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### Volume 36, Number 04 (April 1918)

James Francis Cooke

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# THE ETUDE

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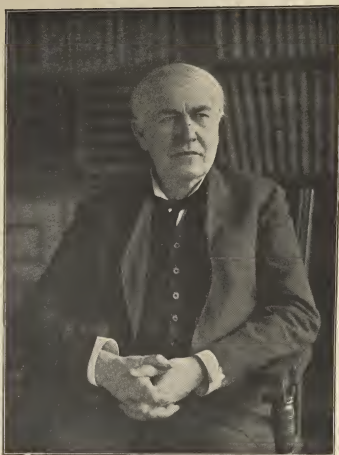
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## The Indian Music of Thurlow Lieurance

- Asaah—Love Song from the Red Willow Pueblos  
At the Sundown  
By the Waters of Minnetonka (Violin or Flute  
Ad. Lib.)  
Her Blanket—From the Navajo  
Love Song—From the Red Willow Pueblos  
My Silver Throated Fawn—Stout Love Song  
Pakole—The Rose  
Pa-Pop-Ook—Dear Flower  
Rainbow Land. Violin and 'cello obblig.  
Stout Serenade. Flute obblig.  
Sacrifice, The  
Weaver, The—The Blanket—Her Rosary

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### A SLUMBER SONG

From the Pueblo



# 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.

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

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A STRIKING NOVELTY  
FOR CONCERT OR RECITAL

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FOR THE PIANOFORTE

On Themes Recorded and Suggested by Thurlow Lieurance  
By Preston Ware Owen 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 practices 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 experiences 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.

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.



# THE ETUDE

APRIL, 1918

VOL. XXXVII, No. 4

## 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 . . . . . 54
Beethoven . . . . . 55	Beethoven . . . . . 37
Bach . . . . . 44	Bach . . . . . 43
Schubert . . . . . 40	Liszt . . . . . 36
Grig . . . . . 38	Schubert . . . . . 36
Schumann . . . . . 37	Mozart . . . . . 30
MacDowell . . . . . 34	Grig . . . . . 27
Mozart . . . . . 28	MacDowell . . . . . 24
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. Busch (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 Nivin 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 promising 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 cities as Bergamo, Piacenza, Taranto, Mantova, Massa, Imola, Ugento, 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

divided into several distinct classes.—Opera Serie, Opera Misero, Opera Comica, Fable, Leggenda, Poema, Faba, Vanderville, Commedia, Rivista (Review) and Operettas. Of the sixty-seven presented, fifty-five were given over to the lighter class, or had comedies 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.

Mrs. 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, purring 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 IS DEFENSE 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,  
Hon. Henry Van Dyke,  
Mr. Thomas Edison,  
Mr. John Luther Long,

Dr. Anna Shaw,  
Miss Ida M. Tarbell,  
Mr. Owen Wister,  
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 be convinced that music is one of the great needs of the hour.







upon the decorations is like taking some little detail of a Greek temple capitol and forgetting the beauty of the Parthenon regarded as a whole.

"One of the significant things to be learned from the works of composers who wrote for the harpsichord was that they constantly had in mind four or five different qualities of tone. This makes the necessity for precise phrasing important. That is, they obviously could not change from one quality of tone to another in the middle of a phrase. Therefore differentiation in phrasing was more marked at that time than it has ever been since. This should accordingly be remembered in playing such works at the present time on a different instrument."

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

## Time and Rhythm

By Carl Cerny

"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 eye rather than the ear. For the eye 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 baton, or tick which you are compelled to continue in the right time. Equally useful is it that you have already studied several easy pieces as duets for four hands, occasionally 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."

"The error of *accelerando* in the time, just such as young and lively persons as yourselves are apt to fall into, and who knows whether I have not guessed right when I imagine that you sometimes begin a piece which goes off pretty flurried, 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 Cerny

"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 matter, and who strongly and rationally apply their memories

to the matter, will acquire a perfect knowledge of the keys and notes in a few weeks: others frightened at the apparent tediousness of the acquisition, often lose several months in attaining the same object. Which then of these two is the better?"

"The percussion on the keys is effected solely by the fingers, which, without any actual blow, must press each key firmly down; and in doing this, neither the hand nor the arm must be allowed to make unnecessary movements."

"You must take care not to strike any key sideways or obliquely, as otherwise a contiguous and wrong key 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." (Note—Cerny 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 likeness waking,  
Man shall know eternal peace.

(W. J. Irons)

after it is once done 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 blow 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 finger 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 *His 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 baroque symphony he wrote, called *The Frog Musicians*, which contains a solo for violins full of ridiculous blunders. Saint-Saëns, in his *Dance 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 Milley

In this day of intimate questionnaires for people of 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 be 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 student's practice hour, and have you such a one for the lessons you give?

Five minutes for scale, five for finger technique, 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 learning, 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 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 beautiful 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 evidence 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?

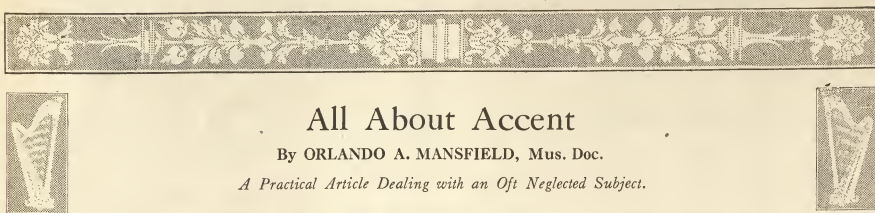
Do your interpretations at the keyboard reflect refined habits of thought, or does your playing merely represent the mechanical drill to which your fingers have become habituated?

Have you cultivated,

The power to think clearly?

The power of continuous growth in your music work?

The power to do what you want to do and do it well?



## All About Accent

By ORLANDO A. MANSFIELD, Mus. Doc.

A Practical Article Dealing with an Oft Neglected Subject.

should work out for himself. From the foregoing it will at once be evident that such a grouping as

is correct for 6/8 time but not for 3/4, in which case the rhythm should read

Rests, even, should be arranged so as not to overlap 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

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 character is often so lacking in fire and energy.

But all rules there are exceptions. Indeed, to the 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 **sf**. 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.:

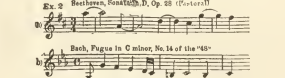
Ex. 1 Beethoven, Sonata Op. 8, No. 1



Here a special stress is laid upon the fourth and second beats of the measure, the effect of the ordinary accents being practically suspended until the *fortissimo* 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):

Ex. 2 Beethoven, Sonata Op. 8, No. 1



In each of the above cases 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.

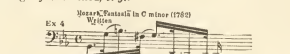
A third cause of disturbed accent is *phrasing*, as denoted by the slur and the legato. The slur is a curved line connecting two notes of different pitch,\*

When these notes are of moderate or of short duration, or when the first note is greater than the second,

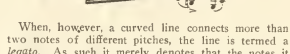
the first note is accented and the second is shortened, whatever position in the measure the first note may occupy, e. g.:



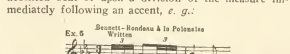
But when this slur connects two notes of considerable length, it becomes a legato mark; and the ordinary accent of the measure obtains, the last of the two notes receiving its full value. The same rule applies to the slurring of two notes, of which the second is greater than the first, only in this case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



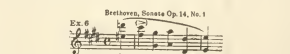
Amongst artistic performers there is an unwritten rule to the effect that an especially strong accent should be given to the first note of a phrase, and that the last note, even if falling upon an accented beat, should be shaded off rather than made unduly prominent, e. g.:



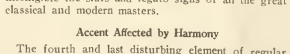
A knowledge and observance of these simple rules simplifies the whole question of phrasing, and renders intelligible the slurs and legato signs of all the great classical and modern masters.

### Accent Affected by Harmony

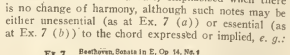
The fourth and last disturbing element of regular accentuation which we can say to mention here is that of *harmony*. For instance, notes of small value falling upon secondary accents or unaccented portions of a measure are not as a rule, emphasized when there is no change of harmony, although such notes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



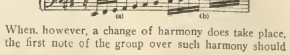
When, however, a change of harmony does take place, the first note of the group over such harmony should



When, however, a change of harmony does take place, the first note of the group over such harmony should



When, however, a change of harmony does take place, the first note of the group over such harmony should









come in at the right time. He said to me quickly *solto voce*

"Canta! Canta! Canta!" And my routine drill of the part enabled me to come in without letting the audience know of my error.

The more matter of setting 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 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.

#### Waiting 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 impresario of the Royal Opera approached me and asked me if I could sing *Aida* on a following Monday. I realized that if I admitted that I had never sung *Aida* before, the threatening matter-of-fact German musician 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 one told, I had to live up to it. I had never sung *Aida*, 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 if 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, told 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 centred upon the next. When he was performing *Rosenhügel* 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 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 seek a quiet corner with a few choice companions than go through one of his long operas, day 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* as 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 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 you 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

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 companies, the young singers would have 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 perseverance 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.

Last think of it, 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. Last think of it, 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. Last think of it, 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.

#### "Will"

THESE are the two words which hold the helm of the careers of most successful men, "I 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 in a hurry. We may be controlled by habits and by repeated resolutions. Here are some fine resolutions for the music student.

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 everything 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 found in Fischia, may be practiced in the same way.

Practicing finger staccato means letting the fingers, not the hands or wrists, do the work. Let the fingers strike the keys with a quick motion, with a slight weight. The wrists, of course, must not stiffen, as they are apt to do if not watched. Try not to be weak on the "corners"—do not let the little finger be a "slacker." If the student will give his attention to playing finger staccato, 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 one become hard and heavy, but always keep it light.

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

If the student will give his attention to playing finger staccato, 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 one become hard and heavy, but always keep it light.

#### 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, but 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:

1. Reformers.
2. Superintendents.
3. Wardens.
4. Governors.
5. Chiefs of Police.
6. Organizers.
7. Railroad Presidents.
8. University Presidents.
9. Executives.
10. Bank Presidents.
11. Senators.
12. Bishops, etc.

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 four 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, Paganini, Siloti, Verdi, Rachmaninoff and 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.

Bethoven.....5 feet 6 inches.  
Bach....."Nothing definite known."  
Mozart.....5 feet 5 1/2 inches.  
Haydn....."Middle height."  
Mendelssohn....."Middle height."  
Chopin....."A little below the average looking man."  
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, could barely stand out of ten and felt 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 I always wanted and the one who seemed to leave me with the most value.

I really believe 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 are some lines from *Fundamental Facts for the Teacher* by Dr. Elmer Butterfield 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 devoted less of his energy to 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 the inadequate food, the lack of sleep, the lack of rest. When Henry Ward Beecher was asked why his people never slept in church Sunday mornings, he said it was because he kept for them the night before. He came to them the embodiment of weariness, and they did not only feel every fiber tingled with vitality, and did not only feel himself by 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 WENDILL HOLMES.



## What to Do When You Can Not Secure a Good Teacher

Self Help Hints for Active Music Lovers

By A. S. GARBETT

THERE are many musical amateurs to-day who are so 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 re-creating 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 for practice, but do not quite know how to go about restoring the happy faculty 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 marriage, who will 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 from persistent effort.

#### Preliminary Study

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 yet, a cane 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 Piano-forte Practice*, by Presser and Orem (one book comprising scales and cadences, the other chords and arpeggios), *Mastering the Scales and Arpeggios*, James Francis Cooke, can also be used for this purpose. This last contains some excellent special drill in scale playing, etc., and is undoubtedly the most complete work of its kind in existence.

Practice music and technical exercises a grade or two below your highest ability. The great danger in self-study 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 one 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 stretch too long at one thing, as the mind refuses to do its best when fatigued. Ten minutes of scales, ten of

chords and ten of arpeggios daily is a better arrangement than a half hour of scale study, 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 greater danger of self-study at the keyboard is that bad habits will creep 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 Piano-forte Playing*, says "The 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 'set 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, you 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 spring-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-pond—your 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 be placed at a back seat, their work being then to hold the hands in position. This work, though, requires a pianist 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 agonies 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 wrist on the piano. If you do not play your piece easily and comfortably in time to the metronome, you are either playing something beyond your grade, or you are attempting to play it too fast, or both. Set the metronome back until you can play the passage with ease 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 ("loud") pedal. Practice a great deal without employing the pedal at all—never use it at all in playing scales, and seldom in playing chords, except where the music gives explicit directions for its use. Get well-versed 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 ear is always the chief guide. Listen carefully to everything you do, especially when practicing. It will help you to avoid monotony due to



ignoring the marks of expression; it will help you to avoid playing in a meaningless way due to bad phrasing; and it will help you 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 Dauter, 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 into his piano—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 Tonality*, 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 position 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 using 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 inadequate 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 a dozen, or a score, pieces of virtuoso style. It is very gratifying to one's own vanity to be able to rattle off the *List 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 *Balade* may be an industrial mechanic, but he is a poor musician if he cannot read off at sight a simple song accompanied by the piano, 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 rare, except where the music gives explicit directions for its use. Get well-versed 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.







## What Makes a Good Melody?

By D. C. Parker

It is a matter of concern with some that modern music lacks melodic interest. The prevalent weakness, we hear, is a melodic weakness rather than an harmonic or a structural one. The music of today, it seems, peeks peacefully at the bark, but does not get at the tap. Vincent d'Indy, 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 cleverest contemporary composers gives a certain justification to these complaints. The value of a fine thematic idea is as great as it ever was, and perhaps what those who vent their spleen against the up-to-date Orpheus really mean is that Vincent d'Indy has been right on César Franck 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 no minor psychological interest. The first is: What is the precise value of 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 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 should also say this: I am well aware that, when we gain the upper reaches and are in contact with the incontestable masters, the question of melody does 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 harmony and polyphony to interest us. Indeed, what chiefly distinguishes the well-educated from the amateur is his power to discern true harmonic felicity. No one, I imagine, can like Schumann 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 values. This is particularly true of songs. A song, needless to say, cannot

be criticized without reference to the words, which are an integral part of it, and a melody must always be 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 it is linked with some fortunate circumstance, because it has an historical significance, because— But there is any need to recapitulate the hundred possible 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 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 melody with which we are familiar; whereas, the Arab likes it because it is part of his life and interwoven with his history.

The value of a melody affects also the musical idiom. The pizzicato of Debussy's *Sylvia* loses its piquancy if not played on strings. The second subject of the *Finale* of Tchaikovsky's *Pathétique Symphony* is ineffective if transferred to the piano. In the same way, the melodies of Verdi, which are essentially vocal, are deprived of their significance if played on instruments.

There is no fixed rule as to what a good melody is, and there never can be. What is forbidden today is accepted tomorrow without the slightest murmur of protest. If you wish to realize how largely the idea of melody is affected by convention, you have only to think of Wagner's Venusberg music, which is among the most beautiful and original that he ever wrote. Consider the definitions of academicism regarding the permissible, and then examine this stroke of pure genius. It is 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 become accustomed to almost anything in the way of melodic variety.

## Little Diversions of Amateur Musicians

ROBERT HAVEN SCHAEFFLER, 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 Game of "Whistle"

A whistles a melody. If B can identify it, he wins the serve. If he cannot, A scores one. If the players have large repertoires, the field should be narrowed down to trios, or solos, or first movements of symphonies, or the like, so that the player, Mr. Schaeffler 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 reconducible 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 shoe. If B recognizes it, he sings or whistles the melody which the rhythm belongs.

As a hint of the possibilities of this little musical test, we give here a few rhythms for our readers to experiment with.



## The Ear Club

Some years ago a certain earnest lover of music who frequented the concerts of the Chicago Symphony Orchestra, hit upon the plan of surrounding himself entirely with a company of congenial listeners, and thus avoiding the distractions of the whispering, peanut munching, etc., of the inattentive. He accomplished this end in the way of a return to I or V or V or V. For those who appeared to be attentive and appreciative, 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 anonymously to worthy musicians of limited means. This company of choice kindred spirits came to be informally known as the "Ear Club."

Unfortunately it is not everyone who possesses the means to indulge in this ideal diversion on such a generous scale, but there are many of us who may, in a modest way, both impart and receive the same sort of pleasure, if we are able to the opportunity.

## How to Make Ear-Training Attractive to the Young Student

By Mabel Lee

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 co-operate 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 wall; close 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 G, 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 ears 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 F 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 immediately protest.

The different positions of triads is a valuable objection. For instance—if an F major triad is asked for, the first position F A C is presented. When at 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 Lieder August." 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 the chord on the second and third beats. The teacher plays the melody on the piano (with chord accompaniment); and since his class is learning also to conduct, one pupil is chosen as director. The value of this 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—"Oh Holy Night," for when the children hear the IV chord, they recognize it and wait for a return to I or V. A very silent and watchful group of children in these classes are very enthusiastic about their "orchestra," and unwittingly receive at the same time ear-training, practice in rhythm, and the self control needed in following a conductor.

In this way the ear-training lesson becomes an hour to be looked forward to by pupils and teacher.

"NEVER judge a composition on a first hearing; for what pleases extremely at first is not always the best, and the works of great masters require study."—SCHUMANN.

## Some Intimate Thoughts on Piano Study

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, Scriabin, 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 fight with his hands upon any part of the keyboard with very slight regard for harmony and less for melody an indication of what the future of pianoforte music is to be? If so, preserve me from it!"

## The List 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 get some of the more modern writers on the same plane with Liszt, Beethoven, 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 evidence of such genius or such well-directed skill. Compare, for instance, the labored and dry pianoforte 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 concerted bouquet of 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 security 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, *Caraval Roman*, is a masterpiece, a revelation in orchestration even at this day. Yet, the public seems willing to put up with insipid platitudes rather than

## 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 disturb him made at the keyboard. The master would then be highly sarcastic or would leave in disgust."

## A Great Volume of Tone

"A great volume of tone can be brought from the piano, if the student knows how. 'Flow' 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 always takes 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 Bülow) used to say—

"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 fidgetiness 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 perseverance this has required!"



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 great as that of Mendelssohn, Rachmaninoff, Moszkowski, Schytte, Schmitt 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.

[EDITH'S NOTE.—Arthur Friedheim, the eminent Russian pianist, was born at St. Petersburg, December 26, 1850. He was a pupil of Rubinstein for one year and of Franz Liszt for eight years. In 1867, if the much ridiculed title, "favorite pupil of Liszt," can be trusted, he was already famous. His tour of European countries have been very numerous. He toured America in 1880 and is again in this country. He has composed several works for the piano, including a concerto.







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 ugly 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. Paper-gripping, or any other exercises calling for vigorous circulation to the hands will answer the purpose.

On the other extreme, we have the brown hand that needs whitening. Of course delicate application of powder helps, but more permanent satisfaction 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 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.

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

Regarding the nails, it will pay every player to own his own manicuring outfit. The expense is trifling and the art easily learned. Then a little *daily* attention becomes a habit, 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 "mirror finish."

## How to Get Real Results from a Czerny Study

By T. L. Rickaby

It is very doubtful that the Czerny studies will ever be superseded so long as piano playing remains as it is. It has been confidently predicted that the seven-tone scale was used by Debussy and Scriabin in their compositions to the ultimate exclusion of the piano technique crystallized by Liszt. This prediction is not being fulfilled, and is not likely to be, although a book of seven-tone exercises by Scriabin has been published (and, like all of them) has been published, doubtless with the possibility of the fulfillment of this prediction in mind. Writers of the most advanced school such as Strauss and Schoenberg have not hesitated to use the seven-tone scale, but have written nothing for the rank and file of piano players. Scriabin, Reger, Kavel, Ornstein and others of their kind have written much for the piano, but have not written anything for the rank and file of piano players. If, therefore, it is limited, following it, it is not probable they will ever be to piano players of the immediate or remote future than their predecessors, Liszt, Chopin, Schumann and Mendelssohn. It is not probable that the piano players will turn to the present so, but that in the main, scales and arpeggios, "passage work," so general in Czerny's studies and the technique developed by him, will continue to receive our attention for many 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 energy that is not justified in any other way. 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 *Practical Course* of the *Clavier* (1863), the best of the teaching Op. 29, 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 no new and important ideas, and that are dull and uninteresting 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 in every study. However, this does not mean that only one study is to be in hand at a time. There may be three or more, provided each one has a specific object and is different from the others.

It is my purpose here to take a few sample studies from Czerny's Op. 299 and show how I used them, 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. (*Liedling Edition No. 11, Vol. 11*.) This is really a hard hand study, and such chords as are given for the L. H. merely mark the rhythm and nothing more. In measure 1 in the sequence of three notes which occurs in every 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, 2, alternately. In measure 13, use the alternating fingering. Further, to get the utmost out of 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 this 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 C# and also in C. In the former,

a flat is mentally placed before each note. Where accidentals occur the sharp is made natural; the flat becomes a double flat, and the natural becomes a flat. In playing in  $C\sharp$  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 now look at Study No. 6. This study has a key signature of one flat, and the title indicates that we have a study built on the "five finger position practically throughout." The right hand merely as it stands is to use little more than the shell, leaving the kernel untouched. As there is a little for the left hand to do, this part may be omitted entirely for a while. This study, like number six above, must be played in three keys; i. e., in C, G and C# using identical fingering in each case. This is also true of a right hand study, so in addition to the left hand, the right hand may be played with the left hand. 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 written, and up to a high standard.

No. 7

Study No. 21 (*Learning 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. The left hand study on account of the fingers used being the strong ones. From measure 22 to the end of the study the right hand part may be played with the end of the study. The fingers used are the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211st, 212nd, 213th, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 293rd, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302nd, 303rd, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311st, 312nd, 313th, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322nd, 323rd, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332nd, 333rd, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342nd, 343rd, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352nd, 353rd, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362nd, 363rd, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372nd, 373rd, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382nd, 383rd, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392nd, 393rd, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402nd, 403rd, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411st, 412nd, 413th, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422nd, 423rd, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432nd, 433rd, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442nd, 443rd, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452nd, 453rd, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462nd, 463rd, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472nd, 473rd, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482nd, 483rd, 484th, 485th, 486th, 487th, 488th, 489th, 490th, 491st, 492nd, 493rd, 494th, 495th, 496th, 497th, 498th, 499th, 500th, 501st, 502nd, 503rd, 504th, 505th, 506th, 507th, 508th, 509th, 510th, 511st, 512nd, 513th, 514th, 515th, 516th, 517th, 518th, 519th, 520th, 521st, 522nd, 523rd, 524th, 525th, 526th, 527th, 528th, 529th, 530th, 531st, 532nd, 533rd, 534th, 535th, 536th, 537th, 538th, 539th, 540th, 541st, 542nd, 543rd, 544th, 545th, 546th, 547th, 548th, 549th, 550th, 551st, 552nd, 553rd, 554th, 555th, 556th, 557th, 558th, 559th, 560th, 561st, 562nd, 563rd, 564th, 565th, 566th, 567th, 568th, 569th, 570th, 571st, 572nd, 573rd, 574th, 575th, 576th, 577th, 578th, 579th, 580th, 581st, 582nd, 583rd, 584th, 585th, 586th, 587th, 588th, 589th, 590th, 591st, 592nd, 593rd, 594th, 595th, 596th, 597th, 598th, 599th, 600th, 601st, 602nd, 603rd, 604th, 605th, 606th, 607th, 608th, 609th, 610th, 611st, 612nd, 613th, 614th, 615th, 616th, 617th, 618th, 619th, 620th, 621st, 622nd, 623rd, 624th, 625th, 626th, 627th, 628th, 629th, 630th, 631st, 632nd, 633rd, 634th, 635th, 636th, 637th, 638th, 639th, 640th, 641st, 642nd, 643rd, 644th, 645th, 646th, 647th, 648th, 649th, 650th, 651st, 652nd, 653rd, 654th, 655th, 656th, 657th, 658th, 659th, 660th, 661st, 662nd, 663rd, 664th, 665th, 666th, 667th, 668th, 669th, 670th, 671st, 672nd, 673rd, 674th, 675th, 676th, 677th, 678th, 679th, 680th, 681st, 682nd, 683rd, 684th, 685th, 686th, 687th, 688th, 689th, 690th, 69

## Czerny and Algebra

It may be objected that such a plan would take up too much time, and, in addition the pupils' progress would be retarded by not having the advantage of greater numbers 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 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 lot off as they are usually done. By my plan, the players receive what they need more than anything else, if they have real discipline. They acquire an increased strength and flexibility from the unusual fingering encountered in the transpositions. By this plan there will be noticeable gain in speed, security and endurance; and moreover the player will invest his fingers with potency that will reflect on everything he plays. Therefore, carrying out these ideas the pupil will have the satisfaction of knowing that everything possible has been extracted from each study, and that no 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.

APRIL 1918

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## The Teachers' Round Table

Conducted by N. J. COREY

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

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 question at this time, as it practically covers ground that information is asked about frequently. I think 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 I 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 knowledge of individual talent. One person will do 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 marketable it is highly important that your teacher should be of the

## The Ear as a Mast

"A niece of seven years has been playing by ear since five, and can play almost any simple piece after one or two hearings. She is musical, artistic, nervous and delicate. Her parents consider her too young to begin lessons, and I have conflicting advice as to her musical education. Some say it will be difficult to teach her after having heard her. What would you advise?"—J. B.

Any child whose education depends upon the conflicting musical and unformal advice of people who are only indirectly interested is, indeed, in an unfortunate condition. The fact that she can play by ear indicates that she is abundantly endowed with musical talent, and yet she 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 wishes of others. 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 though it is a fault, it is a fault which is not her fault. 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 begin instruction in music. They should be told that the child will be 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 so early an age, and you should give a little peace from an angle of common sense. You can understand.

### More Suggestions for Stammerers

"A short time ago I added to my class a young lady who has studied the piano elsewhere for a couple of years. She has the habit of frequently striking single notes or chords twice in rapid succession, like grace notes, and unfortunately she does so, infelicitously, of the notes that she does so. Slow playing does not seem to avail. She has lots of ambition, and is anxious to succeed, but this habit is a great drawback. What remedy would you suggest?"—C. H. N.

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 might be productive of results with piano students; that is, playing with the hands as if they were speaking, so that good results might be difficult to make state. As the progress unless your pupil is willing to do so, 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 a good deal of the same, just as you find in *The Truue*. 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 motion, the hand working on the chord as a hinge. The "wrist motion" is a downward motion of the forearm. The "down wrist touch" would be an even more correct designation. Take an ordinary hymn book and let your pupil play many of the choruses, and then let her choose the choruses, until she earns the right to observe her family habit. After two years she should be able to play these. Centering the attention upon the form of work will help to fix the mind on the fact that you wish to overcome the habit, and that you wish to overcome it, and can begin to evade it, then take her to over simple work. One of your most important aids will be playing four-hand music with her frequently as you can make it convenient to do so, singing her the part of the piece, and then playing it, according to the habit of proceeding without self-interruption or stammering.

### The Value of Undeveloped Talent

"Among my pupils is one about ten years old, who, since babyhood, has shown considerable talent for music, especially in improvising melodies, both vocal and instrumental. She does this only in response prompted by a thought, an emotion, or the sight of beautiful things, never when told to do so. On beginning piano lessons, as her technical knowledge increased, her natural talent seemed to lessen, and now I am at a loss whether to continue her technical work or not. Her parents would much rather she should never learn to read music than to have her natural talent destroyed by it. What is your opinion, and what is your advice? Shall I a

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 useless. If a person would an unusual talent, what is lacking in it to person to be able to read and write? It could be used as a 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 musician. It is no improvise. While superior to the child of eight or ten, yet the untrained adult 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 one possesses of original musical thoughts that crave to be expressed. There is but a limited number of men in the world who can be made valuable only by genius thus thoroughly trained.

[illegible]

Destiny points very clearly the line of duty in such cases as the one you mention. The "symptoms" taken are clearly marked. It is not likely your son will develop an interest in any other vocation as he 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 fail her to neglect the cultivation of the talent which Nature has so generously endowed her with. The sooner the



## Keep Your Aspirations High With the Joy of the Arts

By Professor Felix Schelling

(Editor's Note.—Dr. Felix Schelling, Professor of English at the University of Pennsylvania, is a man of unusual versatility. An essayist, poet, an authority upon the Elizabethan drama, a distinguished educator and lecturer, a few of his friends know, however, that he is a gifted musician, that he played the *Schumann Concerto* in his youth with the Philadelphia Orchestra and that he composes with delightful facility. His march, "Eastward Ho," in this issue is a fine specimen of his musical ability. Prof. Schelling is a brother of Ernest Schelling, the famous pianist.)

THE supernumerary man sat in his study, down-hearted 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, marvelously to save or dialogically to destroy. He had never raised his voice in the marketplace 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 arts. He had written a book 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 piece 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 he had done; such had been the work of the supernumerary man. And, in kindlier times, his name would have shone out brilliant among those who have done things, however he had made no fortune, founded no hospital, won no battle and had neither feel, clothed, mined 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 eye, 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 commonplace, 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 slay 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 like, are things of the spirit, not to be rated in ledgers, nor measured by rule, nor 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 ancient good immediate to all—and honor to him for it; but the art of mankind no war

can kill; for it thrives on the activities of men, whether these are of peace or of war, crystallizing 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 verities."

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

THE anxiety to get a new piece is often one of the things that keep pupils from ever attaining anything approaching proficiency. Don't continually 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 impatient for new ones.



Ward-Stephens

MR. WARD-STEPHENS was born in New York, September 9, 1872. In his youth he studied with the noted pianist, W. H. Sherwood. Later he went to Europe, where he became the pupil, by turns, of several very eminent teachers, in many cases studying individual works with the composers themselves. In this way he not only extended a valuable list of personal acquaintance, but got into touch with the best musical thought of the age, at first hand.

He made his debut as a pianist in Paris in 1896, and as an organist the following year, since which he has gained recognition from leading critics. After an extended concert tour in European countries, and three similar tours in America, he settled again in New York, 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 song-writer.

In the present number of *THE ETUDE* we present to our readers *The Dawn of an Indian Sky*, a new song by Mr. Stephens, and one in which his genius as a song-writer appears in a most favorable light. The words are from the pen of Olga Peterson, and show evidence of a poetic talent of no mean order, though her name is most noted as that of a dramatic star in the movies.

## 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 soldier 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 ledger lines above and below the staff? Are you able, by reading the printed page, to picture to yourself the proper sound of the music before 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 choose such a fingering as will favor a proper division of phrases? Are you so familiar with the standard fingering of all the scales and arpeggios 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? In 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*, *p*, *ff*, *pp*, *cresc.*, *dim.*, and so forth, or does your playing incline toward a monotonous characteristic *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 *Nocturne*.

### 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 clean-cut brilliancy of a Mozart *Concerto* and the fevered yet dreamy sentiment of some of Schumann's works? Do you realize the square-cut vigor of Handel and the fastidious gracefulness of Chopin? Do Bach's *Forty-first Preludes and Fugues* seem to you like a collection of dry contrapuntal exercises, or do you appreciate the great variety of sentiment and expression they manifest, in spite of their strict polyphonic form?

### Sixth, as to Pedals

Do you use the pedal with musically skill, listening constantly to the effect produced? Are you sure you never use it as a *concealage* for clumsy fingering? Do you never blur a perfectly good scale passage 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 slow movements too fast, and thus rob them of their proper character, or do you stop short of the practice necessary to play rapid movements at their proper speed, and thus leave them dull and lifeless? Are you familiar with the proper traditional tempos of *Marches*, the *Waltz*, the *Mazurka*, the *Polonaise*, 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.

## UNE SOIRÉE CHEZ CHOPIN

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

PAUL WACHS

Tempo di Valse (alla Chopin) M.M. = 54

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# THE SKYLARK VALE VIVE

GEORGE SPENSER

A "running" waltz movement, good for agile finger practice. Grade III.

Allegro M.M. ♩ = 72

## MELODY AT SPRINGTIME

WALTER ROLFE

A seasonable teaching or recital piece, introducing a famous classic melody. Grade II½

Scherzando ma non troppo M.M. ♩ = 108



# ALICE VALSE LENTE

Introducing a favorite old melody in a very taking manner. Grade III.

Tempo di Valse Lente M.M. ♩ = 144

WALTER ROLFE

con Ped. simile

cresc.

"Alice Where Art Thou" (Ascher)

1 2

mp fine mf

cresc.

1 2

mp D.C.

# BY THE WEeping WATERS

One of Mr. Lieurance's most interesting and expressive transcriptions of genuine Indian melodies. Grade IV. THURLOW LIEURANCE

Con brio

Andante con moto 8 M.M. ♩ = 48

ad lib.

1 2

mp

D.C.



## A SLEIGH RIDE

Jingle Bells! Jingle Bells!  
Jingle all the way!  
Oh! what fun it is to ride  
In a one-horse open-sleigh.

APRIL 1913

C. B. CLARK

## SECONDO

Allegro scherzando M.M. ♩ = 126

The Second Piano part begins with a treble and bass clef, 2/4 time signature, and a key signature of one sharp (F#). It starts with a forte (f) dynamic and a tempo marking of 'Allegro scherzando M.M. ♩ = 126'. The music features a mix of eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1' and '2'. The piece concludes with a 'Fine' marking. A 'TRIO' section is indicated, starting with a mezzo-forte (mf) dynamic and a 'cresc.' (crescendo) marking. The Trio section includes a 'rit.' (ritardando) and 'ff al tempo' (fortissimo at tempo) section, followed by a 'dim.' (diminuendo) and 'dolce e legato' section, ending with a 'D.C.' (Da Capo) marking.

\* From here go to the beginning and play to Fine, then play Trio.  
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APRIL 1918

## A SLEIGH RIDE

PRIMO

C. B. CLARK

Allegro scherzando M.M. ♩ = 126

The First Piano part begins with a treble and bass clef, 2/4 time signature, and a key signature of one sharp (F#). It starts with a mezzo-forte (mf) dynamic and a tempo marking of 'Allegro scherzando M.M. ♩ = 126'. The music features a mix of eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1' and '2'. The piece concludes with a 'Fine' marking. A 'TRIO' section is indicated, starting with a mezzo-forte (mf) dynamic and a 'cresc.' (crescendo) marking. The Trio section includes a 'rit.' (ritardando) and 'ff al tempo' (fortissimo at tempo) section, followed by a 'dim.' (diminuendo) and 'dolce' section, ending with a 'D.C.' (Da Capo) marking.

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



# THEME

from "SYMPHONIE PATHETIQUE"  
Secondo

P. I. TSCHAIKOWSKY  
from Op. 74

Andante M. M.  $\text{♩} = 69$

*incalzando*

*riten.* *a tempo* *riten.*

Moderato assai M. M.  $\text{♩} = 88$

*8 basso...*

Adagio mosso M. M.  $\text{♩} = 60$

*ritardando* *molto*

Andante mosso M. M.  $\text{♩} = 80$

*dim.* *p* *pp*

# THEME

from "SYMPHONIE PATHÉTIQUE"

P. I. TSCHAIKOWSKY  
from Op. 74

Andante M. M.  $\text{♩} = 69$   
*teneramente, molto cantabile con espressione*

*incalzando*

*ritenuto* *a tempo* *riten.*

Moderato assai M. M.  $\text{♩} = 88$

Adagio mosso M. M.  $\text{♩} = 60$

*pppp* *ritard.*

Andante mosso M. M.  $\text{♩} = 80$

*molto* *1* *p* *dim.* *pp* *pp*



## AMERICA AROUSED

A stirring and sonorous movement of the grand march type. Grade IV.

Tempo di Marcia M.M. ♩ = 108

F. E. SCHELLING

*p* *cresc.* *ff* *f* *mf* *cantando* *ben marcato* *sempre*

*ff* *TRIO* *p* *mf* *pp* *p* *AC*

Jessica Moore.

## PRETTY LITTLE SONG BIRD

GEO. L. SPAULDING

Andante M.M. ♩ = 72

*mf*

Pretty little song bird in the tree, Early ev'ry morn you sing for me,

and I know your heart is full with glee by the way you wink your eyes; Somehow when I hear your roundelay, I know just ex-act-ly,

what you say, You are telling me in your sweet way 'Get up it's time now to a-rise' "Tra-la-la-la-la-la-la, la - la!

Tra-la-la-la-la-la-la-la, la - la! Tra-la-la-la-la-la-la-la, Tra-la-la-la-la-la-la-la, Tra-la-la-la-la-la-la-la, la!



## DREAM OF AUTUMN

REVERIE

A pleasing Song Without Words to be played in the singing style. Grade III.

W. M. FELTON

Andante sostenuto M.M. ♩ = 72

mf

poco rit.

p

rapido

l.h.

Moderato

a tempo

mf

l.h.

mp

simile

Piu mosso

Fine

mp

mf

mf

poco rit.

mp

a tempo

D.S.

## A FIRE-SIDE LULLABY

A dainty and original slumber song by an American woman composer. Note well that in passage beginning at measure 9 the left hand must be kept beneath the right. Grade III.

THEODORA DUTTON

Andantino quasi Allegretto M.M. ♩ = 84

molto esp.

p

cresc. e rit.

a tempo

sempre esp.

l.h. below r.h.

dim. e rit.

Tempo I

p

cresc. ed esp.

rit.

mp

a tempo

sempre esp.

dim. e rit.

ppp

l.h. below r.h.



## SONATINA AMERICANA

The first movement of a highly original composition, in which American themes are woven into the *Sonatina* - Form. Grade III.

FREDERICK BOOTHROYD

Allegretto M.M. ♩ = 126

Allegretto M.M. ♩ = 126

FREDERIC CHOPIN

126

*dim.* *p mf*

*cresc.* *f* *mf* *f* *mf* *f* *mf*

*a tempo cantabile*

*dim. e rall.* *mf*

*mf* *p* *mf* *mf* *mf*

*cresc.* *f* *mf* *cresc.* *f*

*mf* *cresc.* *f* *mf* *f*

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The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a piano introduction in 3/4 time, marked 'a tempo'. The score is written for piano and includes dynamic markings such as *cresc.*, *rall.*, *p*, *f*, *mf*, and *ff*. The music is in G major and consists of three staves of notation.

# TRÄUMEREI

An American *Träumerei*, differing materially from the famous pieces of the name by Schumann and Richard Strauss, but no less interesting to play. A fine study in modern harmonic structure. Grade V.

E. A. MAC-DOWELL, Op. 19, No. 3

Andante M.M. ♩ = 60

Andante M.M. ♩ = 60

*p* *cresc.* *f* *mf* *dim.* *dolce* *cresc.* *dim.* *rall.* *1* *ppp* *1*

*molto* *allargando* *pp* *ten.* *pp* *ten.* *ppp*



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## NOCTURNE

A gem of piano music by a well-known accomplished living writer and teacher. Grade V.

FELIX BOROWSKI

**Moderato M.M. ♩ = 88**

*mf*

*con Pedal.*

*a tempo*

*poco rall.*

*dim. e rit.*

*a tempo*

*cresc.*

*Last time to Coda*

*rall.*

*a tempo*

*pp*

*rit.*

*Coda*

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Un poco meno mosso

THE ETUDE

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*Un poco meno mosso*

*f*

*cresc.*

*molto cresc.*

*ff con gran passione*

*tranquillo*

*p*

*a tempo*

*rit.*

*cresc. e accel.*

*piu p*

*rit.*

*D.C.*



APRIL 1918

## MAZURKA CAPRICE IN F

T. D. WILLIAMS

A attractive solo number, affording good practice in bowing; breadth of tone and in "double stops". It is not difficult to play, the passages which sound most difficult being rather easy of execution.

Tempo di Mazurka M.M. ♩ = 126

VIOLIN

PIANO

Violin and Piano score for Mazurka Caprice in F. The score is in 3/4 time and consists of 12 measures. The Violin part features various bowing techniques and double stops, while the Piano part provides harmonic support. Dynamics include *f*, *p*, and accents. The piece ends with a "furiato" section marked *sfz*.

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THE ETUDE Page 259

Continuation of the musical score for Mazurka Caprice in F. The score continues from the previous page, featuring complex bowing and double stops in the Violin part. Dynamics include *p*, *sfz*, and accents. The piece concludes with a final cadence.



ETUDE  
IN THE DAWN OF AN INDIAN SKY

WARD-STEPHENS

OLGA PETRŌVA

OLGA PETROVA  
A splendid new concert song, one of Mr. Ward-Stephen's finest inspirations.

[illegible]

IN THE HUSH OF THE TWILIGHT HOUR

Words and Music by  
ADAM GEIBEL

A beautiful new home song, by one of America's most popular writers.

**Andante con espress.**

[illegible]



## IN APRIL

WILLIAM MOORE

HARVEY M. WATTS

A dainty little *encore* song, appropriate to the season.

Simple

The ma - ple with its cor - al spray, Splashes the wood - land edge; — The line of un - a - wak - ened grey is washed by the green - ing sedge. The soft clouds drag the top - most hill. The slope is flow' - be - sprent, — With life and love a - stir, what ill? Look up - and be con - tent.

*mp* *rit.* *cresc.*

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## SOLACE

Prepare:

Sw. Viole d'Orchestre, Viole Celeste, Flauto Traverso  
 (Gt. Flauto Major  
 Ch. Dulciana  
 Ped. Bourdon (Ch. to Ped.)

A charming slow movement, suitable for a soft voluntary or for recital use. Be careful of the registration.

*Andante* M.M.  $\text{♩} = 72$

MANUAL *Sw.* *Ch.* *rit.*

PEDAL *atempo* *rit.*

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APRIL 1918

THE ETUDE

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Gt.  
 Sw. Flutes 8' and 4'  
 Sw. to Ped.  
 Sw. to Gt.  
 add Gt. Wald Flute  
*rit.* *a tempo*  
*decresc.*  
 Sw. Lieblich Gedeckt, Rohr Flute 8', Flautino 2', Trem.  
 Ch. Dulciana  
 Bourdon (Ch. to Ped.)  
 off Rhor Flute and Flautino  
 Chimes ad lib.  
 off Ch. to Ped.  
*pp* *mp*



## POLISH CRADLE SONG

M. MOSZKOWSKI, Op. 38, No. 2

This entrancing melody from the Opus 38, No. 2 of the great Polish-French composer Maurice Moszkowski follows the master's original 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 grade piece.

Andante M.M. = 54

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## IN THE SWING

MILTON D. BLAKE

A pretty characteristic piece with just the right swinging rhythm. Grade III.

Moderato M.M. = 72-76

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## Correct and Erroneous Ideas of Phrasing

The idea that the limits of each phrase of music are marked by bar lines; that the phrases run from bar line to bar line; and that by starting at the beginning of any one measure and ending at the end of some other measure, a nicely rounded and correctly divided portion will thus be selected for study and practice, is one of those utter absurdities which prevent the average pupil from gaining any intelligent conception of the construction of his music.

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 bar lines.

A motive very often consists of an unaccented leading up to an accented beat. It is a common habit, arising from regarding music in lengths of a measure, from bar line to bar line, to think of musical rhythm as consisting of a strong beat followed by a weak beat; whereas the most usual normal rhythm consists of a weak beat followed by a strong 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 must instead turn his attention to its motives and phrases.

Suppose that after having explained to your pupil something of the constructive phrasing of his music you told him so little impression is yet made upon his intelligence that a wrongly punctuated phrase does not strike him as an absurdity, turn for a forcible illustration to the realms of verse. Make utter nonsense of a simple verse by wrong punctuation, and you will find him ready enough to laugh at the blunder. Thus, for example:

"A chieftain to the Highlands;  
Bound cries beaten down.  
Not larry and, I'll give thee a,  
Silver pound to."

The sense is gone; the construction is gone; the phrasing rhythm is gone; the beauty is all gone. Now explain to the pupil that his wrongly punctuated music sounds exactly like this gibberish.

When you direct your pupil to repeat or to practice a short passage for the purpose of correcting some error or overcoming some technical difficulty, be sure that he makes the *phrase* rather than the bar line the measure of his excerpt. Here is one point where carefully phrased and annotated editions, prepared by skilful editors are a great help, both to teacher and pupil.—Selected and abridged from *Touch, Phrasing and Interpretation*, by J. ALFRED JOHNSTONE.

## Tolstoi on the Touch of Genus

It is interesting, though somewhat comatoclastic book, *What is Art*, Tolstoi says:—

"I cannot here refrain from repeating the profound remark of the Russian artist Bruloff, because nothing better illustrates what can and what cannot be taught in the schools. Once when correcting a pupil's study, Bruloff just touched it in a few places, and the poor dead study immediately became animated. 'Why, you only touched it a few bits and it is quite another thing!' said one of the pupils. 'Art begins where the *wee bit* begins,' replied Bruloff. The remark is true of all the arts, but its justice is particularly noticeable in the performance of music. \* \* \* And it is quite impossible to teach people by external means to find these minute degrees; they can only be found when a man yields to his feeling. And therefore schools may teach what is necessary in order to produce something resembling art, but not art itself.

The teaching of the schools stops where the *wee bit* begins—consequently where art begins."

There is another side to the question,

however, which seems to be well presented by Louis Lombar, in "Observations of a Musician":—

"Environment more than heredity shapes the musician. Musical knowledge and skill can be imparted only through good traditions, correct precepts, and lofty examples and ideals. To develop musical genius is needed all the training, stimulus and culture his present day affords. Cannibals do not write string quartets, principally because they do not possess our means of musical expression; they know nothing of our system of notation, of harmony, of orchestration. Their musical experience is of the lowest order. It is not impossible that some mute, inglorious Beethoven may have been born in the wilds of Africa. Let the child of a savage be placed in the Paris Conservatory and there will be more likelihood of making a good musician of him than of the child born and bred in the average American city. On the other hand, another Mozart, reared in small New England town, will not compose symphonies. At best he will rise to the dizzy height of the Sunday School hymn with its commonplace melodic phrases."

## Loss and Gain in Changing Teachers

W. F. G.

Office and factory managers sometimes complain that it costs them fifty dollars to break in a new man; that is to 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, often change text-books and methods, and until your teacher has sized up your

abilities and disabilities, and until you have grasped your teacher's intentions and directions, you are losing money and 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 deserves these fitting pupils—they do not deserve the name of student.

Do not be one of the "flitters." Stick to your teacher until you have exhausted his abilities. He may know more than you think.

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# Department for Organists

Edited by Henry S. Fry, A. A. G. O.

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## The Value of Organists' Examinations

The Following Excellent and Instructive Department is Really an Indication of What it Means to be Able to Put the Initials of the American Guild of Organists After One's Name. Mr. Fry is the Organist of St. Clement's P. E. Church in Philadelphia and has for Years Been an Active Worker with the Guild of American Organists.

This question "What is the use of examinations?" is no doubt frequently heard, and occasionally there might appear to be some justification for the query. Examinations, however, are very valuable, if for no other reason than that they lead those preparing for them to seek knowledge along lines and from sources that would otherwise be neglected. The questions given in this article are taken largely from examination papers of the American Guild of Organists. Some of them may not at first glance appear of practical value to the organist, but we must not always decide values from first impressions. For instance, we may say "what good is it for an organist to know what opus was written by Mozart, or what opus were written by Beethoven, or who wrote the opera *Martha*?" Organists if they are keen and alert, will want to associate with the best musicians of other branches of the profession, and in order to justify that association should have as much of a general musical knowledge as possible. We must see that there is less opportunity for remarks such as a violinist once made—that he did not consider an organist a musician." This, of course, was an uncalled-for expression, but organists should do all that is possible to make such a remark all the more unreasonable and undesired.

The questions, with information that suggests the answers, will be classified under the headings—"The Organ," "Organists," "Church Music," "Orchestral Instruments," "Voices," "General Musical Knowledge" and "Organ Specifications."

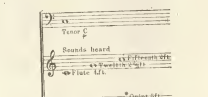
### The Organ

Under the first heading, "The Organ," will be included questions pertaining to organ stops, pipes, action, etc.

1. a) Name two distinct classes of organ pipes, and describe each.
- b) In which class are the *Vox Humana*, *Vox Celeste*, *Clarinets*?
- c) What is a mutation stop?
- a) Flue pipes and Reed-pipes. Flue pipes are of two kinds or classes—*flue* and *stopped*. Flue pipes are also of two kinds—*flue* and *stopped*. Flue pipes are also of two kinds—*flue* and *stopped*.

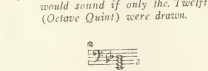
Note.—The *Vox Celeste* is formed by two pipes speaking for each note, but in this case one pipe is put slightly out of tune with the other, producing an undulating or wavy effect which is very beautiful.

2. Holding Tenor C on great organ with following stops drawn: Open Diapason 16 ft., Gambo 8 ft., Quint 6 ft., Flute 4 ft., Twelfth 2 2/3 ft., Fifteenth 2 ft. Write out on the staff the actual sounds heard.

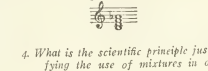


\*The stop marked "Quint 6 ft." is not a proper degree but is included here for one active lower than the Twelfth (2 2/3 feet), the pitch would be 3 1/2 feet—double that of the Twelfth.

3. Write the following chord as it would sound if only the Twelfth (Octave Quint) were drawn.



As the stop named produces a note at the interval of a twelfth higher than normal pitch (8 ft.), the resulting tone when chord is struck would be:



4. What is the scientific principle justifying the use of mixtures in organs?

A sound, to have a satisfactory musical effect must be accompanied by a certain number of overtones. Some few pipes are lacking in this direction, the sound being so pure that it is colorless. The combination of a salubrious "mixture" results in the ear tone well colored, rich and warm.

5. What direct force opens the valve into the pipe in (1) Tracker action.
- (2) Tubular Pneumatic, (3) Electric action.

- (1) Pressure of the finger on the keys or on the stoppers, or on the levers directly opening the valve into the channel under the pipes.
- (2) Air contained in a tube and set in motion by valve and pneumatic motors operated by pressure on the keys.
- (3) Air contained in a pressure box, moving a pneumatic motor, set in motion by the depression of the key. The operation is electric control to close the circuit leading to a magnet which is energized, drawing down an armature valve, which in some cases sets directly, in others, communicates with another pneumatic motor which opens the valve under the pipe.

6. What is meant by—
- (a) Hauptwerk.
- (b) Unterwerk.
- (c) Rückpositiv.
- (d) Rückpositiv.
- (e) Anches.
- (f) Plein Jeu.

- (a) Great organ (German).
- (b) Choir organ (French).
- (c) Small choir organ located at back of choir.
- (d) Small choir organ located at back of choir.
- (e) Reeds (French).
- (f) Full organ (French).

### Organists

Name a number of celebrated organists of the 18th century, native of France, England and America.

FRANCE.  
Alexandre Guilmant.  
Charles Marie Widor.  
Georges-François Théodore Dubois.  
Theodore César Salomé.  
Eugène Cléroux.

ENGLAND.  
William Thomas West.  
Sir Walter Parratt.  
Edwin H. Lemare.  
Sir John Jones.  
Henry Smart.  
Albert Lister Packer.

AMERICA.  
Charles Eddy.  
David L. Wood.  
R. J. Lang.  
John Knowles Payne.  
Samuel Power Warren.

Name several composers of eminence the last two hundred years who have gained distinction as organ players.

Charles Marie Widor.  
Louis Rheinberger.  
Felix Mendelssohn-Bartholdy.  
Felix Alexandre Guilmant.  
Henry Smart.

### Church Music

1. What influence did Palestrina have upon church music? What did he do?

A purifying one.  
In the 16th century, at a period in the history of the Church when, on account of the excesses that had crept in through the use of secular music, etc., the famous Council of Trent was held, favoring the abolishing of the instrumental music from the service, a committee of eight Cardinals was appointed to take charge of the matter. After consultation with an equal number of the Pope's singers, Palestrina was commissioned to produce a Mass which should prove music as an aid to the service of the Church. He composed daily the one dedicated to Pope Marcellus. Modern research may result in some modification of the circumstances surrounding this incident, but it occupies a prominent place in the history of the Church. The man known as Palestrina, but whose real name was Giovanni Pierluigi da Palestrina (Peter Lewis), a famous resort in the days of ancient Rome, from which it is said twenty-four miles distant.

A Gregorian Chant is one of a set derived from four old Greek (authentic) modes, and four church or collateral modes—forming a collection made by Gregory the Great, and called The *Antiphony of the Great*. The name *Gregorian Chant* is derived from the name of the compiler of the collection.

- 4th tone.

3. What can you say concerning the work and influence of Louis Mason upon church music in this country?

Louis Mason, who was born at Medford, Mass., January 24, 1792, and died at Orange, N. J., August 11, 1872, was self-taught, and to his own words "never heard him in his life doing nothing as playing as the organ." The collection of his work within his reach. At the age of sixteen he was of the village church choir and a teacher of singing classes. At twenty he went to Savannah, Ga., as a clerk in a bank, and continued to practice, read and teach, during those labors he formed, with the aid of F. L. Abel, a collection of hymn tunes known as *Gardner's Sacred Melodies*—the collection of hymn tunes from the work of the old masters, Haydn, Mozart and Beethoven. The collection was well and later a purer and healthier taste for music in New England, and led to the removal of the organ, and taking a general charge of music in the churches there in 1827.

With Mason and his contemporaries, Thomas Hastings and Nathaniel Gould, was looked upon as a factor in the religious purpose, rather than as an art. I remember the collection of hymn tunes, and even extend Mason, hardly were the scale realize that music could serve the noble end of art and religion. While Mason was not shocked by his religious view, his attitude toward music was much more than either Hastings or Gould. So far-reaching have been the results of his work that he justly has been termed "the father of church music in America."

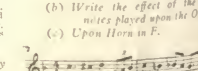
Byrne, set to music a well known tune include:  
My soul be on the pearl,  
Hail, Lord of Hosts, Hail, Lord of Hosts,  
My Faith look up to Thee,  
I could look up to Thee,  
Work for the Light of Christ,  
From Greenland's Icy Mountains.

### Orchestral Instruments

1. Write the harmonic notes of a C Horn. Give the notes as written.



2. (a) Write the effect of this note if played on a Clarinet in B flat.
- (b) Write the effect of this note if played on the Horn in F.



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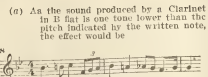
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- (b) As the sound produced by the Oboe is the same as the pitch indicated by the written note, the effect would be as indicated in the melody as originally given.

- (c) As the sound produced by the Horn in F is a fifth below the pitch indicated by the written note, the effect would be as indicated in the melody as originally given.

3. Name some instruments in the modern orchestra. What are the Woodwinds? The Brass? The Percussion Instruments?

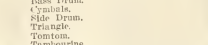
Flute, Piccolo, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tenor Horn, Euphonium, Tuba, Double Bass.

WOODWINDS.  
Flute, Piccolo, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tenor Horn, Euphonium, Tuba.

THE BRASS.  
Trumpet, French Horn, Trombone, Tuba.

THE PERCUSSION.  
Timpani, Bass Drum, Snare Drum, Triangle, Tom-tom, Cymbals, Gong, Bell, Chime, Castanets.

Voices.  
1. What is the approximate and practical compass of chorus voices?



2. Name three Choral works by Joseph Haydn.

The Creation.  
The Seasons.  
The Seven Words from the Cross.  
The latter was originally instrumental, the vocal parts having been added later.

3. Name two of Mozart's principal operas. Give the usual designation of his Symphony in C (10th and last) and mention his last great Choral work.

Don Giovanni.  
The Magic Flute.  
The "Jupiter" Symphony.  
Mozart's last great choral work was the Requiem Mass, which he did not finish, that having been done by one of his pupils, Süssmayr.

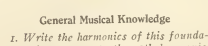
4. How many Symphonies did Beethoven, Mendelssohn, Schumann and Brahms write, and in what keys were they written?

BEETHOVEN.  
1. C.  
2. D.  
3. E-flat (Eroica).  
4. B flat.  
5. C minor.  
6. F major.  
7. D (Reformation).  
8. F minor (Choral).

MENDLSOHN.  
1. C minor.  
2. D minor (Hymn of Praise) Choral.  
3. A minor (Scottish).  
4. E-flat major.  
5. D (Reformation).  
6. F major (Choral).

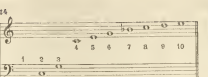
SCHUMANN.  
1. B flat.  
2. D minor (Schubert).  
3. E-flat major (originally as A).  
4. A fifth symphony was written directly after the first Symphony, but revised and published later as *Gervaise, Scherzo and Finale*.

General Musical Knowledge  
1. Write the harmonics of this foundation tone up to the 10th harmonic.



When the note as written above is sung by a tenor the actual sound is one octave lower.

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2. For what reason are consecutive fifths forbidden?

Because of harshness. A succession of fifths is harsh to the ear because it involves the idea of two parts moving in different tonalities or keys. Modern composers, however, frequently disregard this prohibition.

3. Contrast the lives of Handel and Bach.

Handel's influence over the men who were his contemporaries was great; yet he was the founder of no school. His works were performed on completion. In the growth of his mind he surpassed himself more rapidly than he influenced others and has not influenced the minds of modern composers as has Bach.

Bach lived and composed in retirement. Only a small proportion of his works was published while he lived. In the second half of his life he was almost entirely confined to his own family. His works were performed on completion. In the growth of his mind he surpassed himself more rapidly than he influenced others and has not influenced the minds of modern composers as has Bach.

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## Department for Violinists

Edited by ROBERT BRAINE

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

### Modern Views on Violin Playing

An Interview With the Distinguished Russian Violinist  
MISCHA ELMAN

THE conversation of a great violinist, and a profound authority on all subjects pertaining to the violin as an instrument, 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 concert tours which began when he was a wonder child of thirteen and have continued steadily without interruption up to the present day.

In an interview obtained especially for the violin department of THE ETUDE, by the editor of the department, Mr. Elman made many statements which will interest and instruct its readers. Asked about the notable fact that his education under teachers had stopped at the age of thirteen, Mr. Elman said:—

#### Too Much Instruction

"There is such a thing as studying too long under teachers. A student of the violin 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 on 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 a violinist, Svangali, who will hypnotize them, so that they will give out the composition as their Svangali 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 each 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 technique 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

not get any private practice at all. I find there is nothing better in the way of technical practice to keep in condition than scales, and especially scales in double stops, thirds, sixths, octaves, and tenths. I do not play the standard études 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 good and I suppose never will be any violins as good for solo playing as the violins of Cremona. The exact secret of their excellence is a mystery. I suppose of much of this excellence may be attributed to the rare quality of wood selected by the Cremona masters, and to the wonderful Cremona varnish, the secret of which is a lost art. Many people are also unaware of the great effect which the right kind of playing has on the tone of a violin. The violin I use in my concerts is a Stradivarius, and one of the finest specimens in existence. When I first bought the violin, the tone was somewhat dull, dark and gloomy, so much so that some of my friends thought I had

made a mistake in buying the violin. The truth of the matter is that the violin had not had the right kind of playing. The tone had been forced by too much pressure on the bow. After I had played the violin a few months with light, elastic bowing, and without grinding the hair into the strings by main strength, the tone improved wonderfully, and grew more brilliant every day. Now, as you heard it in my concert tonight, the tone is clear, light, flute-like and wonderfully brilliant. You would simply not recognize it for the violin as I first bought it. Forcing the tone of a violin with heavy pressure is very injurious to the instrument, which injury may be more or less permanent.

"While the tone of the Cremona violins is incomparably the best of any violins in existence, the violin makers of today are producing some good instruments. This is true right here in America."

#### Memorizing

Of studying a new composition and memorizing, Mr. Elman said: "When I study a new composition for the violin, I first look over the composition as a whole, that is the violin part and accompaniment

taken together, without playing it. This gives the complete conception of the composer—the solo part with its accompaniment. Many students simply play over the violin part, and give no attention to the accompaniment, which is a great mistake. Very often I look over a new violin composition until I know it from memory before I play the violin part at all. In regard to memorizing there are different systems. Some musicians memorize with the eye, that is they profess to be able to see the notes of the composition as if they were looking at the printed page. I have never tried to memorize in that manner. I simply look over or play over a composition which I wish to memorize, a certain number of times, and then I find I know it. There are different kinds of memory as applied to remembering music, as you might call them, "brain" memory, "eye" memory, and "finger" memory. Every violinist, who does concert playing will testify 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 their force of habit."

#### Technic

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 aesthetic side of their art. They should not forget that, after all, the principal end of violin playing is to produce beautiful and appealing music, and that technic is only a means to that end."

#### Beware of Intoxicants

Asked for advice to students, the violinist said: "The violinist and violin student should beware of intoxicating liquors of all kinds and tobacco. I neither drink nor smoke, and abstain from nerve stimulants of all kinds. Letting liquor and tobacco alone is good advice for a human being of any profession, but especially for a violinist, for the injury which these things do to the nervous system show out 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 run in intoxicants and tobacco, which prevent clear thinking and a steady hand."

"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 as a whole, and not spend all their time trying



MISCHA ELMAN.

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to find a few wrong notes or little technical slips, which after all are mere details, and of no consequence. Some students miss all the beauty and educational advantages of a composition through keeping their ears strained for trifling mistakes. The test of the playing of an artist should be whether he has delivered the message of the composer or not."

#### Modern Compositions

Of modern compositions he said: "Modern composers have produced many meritorious works for the violin. There are many short works, transcriptions of well-known pieces, and several concertos. I consider the Vogrich violin concerto a work of great beauty and have played it in public with great success. The public taste for high class violin playing is improving all the time. Even as late as ten or twelve years ago I could not possibly have pleased and satisfied an average American audience with programs of works as heavy as those I now find they demand and enjoy."

#### Wire Strings

Coming to the subject of strings, Mr. Elman said: "The best strings for the soloist are those of Italian gut. Wire E strings, because they are less liable to break, and get out of tune under sweating fingers, have achieved considerable popularity. I do not like them, and would not use them under any circumstances. The principal objection I find to them is that you cannot make swells and crescendos on them as you can on the gut strings. It is also an objection to the neglect of the emotional side of music. Practise much technic certainly, but melodious études and pieces as well, to develop the musical and aesthetic side of one's nature also."

### The Solfeggio for Violinists

A young violin student, eighteen years of age, writes to the violin department, that he feels the need of ear training and interval conception, which he feels would enable him to advance very much faster in his violin studies. Our correspondent has placed his finger on the one spot where the average course of violin study is the most deficient. If the violin student knows how the exercise or piece he is studying should sound by simply looking over it, without his instrument, it is evident that his progress will be doubled or tripled when he comes to actually play it on his instrument. A large amount of the practice of violin students, children in the earlier stages, is wasted because they play wrong intervals and false notes, or even play entire exercises in the wrong key without noticing it, because they have not sufficient knowledge of the theory of music and ear training to know how a simple song should sound by reading through the song without hearing it played on an instrument, or sung. It can readily be seen that a wonderful advantage this knowledge proved to those of them who were studying an instrument.

#### Sight Singing

I well remember the help which I received in my violin studies, by the study of sight singing, in my boyhood as a student in the public schools of Cincinnati. The course in solfeggio in these schools was remarkably thorough. Children of nine class for the study of solfeggio at a point where they could sing two-part and three-part songs in the easier keys, with the greatest accuracy, at first sight. The instructor used the violin in teaching the classes and only used the instrument part of the time, to correct mistakes,

to be had and false. I have known cases of where prominent violinists used a wire E string in public solo performances. They might do for a violinist who is not particular about his shading when playing on the E string, but I could never get satisfactory results from them, and never use them.

The trouble with most violinists is that they do not change their strings frequently enough. Strings soon become lifeless and toneless, and then new strings will make a wonderful improvement in the tone of the violin. When the strings become loose on the G string and begins to rattle, a full sonorous tone is impossible. The remedy is a new string.

#### Violin Studies

"The standard violin studies must be gone through—Kreutzer, Fiorillo, Rode and the rest as a matter of course. I think very highly of the Mazas' studies for the student, his Special Studies, Brilliant Studies, Artist Studies, Progressive Studies, and his Violin Duets, make splendid food for the growing violinist. For some reason the Mazas' studies are somewhat neglected by many teachers, possibly because they do not know of their excellence. The Sevcik studies of study for my violin has come into general vogue since my student days in Petrograd. There is much excellent material in Sevcik, but the student should only spend a portion of his entire time in practicing the purely technical exercises of any course or method, for the reason that he is apt to develop into a technical machine at the neglect of the emotional side of music. Practise much technic certainly, but melodious études and pieces as well, to develop the musical and aesthetic side of one's nature also."

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C. G.—It is possible that your violins are fine and made of good wood. The fact that two violinists pronounced them such, and that you had such difficulty in getting them through the U. S. Custom House when you brought them to this country, is a high recommendation. However, the violin is a business of itself, and leading experts, who have devoted their lives to it, and have given a great amount of study to the violin and violin making, and who have had many opportunities of seeing many genuine instruments by all the leading makers, are the only ones who can render a competent opinion. We have the knowledge and experience to pass a conclusive opinion on a violin supposed to have been made by one of the great masters. The work must be done by a pro-

ers, 140 New Bond St., London, England, could give you a better idea of the value of the violins by British makers, in regard to which you wish information. Frequent sales of violins at auction are held in London, and the quotations from these sales give the most reliable data as to prices for all except the very best known makers. Owing to the world war now raging, the violin market is at present very uncertain, and it is hard to give more than a shrewd guess as to what any violin is worth.

G. L.—Letting the rosin accumulate under the strings is not at all the bridge "to improve the tone," as some folks think. It is a silly superstition, on a par with some of the other senseless theories of ignorant people about the violin and violin playing. The rosin should be applied to the bow, not to the strings and off the end of the fingerboard after playing. If left on it forms an unsightly, sticky patch, which gathers moisture, eats into the varnish, and disfigures the wood. It will also get on the fingers, making them sticky, interfering with the shifting, and with the ability to do neat glissando work and good fingering.

keys of the type used on mandolins and guitars are an abomination on the violin. The chief objection is the weight, which makes the player allow the violin to sag down from the correct horizontal position. Keys of this kind work well only when quite new, and accurately made. In time the wear on the little metal cog wheels causes a slight

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Answers to Vic

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## Answers to Violin Questions

J. E. 8.—If your violin is genuine, according to its label, it is a copy of a Stradivarius, made by G. A. Pfretzschner in 1716. Pfretzschner was a well-known 18th century Markneukirchen (German) violin maker of considerable ability. 2.—No precise rule can be laid down as to how high the strings should lie above the fingerboard, since some players prefer them higher than others. The

M. G. C.—Neither of the violins is genuine according to the labels. The label in your violin is in French, and means that it was made in imitation of violins by Amati. The "Sarasate" is probably a trade mark named after Pablo Sarasate, the great Spanish violinist. The label in your brother's violin states that it is a German copy of a Guarnerius. The word "Conservatory" stamped on the scroll, is a trade-mark. The initials "I. H. S." stand in Latin for "Jesus Savior of H. S." The four violin makers of Cremona

large city, hant up out of the best teachers there, play violin, whether you play correctly, and whether you have been advanced too fast. No one can give you an opinion without hearing you play. I have heard, and know certain towns of 100,000 in the U. S. which do not contain a single one. There is only one good violin teacher out of many good violin players. Teaching is a business of itself.

E. D. Gaspar Duffenbrucker was born in Bismarck, N. Dakota. His name is originally said to have been Caspar Tiefenbrucker, but he changed it after settling in Bologna. Some

to have no doubt just read Mr. Brainin and will be glad to know the prospects, conductor of the New York possibilities in America." This will

**Advantages of the Solfeggio**

"Moreover, the practice of the solfeggio, which strikes at once both the ears and eyes, from the habit of recognizing the notes, becomes doubly useful, when they come to be played upon the violin; for when we hear that which we see, and see that which we hear, by memory, by the very act thus exercising itself in re-

lesson and say that on practicing it in earnest they had found that they had previously studied it, and found the music at home. Have your pupil learn everything from memory for a while, and require her to give the title, composer's name, and opus number of everything she plays, at each lesson, and I think the difficulty you complain of will soon disappear.

F. T. J.—The label is your violin signifies that your violin was made in imitation of the violins of Antonius Stradivarius of Cremona by Johann Gottlob Pfretzschner, in the year 1716. Pfretzschner was one of the best violin makers of his time.

L. B. L.—The following are good solo works for violin with piano accompaniment, of about the grade you mention: *Kuivairat* (Mazurka by Wieniawski; *Sohn der Heide*, Kellar Belorussian; *Wienawski's* Oberon; *Wienawski's* Op. 18, No. 1; *Wienawski's* *Sixth Air Varié*; *De Berlioz's* *Oriental, Cul; Romance*, Svendsen; *Humel's*

ne's very helpful interview with  
at he has had an interview with  
ork Symphony Orchestra, on  
appear in an early issue of THE

"We cannot too forcibly recommend the pupil to charge his memory with these fundamental principles of the musical art. They will always exert a beneficial influence on the future career of the artist, and will invest his performance with a true feeling for rhythm and perfect intonation."

which indicates that the harmonic should be played with the finger printed above the note. Some composers write passages, even in artificial harmonics, with only the sign above the notes, and the word "flageolet" or "harm." printed above the passage. They leave it to the violinist to figure out the fingering of the passage. In the example you send, harmonics are indicated, the first and the second, on the

A. T.—If you play the list or compositions submitted really well, you have done well for the time you have been studying. It all depends on how well you play them. I could not judge without hearing you play. It is an excellent sign if you are able to conform to all the tests mentioned in the April Etre under the head, "Signs of Talent." With the foundation you already have, you are not too old for a professional career. If you are hard enough, and if your talent is really genuine. Better consult a disinterested violinist.

as a pastime, that is another matter. You could no doubt earn enough to live on. If you have a fine voice, you could sing. If you have a good ear, and a good teacher. 2.—What what one should pay for a "good" violin. It is a matter of opinion, and circumstance. A violin might be bought for as little as \$5 to \$15, or as much as \$15,000. Do not make the mistake of buying a cheap, harsh-toned instrument, for it will be small enjoyment to play on such a crude affair. If you can afford it, it ought to be the best, the best possible for your outfit. The better your instrument, the more you will enjoy your practice, and the greater will be your progress.

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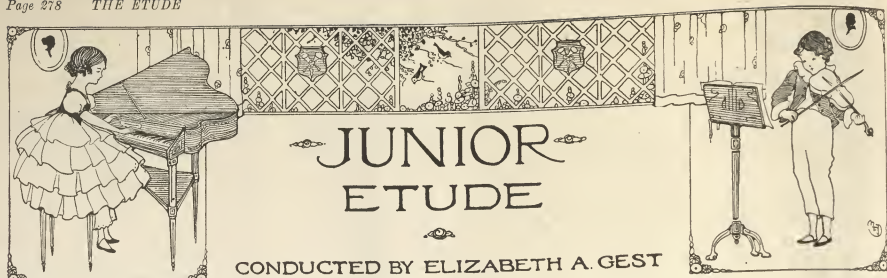
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### How Many Tried to Win

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

Last 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 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 Horn—and it said to her, 'Oh, here you are. How did you like the concert this afternoon?'"

"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.

"Here comes another one. What is it?" asked Betty.

It plays tunes, and sometimes it plays a sort of alto to the Oboe. Here comes

another. Do you know what it is?" asked Flute.

"That is English Horn—no relation to French Horn at all," explained Flute.

"It is rather queer looking," thought Betty to herself.

"Does it play tunes, too?" she asked.

"Well, no, not altogether. Sometimes

"Who says I look like Oboe?" asked Clarinet, as he came toward the others. "I am not like Oboe, though, even if we do look alike. I can both play higher and lower, and besides, my mouth-piece is quite different—it has a different kind of reed in it," Clarinet explained.

"What are 'reeds'?" asked Betty. "I 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 do you think it was?" asked Bassoon, as he joined the group.

"Well, really I did not know," she said, "but I can look at the instrument."

"What is that crooked pipe-stem for?" she asked curiously.

"To blow into, of course," answered Bassoon. "You see, I am answered until the war is over. This is very much longer than these other instruments, and so my mouth-piece is halfway down, instead of at the end."

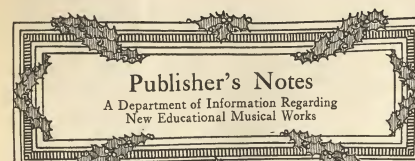
"Oh, I see," answered Betty, trying to appear wise again. "And how do you sound?" she asked.

"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 low, hoarse sound 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 symphony concert she enjoyed it—Oh, so much, for she knew all about the instruments.

(Continued on page 282)



### Publisher's Notes

A Department of Information Regarding New Educational Musical Works

#### NEW WORKS.

Advance of Publication Offers—April, 1918.

Album of Descriptive Pieces for Piano.	Special Offer Price
Album of Piano Pieces By Women Composers	\$6.35
Child's Own Book, Wagner	.. 25
Contemporary Organ Player	.. 40
De Nolet's Method for the Violin, Part 2	.. 40
Interpretation Studies, Bornemann	.. 35
Lois, a Concert-Opera, Geo. L. Spaulding	.. 35
Master Study in Music, Cooke	.. 50
Ministry Sketches for the Piano, G. W. Kern	.. 30
Mount Auburn	.. 35
New Children's Rhythms, M. Brewster	.. 35
New Standard Collection for Violin and Piano	.. 25
New Standard Four-Hand Collection	.. 25
New Vox Organ, Pipe Organ, Buck	.. 50
Orchestra Folio, Parts, each	.. 15
Orchestra Folio, Piano Part	.. 15
Pearson's Method for the Mandolin	.. 35
Penny Willow and Other Nature Songs	.. 35
Spring, from the Seasons, Haydn	.. 15
Vocalist Choir, Anthem Collection	.. 15
Wolfsart, Op. 74, Melodious Studies for the Violin, E. Bock	.. 15

#### Etude Prize Contest

With the appearance of this issue of THE ETUDE on April 1st, the Prize Contest closes. The extension of the allowance of number of belated compositions to reach us, which otherwise would not have been possible, has been the cause of 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 especially regarding 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 renewed until the war is over. This is very much longer than these other instruments, and so my mouth-piece is halfway down, instead of at the end."

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### Commencement Program Novelties

This year we have made a careful listing of all compositions in stock suitable for commencement purposes, and can send an exceptionally varied selection.

In the collection are eight unusually attractive little operettas and cantatas, brilliant, tuneful compositions for girls and boys and for the older young people.

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In the list are thirty-eight piano pieces, all within the range of the pupils' ability, for one or two pianos, and from four to twelve hands. A new patriotic song can also be included in your On Sale Commencement order.

Explain your needs as fully as possible to help us make just the right selection for you.

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 purchasing music, we are very glad to send them our services.

We propose to recommend certain records from this time to time which have been thoroughly tested by our musical critics. A little later we will publish a list which we know can be relied upon. We shall be very glad indeed to hear from any of our patrons who are interested in purchasing either instruments or records.

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By Preston Ware Orem

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"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-known composers of the past to the young people of the present. Price, \$1.25.

Standard Works Being Used in Music Education

The following works are being sold over every counter and through every source of supply for musical educational purposes.

We believe the knowledge that these works are being reprinted at this moment is of particular value to every teacher and music professional.

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We have opened a new department in connection with our business, for supplying talking machines and records and all accessories. We have rented an additional store at 1110 Chestnut Street, which runs back 145 feet, with a 22-foot front, giving us ample room for work in this department. We have studied the matter of reproducing music mechanically, with a view to ascertaining whether it is a detriment or a benefit to music, and our investigations prove that it is a positive benefit to the musical profession and to musical education. Talking machines have been before the public long enough to have demonstrated 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 machines 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 it by cultivating it and by disseminating it.

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