigid, devitalized, or gently stable. That is, they may be so firm as to resist interference; so loose as to hang devoid of position; or just sufficiently rigid to be held in playing position, and still pliable enough to yield to pressure. The latter is the proper condition.

Next comes action. This had best be approached at the table. The most natural point of departure is the separate practice of every finger, the remaining fingers being kept on the table in proper position, though without undue pressure. Hereupon the adjacent and alternate pairs are practiced successively. each finger completing its movement before the next one begins.

The transition from fixed to free position (with unused fingers up), would naturally be accomplished by playing

- a. Adjacent pairs together.
- b, Adjacent threes together.
- c. Adjacent fours together. d. All five together, which latter yields the position

in which every finger is ready for action. From here on we begin to practice successive fingers with the unemployed fingers in air.

And here is where practice at the piano logically sets in. Contrary to frequent recommendation, we do not favor initial piano practice with the unused fingers down. Unless the fingers are very strong, the effort involved tends to destroy correct position and stiffen the wrist.

First we practice adjacent pairs successively, then threes, fours, and five. Then we teach the pupil a few figures," which he is to learn by heart and eventually play without looking at the fingers. The figures in question are: cdefgfed, cdcdefefgfgfeded, cedfegdf, cfdg, cg. These involve all possible intervals in fivefinger position.

After this the pupil plays intervals at command, All this refers to absolute pitch. But relative pitch without watching his fingers. The commands are given must also be learned. Taking little printed exercises just as the printed intervals were designated, e, g_{ij} up

The way has now been cleared for playing from notes. The pupil has learned to recognize the intervals when he sees them, and also to play them without looking at his hands. Playing from notes will thus be comparatively easy. He will be doing exactly what he did a moment ago, only the commands are given by the printed page instead of the teacher. The ad vantage of this two-sided preparation is, that the pupil is now able to follow the notes without looking at his fingers; and the faster progress from now on more than compensates for the time spent in preparation.

telling just what material to use at each grade. These

have been selected in most cases by expert teachers, and

are gladly sent free of cost. The Standard Graded Course is a fine back bone for any plan of self study that pretends to be thorough. The Suggestive Studies

for Music Lovers, by Caroline Noreross, is a book that

should be much better known. Its specific purpose is

to provide the intelligent adult with a book for the

outline of the first year or so in piano study. It omits

the appeal to the child mind which characterizes most

instruction books and looks to a much more rapid prog-

ress. The self-help student is strongly recommended to

read such books as Bowman's Master Lessons for

Pianoforte, Perry's Descriptive Analyses of Pianoforte

Pieces and Studies of Standard Teaching Pieces, Cooke's

Great Pianists on Pianoforte Playing, Christianni's Ex-

pression in Pianoforte Playing,-remembering that at

best one can rarely get nearly as much studying alone

as with a teacher and that it is desirable to read books

of this kind constantly to compensate in a way for this

If you have an opportunity to go to a concert where

you will listen to a really fine player, do not allow your-

self to miss it, and if possible sit near the stage. It will

be worth the price of many lessons to you, and all the

The Elements of Rhythm

The elements of rhythm complete our survey of the problem. Although rhythm is a stumbling block to many pupils, little need be said about it at the beginning; since the complexities of the subject do not appear until after the initial stages of instruction have been passed. Much of the procedure as outlined herewith is based on the admirable presentation of the subject in Kullak's Aesthetics of Pianoforte Playing. We may begin by regular counting in groups of four. The pupil accompanies the same by tones on the piano. Thereupon he plays once for every two counts, likewise for every four; later he plays two notes per count, and later still four. The teacher now explains that whole, half, quarter, eighth, and sixteenth notes stand for tones of different length as just demonstrated; and he exhibits the corresponding notes. The same procedure is adopted for the rests, the pupil pausing for one, two, or four beats, and the teacher showing the corresponding symbols.

Measures, bars, and signatures are now explained; and at a subsequent lesson dotted notes and rests are elucidated. Questions are asked concerning the mathematical relations of the various notes, and tables constructed. However, we do not deem it advisable to go beyond sixteenth notes, though the existence of shorter tones may be referred to.

As to the serial presentation of the various subjects, it is best, with a half hour allotted for a lesson, to devote a little time to two of the four subjects. One of these will usually be the action of the fingers. which demands much attention and must be prosecuted for a long time. In the first lesson or two this will be accompanied by the learning of the keys, whereupon the pupil must begin to master the notes. Rhythm will later be interpolated as it is needed.

The method thus outlined will of course be modified by the alert teacher to suit the needs of various pupils. Some pupils learn rapidly, others proceed more slowly some take readily to one aspect of the subject, some show more aptitude for another. The amount of previous knowledge imbibed at school and elsewhere is also a variable factor. On the whole, however, it is believed that our system will commend itself as logical, and lead to gratifying results.



APRIL 1918



Little Time Troubles Untangled By LAURA REMICK COPP



Practical Helps in Every-day Problems Encountered by Both Students and Teachers

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intricate rhythm nor obstruse problems in time, but to call attention merely to a few little time difficulties, that are "catchy" instead of deep and often prove a stumbling block, not only to the one, who is helping himself, but oftentimes to the conscientious and thorough student, e. g. the open measure, at the end of the line. A fine pupil and one far advanced was literally "held up" on the time of the eleventh Liszt Rhapsodie and that before she had finished the first line, because she said she couldn't figure out the time of the second measure. When the fact that, contrary to the usual custom, it was not enclosed by a bar at the end of the line was called to her attention, she laughed at herself and the passage thought to be difficult was clear as day. Printers usually plan the setting up of a composition so that bars will close all the lines regularly, but when a good many notes fill the measure it is sometimes impossible to put it entire on the same line, hence it is left open and the rest follows on the line below. Other examples are found elsewhere in Liszt, in the twelfth rhapsodie and others, in the Liszt transcription of the Chopin Polish song, Meine Freuden, and for technique, Köhler, Op. 128.

When is a Triplet Not a Triplet?

Another "catch"-when is a triplet not a triplet? or in other words, how to tell whether three notes slurred together are triplets or not. In measure eighty-one of Schumann's Novelette in F, the last three notes in the measure slurred together do not form a triplet, but are three eighth notes with full value, as can readily be told by counting : two quarters precede and one eighth, which needs three eighths to complete the measure, but these eighths lead into a measure (the next one), which has three slurred notes that really are a triplet. So, also, in the Chopin Mazurka Op. 7, No. 3 (meas. 65),





the three notes appearing together are not a triplet and the fact that they are slurred does not indicate this, as the counts could not properly be taken care of considering them as such. Of course, if all triplets were marked 3 to indicate that they make one count, it would be less confusing, but the necessary numeral is more often omitted than inserted, hence the difficulty. The only way to determine accurately is to count the rest of the measure. The figure 3, when it is given, is put in different type to avoid confusion with finger-

A triplet may be formed of notes of any value and, also, of rests or of notes and rests together, e. g. three equal notes, either three quarters, three eighths, three sixteenths, etc., may equal a triplet : or, something equivalent in value to three quarters, three eighths, or three sixteenths may equal a triplet, for instance, a quarter note and an eighth may form a triplet, the quarter

THE object of this little sketch is not to deal with being equal to two eighths and the whole the same as three eighths, or half note and a quarter may form a triplet, being equivalent to three quarter notes, as occurs in Heller Studies. In Indian Idyl, MacDowell, (Ex. 2) a quarter and an eighth comprise the triplet. Beethoven Sonata (Example 3) Op. 22 is another example of rests being used in triplet groups, also, Liszt



B minor Sonata,

which last, also, illustrates two eighths and three eighths in the same hand at same time. The matter of rhythm must be closely watched in playing triplets, as it is one of the little elegancies of piano playing to make the notes of exactly the proper length and connect them well with what follows. When all of the different voices do not enter on the same count some pupils experience difficulty in knowing

when to come in. Heller Op. 47 offers a wide field of time examples. Of this sort.



In study No. 3 (measure 15) the soprano enters alone and is a dotted quarter, but that fact must not delay the alto too long, as the eighth rest is what determines the entrance of alto and the dotted quarter has nothing to do with it. Each voice must be counted by itself and many time difficulties will be eliminated, if this simple rule is practical. Sometimes rests do duty for more than one voice, but as a rule each voice has its own counting just as in vocal music and the time can easily he followed.



Etude No. 7 (measure 1), is an example of this principle. The other voices must not be delayed because the soprano enters first and alone, the dotted quarter and half note in the respective measures do not determine the time of entrance of the other voices, but the eighth and quarter rests preceding these secondary voices.

Notes That Represent Two Values

When a note represents two values and must be counted according to its other value in another voice one more stumbling block is discovered. In measure 19 of No. 12



half note B, has really two values; in the alto, it is a dotted half, in the soprano, it is an eighth, which is easily proved by counting each voice. But some one queries,---"an eighth note is black, this one is white, how can that be?" Musical notation is not perfect by any means, and just as we have no adequate way of marking

the use of the pedal, just so the union of two voices on one note cannot be accurately indicated as regards time. The best that can be done at present is to give the note two stems, one up, the other down, to indicate its two values in two different voices. How many a teacher has had pupils bump notes unevenly that should be flowing along each as long and no longer than the other, just because one note was dotted. One should count each voice separately and independently to determine when the other voices enter and how long each should be held.

Separate the Voices

Another suggestion :- count horizontally and not vertically; that will necessitate counting each voice alone. A child's trick is to play the notes together that are printed under each other; of course, in most cases this works out correctly, as they almost always are so written when possible, but sometimes this is not the case, so horizontal counting should be insisted upon. For instance, these notes are not written directly under each other, but are meant to be struck at the same time.



Any two notes coming directly together on the staff, one in a space and one on a line or vice versa can never appear directly under each other, as they would blur and neither could be discriminated, so one must be written on one side of the stem and the other on the other side or each must have a separate stem, but they come together as far as time is concerned.

This manner of counting is not merely a mechanical device making only for correctness of time division and good rhythm, but, also, for artistic piano playing. In Song, from Sea Pieces by MacDowell it is absolutely necessary to keep the voices separate and well counted, so as not to overshadow the single melody notes with the octaves, which belong to the accompani-

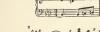


Separate voice counting must decide too when these octaves are to be played. There is another occasion when the notes do not appear as if they ought to be struck together, but they are, and this occurs in From a Wandering Iceberg-MacDowell, measure 6. The F¹/₂ appearing beside the octave of B should be struck with it although appearances belie the fact.



The F sharp and G natural belong to the inner voice. which moves, and F sharp and the octave B are struck together on the first count, the octave A, an eighth, completes second count begun by octave B. This is another variation of the rule that notes must appear under each other or on the same stem, if they are to be played at the same time. A consciousness of different voices, their leadings and their counting individually gives not only a more correct interpretation as regards time and rhythm, but also aesthetic values.





What Makes a Good Melody?

By D. C. Parker

music lacks melodic interest. The prevalent weakness, an integral part of it, and a melody must always be we hear, is a melodic weakness rather than an harmonic or a structural one. The music of today, it seems, pecks peacefully at the bark, but does not get at the sap. Vincent d'Iudy, in his book on César Franck, speaks of the "short-winded successions of notes which in certain modern scores are labeled motives." Familiarity with the works of some of the eleverest contemporary composers gives a certain justilication to these complaints. The value of a fine thematic idea is as it is linked with some fortunate circumstance, because great as it ever was, and perhaps what those who vent it has an historical significance, because----. But is their spleen against the up-to-date Orpheus really mean there any need to recapitulate the hundred possible is that melody has been relegated to the hackground by the wide exploitation of color effects and the constant striving to obtain "atmosphere" by the introduction of purple patches.

One can, of course, call to mind not a few musicians who have never given the world a really vital theme. The scoring is as entrancing as Aladdin's cave, the melody as barren as the Sahara. A consideration of their music suggests two questions of more than passing interest. The first is: What is the precise value melodic invention? The second: What proportion of the sum total of the virtues must be assigned to melody? Melody is only one factor and that, while it with his history. must obviously bear one relationship to the whole in , the works of the symphonists and another in the works of the improvisers, I personally should refuse to endorse a critical system which had as its basis the melodic point of view and that alone. In saying this I am well aware that, when we gain the upper reaches question of melody docs not lose any of its importance. The progress of Western music is maintained by the interplay of ideas, and with the finest writers there is always much in harmony and polyphony to interest us. Indeed, what chiefly distinguishes the welleducated from the pariah is the power to discern true melody is affected by convention, you have only to think harmonic felicity. No one, I imagine, can like Schu-mann without feeling that his greatest gift was his ability to think in appropriate and beautiful harmonic terms

Very few people think of melodies in the abstract. The vast majority is unconsciously influenced by considerations of association and sentiment, which have nothing to do with musical valuations. This is particularly true of songs. A song, needless to say, cannot melodic variety.

It is a matter of concern with some that modern be criticized without reference to the words, which are judged in strict relation to what it attempts to illustrate. It is an error to allow the moral of a poem to color your estimate of the musical subject. Forgetting this, some do not perceive that poor music is often written to biblical words. If the penetrating rays of psychology were turned on this matter we should find that a large number of people like this or that piece because it reminds them of days of happiness, because

> Arabic theme is one thing to the Arab, and another to us, which does not necessarily imply that we find no beauty in it. But it is tolerably certain that, if we like it, we like it because it is so different from the melodies with which we are familiar; whereas, the Arab likes it because it is part of his life and interwoven

The value of a melody alters according to the musical idiom. The pizzicato of Delibes's Sylvia loses its piquancy if not played on strings. The second subject of the finale of Tchaikovsky's Pathetique Symphony is ineffective if transferred to the piano. In the same way, the melodics of Verdi, which are essentially vocal, and are in contact with the incontestable masters, the are deprived of their significance if played on instru-

> There is no fixed rule as to what a good mclody is, and there never can he. What is forbidden today is accepted tomorrow without the slightest murmur of protest. If you wish to realize how largely the idea of of Wagner's Venusherg music, which is among the most beautiful and original that he ever wrote. Consider the definitions of academicism regarding the per-

> genius. Is it any wonder that it was dubbed barbaric and unmelodic by a public fed on Rossini and Auber? History teaches with no faltering voice that we can

The Ear Club

Some years ago a certain earnest lover of music who

tirely with a company of congenial listeners, and thus

munching, etc., of the inattentive. He accomplished

this end in two ways: First, he kept on the lookout

for those who appeared to be attentive and appreci-

ative, making their acquaintance and arranging with

them to get seats in the same row; second, he bought

season tickets for the neighboring seats and sent them

Unfortunately it is not everyone who possesses the

informally known as the "Ear Club."

pleasure, if we are alive to the opportunity.

Little Diversions of Amateur Musicians

ROBERT HAVEN SCHAUFFLER, in his interesting book, The Musical Amateur, tells of some favorite little diversions which were practiced by his musical friends, and in which he took part.

the serve. If he cannot, A scores one.

If the players have large repertoires, the field should be narrowed down to trios, or songs. or first movements of symphonies, or whatever may be agreed upon. Mr. Schauffler speaks of getting so absorbed in this game that he and a chum would sit until the wee small hours, each racking his brain for a theme so recondite as to be unknown to the other.

Tapping the Rhythm

A variant of the above: A taps the rhythm of a melody or a motive, on the table, or on the sole of his frequented the concerts of the Chicago Symphony Orshoe ; if B recognizes it, he sings or whistles the melchestra, hit upon the plan of surrounding himself enody to which the rhythm belongs. As a hint of the possibilities of this little musical avoiding the distractions of the whispering, peanut

test, we give here a few rhythms for our readers to experiment with.

(Some of these are from the older classics, some from eminent modern composers and some from folksongs.



reasons The Relative Value of Melodies Every melody has only a relative value. This varies with locality and tradition. The most imposing thing in Western music is meaningless to the Chinaman. The

ments.

missible steps, and then examine this stroke of pure

How to Make Ear-Training Attractive to the Young Student

By Mabel Lee

APRIL 1918

IN all my classwork with young children I find that the more you can relate their musical life to their everyday life-the more gladly will they cooperate with you; the more you can turn the process of ear-training into play, the more you can hold their enthusiasm. Two illustrations of the above statement it is my pleasure to offer here.

The Letter Game

The first-the "Letter Game"-was originated by a San Francisco teacher. The game is this :-- Cut out large letters of colored cardboard representing the seven letters of the scale; affix a small loop of tape to the top so that they can be pinned upon the child. I chose orange for the color, as it would be sure to stand out against any background of dress. Seven pupils are chosen who pin on the letters and are for the time being those letters. A large sharp and flat of cardboard are put in either hand, and thus the pupil can be G, or G\$ (by raising the hand with the sharp) or Gb, as the key or chord demands. With this human scale you can work out intervals, scales, chords, positions of chords, and the children see in front of them the verification of their mental image. To give the game its full value I have one pupil read what is formed by the letters and another play on the piano what is read. In this way, if there is an error, their cars will often correct it. To illustrate :-- You call for the G major scale. The children leave their seats and stand in a line facing the class so that the letters read from left to right. Supposing the child who is 17 forgets to raise his sharp-the one at the piano plays what is read to her, and the children hearing F natural in a G major scale

The different positions of triads is a valuable objectlesson. For instance—if an F major triad is asked for, the first position F A C is presented. When the second position is requested the child who represents F simply goes to the top. In this way the children realize that no matter what position the triad has the letters that form its makeup remain the same. The game offers limitless possibilities and is thoroughly enjoyed by partakers and onlookers.

Bugle Calls

A second way to interest a class, especially in these war-like times, is to teach by ear the different bugle calls. The boys are eager to play them, and often know several from Boy Scout experience. By doing these in different keys the children get quick practice on the interval sol - do, which may be useful later in resolving the dominant or the dominant seventh to the tonic.

The Harmonium Orchestra

The third game is what we call our "Harmonium Orchestra." One who has investigated the harmonic possibilities of the "mouth-organ" knows there are two -the tonic and dominant chords. There are a number of familiar songs whose underlying harmony consists of these two chords-for example, "O du Lieber Augustin." We begin our work by first learning to hold the mouth-organs so that the lower part of the key is at the child's left, corresponding to the piano. We then decide on the rhythm for the accompaniment-in the above song the children play their chord on the second and third beats. The teacher plays the melody on the piano (with chord accompaniment); and since my class is learning also to conduct, one pupil is chosen as director. The value gained in ear-training must be apparent, for it is the ear which must tell when a change of harmony is necessary. Even songs that contain the sub-dominant harmony can be used-as "Holy Night," for when the children hear the IV chord, they remain silent and wait for a return to I or V. The classes are very enthusiastic about their "orchestra," and unwittingly receive at the same time ear-training, prac tice in rhythm, and the self control needed in following

In this way the ear-training lesson becomes an hour This company of choice kindred spirits came to be to be looked forward to by pupils and teacher.

means to indulge in this ideal diversion on such a gen-"Never judge a composition on a first hearing; for erous scale, but there are many of us who may, in a what pleases extremely at first is not always the best. modest way, both impart and receive the same sort of and the works of great masters require study."-SCHU-

Some Intimate Thoughts on Piano Study

SWEWEWEWEWEWEWEW

An Interview With the Noted Pianist and Disciple of Franz Liszt

ARTHUR FRIEDHEIM

The Spirit of the Times

"WHAT shall we say of the spirit of the times? Is it possible that this age, which has made anything so fantastic as futurist and cubist art in painting, sculpture, architecture, poetry and music, can be analyzed? Is it possible that anything that is overdone, abnormally exaggerated (as are certain passages in modern writers such as Debussy, Scriabine, Strauss, Ravel and company) can be a wholesome indication of the public taste of this age? Is piano playing which seemingly enables the player to light with his hands upon any part of the keyboard with very slight regard for harmony and less for melody an indica-

tion of what the future of pianoforte music is to be? If so, preserve me from it!

The Last of the Grand Masters

"To my mind, the last musician of the grand masters to write for the keyboard was Franz Liszt. I have fought with myself for years to try to see some of the more modern writers on the same plane with Liszt, Bcethoven, Mozart or Bach, but have been unable to do so. Brahms, of course, is truly great, but he was a contemporary of Liszt.

"It is comparatively easy to find new chords. A novice can stumble across them if he is at all venturesome. To build up a new piece, however, is an entirely different matter. To evolve a new form of musical architecture as Liszt did in the case of the symphonic poem is still greater."

"I am neither a pessimist or a reactionary, but I must confess that I fail to see in the music of today anything comparable, for instance, with the great music of Frederic Chopin. Occasionally some composer will give us a glimpse of greatness, but there is no sustained evidences of such genius or such well-directed skill. Compare, for instance, the labored and dry pianofortc compositions of Reger with the inspiring works of Chopin. In the modern works the creak of the wheels can be plainly heard, -they are ingenious in the extreme, but who wants a concocted bouquet or a concocted sweetheart. In Chopin's music there is living, breathing genius,beautiful, rare and exquisite. In Liszt's great pianoforte works there is genius majestic, rich and brilliant. What composer of to-day can even approach the stature of those two giants of the last century?

The Use of Chopin's Etudes

"There seems to be a great misunderstanding about the use of Chopin's Etudes. They are studies pure and simple. Chopin wrote them with a specific purpose in view and Liszt used them as studies for similar purposes. It is not sacrilege for the modern teachers to employ them with an educational aim. Goodness, there is enough more beautiful music in the Chopin literature than can be used as pieces, when pieces are needed.

"Teachers of to-day are on such a wild scurry for new things that they seem to skip the really great things. There is nothing in all pianoforte study literature greater than the Gradus ad Parnassum. Of course, it requires work, but work has been the secret of the success of all great pianists in the past. There is no magic method, and the reason why I like the Gradus ad Parnassum of Clementi-Tausig is that it has such splendid opportunities for work. There is no limit to what that enthusiastic student can do with it. Liszt had the highest regard for the pedagogical value of the work. Yet, nine out of ten students merely hear of it.

"Public taste in all musical matters is very singular to me. We are living in an age when atmosphere and orchestral color with great freedom of form are lauded to the skies,-yet the father and the greatest master of this, Berlioz, is literally ignored. His overture, Carnival Romain, is a masterpiece, a revelation in orchestration even at this day. Yet, the public seems willing to put up with insipid platitudes rather than



MR. ARTHUR FRIEDHEIM.

recognize this really great work. I have so little patience with the works of some modern composers that seem to lead nowhere that I feel that it is a waste of time to study them when there is so much that is great and beautiful that must be done. Surely one does not want to waste one's time in a circus with the freaks if one is seeking a real education.

"Please do not think that I am casting aspersions on many modern writers whose gift is almost as sane as that of Mendelssohn: Rachmaninoff, Moszkowski, Schytte, Schütt and others of their class have written really artistic and tasteful music well suited to the keyboard. I refer only to the extremists, the super-futurists, the tattooed men and bearded ladies of music.

[EDITOR'S NOTE .- Arthur Friedheim, the eminen-[Entronate Norma.—Arthur Friedhleim, the enihesti her 20, 1850. If was a point of Rubinstein for one year and of Franz Last for staff yrach. In last, and the point of the start of the start last, and the applied is anyone. Friedhleim cor-later and the applied is anyone. Friedhleim cor-later and the applied is anyone. Friedhleim cor-later and the start of the start of the farepoint of the start of the start of the farepoint of the start of the start of the fare of the start of the start of the plane, including a coertor.





The People Who Pound

"Let me in closing say one word against the people who pound the piano. It would seem that any comment of this kind were superfluous at this time, but such is certainly not the case unless my ears deceive me. A great many people have an idea that the way to play a Liszt Rhapsody or any of the other brilliant works of Liszt is to make the piano roar like an iron foundry. They have heard certain pianists play the instrument by main strength and have heard stupid, ignorant audiences who know no more about good piano playing than they know about aviation applaud vociferously. Don't you know that there is enough of the monkey in most people to applaud if they see their neighbors applauding? Nothing horrified Liszt more than the frightful noise that some of the pianists who came to bother him made at the keyboard. The master would then be highly sarcastic or would leave in silent disgust.

A Great Volume of Tone

"A great volume of tone can be brought from the piano, if the student knows how. 'How' is by securing a sense of balance in the touch so that when the keys are struck there is a ring and sonority about the sound that is like a many-voiced choir. All the glorious vibrations of the strings, all of the harmonics are released and join in a beautiful chorus of pianistic sound that is both full and grand. Liszt was able to produce this at the keyboard and any one who heard him do it never forgot it. There was never the slightest suggestion of pounding,just a magnificent volume of tone. When I hear some students and some pianists play, it seems to me as though they were trying to make one voice sound louder than a whole chorus of voices. Every chord struck represents the full strength of the player with nothing in reserve. It falls upon the keyboard with a heavy thud and the piano under such abuse refuses to ring. The pianist who must resort to this cannot hope to be successful, as his playing will be so lacking in the real beauty which the great public demands that no one will want to go to hear him twice. If he must pound, let him find a job in an iron foundry, where pounding is appreciated."

Is Slow Development Best

By C. L. Taylor

GRASSHOPPER progress seems to be the aim of many pupils. They want to jump ahead. Anything that does not suggest leaping ahead, they interpret as crawling. Remember that the pupil will always take pieces in advance of his ability and that it is the teacher's part to see to it that the progress is not one that leaps over necessary work.

A famous teacher of many excellent pianists (among them Clara Schumann and Hans von Bulow) used to

"I have always preferred a gradual, even a slow development, step by step. Often, while no apparent progress was being made, there was a constant advance. an advance with deliberation combined with dreamy reflection. This slow awakening of the musical instincts, often accompanied by what seemed flightiness and desultory effort, has been known to produce very desirable results. In many such cases, where my instructions were not disturbed by untoward circumstances, the results have been surprising. But how much patience and perseverence this has required !"





Page 236 THE ETUDE

Obscure Teachers of Famous Pupils

Nor long since we had the privilege of perusing a list of "famous violinists" which a person engaged in a branch of literary work, not in general musical, had prepared for purposes of his own. We were somewhat perplexed to observe that the list contained several names of which we had never heard, and which were by no means prominent in musical history. Inquiry revealed the interesting fact that the list had been made up in a curious way; the maker of the list had read the biographies of several universally known violinists, in an encyclopædia, and made note of the names of those who were their early teachers: then again, he had looked up data in regard to these teachers, and then again in regard to their teachers, until, as a woodsman would say, "the trail turned to a squirrel track and ran up a tree." As a method of ascertaining who were "famous," this was scarcely a success, but Herbert Spencer once said, "there is often a germ of truth in things erroneous," and may it not be that some of these obscure teachers, not of violinists alone, but of many great composers, pianists and singers, well deserve more than a passing thought in our memory?

Not all teachers of great pupils in music have been obscure by any means. In some cases those who afterward became great musicians have enjoyed really distinguished advantages: Liszt at an early age became the pupil of Czerny, who was the leading piano teacher of Vienna, and who, if he fell short (as he certainly did) of reaching even the foothills of the Olympian Heights as a composer, was at least popular and successful with the public and the publishers of his day. Mozart's father, who was also his teacher, was himself a deservedly famous musician-the author of the first Violin Method printed in German and the composer of more than one symphony, as well as many smaller works

In not a few cases the teacher has lived to see his reward, in the form of fame and material success which has come in the train of his pupils' remarkable achievements; this was doubtless the case with the noted violin teacher, Sevcik, and his pupil, Kubelik, followed by Kocian, Marie Hall and others; similarly Leschetizky, already well recognized by the musical public, gained enormously in reputation through having been the teacher of Paderewski

Schumann's First Teacher

The subject is such a large one, that instead of attempting to cover the whole ground, we select a few of the more representative cases. One of the most striking and suggestive is that of Robert Schumann. whose early teacher, J. G. Kuntsch, was one of those earnest, old-fashioned, somewhat pedantic musicians to whom his native country owes so much; who, born in the poorest ranks, raise themselves by unheard-of efforts and self-denial, live a humble and industrious life, and at length are gathered to the great silent majority without leaving any mark save the pupils they have helped to form.

Kuntsch was professor in the high school at Zwickau, and organist of one of the churches there; he taught young Schumann for several years, but at last became provoked because his pupil spent too much time in somewhat crude efforts at original composition. The old story of the "hen with ducklings!" He refused to continue the boy's lessons further, but doubtless his task was already done, and Robert did not fail to remember his early teacher with veneration and gratitude in after life. On the fiftieth anniversary of the old man's settlement at Zwickau, Schumann wrote him a most charming and affectionate letter of congratulation. He also dedicated to him a book of his Studies for Pedal Piano (an instrument then as now occasionally used by organ pupils for purposes of home practice.

Schumann as a musical critic and journalist, the editor of the Allgemeine Musicalische Zeitung, was scarcely second in importance to Schumann as composer. His writings set a new high-water mark in the matter of musical criticism-he was witty, kindly, shrewd and just, and many of his briefest reviews are literary gems. He had the acumen to appreciate the worth of Chopin, when the latter was still unpopular with the older and more conservative sort of musical people, and he foresaw and heralded the future greatness of Brahms to such an extent that the modest youth was filled with trepidation lest he might not be able to make good Schumann's prophecy. This all being so, it is by no means far-fetched to inquire who was Schumann's early teacher in literary and journalistic activities, and the answer is-his father.

The elder Schumann was a bookseller and publisher,

besides being himself an author and compiler of literary works. His early life and struggles make an interesting, even romantic record, but we have only space here to narrate the fact that, at the age of fourteen, young Robert assisted his father in the editorial work on a book called Portraits of Contemporaneous Celebrities. This, and similar experiences, under his father's guidance, were surely a great help to him in preparation for the work of later years.

We should add, right here, that although unversed in music himself, the elder Schumann showed the greatest sympathy with son's leanings in that direction, on one occasion even taking him to Carlsbad that he might hear the great pianist Moscheles. Schumann always kent unfaded the remembrance of this happy occasion. preserving a copy of the program for thirty years.

Who Taught Chopin? *

Chopin's earliest teacher. Adelbert Zywny, was so far from famous that it is impossible at this day to learn more about him than that he was a good all-round musician-violinist, pianist and composer-without being specially distinguished in any of these lines.

His next teacher, Elsner, was not altogether an obscure" man, in his day, heing conductor of the opera at Warsaw and a dramatic composer of some repute, as well as a violinist and pianist, yet he would be scarcely remembered but as Chopin's teacher. Liszt, in his Life of Chopin, pays Elsner a fine compliment. He says : "Elsner taught Chopin those things most difficult to learn and the most rarely known; to be exocting to one's self, and to volue the advantages that are only to be obtained by patience and lobor."

Although no one has remarked it, it seems to us that this compliment to Elsner is in itself a side-light on the teacher Zywny-if Elsner had to teach Chopin "to be exacting to himself," etc., it is evident that Zywny had not so taught, but that he was one of those teachers who are more remarkable for their inspirational influence-for giving the pupil a love of music-than for insisting on finish and conscientious accuracy. We do not say this altogether in blame; both sorts of teachers are useful, each is praiseworthy if he does his task according to his best ability. One can give only what one has, however, and he who is to develop a pupil into a future great artist must he able to teach him, above all things, the unwearied striving after artistic perfection.

In a certain sense, all surpassingly great artists have been largely self-taught; no teacher can teach all he knows, and even if he could, the genius, with "sublime forerunning of his time" (as Longfellow expressed it), must discover the unknown way for himself.

All honor, nevertheless, to those few teachers who have been so fortunate as to equip a rising young hero with suitable armor, that he might be prepared for the struggle. Some have the priceless gift of discerning just what is most needed, and giving it without needless delay, disregarding all but the things really of issue in the particular case. Such a teacher it was Wagner's good fortune to meet with, at a critical and formative point in the development of his talent. But let us hear Wagner's own account:

"Weinik had no special method, but he was clear-headed and practical. Indeed you cannot frack composition; you may show how music gradually came to be what it is, and thus guide a young man's judgment, but this is historical criticium, and cannot directly result in practice.

entries, and cannot directly result in practice. All you can do its, to pair to some working example, some particular piece, set a tias in that direction, and corre-tions and the source of the source of the source of the how a piece, second source of the source of the how a piece, second source of the source of the source of the source of the movement. Then is set the task, the source of the movement is and the source of source of the s sew what has was alming at, and soon managed to please him. He dismissed me, saying 'you have learned to stand on your own legs."

The course with Weinlig had lasted scarcely six months !

Who was Weinlig? Cantor of the Thomas-Schule in Leipsic, director of the choir in St. Thomas' Church -a position hallowed, it is true, by memories of the at Bach, but not always filled by men of equal ability, Weinlig was the author of a Magnificat for solos, chorus and orchestra, of some singing exercises and of a book on Fugue, but his greatest work was-WAGNER.

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By Louis G. Heinze

THESE well-known words posted at railroad crossings like many other words that have come to mean so much. can be put to very good use in the study of music. We know that practice in many cases is not real

practice at all; it is generally a certain amount of time spent in playing over the lessons, while the lesson often is nothing more than a sort of musical house cleaning : the "house" (to continue the metaphor) being frequently put into disorder in the following practice time, to be again corrected at the next lesson, and so it goes on and on. Surely very disheartening to the teacher, and all the time the pupil sinking deeper into slovenly habits. How is it possible for the teacher and pupil to do the best kind of work, if they do not work together?

Therefore, when next you approach your practice Stop! What for? Ask yourself that question. Stop. Look, Listen. Stop, for there is danger ahead. Stop practicing as you have done in the past, unless you did t properly

Stop to make up your mind if you wish simply to "browse" (that is, play the piece at sight), or intend to learn it as it should be played.

Look

There is so much to look for, and after that, one hardlly knows where to hegin. Will only give a few things to look for and these may suggest others that can be specially adapted to yourself.

Look, the same old story, at everything before you start to play. The clefs, the signature, fixing the key the piece is written in in your mind. Play scale and some technical exercises in the same key. The time, all the marks of expression. (The speed of piece not attempted at first.) All legato, staccato, portamento marks, etc.; the phrasing,

Look that your fingering is correct, for faulty fingering will only produce slovenly playing. If two sets of fingering are given be sure to decide on one only.

When you have mastered your piece or study and memorized the same, look at your finger action, the work of your hands and your position at the piano; see to it that it all looks good, for good conditions generally mean good playing.

Listen

To listen to your playing is a very important factor in your practice. Listen to find out if every note is clear and distinct,

every rest given its full time, every run smooth, it short and long notes are properly done and your music sings

Listen to the relation of the accompaniment to the melody, the different degrees of tone volume, the retards and accelerations, etc

Listen carefully to the effect the pedal has on your playing. "The pedal is the soul of the piano," Learn all the rules you can about the use of the pedal, and then listen some more, for your work can be improved or spoiled by the way you use the pedal.

Finally, listen to others play as often as you can. Do not look for the faults in others, but listen and mark wherein the playing is better than your own, and then try to put all the good you hear into your own work. Music requires good listeners as much as good players

Don't Neglect Salon Music

FRIEDRICH WIECK took great pride in saying that his daughter Clara, who became the wife of Schumann, played "the music of all the principal composers and also the best salon music." He contended that it was "as great a mistake to play only Beethoven as to play none of it or to play either classical or salon music sole1v

Many teachers make a ridiculously stupid mistake in imagining that if their pupils do not devote themselves exclusively to the so-called classics the pupil may not properly develop his taste. There is nothing that will make the work of the pupil heavier or duller than exclusive attention to the works that are based upon the severer models. To such a pupil the works of Chaminade, Moszkowski, Lack and Godard come as a real blessing.

Here are some of the qualities which Wieck found that good salon music developed in his pupils: elegance. polish, coquetry, nicety, delicacy, fine shading, increased nterest

STEWEREVERENEVER STEWER

Famous Brothers Among the Masters

It has been observed that musical talent often runs which his elder brother put before him were soon in families: either handed down from one generation to another, or possessed at once by several brothers or sisters of the same generation.

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Whether this is due to heredity or to environment, we will leave to the discussion of the learned; in a somewhat lighter mood we propose to recall some examples of musically talented brothers. In some cases the talent of one brother, otherwise notable, has been entirely eclipsed by the genius of another: witness Michael Haydn, brother of the greater Joseph Haydn. In other cases, two brothers have had nearly equal talent, and have moved in parallel lines, so to speak. For instance, Philip and Xavier Scharwenka, each a noted pianist and composer, of our own day; or Anton and Heinrich Romberg, a pair of inseparable brothers, bassoonists, who dressed alike and lived together at Bonn, toward the end of the eighteenth century, one of whom was the grandfather of the famous cellist, Bernhard Romherg.

For some of our earliest as well as most interesting examples, we may cite the Bach family, famous in music for many generations, even before the birth of the most distinguished representative of that name.

The Musical Twins

Johann Sebastian Bach's grandfather, Christoph Bach, had twin sons, born February 22, 1645, and named respectively, Johann Ambrosius and Johann Christoph. (The former was destined to be the father of the great Sebastian.)

When Christoph Bach died, in the prime of manhood, his twin sons were scarcely grown up. Nature had not only tied them up by the closest bond of blood, but had bestowed on them a resemblance of both external and mental characteristics that was the astonishment of everyone, and that made them objects of curiosity and interest. They had the same modes of thought and expression; they played the same instrument, the violin, and had the same way of conceiving and performing music. Their outward resemblance is said to have been so great that when they were apart their own wives could not distinguish their husbands, and their unity of spirit and temperament was so intimate that they even suffered from the same disorders; in fact, when at length one brother came to die, the other did not survive him long.

A Stern Elder Brother

Johann Sehastian Bach was a boy of nine when his father died, and in his mother's place was a young step-mother of but two months' standing, so it was to the care of his elder brother, Johann Christoph, who had already earned his own bread for some years, that Sebastian's care and education were confided. An oil portrait of this elder brother is in existence-(the very fact that one was painted shows that he must have been in reasonably comfortable circumstances)-and shows a frank-looking man with brown hair and a moustache, dressed in what was, for those days, a rather informal style. Young Sebastian had already had violin lessons from his father, and his brother undertook to teach him the clavichord and the organ, Christoph had been a pupil of the famous organist, Pachelbel, and had a volume of his pieces. (Printed music was still very scarce, although examples existed



mastered and exhausted; he demanded more difficult tasks and longer flights. Still, pride of seniority made Christoph withhold the book from the boy, who every day could see the object of his longing lying within the wire lattice of a bookcase. At last he stole down at night and extracted the roll through the opening in the wires, copying it a little at a time, night after night, whenever moonlight favored him. At the end of six months the work was finished, but his hardhearted brother discovered it and took it away from

The perseverance of true genius is as evident in this story, as is also the fact that he had little or nothing more to learn from his brother. How, as a man of honor he renaid his brother fifteen years later, is interesting and characteristic, but would lead us too far afield to recount here. Bach stayed with his brother some six years, after which, through a kindly providence, he obtained what we would call a "scholarship," at St. Michael's School, in Luneburg. It is well this was so, for Christoph's increasing family was making the house too narrow. It was well, too, that young Bach should have the benefit of new influences.

Joseph Haydn and Michael Haydn

We take for granted that most of our readers are familiar with the salient facts in the life of the great Joseph-the father of the Symphony, and almost equally the originator of the String Quartet-the composer of The Creation and The Seasons, besides countless sonatas, trios, songs, masses and music of every sort known in his day.

Let us rather linger a while over the memory of his very interesting brother. Michael. We do not know just where Michael stood in order of age among the twelve children who made up the family of the wheelwright of Rohrau, except that he must have been younger than loseph, for he succeeded to his place as chorister in St. Stephen's, Vienna, when Joseph's voice changed. He had a remarkably good soprano voice. and sang leading parts. The village schoolmaster at Rohrau had given him the basis of a really good musical education, and he was soon able to act as deputy organist at St. Stephen's.

In course of time, after a brief experience in other positions, we find him holding the post of capellmeister and concertmeister under the Bishop of Salzburg, and he remained at this post for the rest of his life, composing over three hundred works in the line of sacred music, besides numerous instrumental compositions. He was a man given to a quiet, studious existence-fond of history, geography and the classics. His brother advised him against a post at the court of Eisenstadt, which at one time bid fair to be open to him, as he deemed him too straightforward, simple and upright for court life.

Mozart once visited Michael Havdn and found him in trouble over some duets for violin and viola which the bishop had ordered him to write, and which were not forthcoming. Owing to temporary ill-health, Haydn seemed unable to command the necessary inspiration. so Mozart wrote two excellent ones and presented them to his friend, allowing him to use them under the name of Michael Haydn. (They are now to be found in print under Mozart's own name.)

The Schuberts

Franz Schubert visited Michael Havdn's grave in 1825, and his account of his own sentiments are in themselves a whole biography:

"The good Haydn! It also seemed as if his clear, calm spirit were hovering over me. I may be neither calm nor clear, but no man living reverences him more than I do. My eyes filled with tears as we come away." Ferdinand Schubert (not Franz) composed a striking chorus to words in praise of Michael Havdn. Who was Ferdinand Schubert? Another "Musical Brother," tian's staunch pluck. The pieces the elder brother of the famous Franz.

Ferdinand's love for his brother and care for his memory are among the brighter spots in the latter's brief and pathetic life. Like Franz, he enjoyed good early instruction in music, and made earnest youthful attempts at composition. On Sundays and holidays the great delight of the family was to play quartets. Ferdinand playing first violin, Ignaz (another brother) second violin. Franz viola, and their father the violoncello. Ferdinand followed his father's profession-that of school teacher-and in course of time attained to some modest eminence, being the director of the chief normal school in Vienna (that of St. Anna), and the author of some dozen of school text-books. He found time to compose more than forty musical works, largely sacred music. His family was almost the equal of S. Bach's, numbering seventeen children, and we may be sure there were "musical brothers" among them.

An interesting evidence of the attachment of these brothers is seen in a letter of Ferdinand to Franz, in regard to a musical clock which the former had heard playing his brother's music:

"This clock delighted me not a little, when one day at dinner for the first time I heard it play some of your waltzes. I felt so strange at the moment that I really did not know where I was; it was not only that it pleased me, it went regularly through my heart and soul with a fearful pang and longing, which at last turned into settled melancholy." [Note: "Melancholy" should be taken here in the old sense of pensive meditation, rather than of gloom.]

Throughout Franz's short life, relations between these two brothers were tenderly ideal. Sent for to attend Franz on his death-hed Ferdinand found him partly delirious and imaginging he was in some strange and unknown place. Sometimes he pleaded to be taken to his own room and again, to be near Beethoven "Dear Franz," said the agonized brother, "he calm: trust your brother Ferdinand, who loves you so dearly. You are in the room which you always had, and lying on your own bed." "No," said the dying man, "Beethoven is not here"

With a pious and tender respect for his dead brother's last wishes, Ferdinand went to great trouble and selfsacrifice, to have him buried as near the great man as possible, and his body reposed in the Ortsfriedhof at Wahring, only three places from that of Beethoven, until 1863, when both were taken up and reburied in Vienna.

It is not always that a man of genius is appreciated among his own people-indeed the contrary truth has long since passed into a proverb-so it is pleasant to observe how Ferdinand took pride in his brother Franz. clinging to him as the one great man he had ever known.

We pass now to those living in or near our own day.

The RubInsteins

Anton Rubinstein's name and fame are still illustrious in the musical world, in spite of the fact that only a few of his best works are showing signs of lasting vitality, but few know much of his younger brother Nicholas, who was also a fine pianist and no mean composer, as well as the teacher of Taneiev, Siloti and Sauer. He was the founder of the Russian Musical Society, at Moscow, in 1859, and of the Moscow Conservatory in 1864, and was head of both until his death. Both of these important institutions have long survived him, and on this account, if no other, he deserves the thanks of posterity. Another claim

on the gratitude of the musical world, is his early befriending of Tchaikowsky.

By the way, there was still another Rubinstein, Joseph by name, who made a little noise in the musical world at one time, but he was not related to the above, and there is no strong reason to remember him.



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Ludwig Philipp Scharwenka and his younger brother, Franz Xaver Scharwenka, sons of an architect (born respectively in 1847 and 1850, at Samter, in East Prussia), were musical brothers of nearly equal talent, though Xaver is the best known to us here in America. Both are piano virtuosos, composers of note, and distinguished teachers. They organized a successful conservatory in Berlin, of which Xaver for seven years conducted a branch in New York. Both have made extensive artistic tours and have received gratifying recognition. As an offset to Xaver's American reputation, Philipp is equally well known in England.

The Hambourgs

Many of our readers have heard, and doubtless all have heard of, Mark Hambourg, the famous pianist. He is the son of Professor Michael Hambourg, a native of Russia, who removed to London, England, in 1890, and again, in 1910, to Toronto, Canada, where he passed the remainder of his life, founding a conservatory and a concert society, in company with his two celebrated sons, Jan the violinist, and Boris the 'cellist. These, with Mark, make up three musical brothers.

Keeping the Hands in Good Playing Condition By L. E. Eubanks

I HAVE known a number of pianists and violinists whose ability actually suffered from their consciousness of nely hands. Many hands that are wonderfully perfect when in action, are far from beautiful. In many callings this is to be expected, but there seldom is any excuse for professional instrumentalists. Of course, the amateur and those to whom music is an avocation may be employed at something which mars the beauty of the hands, but, even so, much can be done for the condition.

We may dispose of the exercise requisite in a few words, since this has been so often discussed. It is a fundamental necessity, particularly for those ghastly anæmic hands we sometimes see on the keys. Papergripping, or any other exercises calling for vigorous circulation to the hands, will answer the purpose.

On the other extreme, we have the red or brown hand that needs whitening. Of course delicate application of powder helps this, but more permanent and satisfactory is the use of the following formula: Fifteen grains of powdered borax, fifteen grains of common table salt, one-half dram of spirits of ammonia, one dram oil of orange, two ounces of glycerine, six ounces of alcohol. In treating red hands it is well to remember that tight gloves, tight rings, or any kind from Czerny's Op. 299 and show how I used them, of constriction often cause this condition. Over-exposure to cold will redden and roughen them too; the musician should wear gloves regularly in the winter time

Chapped hands is an annoyance easily prevented by thorough drying and protection from bad weather; but if your "tools" are already in that condition, treat them every night with equal parts of lemon juice and glycerine. Add two or three drops of carbolic acid to half a quart of the mixture.

Warm milk is effective in softening the hands. Soak them each night, and sleep in roomy gloves. There are medicated gloves for this purpose, if one cares to make the purchase. While on the subject of gloves, every player should have a pair of rubber ones handy for the daily duties, housework, etc.

For stiff hands, there is nothing better than warm olive oil. Rub them in olive oil ten or fifteen minutes every night for a week or ten days. It is well to look for the cause of this, lack of exercise, overwork, etc.

Perspiring hands is a frequent complaint. Generally, the cause is systemic, and the general health needs attention; but for temporary relief, the best thing to use is a solution of borax in alcohol. With palms together, rub it in vigorously,

Regarding the nails, it will pay every player to own his own manicuring outfit. The expense is triffing. and the art easily learned. Then a little daily attention becomes a babit, and this is what counts. Watching a professional a few times will teach you enough for practical purposes. One tip that you should use, is that short fingers can be given the appearance of length by leaving the nails a little long, while on long, thin fingers the nails should be filed well back. It is a mark of ill-breeding to over-polish the nails; avoid the "mitror finish."

How to Get Real Results from a Czerny Study

By T. L. Rickaby

it is. It has been confidently predicted that the seventone scale as used by Debussy and others would predominate more and more in piano compositions to the ultimate exclusion of the piano technic crystalized by Liszt. This prediction is not being fulfilled, and is not likely to be, although a book of seven-tone scales (with the chords and arpeggios founded on them) has been published, doubtless with the possibility of fulfillment of this prediction in mind. Writers the of the most advanced school such as Strauss and Schoenburg have written little for the piano, in fact have written nothing for the rank and file of piano players. Scriabine, Reger, Ravel, Ornstein and others of their kind have written much for the piano, but have as yet made no general appeal; and in spite of an enthusiastic, if limited, following, it is not probable they will ever be to piano players of the immediate or remote future what their predecessors, Liszt, Chopin, Schumann and Mendelssohn have been to the many generations of piano players up to the present. So that in the main, scales and arpeggios, "passage work," so general in Czerny's studies and the technic developed thereby must continue to receive our attention for some years to come.

How to Avoid Wasting Time

Much time is wasted on Czerny's studies-and on many others for that matter. The pupil who wades through book after book of them does so at an expenditure of time and effort that might profitably be invested otherwise. Much of this fruitless labor may be prevented by the use of the various excellent selections that have been made by prominent teachers. In the lower grades each book may be used entire: but on reaching Op. 299, and studies of similar grade, the judicious teacher will select only those that have special objects in view, rejecting all those that offer the pupil nothing that cannot be gained by the ordinary scale and arpeggio practice. The object is not to try to play as many studies as possible but rather to get everything out of any one study undertaken. This ought to be religiously kept in mind even if a much longer time than usual is devoted to any one study. However, this does not mean that only one study is to be in hand at a time. There may be three or more, proyided each one has a specific object and is different from the others.

It is my purpose here to take a few sample studies both in my own practice and in my teaching. It might be well to sound a note of warning against assigning these studies too early. As a rule they are given before adequate preparation has been made,

Before they are begun, a pupil, to get the good of them, must have reached a comparatively high degree of keyboard skill, both as regards power, speed and endurance. Like everything else, they must be played very slowly at first to insure accuracy, but the pupil who plays a Czerny Etude slowly because he cannot play it quickly is not ready for it at all.

Practical Transposition

Let us look at Study No. 6. (Liebling Edition No. 11, Vol. II.) This is really a right hand study, and such chords as are given for the L. H. merely mark the rhythm and nothing more. In measure 1 to 7 in the sequence of three notes which occurs in each group, use the 5th, 4th and 3rd fingers as well as the 4th, 3rd and 2nd as indicated. In measure twelve and similar ones, use fingers 4, 3, 2, alternately with 5, 4, 3. In measure 18 and those like it, use the same alternating fingering. Further, to get the utmost out f any study it ought to be transposed into other keys. This is a feat that only comparatively few can accomplish, and it would be little use insisting on it generally. But there is a kind of transposition that is easily done and is very valuable-what might be called enharmonic transposition, the printed notes remaining the same After a fair amount of speed and accuracy has been attained in the original key, the study is to be played in Cb and also in C#. In the former,

It is very doubtful that the Czerny studies will ever a flat is mentally placed before each note. Where accibe superseded so long as piano playing remains as dentals occur the sharp is made natural; the flat be comes a double flat, and the natural becomes a flat In playing in C\$ the accidental sharp becomes a double sharp, the natural becomes a sharp, and the flat becomes a natural.

In making the transposition, the fingering must be the same as in the original, in spite of the most awkward positions. After some practice in these keys it may be played as it stands with the left hand part added. Let us glance now at Study No. 11. (Liebling Edition No. 26, Vol. II.) Here we have a study built on the "five finger" position practically throughout. To play it merely as it stands is to use little more than the shell, leaving the kernel untouched. As there is little for the left hand to do, this part may be omitted entirely for a while. This study, like number six, must be played in three keys; i. e., in C. Ca and Ch. using identical fingering in each case. This is also a right hand study, so in addition to the transposition the right hand part may be played with the left hand. This interchange is usually possible and always profitable. In playing it with the L. H. it will be found advisable to bring some parts down an octave. After these various changes the study may be played as it is written, and up to a high speed.

Study No. 21 (Liebling Edition No. 30, Vol. II.) is one from which good may be extracted by the diligent and thoughtful student. As the left hand has little to do here, the first sixteen measures of the right hand part may be played with the left hand. Measures 17 to 21 are not so useful as a left hand

study on account of the fingers used being the strong From measure 22 to the end of the study the ones. right hand part may be played with the left hand very profitably. This study being in a minor key, transposition, even of the enharmonic kind, becomes very much more difficult to any one without a good ear. But it can be done and an attempt at least should be made. In changing it to Cb, each B, A and E are double, flatted : every natural becomes a flat, and the sharp becomes a natural. It is still harder to play this in C# minor but it should be attempted. Merely rememher that the Bb, Eb, and Ab hecome natural. Every other note being sharp. For the accidentals, the naturals become sharps, and the sharps become double sharps. The transpositions are to be done with each hand alone, the left hand playing the right hand part in the original key and in the transpositions. The study is finally to be played just as written, but up to speed

Czerny and Algebra

It may be objected that such a plan would take up too much time, and, in addition the pupil's progress would he retarded by not having the advantage of a greater number of studies. The answer to this is that studies are not the objects of piano lessons, but merely a means to an end. Let it never be forgotten that a piano study is of no use of, by, or for itself It is played and practiced purely for what it will do for the hands and fingers, in various ways. The clergyman preaches a better sermon, and the lawyer makes a more powerful plea because of the algebra each studied years before, and the pianist will play a Chopin Nocturne all the better for real work done on a Czerny study

It is infinitely better to play eight or ten studies in the way I have suggested than to play the whole forty as they are usually done. By my plan, the fingers receive what they need more than anything else, i. e., real discipline. They acquire an increased strength and flexibility from the unusual fingering encountered in the transpositions. By this plan there will be a noticeable gain in speed, security and endurance; and moreover the player will invest his fingers with a potency that will reflect on everything he plays later. Further, carrying out these ideas the pupil will have the satisfaction of knowing that everything possible was extracted from each study undertaken-a consideration of some weight surely. Over and above all this there will be more time to devote to the study of real music, which after all is the only reason for piano study at all.

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 Maxical Theory, Illiury, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquirtee.

The Value of Undeveloped Talent

The Value of Understopen Latent "Among one pupils is are about the sense of the "host has been been used in the sense of the results, especially in improving this only in results of beneficially in improving this only in this of beneficial things, never when the sense that of beneficial things, never when the sense that of beneficial things, never when the sense that one is an at host white the coefficient beneficial beneficial work on now, here no tread makes that have been attached hand beneficial to account the sense of the sense of the sense that the sense of the sense of the sense have been attached hand beneficial beneficial to a sense of the sense of the sense.", -1. 8.

Let me ask you a question. Of what use would an undeveloped and undisciplined talent, such as you mention, be? The greater the talent the more need of training. To be unable to read music would result in the talent becoming worse than uscless. Of what use would an unusual talent for public speaking be to a person who never learned to read and write? It could find no field for exercise beyond possibly an exhortation in a gospel meeting. The modern public will not tolerate an uneducated and uninformed speaker. Neither will those fond of music tolerate the formless and aimless meanderings of an untrained talent trying to improvise. While surprising in a child of eight or ten, yet as maturity approaches people will begin to look for disciplined intelligence. In music, the logical outlet for talent is, first, in the interpretation of the great thoughts of others; second, in original composition, if possessed of original musical thoughts that crave utter-ance. There is but a limited field for improvisation, and even that can be made valuable only by genius that is thoroughly trained.

One reason that your pupil's talent seemed to lessen on taking up rational study of the piano was, that in that she found a rational outlet for her musical emotion. It found expression in playing the music of others. It does not follow by this that her own talent was growing smaller. On the contrary, it would constantly increase. The fact that she neglects her spontaneous improvising for the sake of something higher and more mentally stimulating simply argues that she is finding a more favorable outlet for her natural aptitude. At her age her impromptu melodies have no value except as the green light signal to go ahead, similar to that displayed by the traffic officer in the .crowded ways of a great city. It may be an interesting asset with which to astonish the neighbors, but as infantile years recede so will the interest of the neighbors vanish. Then spontaneous expressive musical talent will inspire them more when exercising itself in the interpretation of attractive musical compositions As musical education progresses and years of maturity approach, the gift of original expression will again assert itself. Its logical development will be along the line of original composition. This manifestation will exercise an irresistible fascination to your pupil, and who knows but there may come from your hands one of the famous composers of her day. She may be encouraged in this accomplishment at an early stage in her work, and as time passes her parents will perceive how her early excursions into improvisation were only sign posts bearing the legend: Here is an exceptional musical talent that should receive every encouragement and every possible advantage in the way of instruction and training.

Destiny points very clearly the line of duty in such a case as the one you mention. The "symptoms" of talent are clearly marked. It is not likely your pupil will develop an interest in any other vocation as she grows older. To neglect her education will be simply to deprive her of her natural and rightful inheritance. She has a right to be put in possession of the experience of others, in order that she may correctly exercise her art and thus fulfill her destiny. It will be an exceedingly great misfortune to the child if her parents force her to neglect the cultivation of the talent which Nature has so generously endowed her with. The sooner they a fessional musicians.

come to a realizing sense that untrained talent is of no use in this world, the better. If deprived of training now, the child will only turn to it of her own accord in later years, and with a gnawing resentment at her parents for having deprived her of her natural right during her most receptive years. By all means use your influence to bring the parents to a broad-minded sense of their duty in the matter.

A Teacher's Permit

S. C. M. writes at length concerning her trials and discouragements during several years of study, ranging from 15 to 24 years of age. With private teachers and finally a music school she has not yet been granted a teacher's certificate. She writes the Round Table for information as to the length of time that must elapse before she may secure a certificate.

I take this up at this time, as it practically covers ground that information is asked about frequently. It is a perfectly natural question and one which is vital to every person who is planning to earn his or her livelihood. "When can 1 make my talent productive," is a very important question. Unfortunately it is a very difficult one to answer under the most favorable circumstances, and one practically impossible to answer at long range, especially where there is no way of gaining a knowledge of individual talent. One person will do in one year what another will require two for. Good teaching is another important factor in the equation. A talented pupil sometimes makes less progress under a poor teacher than one with a small amount of ability under a competent teacher. If your talent is not marked it is highly important that your teacher should be of the first order. Sometimes players of average ability, but

of high analytical intelligence make excellent teachers. Sometimes players of genius are so absorbed in their gift of personal expression in music, that it is difficult for them to co-ordinate their faculties into the patient attention needed for teaching. Your letter would indicate either that your talent is not unusual, or that your teaching has been poor. Possibly you have also been hampered by lack of application. You may have the teacher's brain, however, and even though you have not been granted your teacher's certificate, if you are so situated that you could obtain a few beginners and come in contact with the problems that face a teacher, you could obtain some experience and determine something of your ability along this line. Then when you obtain your certificate you will not enter the field totally without experience. From what you write it seems perfectly reasonable that you should expect to obtain your certificate in two more year's work. Your should have had it before, but your letter does not give explicit enough information so that I can determine the reason for your failure. You seem to have abundant pluck and determination, which is a foretoken of ultimate success on your part as a teacher. If you have as much patience with your pupils as you have with yourself you ought to prove a good guide. Guidance and training is what pupils need more from you, or any other teacher, than instruction. The amount of instruction you can give them in the short lesson hours is very limited. Therefore, you should guide them to find instruction for themselves from every possible source. First, see that they read THE ETUDE, which contains an unlimited amount of invaluable information. Then all available books and musical biographies should be read. Those teachers who maintain a sort of circulating library of standard musical books for their pupils perform an excellent service. Frequently point out to your students that those players who have no faculty for obtaining information for themselves outside the lesson hour never amount to much. Those who succeed are those who have an insatiable desire for knowledge. Constant search and research will provide them with it. There are many amateurs in every community who are better informed musically than those who call themselves pro-

The Ear as a Master

"A nicce of seven years has been playing by car since five, and can play almost any simple pleen after one or two hearings. The lens consider her foo young to begin lessons, and I have could the advice as to her musical education. Some say it will be difficult to teach her after invits begun play by car. What would you advise?" J. B.

Any child whose education depends upon the conflicting, whimsical and uninformed advice of people who are only indirectly interested is, indeed, in an unfortu-

nate condition. The fact that she can play by ear indicates that she is abundantly endowed with musical talent, and yet it seems some of your friends think that such a pupil will have difficulty in learning to play. The only difficulty with the pupil who has been following her own inclinations in her playing will be that she will dislike being compelled to comply with the routine necessary in learning to play correctly. She should not be deprived of her rightful musical education on account of this, however. This can be gradually overcome. It is not a fault that is unusual with children, and even those who are older. The only persons concerned in this matter are the parents and yourself. You should explain to them that many children begin their lessons at five, and that seven is by no means an unusual age at which to hegin instruction. The earlier, within reason, that a child is placed in contact with music the better. The main thing is to regulate the lessons so as to make them interesting to the child. The reasoning sense is not yet developed at so early an age, and you must approach little people from an angle which they can understand.

More Suggestions for Stammerers

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In the schools for stammering, I believe the beginning treatment consists in making the pupils speak very slowly, at the same time beating time to every syllable with the hands. It would seem as if the reverse process must be productive of results with piano students; that is, playing with the hands while speaking the counts that guide. Meanwhile it will be difficult to make satisfactory progress unless your pupil is willing to do a good deal of practicing and playing on pieces that are very much simpler than she feels she is capable of performing. Stammering is a stubborn habit to overcome, sometimes. You will find an article on this subject in a recent number of THE ETUDE. Playing pieces in chords will be excellent practice, especially if you understand the various arm touches and can teach her to play with the down arm or wrist touch. "Wrist motion" was for years a misnomer for hand touch, the hand working on the wrist as a hinge. When the touch is produced by a downward motion of the forearm, "down wrist touch" would be an even more correct designation. Take an ordinary hymn book and let your pupil play many of the tunes slowly, listening closely to each chord she strikes, until she learns to observe her faulty habit. After two years she should be able to play these. Centering the attention upon one form of work will help to fix the mind on the fault you wish to overcome. As soon as she has learned to observe the trouble and can begin to evade it, then take her on to other simple work. One of your most important aids will be playing four-hand music with her as frequently as you can make it convenient to do so, dragging her along, as it were by main force, until she acquires the habit of proceeding without self-interruption or stammering.



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Keep Your Aspirations High With the Joy of the Arts

By Professor Felix Schelling

Dartres's Nort.—Dr. Pelfz Schelling, Professor of Engternation and the start of the schelling schelling and the erastilling. At easilying the schelling schelling is a litization for schelling schelling schelling schelling and schelling schelling schelling schelling schelling and schelling sche

THE supernumerary man sat in his study, downhearted and distraught. The world was blazing with war about him, and his country was calling men to serve, to construct, to devise, to organize, to destroy, The supernumerary man was passed the time of military service; he had never constructed, by hand or with machine, a single practical object in his life, nor devised a new invention, marvellously to save or diabolically to destroy. He had never raised his voice in the market-place for reform or against it : nor had he ever organized his fellow-men to toil, to earn, to save, to pillage or to confound. He examined his capabilities; he had neither muscle, science, technical skill, military training nor diplomatic finesse for his country In short, there was nothing in him or about him which his country could mobilize-except a very slender purse; and any considerable mobilization of that meant beggary to himself and his family.

The supernumerary man had given his life to the stars. He had written a bock to live beyond his own lifetime; he had painted a picture memorable to those who had seen it, advancing the onward trend of art; he had composed a pice of music which had taken his name out of the category of those who were as yet unknown. It matters not which of these things had done: such had been the work of the superlayer shone out brilliant among those who have done things, however he had made no fortune, founded no hospital, won no hattle and had neither fed, clotheet mained nor killed any one of his fellow-men.

The supernumerary man loved his country. His heart, as his judgment, told him: "This war is a war of right; we are in it that justice shall live once more and permanently among men. This war is the terrible, the unescapable, obligation of this generation to hand on our heritage of freedom to generations to come.' He recognized, too, that life must now be reduced pretty much to its bare applications; that the delights of the eve, the joys of the heart, even the consolations of the spirit, must exist, to a large degree, as subsidiary to the stern actualities of mere existence. And yet he wondered whether such a bare existence in the realm of fact and in its applications to action (even could this be) could accomplish alone this great material end. Do men actually work best in the twilight of unrelieved toil, without the sunlight of the arts to warm. to hearten and to cheer? And may not the word, the spirit, the thought, the vision of the supernumerary man of the arts find somewhere its place, too, in the intricate mechanism of a nation, to offer in times of war. equally, if not more even than in times of peace, that levitation off of the ground of the low and the com-monplace, that exaltation of spirit and fervor of a true patriotism which, no less than bayonet, bomb and cannon, help to win in great wars?

The supernumerary man reasoned on: "After all, war is not the normal activity of civilized man. War is the affirmation of nothing; war is the negation, the denial of all; and man, as man, is to be measured not by his negations, but by his affirmations; not by his wars but by the arts and the humanities which he makes his and by the hopes, the aspirations and the dreams which he brings to approximation, if not to realization. Man fights and overmasters his enemy; and so does the beast. Man is sly and cunning and crafty and rapacious; and so is the beast. Man toils and contrives and organizes and conquers; and so, after his manner, does likewise the beast. But man alone keeps warm his heart and high his aspirations with the joy of the arts-the radiance of color, the concord of sound, the vision of poetry-which, with the virtues, honor, pity, charity and the rest, are things of the spirit, not to be rated in ledgers, nor measured by rule, not even specifically to be mobilized for our beloved country in this time of brute need. The fire of war may lick up treasure after treasure of art, and artist after artist may sacrifice the high potential good in him for the more urgent good immediate to all-and honor to him for it; but the art of mankind no war

can kall; for it thrives on the activities of men, whether these are of peace or of wat, crystalling passing and ephemeral things into the forms of a permanent beauty. In a word, art is the distinctive soul of man; and, as such, art is indestructible as .one of the eternal vertics."

Having thought somewhat thus, the supernumerary man went honestly forward with the work he had in hand, stimulated and exalted by the great events about him and reflecting back on his mobilized brothers that stimulus and that exaltation: and his heart was comforted within him.

Don't Be in a Hurry

By E. Wingate

Thus anxiety to get a new piece is often one of the things that keep pupils from ever attaining anything approaching proficiency. Don't continuely bother your teacher for a new piece. Keep on developing the old one and work so hard upon it that the teacher will want to reward you with a new piece. Many people have a whole repertoire of badly played pieces merely because they have never taken sufficient pains to learn their pieces before they became impainten for new onces.



Ward-Stephens

Mg. WARD-STEPHENS was born in New York, September 9, 1872. In his youth he studied with the noted planist, W. H. Sherwood, Later he went to Europe, where he hecame he papil, by turns, of several very eminent teachers, in many cases studying individual words with the composer themselves. In this way he not only extended a valuable list of personal acquaintance, but got into touch with the bet musical thought of the age, at first hand. He made his debut as a pinnist in Paris in 1896,

rte mate nis debit aš a pāmst in rans in 18%, and as an organist the following year, securing most graitfying recognition from leading critics. After an enheled current tour in European samita Nature devoting himself to composition, conducting and teaching. He is at present organist at the First Church (Christian Science). New York City. As a composer he ranks very high, and particularly

As a composer he ranks very high, and particular as a song-writer.

In the present number of THE ETURE we present to our reders The Daron of an Indian 34y, a new song by Mr. Stephens, and one in which his genius as a sone-writer appears in a most favorable light. The words are from the per of Olga Petrova, who here shows evidence of a portic talent of no mean order, though her name is most noted as that of a dramatic star in the movies.

APRIL 1918

APRIL 1918

Self-Inspection at the Keyboard

By P. G. Entwistle

INSPECTION is a vital part of military program. Before going into battle one must know absolutely that everything is all right. The solder and his equipment are examined down to the last detail. What if this custom applied to the student of music: could you pass muster? Here are seven inspection points:

First, as to Notes

Are you particular to read every note correctly as printed, or do you guess at them? Are you familiar with the notes several leger lines above and below the staff? Are you able, by reading the printed page, to picture to yourself the proper sound of the music kefore you actually play it? If you can fulfil this last requirement, you are a real musician, for, as a certain great musical educator has truly said, "A musician is one who can think music."

Second, as to Fingering

Are you careful to observe such marks of fingering as are provided, and in cases where you have to decide the fingering for yourself, are you particular to obose such a fingering as will favor a proper division of phrases? Are you so familiar with the standard fingering of all the scales and argegios that you can trust yourself to do them correctly without particular attention?

Third, as to Time

Do you always count time correctly, giving the same strictness of value to rests as to notes? Are you sure you never hurry the easy places or drag on the difficult ones? Is your execution of various dotted and syncopated rhythms crisp and accurate?

Fourth, as to Expression

Do you give a proper rendering of all marks of expression— f_r , h_r , f_r , res., dim., and so forth, or does your playing incline toward a monotonous characteriess mezzo-forte?

In observing the marks of expression, do you give due consideration to the character of the piece you are playing? The tone values of the various marks of expression are much more decided and marked in a March, for instance, than in a Nochrene.

Fifth, as to Interpretation

Are you sensible of the wide difference in style demanded by composers of different schools and epochs? Do you feel the distinction between the desicut brilliance of a Mozart Concerto and the fervid yet dreamy sentiment of some of Schumant's works? Do you realize the square-cut vigor of Handel and the fastidious gracefulness of Choin? Do Bach's Fortyright Proludes and Fugues arem to you like a collection of dry contrapunal exercises, or do you appreciate the great variety of sentiment and expression they manifest, in spite of their striet polyhopine form?

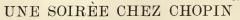
Sixth, as to Pedals

Do you use the pedal with musicianly skill, linesing constantly to the effect produced? Are you sure you never use it as a comouflage for clumpy functing? Do you never bits a perfectly good scale passace by an untimely use of the pedal? Or, on the other hand, are you too timid as to the use of the pedal, and omit to use it in certain places where a legitimate "pedal effect" is called for?

Seventh, as to Speed

Do you attempt to practice a new piece or study at a speed beyond your powers, and thus play wrong notes or commit other careless errors? Do you play alow movements too fast, and thus rob them of their proper character, or do you stop short of the practice necesary to play rapid movements at their proper speed and thus leave them dall and lifeless? Are you familiar with the proper traditional tempos of Marciek, the Walte, the Mazurka, the Polonaite, etc.? Do you make use of the metronome, and compare the speed of your performance with the metronome mark, where one is given?

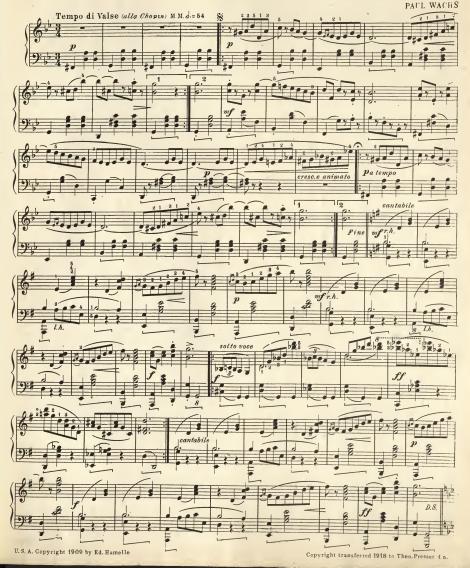
If you can answer all these questions truly in the affirmative, you are well on the road to being a fine player.



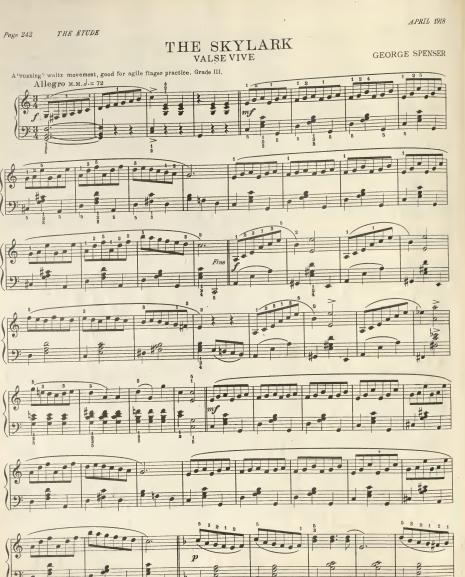
THE ETUDE

Page 241

An Evening with Chopin is a charming waltz movement, suggesting the style of Chopin, but nevertheless entirely original. Grade IV.







Page 243 **1HE ETUDE** APRIL 1918 2 1 2 3 2 1 atempo D, CMELODY AT SPRINGTIME WALTER ROLFE A seasonable teaching or recital piece, introducing a famous classic melody. Grade II2 Scherzando ma non troppo M.M. .= 108 -mf 22 . . -): . in . m 9 "Spring Song" (Mendelssohn) 2 8 4 1020 -..... mp R 10 00 . D.C.

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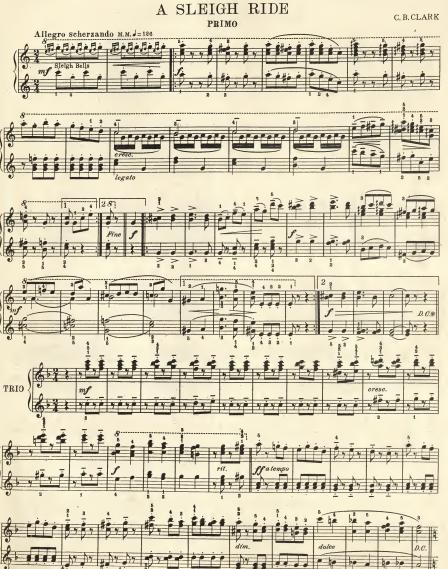
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* From here go to the beginning and play to Fine; then play Trio.

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C.B.CLARK

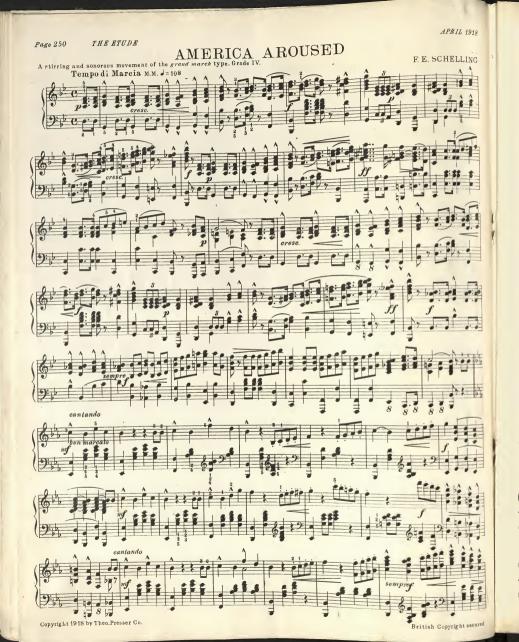
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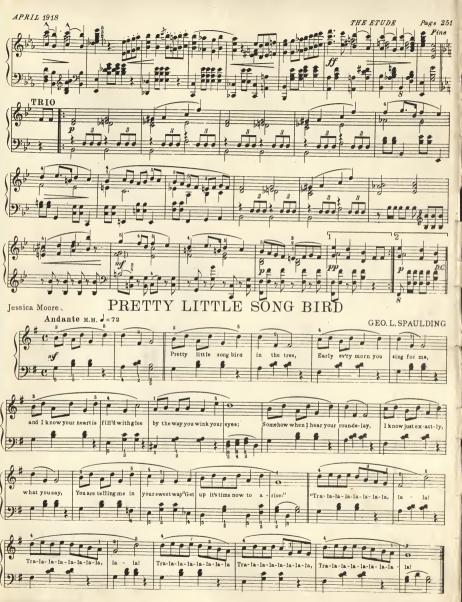
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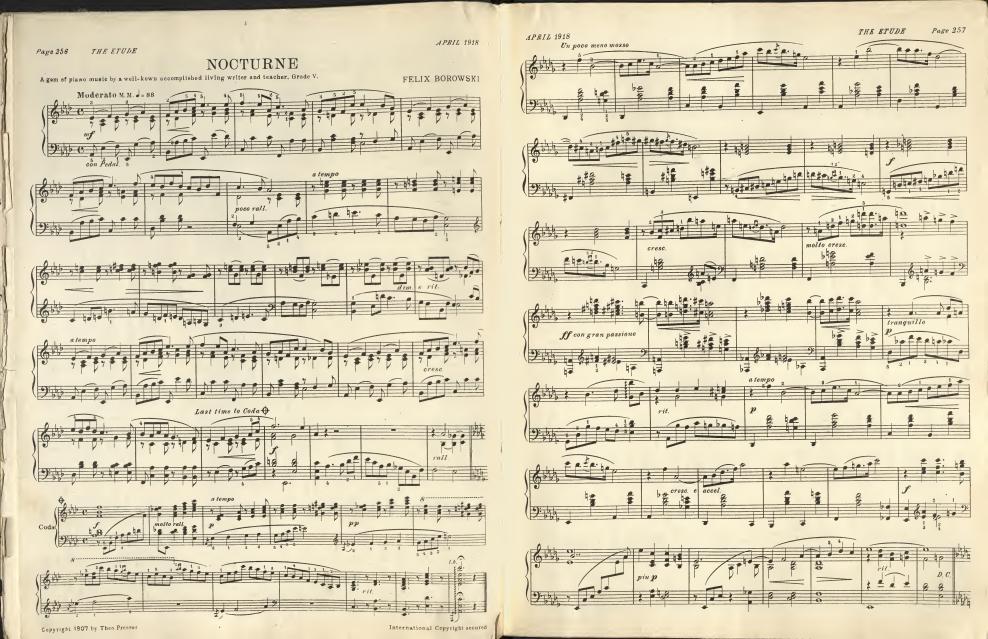














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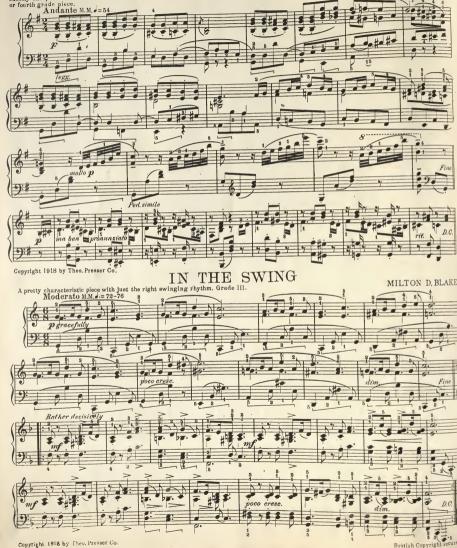
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POLISH CRADLE SONG

M. MOSZKOWSKI, Op 38, No 2

APRIL 1918

This entrancing melody from the Opus 38, No.2 of the great Polish-French composer Mauri'e Moszkowski follows the master scriginal exactly except for the omission of a much more difficult and not particularly attractive section. In this form it makes a delightful third or fourth error do nince



APRIL 1918

Correct and Erroneous Ideas of Phrasing

THE idea that the limits of each phrase Suppose that after having explained to of music are marked by bar lines; that your pupil something of the constructive phrasing of his music you find so little the phrases run from bar line to bar line : and that by starting at the beginning of impression is yet made upon his intelany one measure and ending at the end ligence that a wrongly punctuated phrase of some other measure, a nicely rounded does not strike him as an absurdity, turn and correctly divided portion will thus for a forcible illustration to the realms be selected for study and practice, is one of verse. Make utter nonsense of a of those utter absurdities which prevent simple verse by wrong punctuation, and the average pupil from gaining any inyou will find him ready enough to laugh telligent conception of the construction at the blunder. Thus, for example : of his music "A chieftain to the Highlands:

Bound cries boatmen do.

Silver pound to."

Not tarry and, I'll give thee a,

The sense is gone; the construction is

When you direct your pupil to repeat

or to practice a short passage for the

coming some technical difficulty, be sure

is one point where carefully phrased and

annotated editions, prepared by skilful

editors are a great help, both to teacher

J. ALFRED JOHNSTONE.

Instead of being thus hewn out in lengths gauged by the measure, music is usually divided into and built up from small fragments called motives, whose limits may not at all coincide with the har lines. gone; the phrasing rhythm is gone; the beauty is all gone. Now explain to the

A motive very often consists of an unaccented leading up to an accented beat. pupil that his wrongly punctuated music It is a common habit, arising from re- sounds exactly like this gibberish. garding music in lengths of a measure, from bar line to bar line, to think of musical rhythm as consisting of a strong purpose of correcting some error or overbeat followed by a weak beat; whereas the most usual normal rhythm consists that he makes the phrase rather than the of a weak beat followed by a strong bar line the measure of his excerpt. Here beat. If therefore the interpretation of music is to be intelligent and interesting, the player must cease to regard the bar lines as the dividing points of his music, and pupil-Selected and abridged from and must instead turn his attention to Touch, Phrasing and Interpretation, by its motives and phrases

Tolstoi on the Touch of Genius

In his interesting, though somewhat however, which seems to be well preiconoclastic book, What is Art, Tolstoi sented by Louis Lombard, in "Observations of a Musician" :-"I cannot here refrain from repeating "Environment more than heredity the profound remark of the Russian art- shapes the musician. Musical knowledge ist Bruloff, because nothing better illus- and skill can be imparted only through trates what can and what cannot be good traditions, correct precepts, and lofty taught in the schools. Once when cor- examples and ideals. To develop musical recting a pupil's study, Bruloff just genius is needed all the training, stimulus touched it in a few places, and the poor and culture his present day affords. Candead study immediately became animated. nibals do not write string quartets, prin-"Why, you only touched it a wee bit and cipally because they do not possess our it is quite another thing !' said one of the means of musical expression; they know pupils. 'Art begins where the wee bit nothing of our system of notation, of begins,' replied Bruloff. The remark is harmony, of orchestration. Their musi true of all the arts, but its justice is cal experience is of the lowest order. It particularly noticeable in the performance is not impossible that some mute, ingloof music. * * * And it is quite im- rious Beethoven may have been born in possible to teach people by external means the wilds of Africa. Let the child of a to find these minute degrees; they can savage be placed in the Paris Conservaonly be found when a man yields to his feeling. And therefore schools may teach making a good musician of him than of what is necessary in order to produce the child born and bred in the average something resembling art, but not art American city. On the other hand, another Mozart, reared in a small New The teaching of the schools stops where England town, will not compose symphothe wee bit begins-consequently where nies. At best he will rise to the dizzy art begins." height of the Sunday School hymn with There is another side to the question, its commonplace melodic phrases."

Loss and Gain in Changing Teachers

W. F. G.

OFFICE and factory managers some- abilities and disabilities, and until you times complain that it costs them fifty have grasped your teacher's intentions dollars to break in a new man: that is to and directions, you are losing money and say, they get that much less service out of him until he becomes accustomed to the new job.

Now to the music student : how much does it cost to break in a new teacher? As a matter of fact, you are the one to be "broken in," but also, you are the one to pay the bills. In going from one teacher to another, you change plans of work, and until your teacher has sized up your you think.

what is more important, losing time. There is a certain class of pupils which stays with no teacher more than a few weeks. They do not stay with a teacher long enough to test his merits. They are wasting both time and money and no teacher desires these flitting pupils-they do not deserve the name of student. Do not be one of the "flitters." Stick to your teacher until you have exhausted often change text-books and methods, his abilities. He may know more than



Here is an intensely interesting musical novelty. The great national song is played noverity. The great national song is played as a plano solo, arranged by a composer of international reputation in such a way that we hear imitations of different instruments; the flute, the violoncello, trumpets, the organ, the harp, the string quartet, the full orchestra, following in the order mentioned. These variations afford any good player an excellent medium through which to con-vey his sense of color.

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ety of touches,

develop an un-

limited wealth

of colorsand at

times almost

transform

itself into an-

other instru-

ment," says

Mr. Pirani.

Page 266 THE ETUDE

Department for Voice and Vocal Teachers "The Human Voice is Really the Foundation of All Music."-RICHARD WAGNER

nusicians two things impress us; the almost staggering complexity of present day composition and the bewildering technical achievements of performers. As composers present new difficulties, performers rise above them. This has been going on until we seem to have reached the human limit, but limitations are only relative and are quickly outgrown. The remarkable things of one age are the commonplaces of the next; so if we are wise we shall not declare the end of progress, but await with optimistic inter-

est the achievements of the future. All things, from simple cells to systems of worlds are, so far as we know, under the operation of the law of growth, and it is as difficult to predict the final outcome as it is to discover the beginning. There is abundant evidence to prove that music is and has been under the operation of this law. But how did it begin, what was its original form and purpose? That it was some form of ocal utterance there can be no doubt."

Back of the period when the human race began to record its activities there lies that vast, eternal, impenetrable realm of silence, and we shall never know definitely the nature of the music of that time until we find a copy of the music the morning stars sang together. That it was artistic and inspiring is seen in the criticism of the performance, which states that "All the sons of God shouted for joy"-something rarely heard at a mod-

ern choral concert. Speaking from a wide experience with-(vocal) stars, especially in clusters, I have no hesitancy in expressing my firm belief that the vociferous nature of the applause at that all-star performance was has not entirely disappeared from the due to an important element in choral earth at the present day. technic, which evidently the critic had in mind when he said that they "sang the beginning of vocal music was in un-

at long intervals.

The beginning of what we recognize today as music has been the subject of much research and no little speculation, but all agree that it was vocal. The invention of instruments is from a later date, and the aim of instrument makers to the present time has been to approximate the human voice.

Nothing is more inherently necessary among the members of a species than the means of communication. The atmosmeans of communication. It is during the avenue of the source of the sou phere in which we live, with its possibilities for conveying viorations, as the main outcome is red and another green. Student not to be outdone in generosity student does not size a makes sound the most natural and effectives and and the another green. Student not to be outdone in generosity student does not size a make a make sound and that there is all to be another green as all another green as all another green as all another green as all another green. makes sound the most material and the way one are not all equally good, and that charges it all back to the teacher feetive means of communication. To Voices are not all equally good, and that charges it all back to the teacher this end nature provided man with a particular something in the human makethis end nature provided main one patients to admit inferiority has of the time they give to practice cannot conditions are ensert a sound-producing instrument. The quete sound-producing instrument, the quete volved that queer species of the genus he gainsaid. I do not to practice cannot conditions are strong by sound-producing instrument. The ques-up which clauses to some account of the time they give to practice cannot condit as are store. If tion is how did he beein to produce music, the voice teacher; a species that intentional. In most instrument, this is it usually is both. Wreek with it?

Before proceeding, we must accept one most people are unable to classify, bewithstanding this he has become a mighty strumental music interpreted by modern psychological principle as a starting army and has created a great industry. He has commercialized a human frailty. specially love and its correlative joy, In his effort to attain supremacy he has demand expression, and that through run amuck, and every whim, theory, and vocal vagary possible to the imagination, has been labeled and put on the market the most natural channel; the voice. Therefore the general opinion that vocal music originated in the love call of birds, is a cure for all vocal ills. Now theorizing is an easy and agreeanimals, and primitive man, seems altogether reasonable.

Edited for April by D. A. Clippinger

The Origin of Vocal Music

By D. A. Clippinger

Our Distant Ancestors

Now, it is not difficult to imagine our anthropophagous precursors, our cave dwelling, tree climbing ancestors indulging in some form of amorous vocal utterance to impress favorably their lady friends across the way, for who ever heard of a man in love keeping it to himself very long? He can no more do it knowledge alone can produce artistic re than a hoiler can keep from exploding suits. A mechanic, no matter what other when the steam pressure rises above the euphonious title he may carry, is a mepoint of resistance. The singing bird, the chanic still. A procedure which is the whistling boy, the woman humming as outgrowth of musicianship and a keen she goes about her household duties are artistic sense is the only one that may be all the spontaneous expression of the relied upon to produce artists. Any other emotions of love and joy. Even the fruitful and industrious hen, as I have often observed in my rural wanderings, will, under satisfactory climatic and entymological conditions, give forth a note which

is clearly the product of a pleasurable tate of her rudimentary emotions. I therefore am of the opinion that vocal music had its origin in the natural expression of pleasurable emotions such as have been mentioned, together with those which are associated with the successful termination of the chase or battle which would be expressed with the shout of

exultation. Doubtless on such occasions the one who shouted loudest would be ing throughout the world is almost beyond We may therefore safely conclude that

more refined and s'udied efforts of mod-

this civilization. As the human intellect developed and the human race became conscious of itself it was evident that some voices were more and the voice teacher came automatically

'into being. I have been asked : "If the same creator

Each voice is a particular problem, and trend, due to a mental hazine cas method. in its solution the controlling, directing power is the judgment of the teacher. Every minute during the lesson his judgat must decide something. Fortunate the pupil if the teacher's judgment is the point. What and where i knowledge. I say fortunate indeed is the pupil if the teacher demands of him abso lar action of the mechanism. Sticking to the Point The number of people studying sing-

voted certain points of superiority, a basis computation. Why are there so few of criticism which, I am sorry to say, great singers? Or, putting it more blunt-, why are there so many poor singers' haplazard. These principles of re the results commensurate with the derstood by any one. They als time, money, and effort expendee? Is been understood by success studied, unlabored expression of feelings to be laid at the door of the teacher thing that has been bur--the basis of artistic singing throughout or the pupil? Is it possible for every years to find at which the But that was celestian music. Such increases or an acceler probability of the probability is the gift of song vouchsafel to the few things are i lved, the p it was as compare an expression are the and denied to the many Are we all the instrument the singer and doing our work as well as it can be A plano is good or bad regar ern artists to portray the perplexities of done or are we "beating the air"?

doubt is allowed to remain in the mini mently plastic to produce a gro of any one as to who is responsible All i qualities from had up pleasing than others. The moment this of the machinery of publicity is put in beginning a vocal organ rate was discovered a new industry was born, rapid motion to show that a ertam duces a pure singing the ber teacher and a certain method did the ne fault f the rgan in work. But how about the nine who to k

homo, the voice teacher; a species that intentional. In most instances it is not, always in the nature of the

They are doing the best they know, but all vocal practice were guided by music intelligence the change in the sinen world within the next few years we be sufficient to excite comment at less clear judgment on the part of the teach Is vocal practice a question of a cert amount of time daily? Does it n doing the excreises a certain number mined by how it feels or by how able occupation and is likely to develop sounds? There can be but one answ self-confidence, but theorizing on the voice this. A tone is something to hear, th and how to train it , to possess any value. fore how it sounds is the first of must have its base in ripe judgment, the cration. If the student's tone of result of experience. The fatal weakness is unformed, if he does not know h in many vocal methods, and their failure should sound, then he should not to "arrive" is that they do not originate tice away from the teacher. in sound musical judgment. No system dent's concept of tone is the only of voice training built on mechanical that can guide his practice, until a basis of this kind is esta-

he will do himself no good, and is h to do himself much harm by pro-But I am convinced that waste s not confined entirely to vocal sta There is much vocal teaching t without vision, perspective, or

constitutes the training of a cost Sticking to the point is an im element in wice teaching, but b can stick to a point he must first There is nothing in which mality is more apparent than in No two of them are alike, nir is sible, or even desirable, to mak alike. But there are certain p that are perative in all good si certainly as that all things ter

under the operation of the law station. These principles are fee ter but unless they are under adhere to vice teaching is un In singing, as in plan performer, but the quality vice depends largel u swered. When a success is made, no the singer. The vocal ind is not It is because the stude treatment and were never heard of again? f pure t ne is unformed.

cause may be traced to one

That vocal students waste a large part Etter his tone concept #

APRIL 1918

ence and lack of breath control. Here close to the surface and ready to respond then, is the point. Right tone concept instantly, is with most young singers a must stick until the voice is formed.

how to free the throat from all resistance and how to manage the breath. These are fundamental principles in

sounds in the beginning, unless there is question very naturally follows: something organically wrong, its training will be easy and simple if the teacher will hold steadfastly to these two prin-

But here some one says: "If the tone" attach too much importance to this stateto try to make something and not know what you are trying to make? Whether he is conscious of it or not,

the singer does hear some kind of tone before he sings, and what he sings will be no better than what he hears. The tone exists first as a mental concept and this mental concept of the tone the teacher should develop from the beginning. The mistake too often made is that of

teaching the student how to produce tone and leaving the concept to take care of itself. This invariably leads to tinkering with the vocal mechanism and leads away from the pure tone instead of toward in The what and the how show clearly the difference between the artist and the scientist. The artist thinks of the finished product. The scientist thinks of how it is made The country is full of singers who have

cept the singing tone.

The Intellectual and Emotional

voice production. In teaching the art of singing there are two points that are equally important. These are the intellectual and emotional. One rarely finds a student who can read the words of a song with a full understanding of their meaning. The teacher will always find much to do in developing the student's intellectual grasp of the meaning of words so that he may read intelligently. Words mean the same whether spoken or sung and the student is not likely to sing more intelligently than he reads. Every singer should be a good reader, and the student will find it an excellent practice to read his songs aloud until he has, in a degree at least, the cannot fail to have a good effect on his singing

The emotional element, equally important with the intellectual, is usually the last to appear. This is not difficult to understand. The daily life of most people is such that their emotions get very little exercise. They eat, sleep, go through the daily routine of business, which to most of them is a bore, and about all the excitement they have is getting mad occasionally. Under such conditions their finer feelings are likely to become atrophied.

Every teacher knows how difficult it is to get young singers to express love, joy, pity sympathy, reverence, sorrow, etc. the finer feelings until they are always was unerring.

and right conditions. Here the teacher long process. This is another point to which the teacher must stick relentlessly In forming the voice the successful A singer who is able to bring out the teacher never loses sight of these two intellectual and emotional elements of a things. He is forming the student's taste song will make almost any kind of a in tone quality and he is showing him voice sound well. That these things react favorably on tone production no one can

All of the things spoken of above are voice training. No matter how a voice designed to lead to good singing. The

What Constitutes a Good Song? In discussing this it is difficult to avoid

the moral issue. I apprehend that the most important element of a song is the is bad, it is because the student does not message it conveys. A sentiment that is know how to produce it." Let us not unwholesome is so regardless of the medium through which it is conveyed ment. Is it an evidence of intelligence A sentiment that is impure cannot be purified by clothing it with beautiful music any more than a tramp can be converted into a gentleman by putting a

good suit of clothes on him. This does not mean that all songs must be religious. Love, joy, freedom, patriotism, the beauty of nature. all of the homely virtues, are fit subjects for son; writing. Even wit and humor, the high-

est order of which is certainly the pro duct of genius, have their rightful place in song writing. It is needless to say that the coarse, crude, and vulgar, are never fit subjects for a song. The student then in estimating the value of a song, should first study the poem and determine its poetic, literary, and moral value. If these are found worthy the next step is to ertain the value of the musical setting

The beauty, vitality and longevity of a bad voices and do not know it. They have song lie primarily in the melody. Now been taught everything about singing ex- melodies cannot be written by rule, neither can their value be estimated by

rule. Why one melody is beautiful and another that looks equally well fails to I have spoken of the main points in awaken the sense of beauty is something that defies the analyst. Melody is a gift and one of the greatest ever vouchsafed to mortals. If the composer has not the gift of pleasing melody he will do well to direct his energies into some other

When the melody is disposed of, consider the accompaniment. Tone combinations create moods, nothing else. The mood of the poem, by reason of its more definite form of expression, soon establishes itself. It is the business of the melody and the accompaniment to create the same mood. These three things must be of one mind. They must all contribute to the purpose of portraying a particular mood.

The resources of modern composition style of the public reader. Such practice are such that the melody and accompaniment may sometimes have no apparent relation to each other, yet their mood i the same. In Rachmaninoff's Floods of Spring no one, from hearing the accompaniment could form any idea whatsoever of the melody, yet the mood of both is

unmistakable. A good song, then is a poem having worthy sentiment, a sentiment which, if practiced in daily life would add to one's happiness, a poem having a definite mood and associated with music which creates the same mood.

In the perfect song there are no incongruities, no inconsistencies. There is pertect unity, all things contributing to the same end. The songs that have lived through the centuries are songs of this The exercise of the imagination is en- kind, and the men who created them were tirely new to them, and no matter how those rare mortals whose sensitive natures hard they try, the results in the beginning burst into flame at every poetic suggesare pitifully small. The development of tion, and whose instinct for expression

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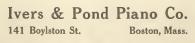
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have in the process of making our coun-try musical? For the comfort of the singer bears no relation to the training of the comfort of the singer bears no relation to the training of large army of private teachers, especially any other singer. It must be individual teachers of singing, it can be said that, and private. going back to the days of Porpora and To say that any particular length of scanning closely the calendar down to the present day, we find that a large majority that any partennar tength of present day, we find that a large majority that any partennar tength of the say that any partennar tength of time is necessary and adequate for the training of a singer is a misapprehension. of the great singers have been trained in . Some students will do as much in one private studios. The others have come year as others will do in two. Some will from teachers in conservatories, which is sing better at the end of one year than much the same thing. The universities others will at the end of four years. have contributed little or nothing to the No, the student may get his mathematics, history and Latin in classes, but his training for public singing must be quota of the world's great artists.

The one who is gifted with a fine voice and ambition, is not particularly interested done alone with his teacher, and his in so many semesters, with so many hours growth is his own and is in no way influper week, leading to a diploma. He wants enced by the growth of any one else. the best teacher he can find, the teacher who can prepare him for a professional career. He does not want to be delayed or hampered by courses of study covering the very nature of things it must confixed periods. He wants to go as fast as tinue. To argue against this is as tutile

he can, therefore he goes to a large city as it is unwise. and places himself with a private teacher But there is still a stronger reason why

recognize this can never be a success. ual, will in the future be done even to a

As to his judgment in this matter there one who proves his ability to train voices can be no question. Why? The train- will draw students to him in the future as ing of a singer is an individual matter. in the past. This is pre-cminently the day It is as individual as falling in love or of specialists, and I am of the opinion having the mumps. It is developing an that the work of training public perform individuality. A teacher who does not ers, which is and must always be individ

All over the country, in the smaller

towns and cities, the bulk of music teach-

ing is done by private teachers, and in

the private teacher will continue. Any

Students cannot all be made to sing alike greater extent by private teachers than in any more than they can all be made to the present. At any rate there is nothing look and act alike. To attempt such a in the past or present to inspire the conthing would stifle individuality, the great clusion that the private teacher must go.

Musical Talent

The Private Teacher

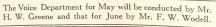
By D. A. Clippinger WHAT part does the private teacher charm of singing, and leave nothing but

By D. A. Clippinger

EACH year I am more impressed with the teacher does not make professionals LACIT year 1 am more impressed with the general misapprehension of the mean-the general misapprehension of the mean-of any reliable means of estimating its value. It is surprising how many still short time with the right kind of a cling to the old fallacy that musical talent teacher. Now these misapprehensions is given either in an unlimited degree or must be corrected and no one but the not at all. The belief still obtains that teacher can do it. It should be added that musicianship and musical talent are his success is not likely to be instan-closely related, and that if one has talent taneous.

everything in music should be easy. If What are the facts? If talent for anything is primarily a love for it, then mushe finds difficulties it is an unfailing indiical talent is more widely distributed than cation that he has no talent. Recently a pupil, after stumbling any other. Substantially all people love through a study containing some modula- music. Therefore all people, with a few tions, said: "Why can't I read that?" You exceptions, have some musical talent. But are lacking in musicianship was the reply. musical talent unless coupled with a "If I have no musicianship I may as well capacity for hard work never arrives at quit" was his rejoinder. Here the genanything of importance. There is no eral misapprehension is clearly revealed. lack of talent, but there is a great lack This student voiced the belief which is of musicianship. The country is full of much too general, that musicianship is undeveloped musical talent. This condinot a thing which comes with long and patient toil no matter how talented one may be, but on the contrary, if one is be studied seriously. As a rule people do musical he has that thing called musician- not study music as they study other

This erroneous idea, this lack of vision, a determination to master it and they are largely responsible for the peculiar phase of judgment displayed by many students taking five-year music courses students of singing. Because nature has as we have taking five-year college



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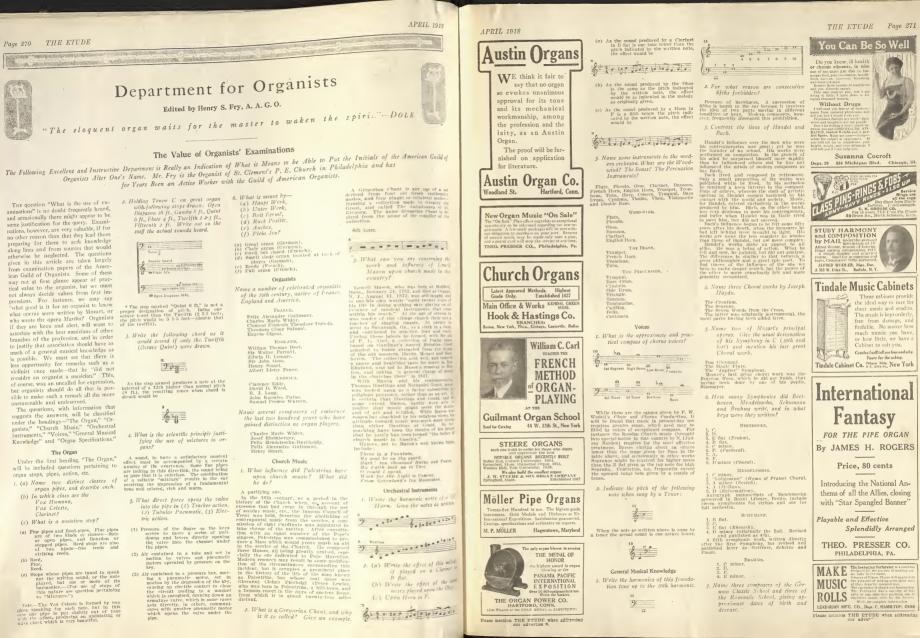


tion will obtain until the idea percolates through the public brain that music must musical he has that thing called musical-ship from the beginning, and if he hasn't them it is a side issue. A few go in with Theo. Presser Co., Philadelphia, Pa.

the ones who succeed. If we had as many

given them good voices they cannot see courses, and pursuing their study with the the necessity of the long and concentrated same diligence we should soon be really study necessary to make them musicians. musical. Great talent shows great possi-Further, it leads them to overestimate bilities but unless it is protected by industheir gifts and they easily become dissatis- try and perseverance it will never do

fied. They long for the footlights, and if anything of importance.



Page 272 THE ETUDE

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stem rorman	188 Venetian Boat Song. Cadman. ,10	of equ
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GEEMAN CLASSIC SCHOO Johanu Sohastian Bach, 1655-1750. Georg Friedrich Handel,* 1655-1759. Wolfgang Amadeus Mozart, 1756-1791. Though the English consider Handel one their national slopies. England was only s country by adoption in Germany, then is the state of the state of the state of the slope of the state of the state of the slope of the state of the state of the line of the state of the state of the state state of the stat GERMAN ROMANTIC SCHOOL. GERMAN ROMANTIC SCHOOL. Carl Marla von Weher, 1786-1826, Felix Mendelssohn-Bartholdy, 1809-1847. Franz Schubart Franz Schubert, 1797-1828. 8. Give the approximate dates of birth and the nationality of the followina: 9. Who wrote the following works? More in Eggin-Toording Works For, Directo-Ahre, Torn, Directo-Ahre, Barber of Aveille-Haussid, Romeo and Atter-Countied, and others, Evring Symphochasenet, Dickoven and many others, Princip Symphochasenet, Dickoven and Marka-Nam Picture. 10. Name the principal Symphonic writers of the 19th century. Beethoven, Brahms, Mendelssohn, Schu-jann, Franck, Schubert, Tschaikowsky, mann. Dvorák. 11. Describe Rondo form. What great French theorist and w operatic composer was contemporary with Handel? Jean-Phillipe Rameau, 1683-1764. Why are the forty-eight Preludes and Fugues of Bach called "The Well Tempered Clavichord"? ch produced this work to test the system nat temperament in tuning. He accord-wrote a Prelude and Fugue in each not according to key relationship, but romatic ascent. Write examples of an appoggiatura, anticipation, suspension, arbeggio, turn, and define tempo rubato. Written Played

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APRIL 1918

APRIL 1918

Tempo Rubato-A slight irregularity time to enhance expression by relariding o note and accelerating another, but not chan ing the time of the measure as a whole.

ORGAN SPECIFICATIONS

I. Give the specification of an organ of twenty stops, this number to include all necessary couplers.

clude all necessary coupler. As model could be added to the second and a second a

PEDAL ORGAN.

1. Open Diapason 16 ft. (or large scale Bourdon 16 ft.).

2. Bourdon 16 ft. (or Lieblich Gelach 16 ft., if large scale Bourdon is used

Au 8 ft, stop in the pedal organ would be useful, but as the number of stops is a limited, we will depend on the manul b pedal couplers for the 8 ft, tones.

The great organ, containing the foundation work of the instrument, we will consider next. First, we provide loud and soft ergs tone, i, c_{i} .

1. Open Dispason 8 ft., 2. Uniciana S ft., and the "brightening" member of this fash-of organ tone

3. Octave 4 ft. Flute quality being next in importance, m ndd

5. Flute d'Amour 4 ft. we have the organ and flute tones represent at eight and four feet pitch.

Having remaining for our use six stops is the swell organ, we begin with

1. Sallelonni 8 ft., being the first of the so-called "atring" som included. Stopped Dinpason 8 ft. being the first of the Boardon or "stopped family to be included in the manual stop.

3. Flute Harmonic (metal) 4 ft., useful both for solo effects (may be not an N ft. flute by playing an octare is and for brightening the eight feet aloos. As we have thus far not included p reed stops, we now add

4. Oboe 8 ft., and as an addition to the "organ tone" while abouid predominate in the instrument.

5. Open (or "Violin) Diapason 8 ft. (* Care must be taken that this stop 2 not made "thin" in tone.) For the remaining stop in the swell open we may have we may have

6. Lieblich Gedackt 16 ft. (molt) of the Bourdon family, or

6. Vox Celeste 8 ft., consisting of a set of pipes tuned slid sharp of the Sailejonal, in combination w which it produces a beautiful undant

if the stop first mentioned for Sa used, the soft 1% feet pedal stop may borrowed from it, thus saving expense. The seven couniers are:

Swell to Great . Swell to Swell

Swell to Pedal Great

A swell to pedal 4 ft is desirable,

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Aoswer to Advertisemeot Puzzle in the March Etude Victor Records.

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THE ETUDE Page 274

APRIL 1918

Department for Violinists

Edited by ROBERT BRAINE

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

Modern Views on Violin Playing An Interview With the Distinguished Russian Violinist MISCHA ELMAN

and the art of playing it, is always of interest and value. An artist of such eminence knows facts at first hand, and his views are those which have been learned by a life-long study of his art. Such a violinist is Mischa Elman, the young Russian violinist, who has played as a concert artist for the people of almost every civilized nation during a series of wonder child of thirteen and have con-

the present day.

Too Much Instruction

teen, Mr. Elman said :---

"There is such a thing as studying too what dull, dark and gloomy, so much so lin should, of course, study under a thoroughly competent teacher until he has mastered the fundamental principles of violin playing, and of music. He also should study many of the leading compositions of the literature of the violin under an eminent teacher, or teachers, but having gained this thorough foundation, he should work out his own musical destiny as an artist. I possessed this foundation when my instruction ceased at the age of about thirteen. After that I worked out the problems of violin playing by study according to my own ideals. Some people seem so distrustful of their own powers and musical ideas, that they never get done studying with teachers. They are constantly in search of some violinistic Svengali who will hynotize them, so that they will give out the composition as their Svengali conceived it, and not according to their own conception. A really great violinist will play a composition according to his own individuality, and not try to play it as some teacher conceived it. The artist who plays as he feels in his very soul, will always be more successful than one who tries to imitate some one else."

Keeping In Condition

In regard to the amount of practice he finds necessary to keep in condition while traveling on concert tours, the violinist said : "The actual playing of my programs on the stage in my recitals is, of course, practice, and very arduous practice. Outside of this I find I can keep my technic in good condition while on the road with from an hour, to an hour and a half of daily private practice. Some days I do

stops, thirds, sixths, octaves, and tenths. I do not play the standard etudes in this private practice. The compositions I play furnish enough practice of that kind."

Good Playing Improves Violins

Of violins, Mr. Elman said: "There never have been and I suppose never will concert tours which began when he was a be any violins as good for solo playing as the violins of Cremona. The exact secret tinued steadily without intermission up to of their excellence is a mystery. I suppose of much of this excellence may be In an interview obtained especially for attributed to the rare quality of wood permanent. the violin department of THE ETUDE, by selected by the Cremona masters, and to the editor of the department, Mr. Elman the wonderful Cremona varnish, the made many statements which will inter- secret of which is a lost art. Many people est and instruct its readers. Asked about are also unaware of the great effect which the notable fact that his education under the right kind of playing has on the tone teachers had stopped at the age of thir- of a violin. The violin I use in my con-

is true right here in America."

certs is a Stradivarius, and one of the Of studying a new composition and finest specimens in existence. When I memorizing, Mr. Elman said: "When I study a new composition for the violin, I first bought the violin, the tone was somefirst look over the composition as a whole, long under teachers. A student of the vio- that some of my friends thought I had that is the violin part and accompaniment

Memorizing

MISCHA ELMAN.

This conversation of a great violinist, not get any private practice at all. I find made a mistake in buying the violin. The taken together, without playing it. This and a profound authority on all subjects there is nothing better in the way of tech-truth of the matter is that the violin had gives the complete conception of the compertaining to the violin as an instrument, nical practice to keep in condition than not had the right kind of playing. The poset—the solo part with its accompantore had been forced by too much press- ment. Many students simply play over ure on the bow. After I had played the the violin part, and give no attention to violin a few months with light, elastic the accompaniment, which is a great misbowing, and without grinding the hair take. Very often I look over a new violin into the strings by main strength, the composition until 1 know it from memory into the strings by main strength, the composition with show a dom memory tone improved wonderfully, and grew more brilliant every day. Now, as you regard to memorizing there are different heard it in my concert tonight, the tone systems. Some musicians memorize with is clear, liquid, flute-like and wonderfully the cye, that is they profess to be able to brilliant. You would simply not recognize see the notes of the composition, as if the for the violin as I first bought it. were looking at the printed page. I have Forcing the tone of a violin with heavy never tried to memorize in that manner pressure is very injurious to the instru- 1 simply look over or play over a composiment, which injury may be more or less tion which I wish to memorize a certain number of times, and then 1 find 1 know it. There are different kinds of memory "While the tone of the Cremona violins is incomparably the best of any violins in as applied to remembering music, as you

existence, the violin makers of today are might call them, "brain" memory, "eye producing some good instruments. This memory, and "finger" memory. Every vic linist, who does concert playing will tes tify that at times when playing he will have momentary periods of abstraction when he is thinking of something besides his playing, when he is not consciously playing from memory, and when his fingers carry him through from sheer

Technic

force of habit.

Of technical studies, Mr. Elman said: "Of course, the violinist must do a great deal of purely technical study, which is necessary for the mastery of the great works of the violin, but there is such a thing as overdoing the purely technical part of violin education. Some students make finger and bow exercises the principal end of their existence, and do not devote enough attention to the æsthetic side of their art. They should not forget that, after all, the principal object of violin playing is to produce beautiful and appealing music, and that technic is only a

Beware of Intoxicants

Asked for advice to students, the violin ist said : "The violinist and violin student should beware of intoxicating liquors of all kinds and tohacco. I neither drink nor smoke, and abstain from herve stimulants of all kinds. Letting liquor and tobacco alone is good advice for a human being of any profession, but especially for a violit ist, for the injury which these things de to the nervous system show quicker in the work of the violinist than anything that I know. Above all things, a clear brain and steady muscles are necessary for good violin playing. Many violinists find their ruin in intoxicants and tobaco which prevent clear thinking and a steady

"Another bit of advice to students would be that when they go to a concert to hear a great artist, they ought to try to appreciate his conception of the composition and the beauty of the work 25 2 whole, and not spend all their time trying

APRIL 1918

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octave of G scale. Part III. Combination of first and second stoppings with a supplement of familiar airs arranged for violin and piano and also as violin duets. Price. \$1.00

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FREE CHICK BOOK talls how to Bave Bab Using a simple home solution. It's Free, E.J. RELFER. Poultry Expert, 229 Reefer Building, Kanass City. Me. Please mention THE ETUDE when addressing to find a few wrong notes or little tech- ble to be bad and false. I have known nical slips, which after all are mere cases of where prominent violinists used details, and of no consequence. Some stu- a wire E string in public solo performdents miss all the beauty and educational ances. They might do for a violinist who advantages of a composition through is not particular about his shading when keeping their cars strained for trifling playing on the E string, but I could never mistakes. The test of the playing of an get satisfactory results from them, and artist should be whether he has delivered never use them. "The trouble with most violinists is that the message of the composer or not."

they do not change their strings fre-quently enough. Strings soon become Of modern compositions he said : "Modlifeless and toneless, and then new strings will make a wonderful improvement in ern composers have produced many merithe tone of the violin. When the wire torious works for the violin. There are becomes loose on the G string and begins many short works, transcriptions of wellknown pieces, and several concertos. I to rattle, a full sonorous tone is imposconsider the Vogrich violin concerto a sible. The remedy is a new string.

some reason the Mazas' studies are some-

work of great beauty and have played it in Violin Studies public with great success. The public "The standard violin studies must be taste for high class violin playing is improving all the time. Even as late as gone through-Kreutzer, Fiorillo, Rode ten or twelve years ago I could not possi- and the rest as a matter of course. I bly have pleased and satisfied an average think very highly of the Mazas' studies for the student, his Special Studies, Bril-American audience with programs of works as heavy as those I now find they liant Studies, Artist Studies, Progressive Studies, and his Violin-Duets, make splendemand and enjoy. did food for the growing violinist. For

Wire Strings

Modern Compositions

Coming to the subject of strings, Mr. what neglected by many teachers, possibly Elman said: "The best strings for the because they do not know of their excel-Estimat Salat: The oest strings for the occase they do not know of their excel-soloist are those of Italian gut. Wire E lence. The Sevcik course of study for the strings, because they are less liable to violin has come into general vogue since break, and get out of tune under sweating my student days in Petrograd. There is fingers, have achieved considerable popumuch excellent material in Seveik, but the larity. I do not like them, and would student should only spend a portion and never use them under any circumstances. not his entire time in practising the purely The principal objection I find to them is technical exercises of any course or that you cannot make swells and cres- method, for the reason that he is apt to cendos on them as you can on the gut develop into a technical machine to the strings. It is also impossible to make the neglect of the emotional side of music. different shades of tone color on a wire Practise much technic certaintly, but string, which is so important to the solo melodious ctudes and pieces as well, to violinist playing works requiring exalted develop the musical and æsthetic side of expression. The harmonics are also lia- one's nature also."

The Solfeggio for Violinists

A young violin student, eighteen years or to go over an especially difficult pasof age, writes to the violin department, sage. No piano or organ accompaniment that he feels the need of ear training and was used. It was astonishing how expert interval conception, which he feels would the children became. I remember that one enable him to advance very much faster of the instructors used to hold up his left in his violin studies. Our correspondent hand before the pupils, explaining to them has placed his finger on the one spot that his five fingers represented the five where the average course of violin study lines of the staff and the spaces beis the most deficient. If the violin stu- tween the fingers the spaces between dent knows how the exercise or piece he the lines of the staff. Then, by holding s studying should sound by simply look- the tips of the fingers of the right hand ing over it, without his instrument, it is against the tips of the fingers of the left evident that his progress will be doubled hand, or between the fingers, he would

trebled when he comes to actually indicate the notes of a composition, acplay it on his instrument. A large cordingly as they occupied positions on amount of the practice of violin students. the lines or spaces of the staff. The especially in the earlier stages, is wasted children in time got so that they could because they play wrong intervals and sing two-part songs at sight as the infalse notes, or even play entire exercises structor indicated the notes by these in the wrong key without noticing it, be- finger signs. By means of instruction of cause they have not got sufficient knowl- this kind the pupils grew sufficiently proedge of the theory of music and ear train- ficient to know how a simple song should ing to know the difference. A thorough sound by reading through the song withcourse in solfeggio, or sight singing, out hearing it played on an instrument, would correct this difficulty, and enable or sung. It can readily be seen what a them to advance two or three times as wonderful advantage this knowledge fast in violin playing with the same proved to those of them who were studying an instrument.

Reading at Sight Violin pupils who attend schools where ceived in my violin studies, by the study solfeggio is taught in this manner should of sight singing, in my boyhood as a pay the strictest attention to the instrucstudent in the public schools of Cincin- tion, and it would be of the greatest bennati. The course in solfeggio in these efit to those who do not, to take private schools was remarkably thorough. Chil- lessons in sight singing or to join some dren of nine and ten years of age reached good class for the study of the solfeggio. a point where they could sing two-part. It is not necessary to have much of a

The instructor used the violin in teach- ear training and interval conception. Pubing the classes and only used the instru- lic school music teachers make the best ment part of the time, to correct mistakes, instructors for those who wish to take



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struction of this kind. The violin pupil an entire chapter to it in his well known study, which becomes to a certain exerreises or pieces away from an instru-ment, by simuly looking at the mutic ment, by simply looking at the music, violin study would be greatly shortened violin playing. would find it of immense advantage to if the student had followed a course of singing with some public school music solitegio. The reading of the music "Moreover, the practice of the solitegies" we cannot not intended reading reading and the public school music would not then so occupy his mind, and gio, which strikes at once both the ears the public school reading to the music with here

feggio of such importance that he devoted own master, and thanks to this mental Advantages of the Solfeggio

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To those interested in examinations we

speaks. He was active for two years in "No singing or playing is, of course, the zone of the hottest fighting, where permitted in the first line trenches. These are for the most part shallow, not having his adventures included arrest as a spy, first by the Belgians then by the Germans, been constructed for permanent occupaescape to his own lines, hazardous assign- tion, and every sound of this kind would ments as brigade scout and intelligence attract the enemy. Nor does any music officer, and finally participation in the bat- with the exception of the bagpipes, acttle of the Somme, where a gas attack fin- ually advance into battle. The bagpipes, ished his career of usefulness on the firing however, have been found a necessary adjunct in the conduct of a successful

"Every regiment has a divisional band," charge. They have been known to turn says Captain Dugmore in his description the tide of battle when our men seemed of the musical activities of the soldiers, exhausted. The brave pipers play under "These bands play at football matches the fiercest fire, giving up not even when within eight miles of the front. They are wounded. supplemented by individual players using "It is little wonder, in view of all this,

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By R. J. Rosa

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Recently I happened upon an illustra- tone varieties in the piece, loud, soft, tion which has proved very hclpful. Hav- staccato, legato, etc. ing two copies of a certain famous picture, Very gratifying results have been obone in print and one in colors, I ask which tained by this little device.



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I. R. C.—Compared with the average pupil you have tried to cover too much ground in a year and a half, but it would be impossible to give a definite opinion without hearing you

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Tacking is a business of lish. E. D.–Gayner Dufforgurency rates how in Bayraira in 1467. This name is obtained by and by channed it is driven the way is bounded by and bounded it is driven the way is the creator of without the solution in the local solution is built of the solution in the local solution is master are of the heating. Several French master are of the heating. Several French master are of the heating the solution is built of the stands of the heating the solution is nearing and here is unsuber of violane is were the world. None viola heat only that the truth about Paulica is a solution of the the truth about Paulica is a solution of the the truth about Paulica is an interval of the the solution of the solution is in the case of a solution.

Answers to Violin Ouestions

Link group pando parti L. B. L.—The following are good solo works for violin with piano accompaniment, of about the grade sout mention; *Kunetciak* (Marrke), *Faust Fantosia*, Alard; Obertaas (Marurke), Vieniawski, Skith Air Varić, De Berlot; Orientale, Cui; Nomence, Svendson; Humor-eague, Diverak-Willeim). The product of the second control of the se

and a star with the second start at the second An Interview With Walter Damrosch You have no doubt just read Mr. Braine's very helpful interview with Mischa Elman and will be glad to know that he has had an interview with Walter

Damrosch, conductor of the New York Symphony Orchestra, on "Violin Possibilities in America." This will appear in an early issue of THE ETUDE,

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W. A. L.—In violn musi-Jmac. means the first strat-that is the E string. 2460 means the A string sec-the D string and 47aC the G string. The words are in Italian.

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How Many Tried to Win

How many of you sent something in to the first JUNIOR ETUDE Competition? Hold up your hands! Of course you want to know if you were one of the winners, and if your "things" will be printed, but we are not going to tell you anything about it until next month! But now it is time to send your contributions to the May competition, and the subject for the story or essay this month is "Music in

Nature." That is a good subject for spring, so get your pencils and paper right away, and do not forget to read the rules of the competition carefully.

What Betty Learned after the Symphony Part Two

This month we have the Four Wood Wind Brothers : last month Betty learned all about the Brass Instruments

It was the night after the second symphony concert, and Betty was thinking it?" asked Betty. about the wonderful music she had heard that day; and she closed her eyes and began to dream of the instruments again. Soon she heard a soft voice speak to

her. It was the same voice that she heard before-the voice of the French Hornand it said to her, "Oh, here you are. How did you like the concert this after-"Very much indeed," answered Betty,

"and I heard you play a solo." "Yes, and Flute played a solo, too; did

you notice his ?"

'No, I do not know Flute-I only know the 'brasses,' " answered Betty.

"But you shall meet the 'Woodwinds' tonight. Here comes Flute .now," and Flute joined them, and made a low bow.

and the state of t

"I believe I have seen you before," said Betty to Flute, "You are not very queer looking, are you?"

"No, indeed," answered Flute, "not at all; and I am a very important instrument, too. You see, I do so much 'tunework,' and that is what I like. Some of the instruments never have a chance to play tunes at all." "What are those little silver things on

you?" asked Betty. "Those are my keys. That is how I

am played, you know," said Flute. "I see," said the little girl, pretending

to be wise. "And did you know that I am one of the oldest instruments in the world? I can trace my ancestry back to ancient times," said Flute proudly.

"Can you, really? How interesting! Here comes another that looks very much like you," said Betty.

Frances and

"That is Oboe. Do you think we look alike? We are played differently, though, and I can play higher, too," added Flute.

"That is English Horn-no relation another. Do you know what it is?" asked to French Horn at all," explained Flute. Flute. "It is rather queer looking," thought Petty to herself "Does it play tunes, too?", she asked.

"Well, no, not altogether. Sometimes said Betty.

"No, I do not," answered Betty. "That is Clarinet."

"It looks very much like Oboe, I think,"



MUSIC THINGS

A Study Poem for Little Folks to Learn by Heart

A staff is made of five straight lines, With spaces in between. The signature that tells the key, Upon the staff is seen.

A quarter note is just a dot, Fastened to a stem. A rest is just a crooked mark _ * * * The're several kinds of them.

A bar is just a little line, But quite important, though. A sharp is like a double cross, # A brace is like a bow.

A flat is something like a six, b An accent mark is so, A A tie is just a little curve, How many things you know!

"Who says I look like Oboe?" asked "Here comes another one. What is it plays tunes, and sometimes it plays a sort of alto to the Oboe. Here comes Clarinet, as he came toward the others. "I am not like Oboe, though, even if we do look alike. I can play both higher and lower, and besides, my mouth-piece 18 quite different-it has a different kind

APRIL 1918

of reed in it," Clarinet explained. "What are 'reeds'?" asked Betty. never heard of them." "They are tiny little sticks in the mouth-

piece. Flute has none-that is why Flute sounds so queer. "Nonsense !" said Flute. "You are the queer one, yourself.'

"Oh. look!" exclaimed Betty, "What is that very long one over there?

"That is Bassoon." "Oh," she said, "is that Bassoon?" "Certainly, What did you think

it was?" asked Bassoon, as he joined the group. "Well, really I did not know," she said, as she took a good look at the instrument. "What is that crooked pipestem for ?" she asked curiously. "To blow into, of course," answered Bassoon. "You see, 1 am very much longer than these other instruments, and so my mouthpiece is halfway down, instead of

at the end " "Oh, I see," answered Betty, trying to appear wise again. "And how do you sound?" she asked. "I sound very deep and hollow. Just try me." And Betty put her lips to the

mouth-piece and blew, and Bassoon made such a loud noise that it woke her right up. "Oh, dear me," she cried, "it is day-time again, and I must do some practicing before school." And the next time she went to a sym-

phony concert she enjoyed it-Oh, so much, for she knew all about the instruments



NEW WORKS.

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Wohlfahrt, Op. 74, Melodione Studies for the Violin, 2 Booke, each Etude Prize Contest

With the appearance of this issue of THE ETUDE on April 1st, the Prize Contest closes. The extension of time allowed a number of belated compositions to reach us, which otherwise would not have been included in the Contest. There have been many unavoidable delays in the mails. We wish to thank those who have contributed to this Contest, and we have been much pleased by the amount of interest shown. Every manuscript will be carefully considered and a prompt decision will be rendered. We trust to be able to announce this decision in the May issue of THE ETUDE.

German Music Impossible to Procure

At the present time it is quite impossible to import any music from Germany, and there is considerable difficulty in procuring music even from France and England Our patrons will please take note esperegarding the German music, that if their orders are not filled, they may take it for granted that the supply is exhausted in this country, and cannot be replenished antil the war is over. This in-cludes not only sheet music, but also cheap classical editions and all other works,

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Music Teachers We have a little pocket year book, which we would be very glad indeed to send to any music teacher upon application. It is useful in a great many ways outside of keeping record of the pupils and the schedulc of the lessons. It contains a very excellent dictionary. All proper names have their pronunciation attached, and the book gives the recent dates of composers. Possibly the most valuable part is the list it gives of teaching music from the easiest to the most difficult, besides extra pages under each grade for additional names. There is also a calendar. which goes with it. The little book will be found valuable to every practical teacher, and can be had for the asking.

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in music, both American and foreign. It takes a strong organization of intelligence .15

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to help us make just the right selection for

Standard Works Being Used in Music Education

The following works are the ones that are selling, the ones that are being sold over every counter and through every source of supply for musical educational purposes.

ords from time to time which have hern thoroughly tested by our musical critics. A little later we will publish a list which We believe the knowledge that these works are being reprinted at this moment is of particular value to every teacher we know can be relied upon. We shall be and music professional.

Mathews Standard Graded Course of patrons who are interested in purchasing either instruments or records. Studies is always on press. No other work in music education has ever obtained the American Indian Rhapsody popularity of this justly celebrated collecfor the Piano ion of piano studies and pieces. Ten By Preston Ware Orem grades, ten volumes. Sheet music. \$1.00 time this striking novelty for plano solo. It is an American Indian Rhapsody, com-

er volume Touch and Technic, by Dr. Wm. Mason, is on press. A monumental work of the greatest of American piano teachers and irtuosos. There is a volume devoted to Two Finger Exercises, one to Scales, one to Arpeggios and another to Octaves and Bravura playing. The retail price of each volume is \$1.00.

Several volumes of Root's Technic and Art of Singing are being reprinted. Mr. gestion Mr. Orem has taken a number of these Themes and Motives and woven them into a Rhapsody. This is a real Rhapsody worked out in artistic form. It is not merely a medley or potpourri. The Themes are all genuine Indian Themes, but they are advected and worked out Root was the late well-known vocal teacher of Chicago, son of George W. Root, This series of works advertised elsewhere in this issue forms a complete vocal course and is well worthy the consideration and investigation of every vocal teacher.

Some of our small volumes and collection is about the same grade of difficulty as the Sixth Hungarian Rhapsody by Liszt. It is just the right length and style to he used at an exhibition or commencement tions for heginners are in process of reprinting. We mention particularly; The First Progress. Ten tuneful piano pieces for the first and second terms. By Theodore Dutton. Price, 50 cents. Tone Stories. For boys and girls to play and sing. By Daniel Rowe. Price, 50

Sight-Reading Album for the Pianoforte,

Volume 1. Compiled by Chas. W. Landon, A series of progressively arranged pieces by the hest composers for the development of sight reading. Price, 50 cents. Among the miscellaneous works are the

Indian Lecture, by Carlos Troyer, a very fine adjunct for an Indian music program: our \$1.00 collection of piano music, entitled Sunday Piano Music, music of a quiet character, a large collection suitable use at home or in the church for those using a piano rather than an organ; Fairy Shoemaker, a pastoral operetta in two scenes, by T. J. Hewitt, Price, 50 cents.

Two of our works of musical litera-ture are well worthy of mention. One of the earlier works by Mr. Thos. Tapper, in fact, the second work published hy this house, is entitled "Music Life and How to

Succeed In It." A series of very valualle chapters on problems confronting the music teacher and music student every Price, \$1.50. "Imaginary Biographical Letters from

Great Masters of Music to Young People," written by Cox and Chapin. This is a series of valuable messages from the best-

Nineteen pieces,

well-contrasted, representing varied emo-tions and activities. This work will also scored for orchestra Album of Descriptive Pieces for the Piano This new volume should appeal to those who are in search of novelties among piano collections. An album of descriptive pieces presents many attractive features, and in this new collection we have endeavored to incorporate music of characteristic and picturesque nature, something out of the usual run of things. The pieces will be chiefly of intermediate diffiulty, and each one will display some special point of merit, of descriptive order Many fine examples of tone painting will be included. Standard and contemporary

ticular contributing more and more every season to the convenience and profit of its patrons; these splendid facilities, however, would mean little for a mail order business if the merchandise offered were ln-ferior or the house service were unsatisfactory to customers. It is the unvarying aim of the Theo It is the unvarying aim of the Indo. Presser Co., not only to fill and deliver orders promptly, but what is more essen-tial, to publish only the most desirable music teaching material and to carry an unexcelled general stock of all publications

and capital to originate, develop and maintain a business institution of this nature, but its largest measure of success

to deserve their confidence. To music buyers not already familiar

Music," and others, any of which may be had for the asking.

for April In order to induce Erupe readers to

Bach's two and Three-Part Inventions.

Popular Home Collection. Forty-six

olumes. Any one volume. You and I. Four hands. Geo. L.

Talking Machine

Department

THE ETUDE Page 279

store at 1710 Chestnut Street, which runs back 145 feet, with a 22-foot front, giving

us ample room for work in this depart-ment. We have studied the matter of re-

producing music mechanically, with a view

to ascertaining whether it is a detriment

or a benefit to music, and our investiga-

tions prove that it is a positive benefit to the musical profession and to musical edu-

cation. Talking machines have been he-

fore the public long enough to have demon-strated that they do not take the place of

music produced by natural means. It has

been proven, however, beyond a doubt that

music rendered by these reproducing ma-chines has spread a love of music where

music before was unknown. There has been a fear that mechanical instruments

were going to take the place of real music.

This will never occur. You cannot kill a

thing by cultivating it and by disseminat-

We will make a specialty of supplying

records through the mails. We keep the entire catalog of Victor records constantly

on hand and also instruments of all kinds

and in quantities. If any of our patrons are interested in talking machines, we shall

very glad indeed to hear from any of our

We are here announcing for the first

posed by Preston Ware Orem, on Themes

recorded and suggested by Thurlow Lieurance. Mr. Lieurance is widely

known through his successful arrange-ments of Indian songs. Mr. Lieurance ob-

tained these songs directly from the Indians at first hand, and in the pursuit

of his investigations jotted down many

interesting aboriginal themes. At his sug-gestion Mr. Orem has taken a number of

but they are developed and worked out along characteristic lines. This composi-

number by a good player. It will be widely used in recital and concert work, both by

would he pleased to send copies for exam-ination to any who may be interested.

transcribed and arranged, and a number

iste vein lave been produced from time to time, this Rhapsody is the first large work to he published based exclusively upon authentic Indian musical material,

writers are represented. Our special in-

troductory price in advance of publication

will be 35 cents, postpaid,

themes employed are striking and

Although many Indian songs have been

f short instrumental pieces in character-

amateur and professional pianists.

e very glad indeed to offer our services. We propose to recommend certain rec-

Page 280 THE ETUDE

Child's Own Book of Great Musicians. New Wagner Volume

A new volume of the Child's Own Book of Great Musicians. Can these charming booklets be dignified with the name of "volume"? The child really makes his own book, and there is where the whole fascination of the thing comes in. Mr. Thomas Tapper has written a very clear and interting text in the child language (not baby jargon). The little one cuts pictures ilhistrating the book, out of a big sheet, pastes them in the book, binds the sheets with a needle and cord which we provide of ten for \$1.00.

Here are the composers who have already appeared. Bach, Mozart, Schubert, Mendelssohn, Schumann, Handel, Haydn, Beethoven, Chopin and Wagner (new). The books have been greeted with the very greatest enthusiasm by teachers who have used them.

Lost, a Comet-Operetta By Geo. L. Spaulding

Those who are looking for a bright and tuneful operetta suitable for production by young people should avail themselves of the opportunity of securing Mr. Spauld-ing's latest work. This is very easy of production, yet it cannot fail to delight hoth young and old. The text is amusing and attractive, and the music is particugoodly assortment of solos, duets, choruses, By Dudley Buck All of Mr. Spaulding's previous efforts in this line have been highly successful. Our special advance price for this new work will be 25 cents, postpaid.

Album of Piano Pieces By Women Composers

Not so many years ago compositions by women composers were scarce, but now-adays some exceedingly good work is done by them. In our new collection of pieces by women composers, some of the best contemporary writers will be represented. The volume will be a very attractive one, and unique of its kind. The pieces are largely of intermediate difficulty. Our special introductory price in advance of publication for this attractive volume will be 35 cents, postpaid.

Interpretation Studies for the Junior Grade By Bornschein

We take pleasure in bringing these new studies to the attention of teachers. They will serve as a pleasant relief from the necessary technical grind of the intermediate grade, and at the same time they will tend to develop genuine musicianship fron the interpretative side. The mechanical side, however, is not neglected. These studies will fit in very well indeed with any course. They are especially suitable e used between grades three and four or directly in the fourth grade. Our special introductory price in advance of publication is 35 cents, postpaid.

Master Study in Music **By James Francis Cook**

Clubs, classes and self-help students have long desired a work that would serve to give in interesting detail certain facts about the lives of the masters that would contribute to a more intelligent understanding of the hest way to interpret their works. The ordinary musical history and the encyclopedia cannot supply this need completely. The new work, Master Study in Music, is excellently illustrated, supplied with specimen programs and other "human" details which make music study whether in groups or individually a real delight. The work has had lengthy and careful preparation, but is now so vanced that the mechanical side of the publication can be taken up shortly. In the meantime ETUDE readers can order the work in advance at a special price of 50 cents for each book, 25 cents for both

Contemporary Organ Player

We have a real bargain for organists in this work. The volumes will consist of original compositions for the organ by contemporary composers. The work was originally compiled by Dudley Buck and published under the name of "Voz Organi." We came into possession of the volumes through the J. B. Millet Company, of Boston, and they will be discontinued after the present edition is exhausted. We have a number of sheets that were received. unbound, and we are binding them especially for this work. They will be sold way below the cost of making them. The the master. The advance of publication original price was \$2.50 apice, and we price of this book is 10 cents. Other will dispose of what we have at only 40 books already published in the series can cents, and pay the notates this is. We have only volumes two and three of the original work to be disposed of. The leading composers are represented,

among them, Vol. II: Dudley Buck, Har-rison M. Wild, Oskar Wermann, of Dresden, Germany; Homer N. Bartlett, C. J. Frost, of London, England; F. N. Shackley, John Hyatt Brewer, Vol. III: Th. Salome, G. W. Chadwick, Herve D. Wilkins, E. R. Kroeger, S B Whitney, Everett

E. Truette, Otto Thomas, of Dresden, Ger-many: R. Huntington Woodman, G. M. Garrett, of Cambridge, England. There Remember the price, 40 cents, postpaid, and only a limited number to be dis-posed of.

New Vox Organi for the Pipe Organ

This new volume is now about ready but the special offer will be continued during the current month. A very flattering in-terest has been shown in this volume, and we feel that none who have ordered it will be disappointed. It is just such a book as the organist will be glad to have for allround work, something which he can pick up and use for voluntary playing, and find therein numbers suited to almost every possible requirement. Only the best of modern and contemporary composers are represented. The special introductory price in advance of publication is 50 cents, postpaid.

De Beriot's Standard Method for the Violin, Book I The fact that this book, first published in Paris in 1858, has been reprinted year

after year in many editions both in Europe and America, is in itself a strong evidence of its permanent value. One reason for its deserved popularity is the fact that most of the exercises are really musical and agreeable to play, whout being any the less good practice. Good teachers have found it best, however, to use a little additional material in the first and third sitions, and for this purpose there is nothing so good as Wohlfahrt's Melodious Studies, for the Violin, Op. 74, Books 1 and 2, described elsewhere in these columns, present edition of DeBerlot is

publication price is 35 cents. Wohlfahrt, Op. 74, Melodious Studies for the Violin

Books I and II These studies are intended to form a needed supplement to all violin methods, the first hook being devoted to the first position, the second book to the third position and to shifting between the first and third. Many similar books of studies have been written, some of them of much excellence, hut none have succeeded so well in combining the agreeable and melodious with elements necessary for profitable practice. The routine of various forms of bowing, rhythm and phrasing is thoroughly dealt with, and the various sharp and flat keys, as far as four sharps or flats, are all well represented. The advance of publication price is 15

books

Children's Rhymes from A to Z

By M. Greenwald This little collection shows Mr. Green-wald at his very best. He is one of the few writers that can make pleasing melo-dies within a small compass. None of these selections go very far beyond first grade. They all contain words, so that the vieces may be either vocal or instrumental, but each number receives a little treat-ment, which is entirely instrumental. The treatment is a little variation on the original melody, but it is done with such grace that it will prove very acceptable to teacher and pupil. We predict for the volume a permanent place in the repertoire of a great many teachers in Try at least one volume. Our future special advance price is but 25 cents, post-

Spring, from The Seasons By Haydn

We are pleased to announce the continuance on special offer of this most beautiful work. One hardly knows which to admire most, the music or the poem. This work will be ready for delivery this month, and nothing more appropriate could be taken up by choral societies for their antaken up by choral societies for used an-nual spring concert sharthis great work of Haydn. There are fifty-five pages in the work and it is replete with solos. The choruses are in the best vein of the great composer. This work will most likely be withdrawn from special offer next month. Our special price, postpaid, for this month

is but 20 cents.

Pussy Willow and Other Songs By John B. Grant

A very attractive little collection of Nature songs for the kiddles is going to be is-sued 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 splendid aid. The music is attractive and the verses are extremely pleasing, particularly to the little folks who live in a realm of vivid 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 "Runble, 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 stage in a remarkable manner. Our special advance price will be 30 cents, postpaid.

Mozart Album for the Pianoforte

We are pleased to announce the continuance of this most heautiful collection of Mozart's piano music. The work will contain only those pieces of Mozart that are full of melodic inspiration At the esent time there is a reawakening of Mozart's music. This makes this volumvery timely. Only the very best of this remarkable composer will be included in this volume, and none of the complete sonatas. Here and there will be a moveprinted from new plates, and is most carement taken from some of the most popular fully edited. We have endeavored to make sonatas, but the collection we consider one the best in existence. The advance of of the most valuable in our entire catalog. You will not be disappointed in procuring at least one copy of this heautiful collec-tion. Our special advance price is 35

cents, postpaid.

New Standard Collection for Violin and Piano

Every young violinist, when he has arrived at a point where he is able to play pieces of moderate difficulty, wishes to have a good stock of pieces on hand to have a good stock of pieces on nand to play with plano accompaniment when opportunity offers. It is not only very economical to buy them in book form, but often saves the inexperienced from much trouble and possible blunders in making his own selection. The present collection includes pieces of many diverse styles, to sult various tastes and various occasions. The volume is attractively printed from special large plates. The advance of publication price is 25 cents, postpaid,

APRIL 1918

New Orchestral Folio

The growing demand for orchestr music in book form, a book for each player has made it possible for us to carry ou a long-contemplated plan to arrange and ombine in this form a large number of the popular picces in our catalog. The work of arranging and engraving these selections (none of which will be found in any other book) is now in hand and the collection is going to be one calculated to meet the wants of any large or small orchestra' organization, amateur of fessional. Almost any combination of in struments which includes a first violin and piano may be used effectively, but the full instrumentation may also be had, as Violins, viola, 'cello, bass, flute, clari-

ncts, cornets, troubone, horns, oboe, bassoon, drums and piano (fifteen orchestra instruments and piano.) The special price is only 15 cents for each orchestra book and 25 cents for the piano book. Orders will be booked for any

number of parts.

Peerless Method

The mandolin still holds its popularity among stringed instruments, and there are many demands for a satisfactory instru tion book. The Peerless Method is so plain and simple and so progressively arranged that it night even be used for self-in-struction. It contains everything necessary to the development of a satisfactory technic on this instrument. As the mate rial used is all of attractive character, the study of this book and the practice of the various evercises will be a real pleas ure, rather than a dry or monotonous task. We recommend it to all who are contem plating taking up this instrument. Our special price in advance of publication is

30 cents, postpaid,

The Volunteer Choir

This volume, which has been on special offer for some months, will prohably be withdrawn the coulng month Those who wish to avail themselves of the opportunity for obtaining a copy at a low advance price may not delay much longer. This ohume will contain sixty-four pages o anthems taken from our catalog, and only those numbers which have become popular and successful will be included. Then will be a variety of anthems, and none very difficult. They can be sung by the average choir. There will be some for all occasions and hy the very best writers. We have had similar collections issued in the past, and all have proven a great succcss, but this one we expect to make the very best of all, and a little easier than any of those previously issued. Our special introductory price is but 15 cents, postnaid.

Advance of Publication Offers Withdrawn April 1st

The following works have appeared from ress, and according to our usual custom the offers on them, at about the cost of paper and printing for Introduction put oses, are herewith withdrawn. Advance orders are now being filled.

The works are now on sale at regular professional rates and will be sent to any erson on inspection.

Short Preludes and Fugues for the Organ. By J. S. Bach. Price, 75 cents. This compilation, well known among the teachers and students of the pipe organ, has had careful and painstaking editing in addition to the original editing of Bridge and Higgs. We feel sure that the modern ideas of fingering, phrasing and pedaling which have been used will be

enthusiastically received. Album of Modern Sonatinas Is a collection of sonatinas by Haydn, Beethoren and Dussek, and includes more modern writers, such as Schmoll Lichner, Spindler, Handrock and many others. This is the kind of work which is always popular for instructive purposes. Price, \$1.00. Vocal Studies for Contralto. By Whelp ton. Price, 75 cents. This is a work which will be worthy of investigation and use by every voice teacher. Original and well selected. It gives excellent foundation work. An up-to-date contraito method.

APRIL 1918

Mississippi Sketches for the Piano

By C. W. Kern This new collection by a popular writer is now about ready, but the special offer will be continued for one month longer. This is an excellent book of fourth grade characteristic pieces. In these numbers Mr. Kern has endeavored to picture the impressions gathered during a trip on the Mississippi and adjacent waters. The work is thoroughly American. They are melodious and playable and decidedly out of the ordinary. They will prove useful either for teaching or recital purposes.

Our special introductory price in advance of publication is 30 cents, postpaid. New Standard Four-Hand

Collection

A new four-hand collection is always welcome, and this is a particularly good one. It is printed from special large plates, and includes an attractive lot of miscellaneous pieces, chiefly of intermediate difficulty, all playable, well bal-anced, and with interesting work for both players. Most of the pleees are either original four-hand numbers or have been specially arranged for the collection. The ook is nearly ready, but the special offer will be continued during the current month. The special introductory price in advance of publication is 25 cents, postpaid.

Magazine Bargains for April

THE ETUDE offers its readers some very their spare time in getting .subscriptions for THE ETUDE are amply rewarded for attractive combinations of THE ETUDE and the other leading magazines at prices that will save them money. It is so much easier to send all your subscriptions for the magazines you read in to THE ETUDE their efforts. Many valuable and useful premiums are given-jewelry, silverware, nusic and musical supplies, articles for personal and household use are awarded and let us forward them for you. Our for a number of subscriptions based on twenty-four-page Magazine Guide for 1918 will be sent free on request. actual cost to us of the articles given.

We can list here only a few of these attractive club offers of THE ETUDE and adopted the "ETUDE premium way" of get-ting things they want without the outlay the other leading magazines: of any money, simply by the expenditure of a little time and effort in obtaining l \$1.85

THE ETUDE ETUNE subscriptions. Our new illustrated McCall's Save 40c Premium Catalog, which will be sent free тне етире 1 \$2.10 on request, lists many of the premiums Wodell. Everyweek Save 40c given. Below a few only are mentioned. тне етиде \ \$2.25 American Cookery Save 75c Picture Frames. Non-tarnishable Plati-THE ETUDE \$ \$2.45 Modern Prisefila Save 30c noid, substantially built, backed with velvet; a handsome ornament. Six inches high and four and one-quarter inches wide. тне етире } \$2.40 Gold-filled Shirtwaist Set. Consisting Boys' Life Save 60c of three pins-a bar pin, two and one-half inches in length, and two small pins, each one inch. Attractive pattern. Gold filled: suitable for every-day use. Piano Players' Repertoire of Popular Souvenirs of the Masters. Geo. L. 1 \$3.25 Spaulding. THE ETUDE Standard Brilliant Album. Collier's Weekly (Reg. Price \$2.50). | Save 75c \$3.35 Save 65c THE ETUDE Pictorial Review To-day's Housewife McCall's Magazine] \$3.50

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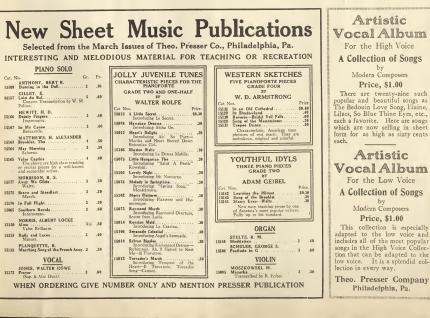
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A year's subscription for THE ETUDE. Trench Mirrors. Made of solid metal that cannot rust. Oblong or oval shape, five inches by three and one-quarter inches The Surprise Racket. Has been greatly

for sale, finest Colorado location; \$1,000 required. Address J. E. II., care THE ETUDE.





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Thousands of our reader-friends have improved and is the latest and most popular shape. The frame is strongly made and attractively designed with stringing of high quality gut. Made in light and medium weights. Standard History of Music. J. F. Cooke Choir and Chorus Conducting, F. W.

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ER, plano and chorus, desires summer posi-tion where experienced instructor is needed and expenses guaranteed. Correspondence invited, Address M. E. L., care Tus ETUDE. OLD ESTABLISHED MUSIC SCHOOL

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Some readers prefer the binder

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THE ETUDE, Philadelphia, Pa

Morceaux Classiques for Violin and Piano Arranged by Henri Strauss Price, 50 cents

A collection of ten pieces by the best pmposers of classical music. They are specially adapted for teaching purpos and for cultivating a taste for good musi in the early study of the violin; being within range of the average violin playe

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Arranging and Correction of Mss. A SPECIALTY A. W. BORST, Presser Bldg., Phila., Pa. Sonsy, Planaforte and Church Muss:

feels a strong desire to enter the musical profession, but has, on the one hand, justifiable doubt of his ability to make good as a concert pianist, and on the other hand, feels no attraction toward the life of a teacher.

Twenty years ago the writer would have felt great reluctance in advising any young man to seek the career of a theater pianist, but conditions have changed for the better in many ways, largely owing to the activities of the Musicians' Union. together with the growth in the public's musical taste and the competition of theaters with each other, until at present

the career is one by no means to be despised, when undertaken by one who is capable and well equipped.

What are the Chief Requirements

The would-be theater pianist must, above all things, be an infallible sight reader, not only of printed but of manuscript music

He must have a perfect sense of rhythm, and a knowledge of the traditional tempos of various dances and well-known melodies. He must be able to transpose (at least ing him in about a dollar an hour for the

easy music) readily at sight, when required, and on occasion, to improvise an accompaniment either to a given meldy or from a given bass He must have a knowledge of the various abbreviations used in manuscript music, and of the technical directions used in connection with dramatic music.

He must be able to simplify at sight, piano part too difficult for literally exact erformance.

He must have both alertness and steadiness of nerve, in order not to be confused or confounded at any unexpected occurrence on the stage. As the saying "The leader must never be afraid of his show."

He must have tact and knowledge in dealing with human nature, as embodied in (a) the other members of the orchestra; (b) the actors or singers; (c) the local manager.

Much of the above was written under the supposition that the pianist is also leader, which is most frequently the case, but in many cases the first violinist is leader, and in large orchestras the leader it when the time came. A cynical person conducts with a baton. It will be far bet- to whom I recounted this circumstance ter if the young pianist can serve at least

exclaimed : "But theater music isn't a provear or two under a good leader before fession, it's an incurable disease." quote this, however, merely to register a he is called upon to undertake that responsibility himself, as he will acquire the most emphatic denial of the calumny.

Thomas Carlyle on Sacred and Secular Music

"DAVID, King of Judah, a soul inspired still to read a psalm of David, and catch by divine music and much other heroism, some echo of it through the dim old cenwas wont to pour himself in song; he, turies; feeling far off, in thy own heart, what it once was to other hearts made as with seer's eye and heart, discerned the thine? To sing it attempt not, for it is God-like amid the human; struck tones impossible in this late time; only know that were an echo of the sphere-harmonies, and are still felt to be such. opera, and hear, with unspeakable reflec-



The Theater Pianist and His Possibilities

MANY a talented young piano student routine and avoid many dangerous The leader, of course, draws a higher

time spent.

salary-commonly about equal to an extra dollar for each performance, but he provides the copies of music, except such as is carried by the show, and this counts up to quite a sum in the course of each season.

Remuneration

Thanks to the activities of the Musicians' Union, theater orchestra players are now paid a fair living salary. It varies greatly in different cities, being naturally greatest in the metropolis, where the cost of living is highest. Remarkably able players, and especially able leaders, often command a salary in excess of that stipulated by the rules of the union.

The fact that most mornings are leisure time to the orchestra player, gives him opportunity to develop himself in any one of several ways, when he is ambitious.

Or, he may, if really talented as a com-

poser, spend his mornings in original

"cheek by jowl" with orchestral instru-

ments and on terms of equal familiarity

with the theater, will be an immense prac-

tical advantage to him if his work is in

The Life Has Attractions for Some

this calling any who are not fitted for it

by tastes and temperament as well as by

talent. I only wish to encourage those

who feel naturally drawn this way. But I

cannot forbear narrating some curious

facts 'iich have actually come under my

observation (withholding names merely

for personal reasons). I know personall

college by means of music, with the inten-

tion of entering another profession, but

who became so enamored of the life that

they could not bring themselves to leave

Far be it from me to try to draw into

an operatic or musical comedy linc.

work in this line, and the fact of his living

each, or set of three sentiments, 75-Hard enamel, Roman gold finish, 38c p: He may, if qualified by a good knowlset. Sold only in arts edge of harmony and instrumentation, make "arrangements for orchestra," which are constantly in demand from time to 1 them time, in the line of songs, cuc music, music for vaudeville acts, etc. The present writer formerly did a good deal in this line, and used to count on its bring-

finish - 20c each fard enamel, Roman gold finish, 38c per set of three These Pins

make an attractivs, suitable and lasting present for teachers or pupils, and may be used as a class or club pin. Prices on quantitics upon application. Send for Catalogue

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tlemen in Three Sentiments

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two men, college graduates, and two other THEO, PRESSER CO. men, law school graduates, all of whom 1712 Chestnut St., Phila., Pa. worked their own way through school or



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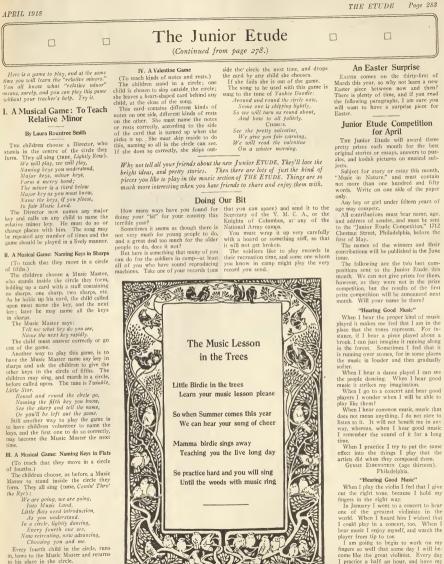
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lesson on Saturdays. I study ear-train

ing, too, and I always take my teacher's

Still another way to play the game is to have children volunteer to name the keys, and the first one to do so correctly, may become the Music Master the next

of fifths.)

in sharps

III. A Musical Game: Naming Keys in Flats

(To teach that they move in a circle of fourths.)

The children choose, as before, a Music Master to stand inside the circle they form. They all sing (tune, Comin' Thro' the Ryc); We are going, we are going, Into Music Land, Little flats need introduction,

As you understand. In a circle, lightly dancing, Every fourth one see, Now retreating, now advancing, Choosing you and me. Every fourth child in the circle, runs in, bows to the Music Master and returns to his place in the circle. The Music Master calls upon any one to name the keys in flats. He does so correctly or goes out of the game. The game may continue any length of time.

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