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James Francis Cooke

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*Presser's
Musical Magazine*



AUGUST
1918



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- I. RESOLVE TO START THE SEASON NEXT FALL PLAYING BETTER, TEACHING BETTER, with a larger class of pupils. A strong resolve backed up by continued determination often works wonders.
- II. RESOLVE TO POLISH UP YOUR OWN TECHNIC. Be ready to surprise your pupils with a new facility in playing. Make out a daily technical plan and live up to it. See *Exceptional Material* on this page.
- III. EXTEND YOUR OWN REPERTOIRE. Perhaps you have "gone stale" and do not know it. Work hard—master a group of new pieces and your whole next season will take on a new interest. See the list of new and attractive things on this page.
- IV. INCREASE YOUR WHOLE RANGE OF TEACHING PIECES. Just as the Merchant knows that it is suicidal not to have new patterns and new goods to display, the teacher should realize that in a community new and fresh teaching material is imperative. We knew of one teacher who boasted that she had taught Lange's "Flower Song" twenty-seven times in one season and she wondered why she did not get along.
- V. IMPROVE YOUR BUSINESS METHODS. Most teachers need practical advice upon this point.

Obtain all supplies early, especially this season. See Note at the bottom of this page.

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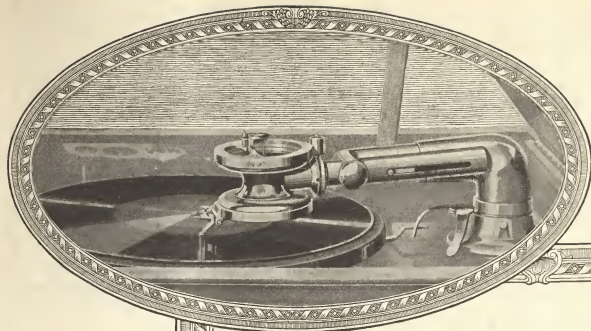
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THE ETUDE

AUGUST, 1918

VOL. XXXVII, No. 8

The Test

"Who's who in America," is a standard work presenting the names of thousands of Americans who have risen to positions of prominence in all manner of occupations. There are, of course, large numbers of very worthy people who have not been included in the book although the compilers have been very anxious to make their publication as exact and comprehensive as possible.

Our point to the readers of THE ETUDE is that a survey of the pages of *Who's Who* conducted some time ago by the publishers makes very clear that the majority of men and women of prominence in America are those who have had the advantage of a good education. The actual figures are very surprising. Out of 15,591 names, 8,938 were college graduates, 2,049 attended college but did not graduate (total collegians, 11,007), 2,003 were educated in academies, seminaries, etc., 926 entered life at the end of their high school or normal school studies, 1,555 at the end of their public school studies, and only 67 could be classed among those who could be called self-taught.

It often happens that some giant soul kept down by circumstances can fight his way up to the top and declare proudly that he is "self-taught." The figures above, however, show that if this proportion applies to the country as a whole, it pays and pays enormously to get a good education. Music students should think over this matter very carefully. Never neglect your general education for anything else. Most of the great masters have been exceedingly well educated men. Wagner, who was self-taught in music, has a fine schooling in other fields, Schumann, Mendelssohn, Brahms, and, indeed, the greater number of the illustrious, have been well educated. God bless the teachers! It is they who are leading the world to higher and nobler altitudes.

"This education forms the common mind,
Just as the twig is bent the tree's inclined."

—POPE.

Possibilities of Negro Music

Why is it with our immense Negro population that we have yet to produce a Negro composer whose achievements rank with those of Coleridge Taylor? One answer is given in *The Southern Workman* in an excellent article by R. Nathaniel Dett, of Hampton Institute, himself a musician of pronounced gifts. He gives the following reasons why more has not been accomplished by Negro musicians:

1. "General indifference, amounting almost to contempt for things of native origin, and a slavish admiration on the part of American composers, critics and to some extent, publishers for European ideals in music and art.
2. Lack of proper musical and academic training among Negro composers.

3. Lack of literary masterpieces on Negro themes which might furnish librettos or programs and which would be sources of inspiration for great idiomatic musical works.

4. Lack of time for racial study and composition on the part of Negro composers.

The writer asks "if Dvorák, Busoni, Coleridge Taylor and Laparra, all foreigners, could discover in America, after only a few months sojourn, enough native material for a symphony, a piano concerto, an oratorio, a great quantity of salon music and an opera, it is rather safe to conclude that if American com-

posers themselves have not found home inspiration for similar works, defective eyesight rather than the lack of well-spring from which to draw must be to blame."

Americans are proud of the genius of Harry Burleigh, whose songs, notably *Jean*, have been sung with great success by thousands. His greatest successes, however, have not been upon negro themes. He has written some very beautiful numbers in oriental types but it cannot be gainsaid that if he had had enough leisure during his life to have continued his studies (he was a pupil of Dvorák), and to have devoted time to research work his great genius would have developed something from the rich folk music of the American negro akin to MacDowell's *Indian Suite* or Coleridge Taylor's *Humana*. Let us hope that he and other American negro composers will work with such an object in view instead of following alien models.

Definite Progress

The old geometrical proposition, "A straight line is the shortest distance between two points," is perhaps the very essence of all the modern principles of efficiency. It is very easy to ramble hither and thither in the pursuit of an object, but definite progress is that which follows the straight line.

The difficulty with most students is that they cannot see the straight line. Music is such an enchanting work, that even when they are supposed to be working many students waste time in apparently harmless but really very trying fashions. If you want to improvise or explore new music books, don't take your practice hours to do it.

The practice hour should be a straight road to a definite end. Set down those things which should be done and strive to do those things and nothing else. It is all very simple if you get the spirit of the thing.

For instance, if you are starting out to find out what a Fugue is, you will have to comprehend in order, the meaning of

Subject,
Answer,
Counter-subject,
Real Answer,
Tonal Answer,
Episode,
Stretto,
Pedal (Organ-point).

Then you will have to be able to recognize
The Exposition (the original entry of the subjects),
The Middle Group (in free style),
The Final Group (various forms of stretto, etc.).

With this simple outline your next task is that of securing some very simple fugues and applying your knowledge to the understanding of the form of the fugue before starting to master one.

If you want to go further get some such book as *Higgs' Fugue* and read as you work. Some things will baffle you, of course. You will wonder, for instance, where the counter-subjects are in eighteen out of the "Forty-eight" famous Bach fugues. As a matter of fact Bach did not see fit to introduce regular counter-subjects in eighteen of his *Well-tempered Clavichords*. There are thousands of students who would be immeasurably proud to master the art of playing fugues. Definite study along one line will place them in the possession of the ability. This means that when one goes out for Fugue it is best not to have one's mind full of Sonatas and Nocturnes.

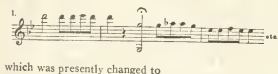
How Beethoven Worked

COMPOSERS have differed from each other in the matter of routine. Schubert, we know from the best testimony, would sit down and write a composition from beginning to end, without any apparent premeditation, and often seemed to retain very little memory of what he had written, on one occasion failing to recognize a song of his own which a friend had made a neat copy. Mozart, on the contrary, worked over his compositions mentally until they were complete in every detail, after which his writing them down was merely a mechanical or clerical task. Chopin, according to his friend, George Sand, worked largely at the keyboard. In Beethoven's case, however, we are so fortunate as to be able to trace the workings of his master mind from the first germ of an idea, up to the finished and wonderful form in which he finally would leave it.

In many cases, the first sketch is of so unpromising a nature as to excite a musician's surprise that anything could be made of it. Improvements soon follow, the idea showing growth, as of a plant from the seed. We can follow every step but the last, between the most highly-developed sketch and the finished composition, there is "a great gulf fixed," which only a genius could cross, and cross unscathed.

Beethoven's Sketch Books

Beethoven kept little blank books of music paper in which he jotted down musical ideas as they occurred to him; also, from time to time, sketch improvements on the ideas as might occur to him. There are several such books still in existence, and we are able to present typical examples for the good of great interest. Take for instance the grand and intricate beginning of the great *Sonata in B flat, Op. 106*. The earliest form was this:



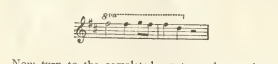
which was presently changed to



then



and lastly (as regards the sketch-book) to



Now turn to the completed sonata, and see what a genius like Beethoven made of this originally rather unpromising idea.



It would be incorrect, however, to entertain the thought that Beethoven took a commonplace theme and turned it into something worth himself by dint of laborious fusing. That would be as far as the mark as to imagine that an architect designed a great building by first erecting a scaffolding. It is much more probable that the music of the *Sonata* wished to compose was present in his mind as a definite whole, and that these sketches of themes were merely the gathering of such material as would work into this larger idea. Any composer who has himself worked in the larger forms will understand what this means; to others it may be a difficult matter to explain more intelligently.

Sketches of Titles and Directions

Although not of equal importance to the art of music, it is highly interesting to observe how this same habit was followed by Beethoven in the titles and explanatory text, on the few occasions where such was demanded. Thus, in the case of his *Pastoral Symphony*, we find the following variety of inscriptions which in turn suggested themselves to him:

"The hearers should be allowed to discover the situations."

"Sinfonia caratteristica, or a recollection of country life."

"A recollection of country life."

"All painting in instrumental music, if pushed too far is a failure."

"Sinfonia Pastorale. Anyone who has an idea of country life can make out for himself the intentions of the author without any titles."

"People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

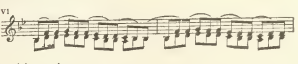
"Pastoral Symphony: no picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

The form which he ultimately adopted for the title is this:

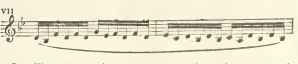
"Pastoral Symphony: more expression of feeling, than painting."

The Song of the Brook

The second movement of this symphony is entitled *By the Brook* and is based largely on the following motive:



and its variant:



It will be interesting to compare this with his record of the actual sound of running water, in a sketch book dated 1803 (five years earlier than the completion of the *Pastoral Symphony*).



Be the more water the deeper the tone.

Most certainly this is the reason, yet he does not adhere slavishly to the actual sounds, but idealizes them.

It is said that a certain great painter was once addressed by some callow amateur critic: "Why, Mr. X, I can't see all those colors in the landscape." "No," responded the artist, "but don't you wish you could?"

Gounod's Romantic Philanthropy

One night near the middle of the last century, three lively young students were strolling along a Paris boulevard in quest of exercise and recreation. In the course of their walk they came across an old man who was trying to play a violin he was almost too feeble to manage. The generous young fellows went down in their pockets, but the whole trio could only raise a few cents and a piece of rosin.

Thereupon one of them proposed to take the old man's violin and accompany the voices of his companions. No sooner said than done. Commencing with a solo upon the theme of the *Carroll of Venice*, came a favorite cavatina from *Dame Blanche*, sung in such a manner as to keep the audience spell-bound; and yet again the trio from *William Tell*. By this time the poor old man was galvanized into life and activity by the artistic performance. He stood erect, and with his stick directed the concert with the authority of the practiced leader. Meanwhile contributions of gold and silver rained into the old man's hat.

To his astonished and grateful listeners, the first who were his benefactors, he received from the first the name of Faith, and from the others the response of Hope and Charity. "And I," said the poor old fellow, "used to direct the opera at St. Sulpice. You have saved my life, for now I can go back to my native place, where I shall be able to teach what I can no longer perform."

The young violinist was Adolph Hermann, the tenor was Gustav Roger, and the originator of this charitable scheme was Charles Gounod.—From *Life Stories of Great Composers*, R. A. SATTERTHWAITE.

The Reflection of Neatness

By L. E. Neuler

Upon coming near a certain piano and music cabinet some time ago I was literally forced to stop and size up the prospect. The piano was loaded with every available spot with all manner of music; the music overflowed the cabinet onto the floor, yet there was sufficient room for it all in the room. Was this Nothing was in its proper place.

To make the matter worse, the fault was all my own. Instantly came the thought—what would a strange thought? Wouldn't my ability be rated in accordance with the manner in which I kept my music in surroundings? I often take the measure of others by their personal neatness of dress and general appearance. Never before had I realized what force neatness and order might have in the general character of work done. If I ever could expect results from work it was surely my fault if order was not in it (as well as heaven's first law).

Some time before I had all that mass of music carefully placed where each sheet and book belonged. The piano presented an entirely different appearance. All music not actually in use was carefully placed in systematic arrangement where, at a moment's notice, I could find exactly what I desired without going feverishly through all the music that formerly filled the piano.

Yes! The result was entirely satisfactory. The stranger was now welcome to enter my doorway and size up the situation. The best part of the result reflected itself in the feeling of better work that I knew I was doing, because the confusion of my system had given over to a definite aim of one thing well done at a time, and that done in a careful and well-ordered manner.

The Sense Touch

By A. Eaglefield Hall

THOSE eminent blind organists, Mr. Alfred Hollis and Mr. William Wolstenholme, prove the marvelous perfection one can attain by the sense of touch alone; and pianists like Paderewski, whose hands are as sensitive as a cat's paw, are always slewed round to the audience as he plays, and Hamburg, Myra Hess, and others who concentrate on a cornice of the concert-hall, must have acquired this faculty to a large extent. It is worth while to experiment on tactile lines by playing pieces in the dark.

In the direction of acquiring a full, rich, singing tone, the sense of touch plays a vital part, for it is that which informs the mind of the relative level of resistance. For all those wide downward slips in bass notes (such as occur frequently in dance music) the initial assurance of the touch-sense is invaluable.

There is another sense which is applied to that of touch in some subtle way which I am unable to define—namely, that of space-measurement, or judging distance. It plays a great part in all the "touches"—finger, hand, and arm—but is required at its fullest in the playing of quick, loud staccato chords from the arm.

The Sense of Measurement

Try this simple experiment. Seat yourself at the piano and test your correct seat by placing each hand on the nearest shoulder of the keyboard. Close your eyes and locate C 2 by the touch-sense alone. Then practice striking intervals, seconds, thirds, and so on, in various parts of the piano by the sense of measure.

For the initial location of a note, at first the edges of the fingers are great. Sensitivity is modified, partly opening the door to this subject; but sufficiently, I hope, to show that the better development of the sense of touch would conduce to much more accurate and dramatic naturalness in the playing of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its tint infinitely according to the organism of the artist, according to his open-hearted or dramatic nature, according to his more or less impressionable character, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bonny or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

The following list affords the titles of a few pieces where trying legs and hand-crossing comes frequently: BEETHOVEN: *Rondo (Waldstein Sonata); Scherzo (Fantasy-Sonata in E flat)*. BRAHMS: *Rhapsody and Concerto in A minor*. LISZT: *Etude in D flat (Three Concerti Studies)*. IRVING: *The Scarlet Ceremonies (Decorations)*. ELLIOTT: *Pieces froides—The Musical Record*, London.



What Gives Brilliance to Pianoforte Playing?

By M. ISIDOR PHILIPP

Professor of Piano Playing at the Paris Conservatoire

The following article was written at the suggestion of the Editor of *The Etude* for a very specific reason. Three years ago a young Brazilian pianist, Guimaraes Novas, made her first appearance in New York City, along with the usual number of young pianists who chose the metropolis for their debut. The day after her name was heralded in all the New York papers as "the second Carmen." Since then she has made two highly successful tours of America. Her playing was distinguished by unusual brilliancy. When we learned that M. Philipp, who has written so frequently for *The Etude*, was her teacher, we asked him to prepare a special article upon the subject of "What Gives Brilliance to Pianoforte Playing." The article follows:

It is a very common error to believe that the quality and power of tone—the brilliant quality—depends solely on the perfection of the instrument on which one plays.

On certain pianos the tone is more or less ready-made, say some. How false! Listen to Busoni or Paderewski, Hofmann or Guimaraes Novas, and you will be ready to give due credit to the difference in the quality of the sonority of the virtuosos. No! Each artist has his own sonority, which is, so to speak, the reflection of his own mind, the manifestation of his personality. The conformation of his hand; the nature of its bone and muscle; the fineness or hardness of the skin; the form, tapering or large, of the tips of the fingers; the temperament of the executive, all have their influence on the quality of tone obtained by the virtuosos.

"Touch" is a matter of great refinement in tone production, which can only be developed to perfection through hard work. The gradation, the variety of tone, is one of the greatest difficulties of the piano, and also one of the qualities which one should seek to acquire if one has the ambition of true talent. Tone, then, is by no means something ready-made. The method employed to make the piano speak under good conditions varies sensibly according to the nature of the keyboard action—whether it is light or heavy, whether it is prompt or sluggish in the impulsion of the hammers and their return to their point of departure. The finest grand pianos respond in the most docile way to the most delicate pressure of the fingers. But one does not always have perfect instruments. A too great ease in going down, a too great sluggishness of the keys, the non-flexibility of the mechanism are all to be taken into account equally in playing. It is true that a very clever pianist will find ways and means to deal with an imperfect instrument by modifying his execution. This absolute command of the keyboard is, however, very rare.

Dynamic Signs Have a Relative Not a Positive Value

The signs indicating the accents which modify the tone, accentuating or diminishing its sonority, have not an absolute significance. Their interpretation varies in accordance with the character and movement of the piece, and, above all, the particular expression of each phrase. A *sforzato* in a passage of sweetness will evidently be less forceful than one in a passage of strength.

The signs are the same, but the manner of expressing them varies according to the character of the piece which one interprets, be it tranquil or passionate, sweet or brilliant. We repeat then: Sonority is modified under the intelligent, sensible, reasoning action of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its tint infinitely according to the organism of the artist, according to his open-hearted or dramatic nature, according to his more or less impressionable character, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bonny or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

Do Not Force the Tone of the Piano

One should not demand of the piano more than it is able to give. Our modern instruments offer extraordinary and sufficient resources. To play louder than

one should is to affect the carrying power of the tone unfavorably. A singer who yells to make himself heard any better than one who keeps close to the natural volume of his voice. The tone becomes harder —but thrills less and is wanting in intensity. If one allows himself to follow the example of certain virtuosos in giving free rein to what some call "temperament," one may succeed in "making an exhibition of himself" but not an exhibition of fine piano-playing. This is not brilliant playing.

In other respects *nuances* play a most important rôle. One should submit to the indications of the author whose works he is supposed to interpret. Variety,



Playing, which is brilliant without expression, without style, produces no effect. "Style adds a perfume to the work," a certain master has said.

Touch and Tone

But we arrive at length at the manner of working at tone which alone gives to play brilliancy. The nature and intensity of sonorous vibrations is directly in rapport with the impulsive force which gives rise to them. Such is the point of departure of the art of sonority. In imitation of the violinist who modifies the strokes of his bow, the pianist should modify his articulation. But in front of the body, the arms must be supple and free, the hands light. Notwithstanding this, the fingers should keep a certain firmness. Prolonged slow practice imparts a certain sureness. That is the ideal of all executives, as a lack of sureness is something hopeless.

Slow Practice Cannot Last Forever

But this slow practice is not practical for constant use. The changes of accent, the modifications of rhythm and modifications of tone going from *ff* to *pp* and passing through the intermediate *nuances* *mf*-*mp* and *p*, are to be acquired rapidly. Reflective and intelligent work will give them this precious result: *tone and rapidity*. The slower one practices, the more one must articulate; without violence, of course, but kneading the keyboard: the more one approaches rapidity, the less one must articulate. One ought to be able to play each technical passage even faster than its real movement. One should master the technique for the sake of being able to play musically.

Material for Technical Practice

To acquire brilliancy, the study of scales and arpeggios (both with the regular fingering, and with the fingering of all the keys of the keyboard) is absolutely necessary. It will be of benefit to work rhythmically, and with all possible different numbers. I counsel also the practice of thirds; sixths; hands crossing; one piano after the other; one hand *staccato*, the other *legato*. In one of my articles, *Essay on the Scale*, I have indicated a rhythmic manner of working which can also be applied to arpeggios and which will give certain results.

Importance of the Pedal

The correct and clever use of the pedal is also of great importance for brilliant playing. The pedal, on the one hand, gives force, glitter, fullness, richness; on the other hand, sweetness, charm and grace. But, on the contrary, to employ the pedal falsely has for its effect the opposite: the effacement of clearness, confusing the design of the melody and making trouble with the harmony.

The pedal has been styled the soul of the piano. There is something of truth in this application. The pedal helps to banish from the piano tone its quality of *dryness*. Well employed, it permits one to draw from the piano a series of the most charming and beautiful musical effects. The damper pedal (usually called "loud pedal"), the soft pedal (*una corda*) alone, or the two used in combination, modify the *nuances* which a pianist of talent obtains from the piano. The pedal, properly used, depends on the sensibility of the ear, the taste, the spirit of the virtuoso. In general, one may say that any playing which does not sound very clear has too much pedal. The employment of the pedal must be in proportion to the contents of the work interpreted, with the personality of the executant, with the perfection of the instrument, that it is difficult to give absolute rules.

Objective Correctness Not Sufficient

The best photographs have one fault which excludes them from the domain of art. They have not been thought and felt. Music has also her photographers; they are the pianists who reduce themselves to nothing more than the objective mind which operates in place of the soul which feels, the intelligence which inter-

"Is Standardization in Piano Technique Really Worth While?"

By Allen Spencer

The standards of piano playing, in our country, have raised so immeasurably during the past generation that it becomes incumbent upon the teacher so to organize his plan of work that no time be wasted upon non-essentials. The student must not alone have a comprehensive mastery of all forms of technique but must have, as well, a repertoire of such scope and seriousness as would have been considered impossible even a decade ago. The pupil who goes to fill a college position of moderate importance must to-day play, and play well, compositions of real importance and musical worth. A few salon pieces, no matter how masterfully they are played, are no longer sufficient to meet the prevailing high standards of music in college life. After an experience of over twenty-five years in fitting students for such positions, the writer is prepared to state with considerable authority that few pupils ever give the so-called "advanced piano teacher" more than three years of their time to fit them for their life work. More frequently he is given a year or two, and most of these pupils come to the large musical centers, for advanced study, with a certain amount of light facility, little musicianship, no well formed habits of study, no real muscular development and without the semblance of a repertoire. It will be easily seen that the teacher has no time to waste if he is to give the student a chance to attain a professional position and earn a livelihood.

In all of these requirements there are none that can be set aside to wait some future period when there shall be more time. They all must be started together and kept going as long as possible. The piano teacher must be partially handed over to the teacher of musical theory, but not entirely. The piano teacher must keep a constant supervision of this side of the work, and make sure that it is absorbed into the student's mind at every moment. Muscular development is a process of long and slow growth, hence the pupil must be set simple daily tasks at which he is to work doggedly—week in and week out—without any thought of the value of the valuable lesson time. If the pupil has been taught orderly habits of thought and knows how to concentrate on his work it is a simple matter to form right processes for careful practice. Most of the time the piano teacher has to organize and keep in order whatever mental and concentrative work the pupil can be induced to do. The repertoire work must start from almost the first lesson. No matter how clear and simple the material must be to meet the needs of the pupil there is something of real musical worth which may be used as a short number in a recital program later that can be made to serve the double purpose of pedagogy and of repertoire. Many modern piano teachers entirely brush aside the wide range of etude literature of the Czerny-Clementi type as too unmusical to be of use to the student. This is a very serious error to be a little extreme. A few may be of great practical benefit in building up weak spots in the pupil's technical equipment and for a certain type of student the memorizing of a study like the Czerny Op. 740 No. 5 may be a harder mental task than learning Bach. Outside of this special work of this kind there is no need for the pupil to learn other than the best in piano literature. It would seem impossible therefore to formulate any system which can be applied to all pupils alike in any branch of the study, outside of the building up of physical side of the playing. All hands have the same number of bones and muscles and hand gymnastics can be worked out to advantage in the same way by a class of pupils who may widely differ individually in musical talent and mental equipment. The arm must be both completely relaxed and responsive to the slightest command as a whole or in movements of its separate joints. The hand must be built up and stretched and the fingers made strong and independent. The muscular and nervous action that governs the scales and broken chords and arpeggios must be established. The hand, wrist and arm must be able to combine to resist the impact with the keyboard in octaves and chords. All of these principles may be successfully formulated and taught, but they are not technique; they are the machinery which, combined with brains and musical intelligence, may sometime produce a genuine interpretative technique. The higher development cannot be formulated; it requires, for its working out, the greatest skill and experience from the teacher and enthusiasm and unremitting industry from the student. Musicianship, finely poised sense of hearing, imagination and

poetry all have their part in this phase of study which may be made into a period of great stimulation to teacher and pupil alike.

The place held by music, as a necessary part of life, is now so definitely established to need any argument in its favor. Therefore the effort to translate the master-works for the piano into palpable sound may become a purpose of the highest earnestness and nobility. It is in the accomplishment of this purpose, with even a few of his many pupils, that the piano teacher finds the reward for all his labor.

How Much Value Do You Receive From Your Practicing?

By Joseph George Jacobson

DURING the years that I have been teaching, I have watched many pupils who toil and wear themselves out by drilling and drilling year in, year out, over the most monotonous exercises, who wade through innumerable technical studies and etudes when it seems to me they could acquire what they seek—technical skill—in half the time and save their nerves, health and above all their natural talent, a gift from a higher power.

A good teacher should always aim to see that his pupil obtains the highest value possible from the time allotted for his practicing. It is not the amount of time spent in practice, even if conscientiously done, but how much profit he derives therefrom. I quote a few examples that have come to my notice. I quote a young American girl who was brought to Berlin during my sojourn there to study music. She was then 17 years of age, overflowing with vitality and enthusiasm and undoubtedly possessed of a very high natural talent. A good teacher should always aim to see that his pupil obtains the highest value possible from the time allotted for his practicing. It is not the amount of time spent in practice, even if conscientiously done, but how much profit he derives therefrom. I quote a few examples that have come to my notice. I quote a young American girl who was brought to Berlin during my sojourn there to study music. She was then 17 years of age, overflowing with vitality and enthusiasm and undoubtedly possessed of a very high natural talent. A good teacher should always aim to see that his pupil obtains the highest value possible from the time allotted for his practicing. It is not the amount of time spent in practice, even if conscientiously done, but how much profit he derives therefrom. I quote a few examples that have come to my notice. I quote a young American girl who was brought to Berlin during my sojourn there to study music. She was then 17 years of age, overflowing with vitality and enthusiasm and undoubtedly possessed of a very high natural talent.

Excessive Speed Not Altogether Good
What does it matter if you are able to play a few dozen notes more in a minute than another pianist does; if the *Perpetuum Mobile* by Weber is played $\text{♩} = 160$ or $\text{♩} = 170$? Has the *D flat waltz* Op. 64 by Chopin ever charmed when played in a minute, compelling the beautiful middle movement to be rushed through as if driven by demons?

I do not condemn the technical books. They all contain a world of good, but too much of them, at the expense of the mental development, is detrimental. The secret is, how to obtain the maximum of economy in time and get the best results. Technique is necessary.

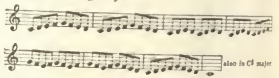
Exercises That Hit the Right Spot

Take for example the scales. They are of great value and should be played every day. But have you considered that the strong fingers are used nearly twice as much as the weak ones? Take the C major scale through two octaves. The fourth finger is used twice as much the only one, and it is known that a stronger muscle develops faster than a weaker one does in comparison to its size. To overcome this, let me suggest to be a waste of time here, I teach the scales that begin with a white note as follows:



It will be seen that the weak fingers receive their share of work. For advanced pupils, try all the scale with C major fingering. For every lesson, the pupil should bring (1) one Scale played as above with different accents, (2) the Arpeggios with similar value of accent, in three positions, (3) Broken Chords, (4) Dominant 7th Chord in various forms, (5) Octaves, (6) Two-finger exercise, the value of which is well demonstrated in Mason's *Touch and Technique*, (7) Thirds. The metronome should be used according to the advancement of the student. Then, from the above, invent for the pupil exercises to overcome master-works. To follow a certain method is ridiculous. There is no such thing as a method for all. Leschetizky scorned the idea and laughed at teachers following the "Leschetizky method." For beginners, however, it is well to use one of the standard books. Theo. Presser's *Beginner's Book* and Satorio's *Introductory Four-Hand Album* have given great satisfaction in my studio. To become well acquainted with scales, etc., I know of no more useful work than *Scales and Arpeggios* by James Francis Cooke.

Has your ever stopped to consider how much benefit a pupil can derive from the following simple exercise, if played intelligently?



(1) Very legato. (2) Finger staccato. (3) Wrist staccato. (4) Pedal staccato. (5) Wrist staccato. (6) In thirds. Lastly, use the same exercise with the Dominant 9th Chord: G, B, D, F, A, which will serve well to develop the stretch of the fingers.

The Music Teacher Worth While

By T. L. Rickaby

WHAT must one look for in a teacher? What must one expect? What ought one to expect? It is reasonable that there should be some standard by which one could gauge the returns for the money and energy expended. Well, unless you take with you the capacity to learn, the willingness to work, and the ability to think for yourself, you may go to any teacher, however eminent he may be, and whatever he may teach, you will charge for his services. The fact that indifferent performers have produced great artists, and that many famous musicians were indebted to mediocre teachers for the best that they possessed, is ample proof that there is another side to teaching besides professional nerve and technical skill. Ask these questions: Does the teacher inspire you to greater effort? Does he point out the best way to reach the goal? Does he, at every lesson, give you something by means of which you can help yourself if you never return? Does he lead you to the mountain top and enable you to look over a wondrous realm which he may not enter himself but which may be yours if you follow his guidance and precepts? Does he keep himself in the background and cause you to focus your mind and work on the first really great ones in music and make them your own? If these questions can be answered affirmatively lesson from such a teacher are cheap at any price.

AUGUST 1918

Are We Cutting Off Our Musical Noses?

Mr. Harold Bauer and John Luther Long
Join in a Most Interesting Musical Discussion

THE ETUDE, since the beginning of our participation in the world-war, has consistently and energetically supported every possible means for directing and mobilizing the forces of American musical activity toward helping in the great battle for humanity. It is not necessary for us to proclaim our Americanism. That, we trust, has been too evident indeed to be concealed. THE ETUDE is most anxious that its readers may form their own opinions upon important matters of the present and the following is presented for that reason. There is no impediment to intellectual progress like prejudice. We must see both sides of every question. To admit that one may be wrong, is usually one of the first signs of mental awakening.

At the seventh annual dinner of the Philadelphia Music Teachers' Association, held in June, at the Bellevue-Stratford Hotel in Philadelphia (a dinner held to aid in mobilizing musical interests in America, to help in winning the great war), Mr. Harold Bauer made a short address which made a deep impression. Mr. Bauer is, as is generally known, of English birth, but his life has been spent in the United States. His sympathies are universal. Since the beginning of the war he has worked unsparingly and produced large sums of money for the Parisian musicians afflicted by the war in Paris (L'Alaïe Affetueuse aux Musiciens). His judgment upon such matters is obviously unbiased.

In his remarks at the dinner mentioned,—remarks that were warmly applauded by many of the hundred and fifty leading Philadelphia teachers,—Mr. Bauer said that he hoped that Americans might be spared placing themselves in a position of discarding music of the great masters of Germany of the past. This, he said, would be merely cutting off our noses to spite our faces. He intimated that if our cutting off our noses, it would not disturb them in the least.

What Shall We Do with German Music?

By JOHN LUTHER LONG

BEING diligently fitting our companion eyes with film-and-foam spectacles, until now that communication has ceased we are obliged to fit ourselves with our own spectacles. And, heavens! what a difference! We now see that there is absolutely nothing German music, which we cannot do without—INCLUDING MUSIC.

There! I know the heresy I will be accused of for that! But it is coming and we may as well face it. In another year or two there will be as little German music in America as German speech. The Chicago and the Metropolitan Opera Companies have already said the word which to the wise is sufficient. And just as we are pleasantly surprised to find that we get along nicely without German music, we will be surprised to find that we can get along without German music. Instead of the German language we are going to teach the more useful, to wit, French and Spanish. In stead of German music, we are going to have French, Italian, Russian and American music!

And, as I said before, referring to the latter statement, we must keep on in the creation of American music. I sincerely believe we are at the spot where not only music but all other art will find its peace-justification or hate.

Riches No Enemy Can Take Away

By AN AMERICAN

armies of millions could take them away from us. They are not the products of any enemy, as the masters who wrote them were, first of all, the friends and benefactors of all humanity. To consider them as an enemy product would be analogous to refusing to recognize the fragrance of a rose grown on enemy soil. The rose is not responsible for the place of its origin. Shall we cultivate the love of hate to the point that we condemn in our enemy or shall we conduct our battles so that the world will forever recognize Americans as fighters who wage war as men should make war—fighting and not by making the world's peace. Anything that in any conceivable way might give military or physical aid to the enemy should at this time be cut out, root and branch. If it were possible for the music of the masters to do this the writer would be the first to contribute to its destruction. The psychology of the mass is, however, unthinking, and

The great masterpieces of the great composers of the world are ours. No Zeppelins or submarines or

THE ETUDE desires at all times to present both sides of every important question and present them without bias. It is fortunate in having the negative side presented by Mr. John Luther Long, the distinguished author and dramatist of *Madame Butterfly* and other works. He is a man of letters, a professional musician, Mr. Long was known solely as an attorney and his case as he presented it, is an interesting and decided one. Mr. Long was also present at the Music Teachers' Association, Mr. Bauer, in his address, did not mean to infer that all music was born in Germany, but he did refer to the music that was born in Germany. Mr. Long's attitude on German art is that of many in America. In several American communities, notably Pittsburgh, music of German and Austrian composers has been publicly debarré and the step has met with warm approval from many in those localities. There has been taken in different parts of the United States, makes this discussion of peculiar interest at this time.

For nothing can possibly be expected from the monsters who are murdering and devastating ART as well as HUMANITY in Europe. They are contented to do that work. All this will be very good for us. For the above said spectacles with which Germany has so carefully fitted us, have prevented us from seeing better things elsewhere which we shall see in time.

An important Berlin newspaper said, the other day, that not all the Ukrainians and other acquisitions in the East could make up for what Germany has lost in America. It is said that forever hereafter Germans and German things would be anathema in America. There could be no commerce between the two nations. America would buy nothing in whole or in part German. She would, probably, not find a place to most of the ships which she might send to us. Her ships and docks had been taken. This, I believe to be an accurate prophecy. And I believe further, that it will include all those things which we have, often erroneously, thought to be "German Art." It is not impossible that in a long time we may come to admit that "German Art" is like "German Silver" and that that golden yardstick which the ALL-HIGHNESS sent us with his image and superscription—power!

everything bearing the enemy label is tabooed, even though men of freedom and Wagner made great sacrifices for Democracy when many of the ancestors of those who now stupidly protest against them were wretched scoundrels to an autocratic system. Let us keep our senses. One cannot make white black through prejudice or hate.

In England and in France there was the same upheaval of bitter attacks upon the enemy music when the war broke out. It took nearly a year for those nations to recover. Now in France the leading musicians are counting carefully on the new special French editions of Bach, Beethoven, Mozart, Schumann. That is legitimate commercial warfare, and it is easily conceivable that the enemy's greatest loss, aside from her man power in this war, will be that her industry, the first to come into being in developing, the being demolished, and in their stead are being built

and more appropriate ending to this appreciation can be found:

His whole life is like a stormy day. At the beginning—a fresh, clear morning, perhaps a languid breeze, scarcely a breath of air. But there is already in the still air a secret menace, a dark foreboding. Large shadowy loom and pass; tragic rumblings; murmuring, awesome silence; the furious gusts of the winds of the Eurus and the C Minor. . . . The storm clouds of the day is not yet gone. Joy remains joy; the brightness of the sky is not overcast; sadness is never without a ray of hope. But after this, the storm clouds are disturbed. A strange light gleams in the clouds; the deepest thoughts; some of the clearer thoughts appear as vapor rings; they disappear, are dispelled, yet form anew; they obscure the hour, with their melancholy and capricious gloom; often the musical life seems to vanish entirely, to be submerged, but only to reappear

again at the end of a piece in a variable storm of melody. Even joy has assumed a rough and riotous character. A bitter feeling becomes mingled in all his sentiments. Storms gather as evening comes on. Heavy clouds are big with tempest, the darkness is deepened. Night is drawn away and the clear, tranquil atmosphere is restored by a sheer act of will power. What a conquest was this! What Napoleonic battle can be likened to this? What was Austriatic glory to the radiance of this experience, after this victory, the most brilliant that has ever been won by an infirm and lonely spirit. Sorrow personified, to whom the world refused joy, created joy himself to give to the world. He forged it from his own misery, as he proudly said, in recrimination: *My life. And, indeed, it was the motto of his whole heroic soul.*

JOY THROUGH SUFFERING

How to Enjoy Your Reed Organ

A good reed organ in proper good order, in the hands of a skillful player, is a fine musical instrument. Many people who possess one fail to appreciate it, because they do not understand its possibilities. Either they are consumed with a desire to trade it off and buy a piano, or if unable to do so, they lose interest in music. About the years 1905-1910 this substitution was going on so rapidly that second-hand reed organs were a drug on the market—the writer bought a good second-hand one for \$10.00, which was a real bargain, because it was new. Since then, however, the price of reed organs and new people are generally holding out to their reed organs, such bargains are no longer in the market.

There were two causes which gave the reed organ its popularity. First, a large number of people, especially with cumbersome, gaudy cases, numerous stop knobs, but poor tone; second, the futile effort to render piano music on the organ. It cannot be too strongly stated nor often repeated that while the reed organ is very unsatisfactory for the rendering of most piano music it has a fairly large repertoire of excellent music specially composed or skillfully arranged for it. It is not even necessary to draw upon the European publishers of "Harmonium" music. At the present moment the writer has on his desk a pile of excellent reed organ music three inches deep and aggregating 700 pages, put out by one American publisher. Enough to last a lifetime!

Desirable Reed Organ Music

The first thing that naturally occurs to one in this connection is an instruction book for beginners, and there is nothing better than Landor's *Reed Organ Method*, which contains a good variety of practice material, along with very clear and explicit directions. One need not suppose, however, that every exercise and piece in this book is a model of reed organ style. A number of them are more properly piano music, and were probably introduced solely with a view to giving practice in certain familiar musical figures such as arpeggios, repeated chords, etc. As soon as they have

served their purpose one should abandon them in favor of proper organ music. As for one has completed the *Method*, a most excellent book, and with a low-priced one, is the *Reed Organ Player*, by Walter Lewis. This contains pieces by representative classic composers, such as Beethoven, Mendelssohn, Schumann, Tschakowsky, Grieg, etc., arranged specially for the reed organ in such a skillful manner as to be most effective on that instrument. It also contains a goodly number of pieces by modern composers originally and specially composed for the purpose. The second of the series is a good deal of piano music, and the third is a collection of *Reed Organ and Modern Gems for the Reed Organ*, which furnishes further variety, in about the same grade of difficulty.

For the Cultured Musician

When one has reached the point where he is able to appreciate organ compositions of the highest type—not necessarily the most difficult—but those appealing to an educated and refined musical taste, *Laura Organ*, for the reed organ, a collection in three volumes, arranged by Justus P. Weston, is of priceless value. The compositions are those of the best modern organists in America, England and Europe, written especially for the organ, and in true organ style. The reed organ may practice in the polyphonic style—a sort of introduction to Bach. By the way, there are many (surely not quite all) of the preludes and fugues which go to make up Bach's famous *Well-Tempered Clavier* (two books containing 24 preludes and fugues) which go well on the reed organ. The writer used to particularly enjoy playing the *Fugue in E flat*, from the second book.

In closing, we would mention one more book, *One Hundred Voluntaries, Preludes and Interludes*, by C. H. Rinck. These are excellent for church use and also give one practice in the polyphonic style—a sort of introduction to Bach. By the way, there are many (surely not quite all) of the preludes and fugues which go to make up Bach's famous *Well-Tempered Clavier* (two books containing 24 preludes and fugues) which go well on the reed organ. The writer used to particularly enjoy playing the *Fugue in E flat*, from the second book.

How Shall We Meet Our New Fall Pupils?

By Russell Snelvly Gilbert

WHEN we open our studio for the winter what a variety of personalities come to us. In order to work with them successfully the personality of the teacher must be the dominant factor. Good health, good physical health, and his mind must be free from all material cares during the lesson. Concentration on the teacher's part is absolutely essential to success. No pupil will keep his mind on the lesson if he feels that the teacher is studying over his finances or planning for new fall clothes. Children are especially keen about catching the mood of the teacher. Faith in the abilities of the pupils must be incessantly radiated by the teacher. Many earnest pupils are driven away from good teachers because the spirit of these teachers is so pessimistic that it dampens all the desire of the pupils to study. Without the confidence of the teacher in his own and his pupils' abilities, the teacher becomes the victim of his own fears, and he rouses in his pupils a lack of faith in themselves that is disastrous to them.

The personality of each new pupil either does or does not attract us at first sight. We all know that some are coming who will not attract us, and we

should prepare ourselves to meet them. We should try to make our own personality attract them. We should watch on our minds that we look only for the good qualities in such pupils. Every pupil has one good quality, and it is this quality which we should try to bring out in their lives. Children are usually know at once if they are going to like the teacher or not. If the teacher creates a bad impression on the child's mind at the first lesson it is almost impossible to entirely erase it.

The first lesson should be a study of the pupil himself, as well as of his musical knowledge. We must accept him as he is. When we try to camouflage him we would like to have him. It frequently requires several lessons before the inner self of the pupil is entirely revealed, and almost always the pupil never sees himself as he is. When we are really sure that we do know and understand him, then it is time to do ahead and try to see him as we would like to see him at the end of the winter. Then we must make a plan for the year. Only actual experience can guide us in this. Let us all try to cultivate more faith.

Mental Grasp and Silent Practice

By Chas. Johnstone, Mus.Bac.

THE fingers are the servants of the mind. If the mind has not grasped the written chord, the fingers certainly will not respond. It is an undeniable fact that "the speed at which we can play depends upon the speed with which we read." Therefore, if we would play intelligently, it behooves us to study the meaning of the instrument. A short time spent in this manner each day brings good profits. Twenty minutes of real concentration study of the music, reading it just as though we were playing it, noting carefully, not only the notes of each chord, but the connection of each chord with the next, and the development of the passage, is equal to an hour's work as the instrument casually drifting through the piece. BUT IT MUST BE REAL CONCENTRATION OF THOUGHT. Merely sitting and looking at the notes counts for nothing. The final consummation of this is "MENTAL ANALYSIS." Every piece of music, a tone poem, and the true beauties can only be appreciated by the feelings. To the person possessing this faculty the silent study of every overture, sonata, or symphony brings as much rapture as the performance of a Rubens, Raphael or Titian picture does to the real artist.

The Breaking of Ties

MANY teachers endeavor mistakenly to correct the common error of disregarding ties (the pupil striking time instead of holding the two notes as one) by crowing out the second note of the good old "be-bow-be-scribble!" Nothing could be a more flagrant violation of the true principles of teaching; it puts the blame on the wrong shoulders. It is not the copy which needs correction, but the teacher. Further, it is apt to defeat the very end the composer laid in view when he wrote the notes—namely, to have the tone sustained for a definite length of time, equal to the sum of the two tied notes.

A Present of Lute Strings

In Shakespeare's time the lute was the common musical stringed instrument of the house, as the piano is now. Lute strings were often given as presents. The Elizabethan gallant was wont to make up a packet of lute strings, tied together with a piece of ribbon, conceal a love note perhaps among them, and send it as a special gift to the lady of his choice. It is said that Queen Elizabeth on several occasions was much pleased at receiving presents of this nature.

Here is a suggestion for young men of our day who chance to have girl friends who are violinists. (N. B. This does not apply to the piano strings, even in the days of parcel post.)

Prolific

COMMENT is often made upon the mere physical labor of writing, and notes that are required in the scores of Richard Wagner. To copy these scores accurately and the parts for the orchestra would take years. Wagner, however, had many assistants and copyists who helped him as faithful disciples. Bach's works fill many big volumes, and if he had had as many as 2500 copyists. In modern times there have been writers of studies and semi-piano music who have turned out works at the rate of two or three compositions every day.

Not all of Englishmen's work, represented by him, but his wonderful gift for melody, made him one of the most frequent writers of his time. Some of these, while not great, are four and five compositions, and are so full of melody and so full of life and tune that they are worth the price of the paper. The famous *Melody of Love* was written in a few hours. Gounod's *Sartoria*, Cerny, Böhm, Heine and others are examples of very prolific composers. Gustav Lang's compositions ran up into the hundreds.

Don't Hurt the Pupil's Eyesight

THE piano on which the pupil plays should be placed so that the light from the window (or one of the windows) falls over the left hand. The light should be plentiful, but should not be too strong. Facing the pupil, this should have a dark arc drawn in it, it is very bad for a player to have a strong light in his eye. Artificial lighting—electric gas or otherwise—should be similarly arranged.

CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

By Chas. Johnstone, Mus.Bac.



Mr. George Kruger is a concert pianist long resident in the city of San Francisco. In the course of one season he gave several lectures upon piano playing. In one of his lectures, he presented certain phases of pianoforte practice considered from the artistic standpoint.

Making Practicing An Art

By GEORGE KRUGER

Let us open the door of the master painter and watch him at work. Note the infinite patience, the endurance and the perseverance with which he works, planning, improving and retouching his work until, after hours of labor, the creation of his painting is revealed to delight others for generations to come. In no less consecrated manner does the great master of music put his thought down upon paper. His work does not end there, however—he must have disciples to interpret it to the world. How can one become a true disciple of Chopin, of Schumann, of Liszt, of Debussy? Only by practicing with the same art love, the same devotion, patience, endurance and perseverance that the master employed in creating his masterpiece.

Watch the average pupil practicing. It is a matter of routine like so much military drill. The pupil is faithful but rarely devoted. Not until he glows with the art enthusiasm every moment he before the keyboard is his practice likely to be practical. It takes great perseverance, ability and industry to accomplish anything worth while. The greatest insight and ability to conceive and to grasp the thought of the composer will be entirely wasted if the performer has not learned to make his touch sensitive and effective; in other words, if he is not supported by a good, dependable technique—if he has not made his fingers strong, dependable, sensitive in regard to touch, and firm in regard to power and endurance. Only a well-developed hand, with strong muscles, can do justice to the modern compositions which demand so much finger dexterity and sensitiveness in shading.

In order to play the piano well, we must be very exact in every movement, and master each technical detail in the beginning. The fingers have to be equalized, the two hands balanced, the sense of rhythm and melody, the thought of the composition perfect and, finally, the thought of the composition must be brought out with feeling and expression. All over the world there are piano teachers and piano students. But how many of the first class are there who have the ability, the infinite patience, the experience and the untiring interest, to lead the ones who are seeking information, into the enchanted garden of tone, where they can roam at will and enjoy the great creations of the masters.

No instrument has such a vast literature, so rich and voluminous as has the piano. More people are teaching it and studying it than any other instrument. The reason that, in spite of this popularity, there are only few who teach it well and artistically, is that the majority of people consider piano playing more as a means of amusement and a pleasant diversion than as a medium with which it is possible to produce the deepest feelings and the highest art. Many teachers and students do not realize this and are in ignorance of what is really required to become a good pianist.

Consider for a moment how the piano varies in its style and technical requirements. For instance, how can a person who has not acquired a control over a good legato touch and also a thorough knowledge of the compositional interpretation of the music, be able to execute a good trill or a good scale to do justice to the compositions of Beethoven, Chopin, Liszt, or Debussy? In order to play the piano well, it is necessary to be able to execute a good trill or a good scale to do justice to the compositions of Beethoven, Chopin, Liszt, or Debussy. In order to play the piano well, it is necessary to be able to execute a good trill or a good scale to do justice to the compositions of Beethoven, Chopin, Liszt, or Debussy.

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task of any student who aspires to make every practice hour count for every precious minute.

The successful pianist must at least have

- Talent
- Intelligence
- Emotion
- Technic

Nature supplies the first three, and it is the teacher's task to help the pupil secure the remaining essential. Under "Technic" I do not place merely finger dexterity, but also the acquisition of the various forms of touch. Touch and technic are interdependent. A good pianistic technic is one that represents a master over all difficulties at any given time, coupled with a sensitive, precise touch, to enable the musical thought and bring out the artistic beauty of the composition. Among the first technical acquisitions of the student should be a good legato and a good staccato. Tone depends in a large measure upon the finest tone of which the instrument itself is capable. No doubt, with the advancement of the art of building pianos, in which



the single tone produced by any key is more resonant and sustaining in power and duration, the study of eliciting from the piano richer tones of varied color in strength and subtleness has become quite an art. One has only to listen to the playing of Paderewski, of Bachmann, Busoni or other great pianists to note that their ways of caressing and shading the keys, their phrasing of the melody, and their use of long and careful training in touch and technic, in which staccato and legato effects all play an important part.

In my opinion, a good legato can only be obtained by means of a pressure touch in the hand or arm, while the staccato, on the contrary, is produced by a stroke touch in which the pressure is applied. A very important factor and one which is not disputed by most teachers and pianists, is the relaxed condition of everything at the wrist or of shoulder joint. Everybody knows that elastic materials exerted around the piano hammer to give elasticity to the hammer when it strikes the key, as well as volume of tone. In similar manner the pianist has to depend upon some medium which acts as a regulator of tone. In this case it is the soft cushion of the flesh at the tip of the finger, the loose, pliable condition of the wrist also helping to the same end. As in the case of the hammer, it must be firm at the end, so that the touch may be made precise and effective, so that in staccato or legato touches with the finger, hand or arm, the first knuckle will be both strong and sensitive, so that the attack or pressure yields a clear and resonant tone—a tone always regulated in elasticity by means of a supple wrist.

The study of music, from the very beginning, should be made interesting and thorough. Even the child can be made to play with expression in his own atmosphere, and by degrees the study will become a source of real pleasure and inspiration to him. The really good teacher must have had positive technic which he can teach. It will not do any good to feed the pupils on old, worn-out doctrines. What we need are teachers all over the country who know the foundation principles of technic according to approved methods and can teach them. Then there will be no need of "beginning over again" because the foundation was badly laid. It should such a student enter the classes of an artist teacher.

A great many parents think "we will send our child to a real artist, then we surely make no mistake in placing her rightly." Cases have come under my observation where students with decided talent have not made the progress expected under such a teacher, because that artist gave the student right away a great many very difficult compositions to master, which the many very difficult compositions to master, which the student tried hard to learn but could not learn because his fundamental training was defective. The great artist does not, in some cases, because with teaching these fundamental principles. If you want to choose an artist teacher for your child, be sure that he or she is thoroughly prepared, and then choose one teacher who is an educator.

In order to conquer the technical side of piano playing one has to learn a positive technic, and this positive technic consists of a thorough drill in the recognized material, such as trills, scales, chords, arpeggios and octaves. A pianist would not begin to teach a pupil landscape painting without giving the pupil first a thorough drill in drawing, in use of the easel, in the use of the brush, and so on. In the same manner, a piano teacher should not begin to teach a pupil compositions without making sure first to give him a thorough drill in technic and touch, to strengthen the fingers and make them strong and dependable. Practicing at the piano should not be a mechanical rattling off of exercises by the hour or by the number of repetitions. The student should bear in mind that a mental supervision is absolutely necessary in order to see that the hand is held correctly and that the fingers move in the right way.

The great master, Leschetizky, laid great stress upon the thoughtful way of practicing, for mind and fingers, balance hands, develop time-sense and enable the player to interpret effectively, place the right accent with the right shading in the right places, execute the melody and realize the intention of the composer. Thinking is rendered easier if the student at first practices very slowly, and here, at first, can hand alone and later, both together. By occasionally making use of the metronome, the student can get a splendid feel in speed until it reaches the exact tempo prescribed. The intelligent use of the metronome is a splendid help in accuracy of the time-sense and for rigid discipline in this line. That which has sounded

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realize, the melodic figures of both parts equally all the time—the field of vision and of attention must embrace both staves. It is in this way that true polyphonic playing is mastered.

The Test of Co-ordination

It is only when a certain indescribable easy flow and fluency have been obtained, without the slightest hesitancy or feeling of labored effort or painful foreboding, that one may be sure that the proper degree of co-ordination has been reached.

One piece or study thoroughly learned in this way will set up such a high standard in one's musical experience that it will inevitably cause all subsequent study to conform to it. The player will have moved up one or two stages in artistic excellence. What was "good enough" before will not "do" now. And this, it may be sure, should be real and only aim of the true teacher and student.

Solo practice and sight reading are two different

"The Spinning Wheel in Music"

By Mrs. Grace Eaton Clark

Dores the reader remember the words of the "Spinning Quartet" in Flotow's opera, "Martha," when the two farmers, Lionel and Plunkett, are testing their past of newly acquired services upon their domestic accomplishments? If not, we will remind you, for these words demonstrate the process of spinning:

"Turn the wheel round,
Twirl the slender thread of flax,
Nor hold it tight, nor too lax;
Turn, draw, turn it faster,
This way set the wheel a-flying,
Set it whirling, set it flying,
Work the treadle with a will,
While an even thread you're plying
Never let your wheel be still."

So much for the method for spinning, and the one who is trying to acquire this art could profit well by this instruction. What is the lesson for the pianist to learn from these words? Chiefly, to concentrate, we think, although we have some advice upon velocity, and perhaps a little, with regard to hand position, when we read "nor hold it tight, nor too lax." The instruction upon the treadle should not be taken too literally, with regard to our use of the pedal, for if we "work the treadle with a will," regardless of short rests, we are afraid that our audience would flee in disgust.

The next line gives us advice upon our smoothness and evenness of execution; while the last one tells us to work constantly, keep practicing, "never let your wheel be still." Let us hope that the work will be so good that the neighbors will not be obliged to move.

However, nearly every musician, especially every pianist, has tried by means of finger dexterity to imitate the whirling of the spinning wheel; that peculiar hum, hum, hum as the thread is wound on the bobbin, according to the ideas portrayed by the different composers upon the subject. Mendelssohn's *Spinning Song*, in his *Songs Without Words*, has been attempted by nearly every ambitious aspirant along musical lines, while Litol's *Spinning Song* is one of those maddest numbers when well interpreted, and, of course, well executed (*Cela va sans dire*).

One could mention interpretations upon interpretation by other composers, but will just give the names of a few at this time. *Spinning Wheel*, by Spindler; *Spinning Wheel*, by Chaminade; *At the Spinning Wheel*, by Schuller; *Spinning Wheel*, by Schuller. Surely, with so many wheels, we ought to set something in motion! The last-named number may be found in the *Etude* for October, 1917. These selections are all good, and imitate the subject very realistically.

Who has not experienced a thrill as he has listened to the *Spinning Chorus* from the *Flying Dutchman*, sung by a well-trained body of singers? The lead Senta sits in a melancholy attitude, surrounded by her friends, who are spinning and singing to the whirling accompaniment of the violins in the orchestra, singing these words, "Whirl and spin, thou lovely maiden."

Frantz Liszt's arrangement of the *Spinning Chorus* for the piano in wonderfully portrayed by his master brain; however, those who are not expert enough to be able to play this difficult number, would do well to

studies. They should be pursued at separate times, and each in its own manner, and the sight reading should be attended to without fail every day, or every other day, as the length of the practice time permits. Done in this way they each have an important bearing on one another, and yield a distinct advance in skill and power in each study. It is not hard to understand that the technique and accuracy gained by solo practice is of the greatest use in sight reading, but it is not so generally realized that the musical sense of pre-arrangement (forcing the difficulty) in solo playing is immensely increased by sight reading, which forces the player's attention to be constantly in advance of the execution. Many solo players, without knowing it, are kept to a lower level by their deficiency in sight reading. Unfortunately, music students are divided into two classes, solo practitioners and sight readers. They are not musicians; both studies should be given proper emphasis in order to achieve a fully rounded musical education.

refer to THE ETUDE for July, 1916, and they will find a simplified edition, and yet one which adheres accurately to the melody. A third arrangement, which appeals to the pianist who is hardly proficient enough to attack the Liszt interpretation, but who would think the one by Greenwood (just mentioned) too easy, will be much pleased by the portrayal by Oester.

All opera goers, we can safely affirm, have admired the quaint beauty of the scene as Marguerite sits at the flax wheel and sings that plaintive little folk song, *Cera na re di Thule*, which is followed by the *Jewel Song*, in the opera *Faust*.

Poets, as well as musicians, have taken the little spinning wheel as a model for some of their best efforts. Longfellow's *Courtship of Miles Standish* and Sir Walter Scott's *Guy Mannering* testify to this, though the latter is a prose work, yet these words, in poetical form, are spoken by Meg Merrilies as she sits at the wheel and spins, to determine, by means of the amount of flax spun, the future of the new-born babe, Henry Bertram.

"Twirl ye, turn ye, even so,
Whirl ye shades of joy and woe,
Hope and fear, and peace, and strife,
In the thread of human life."

"While the mystic twist is spinning,
And the infant's life beginning,
Dimly, seen through twilight bending,
Lo, what myriad shapings attending."

"Possions wild and follies vain,
Pleasures soon exchanged for pain,
Doubt, and jealousy, and fear,
In the magic dance appear."

"Now they twist, and now they divide,
Whirling, with the whirling spindle,
Twirl ye, turn ye, even so,
Mingle human life and woe."

It is not known who invented the art of spinning, although it is supposed to have had its origin in the Orient. Some of our oldest spiders are spiders, and in a large surveying instrument factory in this country, an enormous force of spiders are kept busy constantly, spinning the cross hairs which mark the center of the object.

Busy little bodies! What a valuable lesson the pianist may learn from their diligence. And, like Robert Bruce, whose inspiration for great deeds was gained by watching a spider spinning a web, let us profit by this example of perseverance, or, stick-to-it-iveness, that indispensable quality for success in the life of the musician.

Chas. J. Wallace has written a very good number called *The Spider Dance* (No. 1), a bright, dashing selection, which makes a good encore, and, in connection with our subject, it may not be inopportune to mention it, when the person at the wheel (or the piano, for that matter) has mastered these two attributes.

Then let us who are musicians, take these lessons from spinning: to concentrate and to persevere, and we will not worry about results, as the best will surely come, when the person at the wheel (or the piano, for that matter) has mastered these two attributes.

Light as a Feather and as Heavy as Lead

By H. C. Hamilton

To combine feather lightness for velocity, with the required amount of weight to properly produce the tone, is a thing where many fail. If they play lightly, their performance is characterized by lack of satisfactory tone, and if they use a heavier style of touch, they seem unable to play anything of a rippling character. Yet the two things are not at variance, as instanced by the work of any skillful performer, and in fact a really good pianist must possess a certain degree of both.

It is possible to have these two things at the same time, to call upon if needed? Yes; but here is the secret: they must not be in the same member. One cannot afford to have a heavy hand while playing, and yet everyone knows the value of "weight playing." How, then, can weight be present if the hand is light? Simply by transferring it to the elbow instead. If this latter member is allowed to feel as if a weight were attached to the joint pointing toward the bow, and a sensation as if it were "leaded" felt, the hand will be able to do ample execution, and possess sufficient power, even while held quite light. An elasticity will soon manifest itself, which could never be experienced by a light hand alone—that is, a hand out of conjunction with the elbow.

It is the practice of many, who know the value of weight playing, to practice slowly, with a heavy hand, and gradually increase the speed. A certain amount of skill can be acquired in this way, and up to a certain point it will meet many requirements. But for extreme lightness and velocity, a light hand has to be trained long, depending solely for its lightness and elasticity upon the elbow. As well as greater skill, more endurance will be gained in this way.

The importance of a light, flexible hand in the matter of octave playing, is of the greatest importance, and while finger work, up to a certain point, may be executed by a hand not of the lightest, an octave technique, save in slow heavy hand work, is out of the question. The hand simply will not do the work, except in a forcible manner—simply laboring, with loss of endurance and fatigue soon result. When the elbow is held as if a weight were attached to it, and the hand allowed to rise and drop from its hinge, naturally, one soon gains in freedom and velocity.

The fact is that the influence of weight playing is making itself felt, instead of being directly applied to the hand, with the result that we get all the beneficial flexibility and energy, without any of its hampering "loginess."

To conclude, "weight playing" is not literally what it is termed—playing solely by weight—any more than one plays solely by flexibility. The sense of "weight" in the elbow work is simply the harmonious co-operation of the muscular system from shoulder to fingers, and this is even true when the hand is weighty, only the disadvantage here is that the direct playing members themselves are hindered by unnecessary pressure, and in the case of the wrist, its freedom is completely prevented.

If any discouraged player will take the patience to try the experiment for himself, he will soon be convinced of the truth underlying these principles. The old-time finger exercises, taken in this way, will soon possess a new interest as rapid improvement is observed. When practicing octaves in this way, be sure that the lifting of the hand at the wrist joint does not interfere with the condition of the elbow. The feeling of weight must always be present—during the lifting of a playing member as well as the falling of it.

Two pieces, which require a reliable technique, one in finger work and the other in wrist, are Weber's *Moto Perpetuo*, and the finale of Liszt's *Sixth Rhapsody*. Some time ago I prepared and played these two selections according to the principles herein laid down. Two hours a day was my practice limit—never more.

For a period of about three weeks. Most of the time was spent on various forms of the well-known finger exercises, and the rest of the time on the pieces for the concert. Principally, these two, as they were the most difficult—very slowly, for the most part, and always according to the principles of lightness and weight. Before long all sense of fatigue or even strain ceased to be felt, and on the night of the concert they had lost all their terrors—which a few years before would have been impossible.

The matter of proper muscular condition in practicing is of prime importance.



The Impossible Music Dictionary

A Midsummer Madness for Performers Upon All Manner of Instruments from the Siberian Bazaar to the Genuine Klondike "Organ with the Human Voice"

By JOHANN SEBASTIAN BLUZZARD

Of course you have never heard of Bluzzard and his famous dictionary of music. We never had, but Bluzzard is a man who is used to making for his own use, and his own antecedents he is most modest. He came and he went—no one knows where he went, but he went. Only one bit of news was left to us. It intimated that he was usually related to Old Fogy through the sister of Old Fogy's who married into the Martima family.

Accordion
A small portable, heart-rending instrument reminding one of a heavy pull.

Ad libitum
A license to commit any musical crime.

Accelerando
The particular spot in any composition where the fingers get locomotor ataxia.

Accompaniment
The chief annoyance to the Prima Donna.

Andante
The name applied by music teachers to the collection of bills.

Agitato
The spasm that usually accompanies the middle section of Lange's *Flower Song*.

Amateur
The hero of many thrilling escapes.

Arpeggios
The dimmies in the pupils' recital.

Basso profundo
The voice reserved for villains and high priests in grand opera.

Bassoon
The accomplice of the English horn in any operatic outbreak—exceedingly hard to capture or suppress.

Baton
The sceptre of the conductor—usually an illusion.

Bravo
The battle-cry of the gallery-god most frequently used to announce the fact that the tenor has struck a home run.

Bravura
Over the top, followed by heavy barrage and complete slaughter.

Bugle
An instrument of warfare, perfectly safe in the hands of every one except the small boy.

Calore
Warm, but not quite so warm as *caloroso*.

Chest tone
The voice, which, when it is not exactly like the true Italian method of preventing the coup de glotte by the proper functioning of the diaphragm, coupled with the inter-costal and dorsal muscles, provided the clavicle remains horizontal as recommended by Tosti, Patti and Edie Janis, with, when correctly employed—say—who started this, anyhow?

Consecutive Fifths
The first bench-warrant in Harmony.

Concerto
A pitched battle between any instrument and any orchestra. Orchestra usually triumphs over the soloist.

Czardas
See goulash.

Da Capo
An offense punishable by three days in a boiler works.

Delicatessa
Ou la!

Dissonance
The palette of Schoenberg.

Diaphragm
Where the whole trouble began.

Encore
The penalty of popularity.

Figured Bass
Musical arithmetic.

It is impossible for us to publish the Bluzzard dictionary complete. There is a manuscript which the author has very considerably had laid in a certain press, so that it only occupies one-half of the editorial sanctum. We have merely picked up a definition here and there. If Bluzzard will be good enough to send a moving-avan for his manuscript we shall be very glad to forward it to him, as we

Fine
A term of relief of great importance to players and audience as well.

Frankfurter
The name of a famous method of playing the piano through which, after years of hard and patient work, the student is rewarded by acquiring a hand which looks like a bunch of sausages.

Fugue
The indoor sport of Johan Sebastian Bach.

Glissando
Tobogganing on the keyboard.

Goulash
See Czardas.

Humoreque
An infectious disease attributed to Dvořák.

Italian Fifth
The original barber shop chord.

Jägerchor
The alias of the Männer gesangverein.

Legato
The daily prayer of all music teachers.

Lusingando
Caresingy. (The keys, of course.)

Lullaby
What we all wrote when we were sweet thirteen.

Madrigal
The first symptom of musical composition.

Melody
Why the glee club broke down.

Mezza di Voce
X in the musical algebra of the Futurist.

Obbligato
Swelling of the voice—a performance in which the singer seems to be imitating a tire pump.

Overture
The music employed to drown the arrival of the real vocal solo.

Per una ma non troppo
Pretty bad, but it could be worse.

Pedal
The historic camouflage of bad playing.

Prestinissimo
Crazy's middle name.

Recitative
Opera when they get it under control.

Register
The mirage of the vocal teacher.

Requiem
The master song of aristocracy.

Schweigezeichen
Shhhhh! This means "a rest," but don't tell anybody.

Serenade
A night song—usually sung under a window and accompanied with an obligato of brick-brac.

Solfeggio
Vocal exercises—not to be mistaken for gargling.

Saxophone
The trench mortar of the Jazz Band.

Syncope
Musical St. Vitus's dance (with most pupils).

Secondo
The helpless partner in a duet.

Tutti
Free for all.

Tremolo
A disease, particularly dangerous to tenors accompanied by palpitation of the ears.

Valce
What is it?

BLUZZARD IN HIS PRIME
(From a rare cut. So soulful was Prof. Bluzzard, that even when a fly nuzzled on his nose he was entirely oblivious to it.)



need room for the vast number of good things that we have arranged to give to our better friends during 1918-1919. If you, dear reader, should chance to meet Prof. Bluzzard (he refused to us that he was a Professor), please show him this page and tell him that his check will be sent to him upon receipt of the address of his sanitarium. —EUGENE'S NOTE.

Metronome
The Gendarme of the piano.

Muscle
The art which, when it is practiced, obliterates fears and tears, quenches the thirsty soul and opens the gates to a paradise of dreams—the greatest blessing to humanity.

Not
1. The pieces at the lower end of the violin bow in which the hair is inserted. 2. One whose musical horizon begins with Schoenberg.

Neck Touth
The latest in piano touches. Sit squarely before the keyboard with hands raised twenty-one inches above the ivory surfaces of the keys. Then with the chin resting upon the chest suddenly throw the head back so the muscles of the neck will transmit the power through the internal anterior thoracic, biceps brachii, epicondylus lateralis, extensor carpi radialis brevis, digitorum communis, abductor pollicis longus (breath here) opponens minimi dexti, flexor profundus digitorum, musculus fclidialis, aponeurosis palmaris, then gracefully voplane down the keys landing with an exquisitely delicious lump. Of course, Beethoven, Liszt, Chopin and Rubinstein knew nothing of this touch and great pianists of to-day would laugh at it—but we must advance.

Nocturne
Why the sophomore decided to be a great pianist.

Obbo
Mother-in-law of the Bassoon.

Obligato
The accomplice in any vocal misdeedmanor.

Overture
The music employed to drown the arrival of the real vocal solo.

Per una ma non troppo
Pretty bad, but it could be worse.

Pedal
The historic camouflage of bad playing.

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Crazy's middle name.

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What is it?

Music Publishers Who Have Been Practical Musicians

The list of celebrated publishing firms that have been founded and developed by practical musicians is very noteworthy. This is, of course, in no sense a complete list. The ETUDE would be glad to learn of other notable instances.

Among the best known are the following:

It should be noted that in the business of music publishing, even in those firms where no member is musical, the success of the undertaking has depended, first of all, upon a sympathetic understanding of the needs of the teacher and the music lover, coupled with the service of expert critics and editors thoroughly acquainted with every branch of the musical field. It is a business in which genius plays a very important part, as it is genius quite as much as good, common-sense judgment which enables one to select from the mass of manuscripts what is really worth publishing, and in which, when combined with business ideas, upright principles, honest dealing and immense industry, has been the basis of success in the music publishing business. Here the selection is always the X—the unknown quantity.

J. Andre (Offenbach a/m.) was the composer of opera *Der Teller* and served as music director of a theater while founding his publishing business. He continued to be a prolific composer.

Belinfante was originally a timber merchant, but had all his life been a most earnest musical amateur, and often took part in string quartets. After he became a music publisher he inaugurated and managed series of important concerts in St. Petersburg and elsewhere.

Bote and Bock. This business is now conducted by H. Bock (a son of the founder), who is a remarkably fine piano player.

Mrs. Carrie Jacobs Bond, the author of both the words and music of several immensely successful songs, has given evidence of great business ability in building up a large and well-established publishing house.

Breitkopf and Haertel. This old and distinguished firm was not originally founded as a music publishing house, but at the start printed theoretical works. It was largely owing to the personal interest in music which characterized several members of the firm and their successors that they first added the publication of music to their enterprise, and later made it an exclusive business.

John Curwen and Sons. The founder of this firm was originally a non-conformist minister but became keenly interested in music through his efforts to find ways to improve Sunday School and Congregational singing. Ultimately he gave up the ministry and devoted himself to the publication of educational musical works and choral music, especially in the Tonic-Sol-Fa notation. He was greatly assisted by his wife, who was an able musician and piano teacher.

Diabelli was a chorister in his youth. He composed educational piano pieces, many songs, and several easy masses for use in country parishes. At the time he first embarked on the enterprise of publishing (taking Peter Cappi as a partner) he was a popular teacher of pianoforte and guitar. Beethoven wrote his *Thirty-three Variations, Op. 120*, on a theme of Diabelli's.

Durand, (Fila). This firm (founded in 1847) has during the past century developed a reputation for its activity since Camille Saint-Saëns, a famous composer, became a moving factor in the business.

Adam Geibel, the well-known blind composer, has published quite extensively and is the president of the *Adams Geibel Music Company*.

Hofmeister, who was not only published under that name in Vienna, but founded the *Musicae de Musicae* in Peters at Leipzig (not to be confused with the well-known "Peters Edition"), was a church choirmaster and a very prolific composer, especially for the flute, which was a fashionable instrument in his day. He was the first publisher of several of Haydn's, Mozart's and Beethoven's works.

Kunkel Brothers, the well-known St. Louis firm of publishers, was started by two brothers, both of whom were regarded as celebrated pianists and musicians.

Leduc's publishing business was successfully carried on by his son, who was one of the most successful piano teachers in Paris. At his decease, his widow, the daughter of the composer Ravina, and her husband, a highly accomplished musician, continued the business.

Lemoine was a guitar player, and also played viola in a theater orchestra, at the time he made a start as a publisher.

Litolff was a pianist of high rank in his day, and a composer in many different forms of music. His overture *Alceste* is still famous to concert-goers. He undertook with great success the business of the publisher Meyer, at Brunswick, after the latter's decease, and in course of time married his widow.

E. S. Lorenz, the successful publisher of church music, was at one time a clergyman and made music a practical study.

Wm. Maxwell Music Co. This firm name was one employed by the late Julian Edwards, who was the owner and director of the company which published many important works by leading American composers.

The catalog was purchased by the Theo. Presser Co., New York, a child-boy in London, who was an organist and a successful composer. He made a start as a publisher at the age of 30. Three of his daughters, and at least one of the two sons who inherited his business, are musicians themselves. He is the publisher of the later works of the late E. S. Lorenz.

Theodore Presser was a successful pianist, organist and teacher, and had also made a start as publisher of *The Etude* before he embarked in a general music-publishing business. He is the author of several instructive works for piano, and the composer of not a few of the exercises embodied therein.

Reinecke Brothers. These are sons of the late Carl Reinecke, the distinguished composer. The one who inherits his father's given name is an excellent violinist and a composer of successful easy pieces, which, however, he publishes under various pseudonyms.

Ricordi. Tio Ricordi is a composer and has written much music for the piano.

Ries and Erler. Franz Ries was a violinist; his chorister, afterward became a violinist and solo to distinction; but was obliged to give up violin playing at the age of 20 on account of a nervous affection of the wrist. Two years later he turned to the publishing business. As a composer he is best known as the author of *Violin and Piano*, which are widely in vogue among violinists.

G. Schirmer. Many members of the Schirmer family have been gifted musicians. R. Schirmer, who was born in 1861, is an accomplished violinist and was for some time a pupil of the late H. T. Simrock.

Simrock. The founder of this firm was a born player at Bonn, in the Elector's band—the same musical establishment with which Beethoven's father was connected.

Schott. The firm of Schott in Brussels, which should not be confused with that of similar name in Mayence and London, is managed by O. Jinné, who is a musician of great talent. On one occasion the pianist Van Goel was playing for him a new composition—*A Theme and Variations*—on the piano, and Mr. Jinné stepped to a harmonium (cabinet organ) which stood in the room and improvised an "additional accompaniment."

Tallie, Meredith Co. Both Mr. Tullar and Mr. Meredith are practical musicians, composers of anthems, hymn-tunes and practical part-song. Mr. Meredith is also a successful choir-director and leader of Community Singing.

White, Carter & Co. C. A. White, one of the founders of this firm, was one of the most successful composers of his day. His best-known work was *Marguerite*, a really meritorious work of his class.

B. F. Wood, the well-known Boston publisher, was a musician of well-known accomplishments. He was an organist at the New England Conservatory and was an student for many years.

Remove these significant names from the music publishing business and comparatively few outstanding idealists surrounding the business character of the publishers of high class books. This would exist in a very high form in the Music Publishing enterprise. The music publisher has a mission as well as a commercial reason for the existence of the firm becomes a purely selfish one and many firms once successful because of the pursuit of an ideal have reverted to mere money-making enterprises, waned and disappeared. The fact remains that many musicians and music lovers have a permanent need of the music publishing business certainly does not add any to the idea that musicians are poor business men. On the other hand, the business of music publishing is an ex-carer has been wrecked before their founders' ideals

have been realized.

Allowing the Pupil to Choose a Piece

We are not, in the present article, considering the case of the rather troublesome self-willed pupil, who attempts—sometimes, we regret to say, at the instigation of parents or friends—to dictate the material the teacher shall use in his lessons. Such cases must be dealt with tactfully, but with firmness and absolutely no surrender.

On the other hand, in the case of a reasonably advanced pupil who has for some time pursued a proper course tractably and obediently, it is a real aid to the development of taste, as well as a valuable maintaining interest, if the teacher encourages him in certain freedom of choice while building up a repertoire.

This does not imply any less responsibility on the teacher's part; instead of selecting one piece for a pupil, he selects two, three, or even more, all of a suitable grade, and asks the pupil to choose between them. He lets the pupil have the last word, and the teacher, by criticizing and commenting on them in his own way at last, adds his own comment, the very routine of choosing will be a valuable lesson in musical appreciation, and when the choice is once made, the pupil will feel a double interest in the piece, as his own initiative has been called into play in its choice.

Revealing the Pupil's Hidden Wish

On several occasions the writer has varied the above procedure by asking beforehand what a pupil would like. (Understand it, it is not safe to do this except with pupils who are well accustomed to practicing what they are told to—self-willed ones it might set a bad precedent.) Forcibly, under proper circumstances, the teacher may say: "As you have practiced such and such exercises, scales, études, etc., faithfully for some time, as well as the pieces assigned you, and as the next piece possible being to have is to be memorized for repetition, I want to be sure it is to be memorized for repetition. What kind of a piece or by what composer, if those you are familiar with, would you like best?"

The answer, of the present writer, when a teacher, actually received to this question, was, "I would like to have some cases among, and often instructive to consider. Here are a few:

"Something real fast."
"Something slow and dreamy."
"Something not so fast."
"Something that I could play with orchestra."
"Something not in sharp."
"Something arranged from a Wagner opera."
"Something by Chopin."
"Another one of Beethoven's Sonatas."
"A concerto."

"Something I could play with my brother" (who played the violin).
"One of those short pieces, just out, by some modern composer, that you had a package of."
But few of these, even if a trifle eccentric, represented the pupils' real desires or impracticable desires on the part of the teacher, and the teacher saw no harm in granting the request.

Another aspect of the same question treated in the above article is given in the following by a well-known ETUDE contributor:

Let the Teacher Select a Piece

By T. L. Rickaby

First impressions may be strongest but they are not necessarily the best or the most permanent. It is one of the most valued friends and acquaintances may be their good music, and eventually result in embarrassed chagrin. They have told me that they felt like falling on their knees and praying to Heaven that their hands might persevere like play with abundant ease. That they at least many good players read their music, will help him immensely. The organ teacher at the school will be grateful for a pupil prepared in this way, and will be able to put him to work once on the course of study for the organ. You would be made as good a player of him as possible in your limited time, and let what organ work you do of a general nature.

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.

Music and the Ministry

"I would appreciate your advice on what to teach as organ work of high school age who will study in the fourth year. The pupil now plays in the third grade. I understand his course will include play organ and piano, and I want to give him the best preparation possible."—N. A.

A prospective organ student should be in the beginning made as thorough a study of the piano as possible. Indeed it is a very great drawback not to have this training. The finger action on both instruments is identical, modern organ demanding a good deal of virtuosity. It is true there are certain modifications and special uses on each instrument that do not apply mutually, but this does not affect the similarity of the organ for your pupil to do is to become as facile upon the fundamental basis of action. Therefore, the best thing possible before going to the seminary.

The better control of his playing apparatus he has, the better command of the keyboard, the greater ability to read simple music at sight, the more quickly will he take up the course of study laid out at the school. If he goes to the school in one year where a course of study is laid out, his music teachers there will be more grateful for this thorough preliminary preparation than anything else. It will cover his elementary organ work, and enable him to enter at once upon the course that is arranged. In such an institution the most annoying thing to the teacher is getting the pupil ready to begin the special course of study. Where totally unprepared they often have to spend a large portion of their time before leaving the school to get ready to begin the course.

Therefore, make it a point to have the pupil out of your student as possible. As his music will be subsidiary to his theological work, do not insist upon too many études. The Standard Graded Course will be excellent. Train him to be a good sight reader, for this will stand him in good stead. To be able to grasp the printed musical plan in phrases, instead of note by note as a child spells out words letter by letter, which is the manner in which many good players read their music, will help him immensely. The organ teacher at the school will be grateful for a pupil prepared in this way, and will be able to put him to work once on the course of study for the organ. You would be made as good a player of him as possible in your limited time, and let what organ work you do of a general nature.

Perspiration

"I have several pupils, some a little plump, whose hands perspire very freely. I kindly advise me what might be good to use in such cases."—

Tell them to be thankful they do not belong to that class whose hands become cold and of the flexibility of lilies at the approach of the slightest nervousness. When they are inspired with the desire to thrill their hearers with the brilliancy of their execution, their hands literally become "icy mits," their technique flutters and hesitates, they play with feeling for the first time for the music, and eventually result in embarrassed chagrin. They have told me that they felt like falling on their knees and praying to Heaven that their hands might persevere like play with abundant ease. That they at least many good players read their music, will help him immensely. The organ teacher at the school will be grateful for a pupil prepared in this way, and will be able to put him to work once on the course of study for the organ. You would be made as good a player of him as possible in your limited time, and let what organ work you do of a general nature.

Perspiration is also often caused by nervousness, and the only cure in this is to cultivate a feeling of ease when before the public. From the standpoint of a musician, it is a great relief to have a few drops of ammonia in the water in which they wash their hands. This may afford considerable relief if persisted in, and it is a simple enough remedy not to be very troublesome.

Cramer and Czerny

"I am please give me a list of the most useful numbers of the Cramer-Beethoven Studies?"
"Which studies of Czerny's Op. 89 are used?"—F. H.

1. This is a difficult question to answer, for the reason that all experienced teachers have their own ideas as to which of the Cramer-Beethoven Studies to use; also as to the order in which they should be used. (This depends altogether upon the ability and individuality of each pupil.) Some pupils, for example, are not so well prepared to take up the double note studies, although fully equal to the other work. In such cases the double note studies should be introduced in a different order. The majority of the studies are used by most teachers, omitting some near the end of the volume as being somewhat redundant. Experience can only teach you in these matters, as there can be no general rule for the guidance of all pupils of various talent.

2. Practically the same may be said of Czerny, the majority of them being used. Meanwhile, Emil Liebling most effectively solved the Czerny problem when he selected from various Czerny collections the best studies, and arranged them in progressive order. You will do well to use the Czerny-Liebling selection, and compare his order and the ones used on your Op. 89, and perhaps be able to discover why certain others are omitted, and select for some purpose. A comparative investigation of this kind is a good thing for any teacher.

Five Points

"1. Please tell me in what manner the hands should be raised in playing the piano. Should they be raised in a single motion, or should they be raised in a double motion?"
"Please give a simple way to count out a hold."
"What grade is Barcarolle positions, by Goethe?"—H. A.

1. The hands should be raised at rests with an upward movement of the forearm, the hands hanging loosely and relaxed, and ready to assume once; position the moment they drop back to the keyboard. The hands should be raised also at the end of phrases, at certain marked notes, and after every phrase. In practical work you could study the various kinds of touch as taught by Mason in *Touch and Technique*. They should never rest in the lap, although one may do so occasionally if the other has a long passage alone.

2. A hold should never be counted out. The length of time it should be held is a matter of taste and judgment. See *Proper Use of the Fingers* (ETUDE for February, 1914, page 94).

3. With the hands and fingers lying flat on the keys, the finger is quickly pulled in and under the hands in the act of closing it out, and strikes the key during the act of sweeping across it. This is explained in detail in *Mason's Touch and Technique*. In practical work I have found that pupils need a good deal of drill before they grasp the idea thoroughly. It is difficult to make it understood by the written word.

4. The *Vieni bene* is about the sixth grade.

Plegmatic

"Please tell me what to do with a very plegmatic person, who seems to be slow. She is faithful and anxious to learn."—

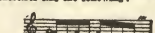
When I was in college the question used to be raised in the *Moral Philosophy* class, "Can a mean and stingy man become a Christian in view of New Testament teaching?" The president of the class, in response, that a man could not go higher than the light Providence had given him, and therefore, such a man could be a Christian, but he could never be anything but a mean and stingy Christian. My observation has been that musical applies to plegmatic people, trying to play the piano. They are never anything but plegmatic players, and I have heard public performers who came dangerously near that class. In severe cases the trouble is usually physical, and the cure for the trouble

should have been attempted several generations back. Plegmatic is often only a polite term for laziness, which also is generally physical, only plegmatic people get some sympathy while lazy ones do not. I can give you no specific advice in the case you mention. Speed her up in her scales and exercises. Keep prodding her along for more life and velocity. Make her play with lots of accent which is the one thing a plegmatic player hates above everything else. Give her very lively pieces, things enough so she can't stand them almost the first time and get, and make her play them with a lot of "get-up-and-get." If possible, get her to take an interest in physical sports and having a lively time generally. She may, therefore, be induced gradually to wake up in the "Hurrah" side of life, even in these war times. People are plegmatic because the blood does

On the other hand I have heard players whose every phrase seemed to be surcharged with electricity, buoyant, physical life radiated from every measure, their music fired one with the joy of living and when you would shake hands with one of them you felt as if taking hold of a cold, clammy spectre, the so-called "dead fish," the man described by Heine who reached in his pocket and pulled out a handful of earthworms every time you met him. Only music galvanized them into life. When they played they became living electric batteries. Perhaps your pupil will wake up.

"Stock" Exercises

"Have you ever found that the daily practice of Beethoven's Op. 10, No. 1, is a very good exercise for the fingers? For the last month or so I have practiced daily exercises like the following:



"Not over fifteen minutes a day were spent thus, nevertheless my eyesight has improved, and my fingers and hands, in the trouble caused by these exercises."

"Stock" exercises, that is, exercises in which certain fingers are to all intents said purposes placed in "stocks," while the others attempt to act, should be used with a great deal of discretion, or the reason you mention are sure to follow. Some teachers object to them; others have good results from their use. No pupil should practice them except under the supervision of a teacher, who understands the finger and hand conditions. If properly employed may be accomplished in the way of finger independence of action. The first requisite is to learn to move each finger singly without stiffness in any part of the hand. The hand should be laid on the table, in playing position, or on keys without depressing them. Then begin with the second finger and raise it slowly up and down until it can be done with the utmost feeling of ease throughout the hand. This can be easily accomplished with the second finger. More difficulty will be accomplished with the third, and still more with the fourth, and the fifth will be easier again. Then the keys may be depressed and the exercise repeated. Very, very slow must be the movement of the finger, and the finger should be seen only as it is raised, and the finger should be seen only as it is raised. Slow enough at first so you could count eight while the finger is rising. Increase the speed from this point. When this is conquered go on to such exercises as you have written above, and the finger will be raised to a finger very high. In actual work it is often better to let the little finger act with it, rather than strain the thumb. To endeavor to practice these stock exercises by making force, as many studies do, is absolutely ridiculous. The muscular mechanism of the hand is not to play the piano. They are never anything but plegmatic players, and I have heard public performers who came dangerously near that class. In severe cases the trouble is usually physical, and the cure for the trouble

How Many Do You Know?

Here is an idea worked up at the Newtown High School by the musical director of the school, C. Irving Valentine. There are forty-seven Newtowns and Newtowns with variations in the United States,—but the particular Newtown which has developed this idea is one of the environs of New York City and is located in Long Island.

Newtown High School is one of the high schools in greater New York, and comes under the regular system.

The idea is to give a list of one hundred compositions to be played in part or in whole at a public concert. The auditors are given slips of paper and are told to write down the names of those they can identify when they hear them played. Professional musicians, choirmasters, organists, etc., were debarred. One count was given for each correct title written down. Two counts were given when the right name of the composer accompanied the title. (No count was given for the name of the composer without the title.) The list was published in advance and several prizes ranging from \$15.00 down were offered.

In preparing for the contest Mr. Valentine resorted to many means which he himself has reported to us upon request in the following:

"First I organized the private music teachers, who made a selection of the hundred pieces. Then we had the best talent procurable come to the school during lunch hours and play and sing for the pupils, also sing for the players and the orchestra. We had a list of the player-piano and Victrola. The teachers made the list in teaching and making out programs, the organists in the churches and the pianists in the moving picture houses cooperated in making the general public familiar with these hundred. Then the evening of contest we had twenty-five played and sung. My idea was not just that evening's entertainment, but to have people try to listen intelligently."

Such a plan should be an immense stimulus to musical interest in any community. By that we mean even the smallest circles, such as a teacher draws around herself in her own studio. The list might even be cut to twenty-five pieces and the prize might be a piece of music or a book.

Here is the list given to the audience at Newtown. How many of them could you identify with the name of the composer if you heard some measure played?

- | | |
|--|-------------|
| William Tell Overture..... | Rossini |
| Mittut in G..... | Bethoven |
| "Märchen Chorus" (Hannhäuser)..... | Wagner |
| Liedertänze..... | Schubert |
| Fifth Symphony..... | Bethoven |
| Traumerei..... | Schubert |
| Träumerei..... | Schumann |
| Bornie Song..... | Mendelssohn |
| March..... | Haydn |
| Melody in F..... | Beethoven |
| March..... | Chopin |
| Nocturne in E flat..... | Chopin |
| Polka..... | Wagner |
| Side of the Valkyries..... | Norman |
| Polka..... | Norman |
| Narcissus..... | Norman |
| Ave Maria..... | Bach-Gounod |
| Polka..... | Händel |
| Large..... | Händel |
| Intermezzo (Cavalleria Rusticana)..... | Macagni |
| Cavatina..... | Puccini |
| Requiem (Palm of Solomon)..... | Orff |
| Liedstromm..... | Last |
| Hungarian Rhapsody No. 9..... | Last |
| Hungarian Dance No. 6..... | Last |
| Annie Laurie..... | Lady Jane |
| Widow Jones..... | Mauchell |
| If With All Your Heart (English)..... | Mendelssohn |
| Autumn's Dance..... | Grieg |
| Grand Poilu de Concert..... | Harlett |
| It Provokes—Misery..... | Vord |
| Midsummer Night Overture..... | Mendelssohn |
| The Erikonian..... | Schumann |
| Sautdances..... | Harvey |
| Andante and Pages in minor..... | Harvey |
| Don't You'll Remember Me..... | Harvey |
| Slightly Lark & Rose..... | Stern |
| Forward, Christian Soldiers!..... | Dryden |
| Just A-weeping for You..... | Brown |
| But the Lord Is Mournful of His Own..... | Mendelssohn |
| Myriad's Funeral March..... | Grieg |
| Surprise Symphonies..... | Wagner |
| Butterfly Butterfly..... | Schumann |
| Butterfly's Parture..... | Flotow |
| Kamelié..... | Flotow |
| Breeding..... | Della |

Benefits Derived from Summer Music Study

By Arthur Schuckai

- | | | | |
|------|---|--------------------|-------------|
| 71. | My Heart at Thy Sweet Voam (Samson and Delilah) | Samson and Delilah | Saint-Saens |
| 72. | Pollie (Dell) | Schererens | Chopin |
| 73. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 74. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 75. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 76. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 77. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 78. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 79. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 80. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 81. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 82. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 83. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 84. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 85. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 86. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 87. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 88. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 89. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 90. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 91. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 92. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 93. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 94. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 95. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 96. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 97. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 98. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 99. | Waltz in D flat (Minnie Wailes) | | Chopin |
| 100. | Waltz in D flat (Minnie Wailes) | | Chopin |

Helpful Hand Hints

By L. E. Eubank

There is much to be learned about the hands. All the study, care and training given them pay handsomely. Hand technique is a great annoyance to all beginners, and to many players long past their novitiate. Questions on touch deluge every instructor; it seems that some must say:

Fine touch is not so much a matter of blows as of pressure, but it requires more strength of the hand to use the pressure method. The beginner's hands tire, and soon he is striking irregularly, at varying heights and angles. Only in the production of special effects is very high finger stroke ever necessary. Clumsy striking is not only inartistic but often painful—the finger gets very sore.

Remember that the power of the fingers lies at their base and in the hand. The one quality common to the great pianists' hands is strength of the hand itself—their fingers have been of various conformation. On the piano, the hand should not be allowed to tilt down toward the little finger, as this has a tendency to make the player strike with the side of that finger. Indeed, many good teachers recommend raising slightly the little finger side of the hand and lowering slightly the thumb side of the wrist, in order to obtain freedom for the third and fourth fingers.

Cultivate a happy medium in the curvature of the fingers; too sharply bent joints and too flat a position are both equally objectionable.

What shall I do with the unemployed hand during rest? is a frequent question. If the rest is as long two measures, best drop it in the lap, but for shorter

hold it up a short distance above the keyboard. Naturalness and relaxation are the foundation of ease. Drop the fingers on the keys naturally. Keep the wrist on a level with the arm and do not stiffen it. Tensing of the arms and hands is utterly ruinous to technique on any instrument. Change of the wrist's position in accordance with the location of the keys helps to prevent fatigue and tenseness. Elasticity is the key to everything.

"Touch" refers more to dynamic result than to mechanical execution. Different selections require different methods.

A word about stretching the hands: It is very easy over-do this training. In as much as the hands are actually stretched in the actual playing of octaves and large chords, the students requires but little "spanning" exercises. The following, with such compositions as Poldini, *Japanese Study*, Opus 27, No. 2 (Schubert) and MacDowell, *Concert Etude*, Opus 36; and Grieg, *Concert Etude*, Opus 111, will accomplish the same result more naturally, and perhaps more easily. There is nothing better than a thorough olive massage of the hands as a preparation for particularly strenuous playing.

The Indispensables

MARK HAMBOURG, whose technic is powerful, comprehensive and at the same time facile and delicate, once sized up the mechanical essentials of good piano playing thus,

SCALES	}	TO BE PLAYED	LEGATO
ARPEGGIOS			STACCATO
DOUBLE THIRDS			FORTE
SIXTHS			PIANO
OCTAVES			PIANISSIMO
CHORDS			MEZZO-FORTE
			FORTISSIMO
			CRESCENDO

To be able to do these things with exactness, ease and rapidly and then to have the experience and judgment in knowing when and how to apply them artistically to pieces, makes up the sum and substance of all the art of piano playing—save the use of the pedals, phrasing and polyphonic problems. Most piano teachers will agree unanimously with Mr. Hambourg. Therefore, no piano practice period should be considered complete without the wise administration of some part of the period to the careful, concentrated exercise of the hands and mind in these technical indispensables.

"MUSICIANS must not base their art on the laws of the past, but on the present."

MEMORIES

H. HOPKINS, Op. 60

A modern *Song Without Words* with a fine climax; by a successful American player and teacher. Grade IV.

Andante espressivo M.M. $\text{♩} = 72$

This page of musical notation is for a piano piece, likely a study or a short composition. It features multiple staves with complex chords and melodic lines. The notation includes various dynamics (pp, mf, f, dim., rit., a tempo) and tempo markings (Tempo I). The piece is in 2/4 time and ends with a double bar line.

CARELESS AND FREE

SCHERZO

GEORGE DUDLEY MARTIN

A vivacious ⁶ movement in the form of *scherzo* or caprice. Grade III $\frac{1}{2}$
Allegro moderato M.M. ♩ = 126

Allegro moderato M.M.♩.=126

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with a treble and bass clef system at the top. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *mf*, *p*, *fz*, *dim.*, and *cresc.* are used throughout. There are also performance markings like *Fine* and *Ped. simile*. The handwriting is in ink on aged paper, and the notation is dense and complex, suggesting a more advanced piece of music.

FROLIC OF THE ELVES

R. S. MORRISON

A graceful drawing room piece with well contrasted themes. Grade III.

Moderato M.M. ♩ = 144

Moderato M.M. ♩ = 144

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MARCHE DES HEROS

SECONDO

DAVID DICK SLATER

A imposing martial number of the *processional* or *grand march* type. Play it in the orchestral manner. Grade IV.

Maestoso M.M. $\text{♩} = 108$

Musical score for the second part of "Marche des Heros". The score is written for piano and includes a Trio section. The tempo is Maestoso, marked M.M. $\text{♩} = 108$. The key signature has two flats (B-flat and E-flat). The score begins with a piano introduction marked *mp*. The main melody is in the right hand, with a bass line in the left hand. The score includes various dynamic markings: *mp*, *cresc.*, *f*, *mp*, *cresc.*, *ff*, *p*, *cresc.*, *mf*, *cresc.*, *f*, *ff*, and *mp*. The Trio section is marked *p* and features a more rhythmic, march-like melody. The score concludes with a final *mp* marking.

MARCHE DES HEROS

PRIMO

DAVID DICK SLATER

Maestoso M.M. $\text{♩} = 108$

Musical score for the first part of "Marche des Heros". The score is written for piano and includes a Trio section. The tempo is Maestoso, marked M.M. $\text{♩} = 108$. The key signature has two flats (B-flat and E-flat). The score begins with a piano introduction marked *mp*. The main melody is in the right hand, with a bass line in the left hand. The score includes various dynamic markings: *mp*, *cresc.*, *f*, *mp*, *cresc.*, *ff*, *p*, *cresc.*, *mf*, *cresc.*, *f*, *ff*, and *mp*. The Trio section is marked *p* and features a more rhythmic, march-like melody. The score concludes with a final *mp* marking.

SECONDO

Piano score for the SECONDO part of the 'Ride of the Valkyries'. The music is in 8/8 time, featuring a driving, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *p*, *cresc.*, *mf*, *f*, and *D.C.*

THEME

from "RIDE OF THE VALKYRIES"
SECONDO

RICHARD WAGNER

A fragment from one of the most famous descriptive pieces in all musical literature.
Allegro vivace

Piano score for the THEME (SECONDO) of the 'Ride of the Valkyries'. The music is in 8/8 time, featuring a driving, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *ff*, *f*, *piu f*, and *ff*.

PRIMO

Piano score for the PRIMO part of the 'Ride of the Valkyries'. The music is in 8/8 time, featuring a driving, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *dim.*, *p*, *cresc.*, *mf*, *f*, and *D.C.*

THEME

from "RIDE OF THE VALKYRIES"
PRIMO

RICHARD WAGNER

Allegro vivace

Piano score for the THEME (PRIMO) of the 'Ride of the Valkyries'. The music is in 8/8 time, featuring a driving, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *ff*, *f*, *piu f*, and *ff*.

RHAPSODY MARCH
from "HUNGARIAN RHAPSODY No.2"

AUGUST 1918

E L I S Z T

The celebrated *march-galop* from *Rhapsody No. 2*, arranged in compact and convenient form for general use. The four-part arrangement of this same excerpt has proven a great favorite. Grade IV.

INTRO. Vivace M.M. = 126

The celebrated *march-galop* from *Rhapsody No. 2*, arranged in compact and convenient form for the same excerpt has proven a great favorite. Grade IV.

INTRO. *Vivace* M.M. ♩ = 128

The musical score is written for piano and bass. It begins with a tempo marking of *Vivace* and a metronome indication of ♩ = 128. The key signature has one flat (B-flat). The score includes several dynamic markings: *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *leggerissimo*. There are also articulation markings such as *Per simulo*, *il basso sempre staccato*, and *Piu mosso*. The score is divided into measures by bar lines, with some measures containing multiple notes and rests. The overall style is that of a classical piano introduction.

8^{va}

ben marcato

8^{va}

p poco a poco accelerando il tempo

8^{va}

fz

fz

8^{va}

cresc.

ff

ff

fz fz fz

INTERNATIONAL PARADE MARCH

A splendid march, just what is needed at this time, introducing the National Anthems of the Allies. Grade III½ WILLIAM R. SPENCE

Tempo di Marcia

The first system of the musical score for 'International Parade March' is written for piano. It begins with a treble and bass staff in G major (one sharp). The tempo is marked 'Tempo di Marcia'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with fingerings indicated by numbers 1-5. The system concludes with a double bar line.

TRIO

* From here go back to 8 and play to Fine; then play Trio.
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The second system of the musical score continues the piano accompaniment. It includes several key features:

- A section marked 'marcato' in the bass staff.
- A section marked 'ff' (fortissimo) in the bass staff.
- A section marked 'f marcato' in the bass staff.
- A section marked 'ff' in the bass staff.
- A section marked 'p' (piano) in the bass staff.
- A section marked 'espress.' (espressivo) in the bass staff.
- A section marked 'cresc.' (crescendo) in the bass staff.
- A section marked 'ben marcato' in the bass staff.
- A section marked 'rall.' (rallentando) in the bass staff.
- A section marked 'D.S.' (Da Segno) in the bass staff.

 The system concludes with a double bar line.

JACKY THE SAILOR BOY DOLL

CONSTANTIN STERNBERG, Op. 116, No. 2

No. 2, from a unique set of character pieces, *The Dolls* by the well-known concert pianist and teacher, Constantin Sternberg. Of real musical and educational value, apart from their novelty.

THE POETIC IDEA

The piece embraces the two principal moods of a sailor boy—the two poles—so to speak—of his spool life: the joy of travel, the pleasure of seeing places and peoples hitherto unknown to him, a gladness of heart that expresses in the dance; and—every once in a while—the

sadness of being separated from home and loved ones, separated by thousands of miles of water. These two moods should be born in mind by the player: the cheerfulness of the dance and the languor of longing.

THE TECHNIC

In the Allegro parts the left hand should maintain a sharp staccato (unless otherwise stated, as in the second half of measure 8 and in measure 20) the eighths should have the short sound of sixteenth notes. In the Andante part the right hand should play with a round,

singing tone, while the left hand may be—judiciously—supported by pedalling. As to the method of using the pedal “judiciously,” enquire of your own ear and follow its promptings.

NOTICE

When playing the piece for friends or in public, the player may speak the words that are printed and supposedly spoken to the doll. The chords connecting the various parts should be played slowly

enough to allow all the words to be well pronounced during the sounding of the chords.

Allegro gioioso

Jackey, let's have a regular sailors' dance! What do you call it? Hornpipe? All right!

Ship a - hoy! Ship a - hoy!

Now, Jackey, sing the song you sing when far away from home, the song of home and mother:

Andante

mf cantabile

Here joins the chorus, all homesick.

O, Jackey, the song is fine, but it makes you sad—you'd better dance again.

Allegro come primo

poco a poco cresc. ed accel.

Molto vivo

sempre cresc. ed accel.

Presto

Tempo I.

Ship a - hoy! Ship a - hoy!

MENUETTO

Arr. by M. Greenwald

F. SCHUBERT, Op. 28

Originally in B minor, this noted classic, as arranged by Mr. Greenwald in A minor, is brought within the range of many aspiring students. Grade III.

Allegro moderato M.M. = 126

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GIRL SCOUTS

MARCH

LESLIE W. ABBOTT

Spirited, rhythmic and easy to play. Grade II.

Tempo di Marcia (Vivace) M.M. = 108

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A MEADOW LARK

PAUL LAWSON

A graceful and melodious teaching or recreation piece, by a popular writer. Grade II $\frac{1}{2}$

Andante M.M. ♩ = 144

p

Fine *mf*

p

D.C.

SWAYING BRANCHES

WALTER ROLFE

An excellent teaching or recital piece, having both themes in the left hand. Grade II $\frac{1}{2}$
Andantino con moto melodia marcato M.M. ♩ = 144

mf

rall. e dim.

mf *rall.* *Fine* *p*

D.S.

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FAIRIES EVERYWHERE

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From the attractive set, *Pictures from Fairyland*.
Play like a nocturne or reverie. Grade II.Fairies in the meadow,
Fairies in the air,
Fairies in the deep sea,
Fairies everywhere.

DAVID DICK SLATER

Rather slow and very smooth M.M. ♩ = 48

p

Fine

p

rall. *D.C.*

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IN NATURE'S GARDEN

VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

A useful easy teaching piece which may be either played or sung, or both together. Pretty and attractive. Grade 1½

Andante M.M. = 72

Ev-ry sun-ny day, chil-dren love to play, In a ver-dant
pas-ture not so far a-way; There wild flow-ers bloom in this ample room, Garn-ish-ing the mead-ow with their
dainty, sweet per-fume. Clov-er blos-soms white, purple too, in sight. But-ter-cups and dai-sies help to keep the pic-ture
bright; Na-ture seems to know just where to be-stow, All the col-ors in a tan-gled row.

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SOLACE

SIBLEY G. PEASE

Transcription by Sol Marcossion

Originally for the organ, this charming number, as arranged by Mr. Marcossion, will be found unusually effective on the violin, if played in broad singing style.

Violin: *Andante dolce*
Piano: *Andante M.M. = 72 p dolce*

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Un poco piu mosso
a tempo
p
rit.
decresc.
dolce espressivo
p dolce espressivo
rit.
a tempo
rit.
a tempo
rit.
morendo

MARCHE BRILLANTE

Prepare: { Swell: Full except reeds
Great: Dulciana, Doppel Fl., Fl. Harm.
Ped. Bourdon 16'
Couplers: Sw. to Gt., Sw. to Ped., Gt. to Ped.

C. HAROLD LOWDEN

Tempo di Marcia M.M. $\text{♩} = 108$

MANUAL

PEDAL

TRIO

Cantabile

Ge

Sw. Soft Strips

Add Fl. Harm.

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

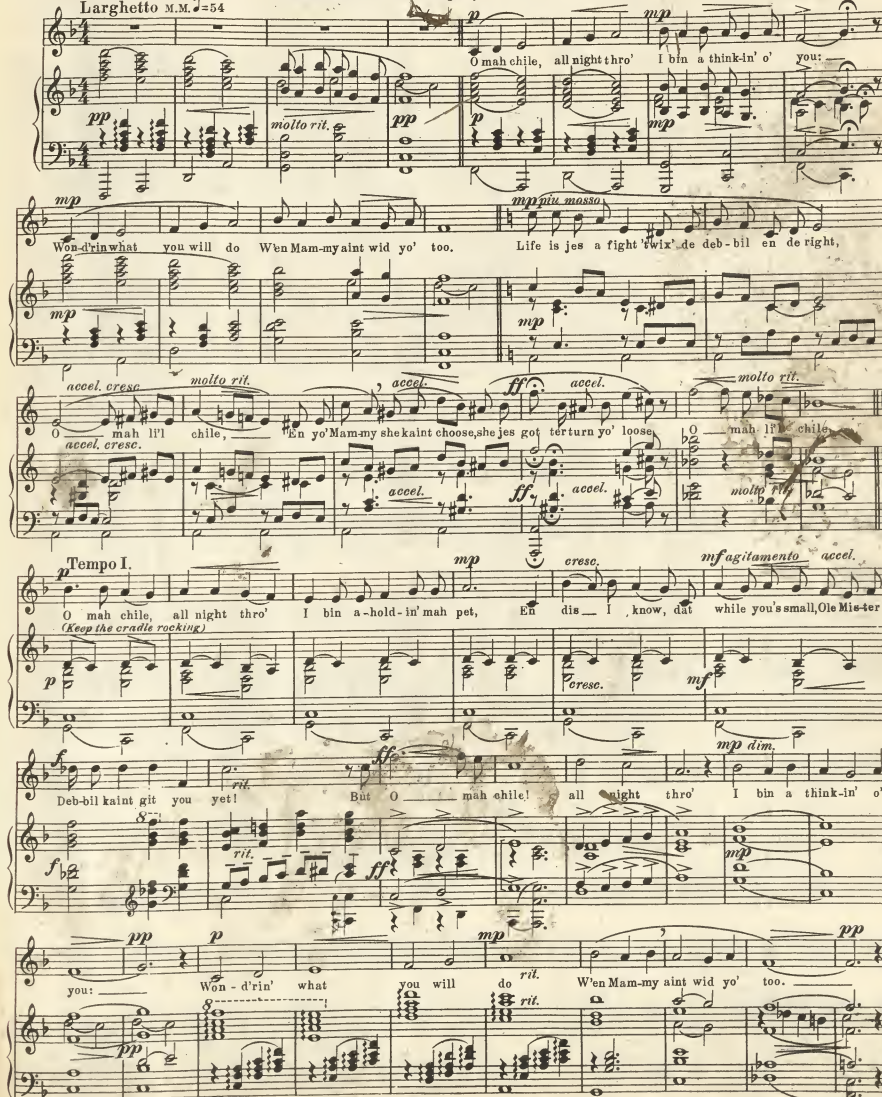
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Larghetto M.M. ♩ = 54



Larghetto M.M. #54

O mah chile, all night thro' I bin a think-in' o' you;

Won-d'in' what you will do Wen Mam-mya int wid yo' too. Life is jes a fight 'twix' de deb-bil en de right,

O mah l'il chile, En yo' Mam-my she kaint choose, she jes got teturn yo' loose O mah l'il chile

Tempo I.

O mah chile, all night thro' I bin a hold-in' mah pet, En dis I know, dat while you's small, Ole Mis-ter

(Keep the cradle rocking)

Deb-bil kaint git you yet! But O mah chile! all night thro' I bin a think-in' o'

you; Won - d'in' what you will do rit. W'en Mam-my aint wid yo' too.

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WILLIAM BOGER

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Andantino grazioso

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MARIAN CORYELL

AUGUST 1916

AUGUST 1918

Marvels of Human Hearing

By Dr. Leonard Keene Hirschberg

The parchment which separates the inner from the outer ear is not only finer than the real sheepskin of a fine kettle drum, it is also attached to a small muscle, which, when needed, tightens up to deaden loud noises when they strain the membrane. Furthermore, the eardrum is stretched unevenly across the opening in order to receive and transmit accurately to the chain of bones behind it, air movements from 30 to 40,000 per second. In the inner wall of the middle ear are two small drums. One is across an oval opening, into which the stretch-shaped bone fits. The other stretches across a round opening.

Just behind these two little drums lies the third or internal ear, shaped like a conch or periwinkle shell. Its broad end lies against the two openings. Instead of one spiral canal it has two, one of which lies behind each of the small drums.

Just behind the oval aperture lie also (like two pretzels) the three semicircular canals. It is the fluid in the arms of these "pretzels" which make for your stability. They are created on the principle of a carpenter's spirit level, one foot to all, one flat, and the third right to left. By them you feel "fine," "upright," "dizzy," "head going around" and "top-heavy." The semicircular canals tell you where to shift your "center of gravity."

The inner ear is a Pandora's box of marvels. Round and round the double, conch-like spirals, resting on the fine membrane, which divides them, are something over 3000 little knob-tipped rods. They are graduated in size just like the hammers, for the strings of a piano. Each rests in a hollow pad made for it. A fluid surrounds them and communicated air movements—sound vibrates—to the appropriate rods.

The membrane upon which these rest is said to consist of an almost infinite

number of strings, which become progressively shorter and shorter as they reach the point or apex of the conch shell. By means of this piano-like apparatus, sounds are carried to the rest of your "person" by way of little nerves, which come from the strings and are sorted out in the central switchway, to wit, the brain.

If an orchestra plays a symphony you will only appreciate it if in childhood and youth enough hammers and strings of the inner ear have been made pliable enough to ensure and vibrate with "every little movement" of the selection. These sounds are transmitted by the outer ear through the drum to the three bones across the middle ear to the oval drum and to the round inner drum. The semicircular canals will make you turn your head in the direction of the music and balance your poise while the vestibule, with its vibrating hammers and strings will help your personal self to begin to appreciate the composition played.

A large nerve, as thick as a thread of English wool, forms the link of the three ears on the right side—and the left side also—with the general roundhouse, the brain, which is the shifting and sifting center of all sensations, perceptions and memories. Just as there is a real distinction between looking and seeing, so there is one between listening and hearing. A person who merely sees a thing may have no clear account of what he sees. His personality and mental self has not received it. Consciously and attentively he was blind. His gaze has been checked while in a "brown study." When he really looks at a thing his ego takes in the eye-messages fully. Similarly, you may hear a great deal with your ears, but you can only listen with all your fabric and tissues attuned to the rhythm of the sounds which enter the ear.

The Spare-Time Test

By W. F. Gates

A SUCCESSFUL employer of many men gave as one of the reasons for his seeming skill in finding the right man for the job, "I find out what a man does with his spare time."

Notice that he didn't appraise the care or the skill with which the man carried on his regular work. We may well imagine that the man whose leisure hours were filled with cards, beer, cheap picnics, and yellow novels had small show with that employer. We equally may guess that the man whose spare time was spent in the night school or the public library or quiet home society given an extra chance to make good at the works.

There is a thought in this for the music student. Not so much for the casuals, perhaps—I have a friend who calls them the casuals—but for those who are preparing for the profession, the question is pertinent. What are you doing with your spare time?

A certain amount of your day is given to theory, piano, violin, voice. By practicing your allotted time you may become able to go as far as your talent, natural equipment and good sense will take you. But with only the ability to perform, you will be regarded as one of those known as "dead" students to your own foundation in your chosen art.

ment with many related subjects. The more you supply yourself with knowledge on these subjects, the more they will reflect power and understanding to your musical life. You have two or three hours a day unoccupied with study or necessary outdoor exercise. What are you doing with them?

If you have mastered your own language, why not study another? Don't think you have mastered your own if it is only as far as the grammar schools take you. Study English rhetoric and English authors first. Then take up French, which, with English, will become more and more the language of the world. If you have not studied the history of the countries in which music came to its fullest development, you will not be able to correlate the history of music (which, of course, you are studying?) with that of the time of which the music was an expression. Get hold of Ridpath, or some other lucid and interesting historian. History is something other than old Greek and Roman dates; it is to get in touch with the people of the various epochs—there is the real history.

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Department for Organists

Edited for August by SUMNER SALTER
Professor of Music at Williams College

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

The Question of Successful Organ Recitals

Qualifications for a Successful Player

Every organist who has the spark of an artist and a fairly good organ to play is likely, sooner or later, to debate the question of giving recitals.

The increasing number of organists coming into the ranks of the American Guild of Organists as Colleagues and the rapidly growing membership of the National Association of Organists indicate the steadily increasing influence of these organizations whose chief aim is to raise the standard of organ playing and make the public familiar with the masterpieces of organ literature and as much of the world's best music as possible by means of recitals.

This growth of interest in organ playing has kept pace with the increase in the number of good organs in churches, many of them of large proportions, indicating an earnest desire on the part of the public to hear the best of music on Sundays. The numerous fine, large organs in public halls and auditoriums, built expressly for recitals and other purposes, which are outside the scope of our present consideration, but also show the decidedly increasing interest in strictly organ music are under the same conditions in the world already mentioned. Moreover, there are many large organs in prominent churches, in various parts of the country, played by distinguished organists who have for years been active and become noted for their recitals, to whom what is here offered has the greatest attraction. Those in mind form the great majority of players throughout the country—the rank and file, so to speak—who have had a more or less thorough course of organ study under some first-class teacher, or at some high-grade school of music, and are situated in towns of upwards of twenty thousand people, and have fair-sized organs of two or three manuals to play. What are they going to do about recitals?

Many would be inclined to say at once: "Do nothing." That would be lowering the organ given to the person about to commit matrimony—"don't!"—and would coincide with that given by the music critic on one of the New York dailies to a young singer aspiring to musical fame in the metropolis and querying about a recital. But what applies to New York does not necessarily apply to the average town.

The question may here be put, however—"But why give recitals?" The reasons are twofold: (1) Those that concern the player and (2) those that concern the public.

I. Reasons Concerning the Player

The organist is content with ability merely to play the music of the

church service is scarcely deserving of the name. There are many, altogether too many, pianists and piano teachers who have just enough ability and adaptability of feet and hands to—as they say—"get away" with the requirements of the standard church service. They play well enough to please the all-wise committee and "make things go," and so they "hold down the job." Their repertoire consists of easy and tuneful voluntaries abounding in the numerous collections of organ music, many of which are transcriptions of old and less sentimental piano pieces. They are unable to play an independent legato pedal passage requiring the use of both feet, and have no practical knowledge of polyphonic playing.

Fortunately, the number of these is rapidly diminishing. Because of this fact this article is written, to encourage those who see in the organ something more than a resource to add to their monthly income and have an inclination to respect the instrument as a means of musical expression, to study its resources and to realize the seriousness of its demands upon the higher qualities of musicianship. It is only by a study of the music written for the organ, conceived in its spirit and effectively playable only on that instrument, which is not essentially church music, that one gains that mastery of technique, refinement and breadth of style, perfection of detail and skill in the use of the total resources of the instrument in registration that gives depth and life to one's playing in a church service. For these reasons the organist should give recitals to serve as a stimulant to higher and greater attainment.

Now all this is done by those studying the organ seriously under a first-class teacher, and can hardly be done without such instruction, therefore, it may be asked: Why give recitals? The answer given is that the preparation of the program for public performance, presumably under the direction of a good teacher, establishes an incentive for and helps one in the attainment of the best qualities of an artistic player, such as cannot be obtained in any other way. It emphasizes the importance of and develops: 1. Concentration and analysis in study, which means greater clearness and accuracy. 2. Steadiness and poise in performance, or, in other words, self-control and ability to overcome nervousness. Without an incentive of this kind the young player, even though he may have good teaching and be put through some very good music, is apt to pay only passing attention to various important points involved, does not apply himself to their mastery, and so, to that extent, becomes

careless and slipshod in his habits of playing. In recital preparation these points are seen in their true light and mastered so as to have a new and vital meaning, and so one's playing habits undergo a transformation.

II. Reasons Concerning the Public

The church organ occupies a somewhat anomalous position among musicians in that he is under a two-fold allegiance; one to the church, as a servant or minister, and second, to art, as a musician or artist. As the former he should regard it as a duty, and as the latter as an opportunity to use such means and opportunities as are afforded to him for the musical good of the people under his influence. As has been previously said, organ music that is really suitable and proper for church service is quite limited in its range, character and quantity. The instrument itself, moreover, has possibilities and resources that may be properly displayed at an average church service, but the greater part of the finest organ literature is totally unsuited for use in church service. Bach, Mendelssohn and Handel are presumably the greatest composers of sacred music, and yet there are only a few chorales of Bach and the few slow movements of Mendelssohn and Handel that are suitable for service preludes. The grandeur and nobility of the great preludes and fugues, the vivacity and brilliance of the sonatas and concertos of these and other composers and the wonderful range of compositions of an inspiring and uplifting character by many of the world's greatest composers, should all be made familiar to the people but have no place except in programs of recitals.

The question of when such recitals are to be given is one to be answered according to the conditions affecting the individual cases. Many churches arrange for them in connection with, that is, before or after, the afternoon or evening service.

Is a Singer Desired?

The question of whether or not a singer should be introduced into a program is one that is not of such great significance as some conservative critics who are much opposed to the plan, seem to think. The chief point of difficulty in the case of having a singer on the program is in the character of the selections sung. Meretricious, sentimental and trivial songs and operatic airs have no place on such a program. Otherwise, if the singing is good the excellence of the single player will not tend to the disparagement of the player; if the singing is of poor it has no place in the program.

The Size of the Organ

Obviously one of the first considerations in deciding about recitals is that of the size and character of the organ. While a large organ is not necessary, make occasional recitals acceptable there is undoubtedly a limit beyond which it would be unwise to expect the best directed efforts to result in success.

Although three-manual organs have multiplied very extensively in recent years and may be considered by many to be indispensable for the purpose of recitals, it is proper to emphasize the importance of features of programs at their playing that will produce excellent results upon an organ of two manuals provided, of course, that the size and action of the instrument are all right. In drawing the minimum line as to the size of this two-manual organ perhaps the best rule to mention here is that used by Mr. Clarence Eddy and myself in a series of recitals at a summer school of music quite a number of years ago, to be sure, in a small town in New York. The greater the number of manuals, size and quality all over the country. It had about twenty stops, as follows:

PEDAL—Diapason.....16	Trumpet.....8
Bourdon.....16	Cornet.....8
Flute.....8	Saxophone.....8
GREAT—Open Diapason.....8	Octave.....8
Dulciana.....8	Flute.....4
Melodia.....8	Fifteenth.....2
Octave.....8	Mixture.....2
Flute.....4	Trumpet.....8
Fifteenth.....2	Saxophone.....8
Mixture.....2	Saxophone.....8
Trumpet.....8	Saxophone.....8
SWELL—Bourdon.....16	Saxophone.....8
Open Diap.....8	Saxophone.....8
Stopped Diap.....8	Saxophone.....8
Aeolian.....8	Saxophone.....8
Keraulophon.....8	Saxophone.....8
Flute.....8	Saxophone.....8
Viola.....8	Saxophone.....8
Oboe.....8	Saxophone.....8
Cornet.....8	Saxophone.....8

only two combination pedals, *pedal forte*, to the Great Organ, and only one couplers. The action was of the old-fashioned tracker type. On this organ were effectively given: By Bach—*Toccata and Fugue in D minor*; *Pastorale*; *Fantasia and Fugue in G minor*; *Prelude and Fugue in E minor*; by Mendelssohn—*Sonata No. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100*; *Sonatas* Nos. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100; *Concertos* by Handel; *Symphonies* by Beethoven; *Concertos*, *Chromatic*, *Prelude and Theme* and *Variations* by Chopin; besides a wide variety of other compositions by various standard composers.

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Now it will be seen at once that there was no chance for chimes, vox humans and echo organ effects. This brings us to the point previously referred to, viz., that these and similar accessories are by no means necessary to the composition and performance of interesting and meritorious programs. Their success, however, will depend entirely upon the skill and ability with which the player meets the fundamental demands of good organ playing, viz., clear phrasing, clean execution, steady and well-balanced rhythms and judicious registration. These demands may be grouped under four divisions of

Qualifications for a Successful Player
I. Rhythmic; II. Melodic; III. Dynamic; and IV. Phrasing.

First of all in importance is

Rhythm
As Von Bülow or some other equally competent authority expressed it: "In the beginning there was Rhythm." Probably more fault can be found with organists on account of violation of principles of rhythm than on any other clean and clear kinds of liberties are taken, even to the extent of utter rhythmic annihilation. The common excuse or plea offered in explanation of this technical facility, it is needed to change the stops or to turn pedals, is not valid, for the reason that it amounts to a practical destruction of the structural form which inheres in the rhythm.

Rhythm, it must be forever borne in mind, is the backbone of music. Too many of our players who are afflicted with spinal curvature, and in church hymn playing especially it often seems to be sadly humped. The average musical listener who is disposed to take the performance of organ music seriously that is, to consider it subject to the same artistic laws as any other kind of music, will be unwilling to make this concession of rhythmic license to the organist, and hence denies by so much the right of organ playing to serious consideration and criticism. In former days, stop-action and control were more difficult and complicated than at present, the organist's plea had greater validity, but it has always been a source of weakness to serious critics of organ playing. All that can be said in this connection is that only such changes in registration should be made in a given movement or piece as are possible at the divisions of sections or phrases without interruption of the rhythmic flow and continuity of the movement as a whole.

In the turning of pages the omission of a few notes in a subordinate voice is better than a pause or break of the rhythm, but both were better obviated by the organist's use of the pedals, which may be used to advantage at difficult points in changes of registration. This was a regular custom with M. Alexandre Guilmant as well as all other celebrated players. These more obvious rhythmic defects, however, are probably of less importance in detracting from the vital effectiveness of an organ performance than less positive features, such as:

- (a) Unsteadiness
- (b) Lack of accent, and
- (c) Absence of rhythmic sweep

and the want of evenness of metric flow where the motion is continuously uniform, as opposed to fitful accelerandos and drawing ritardandos, which so often are indulged in. It by no means implies absolute metronomic inflexibility at every beat, thus forbidding a judicious *tempo rubato*, but, while admitting rhythmic shading consistent with the nature of the music, maintaining an even flow from bar to bar and thus constitutes one of the most important qualifications for a recital player.

This steadiness is inseparable from a sense and observation of accent, although it may not be a specially noticeable and certainly should not be an obtrusive feature of the playing.

Without it an effect of breadth in rhythmic outline is quite impossible, and it is this broad rhythmic sweep, the ability to think and execute in long phrases rather than in short ones, that is the quality that lifts a player's performance above the level of the commonplace to that which is artistic.

Melody
A strongly developed feeling for melody is perhaps the second most essential requisite. It should be said here that the necessity of an equipment of technique to ensure accuracy and clean and clear execution, both on the manuals and pedals, is taken for granted. Fluid melodic playing is impossible without it. But, aside from this technical facility, it is the inner singing spirit, which may be called the sense of melody, has to do not only with the art of phrasing, the punctuated and unadorned details of the melodic line, but also with the general flow of the rhythm and the dynamic balance between the melody and accompaniment, as well as the tonal color to be employed in the registration.

Dynamic Values
A sense of dynamic values, not only as between a melody and the accompaniment, as above mentioned, but as affecting the use of the resources of the organ in tonal contrasts, emphasis and shade, light and shade, giving expression to and heightening the meaning of the music played, is a scarcely less essential qualification. Much of the music, perhaps the greater part of that placed before an organist, is without any indication as to registration; even if a direction or suggestion as to use of stops is given, the wide difference between organs, even of similar size, renders it of uncertain value, and the player is called upon to exercise his individual judgment as to what is most nearly realize the ideals of the composer. In accompanying the choir or congregation a keen ear is necessary to sense the need for more or less support or vitality in accent, and an alertness of action is necessary which is equalled only by that of an orchestral conductor.

Poetic Expression
Finally, above and beyond all technical and purely intellectual qualifications of the player, there should be a conception of the meaning and emotional content of the music that will appeal to the imagination and enable the player to give a poetic expression to the thoughts of the composer. One who readily grasps the spirit and intent of a composition and infuses into its performance imagination and feeling will win the admiration and playing above the commonplace level of that of genuine artistic interpretation.

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- 15004. Pease, S. S.....Anniversary March.....40
- 15018. Mauro-Cotton, M. M. Marcia Pastorale.....A spirited march for all pipe organs.....40
- 15019. Sheppard, E. H. Allegro Pastorale.....A waltz-like, interesting postlude.....40
- 15148. Shub, R. M.....Meditation.....40
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takes ninety (90) to make one blanket, to get busy right away. There is no time to lose as we want the squares as soon as possible. The needles may be any size.

The ETUDE office is so very busy with regular ETUDE things that you had better mail your squares to The Junior ETUDE Blanket, 1714 Chestnut street, Philadelphia, Pa.

Every reader of the Junior ETUDE would send at least one square we would have a number of blankets ready for the hospitals when the cool weather comes and this would be a good way for us to help to "do our bit."

See how many of you can send in a square before school opens. Any color plain or striped, but remember, seven inches.

A list of all those who make squares for the Junior ETUDE blanket and one is excluded from this will be attached to the blanket and sent with it.

A Mail Bag
A GREAT MANY JUNIOR ETUDE readers live very far away from THE ETUDE, and it takes the magazine so long to reach these readers that it is too late for them to enter the competitions.

Last week we received a letter from Alaska, and some from Ireland and other far-away places; but, of course, they take much too late to be entered for competition, because THE ETUDE must go to print on a certain date—long before you receive your copy!

Now, in some of those far away places, the life of the young music student must be very interesting, so, do you not think it would be nice to have them write and tell us how they live and what they do, and other things like that, instead of answering puzzles and writing stories? Would you not like to hear from the little girl in Alaska who is in Zealand?

Give your pen and ink now, all you far away JUNIORS, and write and tell us what you do with yourselves, and if there is any one and address, and we will print your letters, (that is if they are really interesting).

No doubt you have heard that there is an aeroplane mail service now between New York, Philadelphia, and Washington, so just imagine that you are going to send your letters to us by aeroplane, too, and I am sure you will write very good ones.

Junior ETUDE Competition For August

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to pictorial puzzles, and kodak pictures on musical subjects.

Subject for story or essay this month, "Music as a Necessity," and must contain more than one hundred words or more words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "The Junior ETUDE Competition," 1712 Chestnut Street, Philadelphia, before the fifteenth of August.

The names of the winners and their contributions will be published in the October issue.

"MY FAVORITE COMPOSER AND WHY"
(Prize Essay.)

I AM AFRAID I will not win a prize when I tell you my favorite composer, and yet you would not respect me if I were not truthful.

It is my big brother, and my reasons are: first, he is an American; second, he

is just a boy, and I think that boys have more musical thoughts as the great masters; don't you?

Then, his compositions have names, and they fit the names. For example, when my uncle came on leave after three years (he was one of the first Canadian officers to enlist), my brother wrote a piece about it, and it was just the way he felt, excited and glad, but with just a tinge of tears near, because he would have to go again so soon.

Of course, I like the great masters, but they are dead and gone, and I think that God needs even our American boys in music.

MARGARET FLETCHER COPE (Age 11), Brookline, Mass.

"MY FAVORITE COMPOSER AND WHY"
(Prize Essay.)

WHOEVER has played Grieg's *To Spring* must know to his heart the rest of his music.

It is for his exquisite, expressive melodies and the pleasure they give to myself and others, that I consider Grieg my favorite composer.

What can be more beautiful than his *Pavane*! Upon hearing the light, airy music, one can almost see the butterflies flitting here and there among the flowers. Then, in *Andante*, the music is so soft, *Grieg* brings to one's mind a dancer, pirouetting, whirling to the graceful melody. Grieg must have caught the poetry of music.

Grieg's country, Norway, is cold and icy; strangely the beautiful melody of his *To Spring* interwoven with the high and low making one think of the spirit of Spring awakening, despite the cold and the icicles. Then the spirit is victorious, the icicles melt, and the whole of life is transformed by the loveliness of Spring.

FLORENCE BLUSTEIN (Age 13), Ithaca, N. Y.

"MY FAVORITE COMPOSER AND WHY"
(Prize Essay.)

WHILE America is taking her part in the World's history, I am glad that Edward MacDowell has taken his part in the making of American musical history. One reason why Edward MacDowell is the greatest American composer. So many of his compositions have been inspired by the things of nature and are written in such a simple form that they appeal even to the musically uneducated.

One of his most beautiful compositions is *To a Wild Rose*. He paints the picture of the little wild rose so clearly that you imagine you see the little flower growing by the wayside.

He seems to find music in the simple little things of nature where other composers have failed.

ERMA LUCIE BURTON (Age 11), Ube, Indiana.

HONORABLE MENTION
Marian Cummings.
Mary Cohen.

Charles Thomas, Jr.
Mary Ellen Parker.
Leo Polske.

Eather Smoot.
Julia B. Spier.
Serah Wolfson.
Evelyn Wolfe.
Rosale Yarborough.

A charming young singer called Hannah Got into a flood in Montana.

As she floated away
Her sister, they say
Accompanied her on the piano.
—Penn State Froth.

Barter and Trade

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15 cents a word, the advertiser's name and address included free.

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Approximately 215,000 teachers, students and music lovers are going to buy, and many more are going to read, the next ETUDE. Your advertisement will get just as much attention then as the advertisements below are getting now.

BALCHIN—No. 14, Victoria. Two hundred dollars' worth of records. Will make bargain. Elizabeth O'Connor, 1906 North Second Street, Philadelphia, Pa.

FORG SALE—Perfectly Virginal Clavier: like new, \$200.00. Harold Blake, 21 Moffatt Street, Brooklyn, New York.

FOR SALE CHEAP, about 50 volumes standard studies for piano; never used. F. T. Benjamin, 1224 State Street, Redford, Pa.

FOR SALE—New, full size "cello," \$55.00. Dated 1890. In good condition. W. M. Daniels, Box 147, Linden, Iowa.

for something else, used articles of real value such as musical instruments, books, music, studio furnishings, etc. We reserve the right to reject advertisements which do not meet these requirements.

Advertisements may appear over the advertiser's name or may be sent to this office and forwarded.

FOR SALE—Library of thirteen new cloth-bound pipe-organ books. Value \$30. Will sell for \$10 cash. Harold Brown, 380 Main Street, Albion, Mass.

AVAILABLE—orchestra scores, original and copy. E. J. Moller, 2101 Locust, St. Louis, Mo.

WANTED—Piano or baby grand piano, at least \$75.00. In good condition. W. M. Daniels, Box 147, Linden, Iowa.

THE ETUDE :: PHILADELPHIA, PA.

The Music Repair Shop

There are lots of rainy days in August, and lots of ways to spend them, but for those of you who are at home nothing could be better than putting your music in a repair shop. Those of you who are away from home should do it as soon as you come back, because you know school will open soon, and then you will be too busy.

For this shop you will need a roll of transparent adhesive tape; it is made for particularly strength and is used for binding books. It is made in many colors for binding; a black crayon or indelible pencil; a pair of scissors; a scrap basket; a bottle of paste; and some brown paper or folder sheet music.

You can buy or you can cut them out of wrapping paper or plain wall paper.

Take out all of your music, good, bad and indifferent, and now for business! Let's begin on a piece of sheet music which has a great many tears around the edges. Hold it over the scrap basket and cut it out, if the folded side is badly torn, cut it side, and put a piece of adhesive tape (the heavy one) down the side for a binding.

Where the tears go in beyond the margin cover with strips of the transparent tape.

Write your name on the outside, right hand top. (Also date when piece was bound, if you remember it.)

Write the name of the piece and the composer on the outside left edge, running from top to bottom. Do not forget that when the pieces are laid in a pile you can see these marginal labels.

Treat the books in the same way, but attach probably not need so much attention.

After this is done, (and it will take a long time if you have much music), sort your pieces alphabetically, according to composers, and put all of one composer in one of the brown paper folders. Label the left side of the folder in the same

way, making the writing black and easy to read.

If you have just a little violin music or a few songs, put them in separate folders. Put duets in another, and so on.

You will find that a few rainy mornings spent in doing this will give you enough comfort and convenience to last a long, long time.

Puzzle Corner

ANSWER TO JUNE PUZZLE.

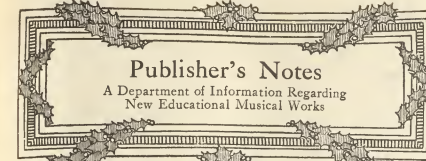
1. Flat
2. Score
3. Natural
4. Accidental
5. Air
6. Pitch
7. Treble
8. Allegro
9. Staff
10. Note
11. Tonic
12. Strain
13. Key
14. Theme
15. Treble
16. Minor
17. Major
18. Chord
19. Measure
20. Brass

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

August, 1918.

Album of Piano Pieces By Women Composers	Special Offer
Book 40, Op. 64, 12 and 111, each	..... 35
John Aldrich	..... 35
David Bispham's Album of Songs	..... 50
De Bériot's Method for the Violin, Part 1	..... 35
Loe, Count-Operetta, in 3 Acts, 3 Parts	..... 35
Marched, Elementary Prog. Ex. for the Voice	..... 35
Master Study in Music, Book 1	..... 40
Mount Album	..... 35
New Standard Collection for Violin and Piano	..... 35
New Standard Piano Collection	..... 35
Orchestra Solo, Piano, each	..... 15
Orchestra Solo, Piano Part	..... 15
Paul Wachs's Album	..... 35
Scale and Arpeggio Studies, Book 1, Elementary	..... 30
Triad by Fyffe, Sullivan	..... 35
Tchaikovsky Album for the Young	..... 30

Music Supplies by Mail Order

Never has there been a time when it was more important that we should use the utmost care in all of our purchases. The purchasing of music supplies, however, is not music, and we speak particularly of these for educational purposes, is just as important as the purchase of any other merchandise, or even of the necessities of life. The quality of our publications has remained unchanged. Paper, printing and binding are of the highest quality, and we have not, notwithstanding great increases in cost of manufacture.

While we have lost many employees, the same as every other business, our service has been kept up to the usual standard, and we certainly expect, at any cost of effort, to continue that same service.

We ask our patrons to let us have their stock orders for next season, of On Sale music, a general stock of music to be used from for schools and teachers, at the earliest possible moment, not so much because of the delays in our own house as because of transportation delays. The matter of billing does not affect the time of payment. We are always liberal in our terms, and it is possible for us to arrange for the delivery at a certain date.

Our prices are little changed. Our cost is still less. Every advantage we can give is continued. Let us have all orders early. Consult with us on any matters pertaining to music or music education. Look over the list of standard new publications on the double spread among the very first pages of this issue, and add the names of any of these works which you might desire to examine to your sheet music order for the coming season. Do not hesitate. Treat the present conditions of unrest with the greatest calmness. Do business the same old way. Advertise a little more than usual, and this means through every medium of publicity. Music has been decreed by all the governments as most essential in the winning of the war.

New Music On Sale During the Summer Months

Only one more summer package could be sent to any of our patrons, so this note, perhaps, pertains more to winter New Music than to summer New Music. Nevertheless the August package of Summer New Music On Sale is either seven or fifteen pieces of piano or vocal new publications, or both, and On Sale, that is, for examination at our lowest and best professional discount. All the music is returnable, all new—a plan that has been found acceptable during the winter season by thousands of our patrons. A postal card will bring summer New Music or put your name on the winter New Music list, which means about six such packages during the busiest teaching months. A postal card will stop the packages at any moment.

Advance of Publication Offers Withdrawn

pertains this month to only one, that the *Volunteer* Choir, Anthem Collection, the tenth of our series of low-priced church music collections; 15 cents each, \$1.80 per dozen, for a work containing 22 melodious easy singable hymns, choruses, and chorals. The contents of this particular work have been selected from among our more simple anthems, sort of beginning the series over again. This series of music is very valuable. Model Anthems, the first of the entire series and the best selling of them all. At such low prices, the series is a very real money less in price than regularly. Get a copy for examination.

Order Next Season's Supplies Now

Music teachers who wish to be really ready to begin work with their pupils when the usual teaching period begins should make it a point to order music supplies well in advance of that time, so as to overcome the very probable delay in transportation of mail and express matter.

It is a fact in particular it is the part of wisdom to make early arrangements for music supplies, and we are pleased to note that many hundreds of our regular patrons have profited by past experience and have already placed their fall orders in our hands. This course, taken by persons who begin, we cordially invite old and new customers to get in touch with us at once with regard to a supply of "On Sale" music for next year, the music to be sent out before or after September first and with permission to keep it in hand until the close of the 1918-19 teaching season, when the unused portion is to be returned and settlement made for the remainder.

The Etude for Three Months at a Special Low Price

During August and September of this year we have arranged to help the hundreds of teachers and friends of *The Etude* who realize how helpful the journal is, by making a special three-months subscription rate of 25 cents. This is a saving of nearly one-half of what *The Etude* costs when it is purchased in the music store and at the news stand. Directly, it is a money losing proposition with us, but indirectly it is a money saving to us, as we know from experience that *The Etude*'s very best advertisement is itself.

People to have to see a few issues coming regularly to learn how helpful, instructive and entertaining it is. People to have to see a few issues coming regularly to learn how helpful, instructive and entertaining it is. People to have to see a few issues coming regularly to learn how helpful, instructive and entertaining it is. People to have to see a few issues coming regularly to learn how helpful, instructive and entertaining it is.

David Bispham's Album of Songs

For some time Mr. Bispham has had in preparation for us an album of high-class vocal compositions, similar to those which have appeared in *The Etude* from time to time, as *The Wanderer*, by Schubert, and as *The Greenery*, by Schumann, and *Only a Yearning Heart*, by Tchaikovsky. The volume will be called *Master Songs*, or some similar title. All the songs will receive very close editing and supervising by Mr. Bispham.

It is a fact notwithstanding his time of experience in the song field, has been investigating and selecting material for this course, and by persons who begin, we cordially invite old and new customers to get in touch with us at once with regard to a supply of "On Sale" music for next year, the music to be sent out before or after September first and with permission to keep it in hand until the close of the 1918-19 teaching season, when the unused portion is to be returned and settlement made for the remainder.

Our advance of publication price for this volume is 80 cents a copy, postpaid.

Tchaikovsky Album for the Young

Among the great composers who have written for the young there is no one who has given us more delightful gems than Tchaikovsky in his Opus 38. They are not equal in number to Schumann's Opus 68, but in quality they rank equally with it.

There are 24 pieces in the volume, and they contain a great variety. A special collection of these pieces, *The Six Dolls*, *The March of the Tin Soldiers*, *The Hobby Horse* and *The Morning Prayer*.

There are quite a number of pieces representing folk music, such as the *Russian Song*, *The Old French Song*, *The Russian Song*, *The Old French Song*, *The Russian Song*, *The Old French Song*.

This volume is not as well known as it should be, but it is constantly increasing in popularity. It is a very real money saving to us, as we know from experience that *The Etude*'s very best advertisement is itself.

Our special advance of publication price will be 80 cents per copy, postpaid.

Master Study in Music

The final touches upon this series of biographies are now being made, and the work is progressing fairly. The book will be unique in size and shape. Club programs and recitals can be made from the ten test questions after each chapter will make it practical for club and class work without interfering in any way with the practicality for private reading. The human interest aspect is very strong in this series, and it is a very real money saving to us, as we know from experience that *The Etude*'s very best advertisement is itself.

Our special advance of publication price will be 80 cents per copy, postpaid.

Every Teacher's Wartime Opportunity

Wartime Opens Limitless Opportunities Hitherto Unseen.

In music thousands will have the chance to commence their studies this year who had hardly dared to dream that they might study.

Music in Our Hearts will Put Courage in Our Homes. It is the Music Teachers' patriotic duty to do everything possible to stimulate music interest in music now.

Experienced Teachers Know That Regular Reading of THE ETUDE

1. Keeps Musical Enthusiasm at a White Heat.
2. Provides Instruction and Information that cannot Possibly be Included in One or Two Lessons a Week.
3. Keeps the Pupil Supplied with a Rich Fund of New Pieces Proper to the Season and the Moment.

4. Makes all Music Study a Delight and Brings Splendid Musical Entertainment to the Home.

Hundreds of Teachers after explaining the importance of THE ETUDE and securing the pupil's consent add the cost of ETUDE subscription (\$1.50 a year) to the first term's bill.

Wartime Has Made THE ETUDE Especially Valuable to the pupil and the teacher. Many teachers this year will take pride in having

"Every Pupil an ETUDE Subscriber"

We Want to Help Active Teachers in doing this and we have prepared a "Special Letter of Suggestions" which we shall be glad to send to any teacher together with *ETUDE* literature. This is a profitable wartime opportunity which no active teacher will neglect.

Write to-day to

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Trials by Jury

By Arthur Sullivan

Our new edition of this well-known opera has been carefully revised. It is one of the most popular of all operas, and for a local production by amateurs. It has an advantage in the fact that it is sung throughout. There is no spoken dialogue. The time of performance is about three-quarters of an hour, and there is plenty of good vocal music, including mixed chorus and for the several principals. It is a rare combination of bright, witty text, sparkling music, and humorous situations.

For introductory purposes we are offering copies at the special price of 25 cents per copy, postpaid.

Album of Piano Pieces

By Women Composers

We will extend the special offer on this unique volume one month longer. The volume which we have in preparation will be representative. Women composers have made wonderful strides in the domain of music, particularly so with American women composers. We have now quite a number of women who have a knowledge of the intricacies of musical composition equal to that of any of the male composers. Women possess qualities by nature that are extremely valuable and come into play in musical composition very prominently. There is a delicacy and refinement and tenderness that no man possesses. There is no reason why we cannot have a George Ellington, a Margaret DeAngelis, a Harriet Beecher Stowe of musical composition.

Our special advanced price is 35 cents, postpaid.

Bohm Album

for the Piano

Among the popular drawing-room composers there are none that quite equal Bohm. Take the world over and you will find there is no other composer so well known as Beethoven's. For the same reason more of Kipling's books are sold than those of any other.

Bohm has one distinguishing feature. All his salon compositions are uniformly in the minor mode, and there are no knotty compositions contain difficulties outside of the particular grade in which the pieces are written. There are no knotty sections; they all play uniformly. So the volume that we are issuing will consist of pieces of the same difficulty.

As the plates for this volume are almost ready, it will be only a short time before the offer is withdrawn. For the time being, the special advance price for this volume is 35 cents a copy, postpaid.

Mozart Album

We expected to withdraw the Mozart Album from the special offer this month, owing to delays of one kind or another which we will keep this offer in force for another month. It will be a gem volume. It will contain all the favorite Mozart pieces. Any one of the pieces in this volume will be worth the price of the entire volume. Our price for the special offer is 35 cents a copy, postpaid.

Biehl, Opus 44, Books II and III

Easy Progressive Studies for Piano

We have already published Book I of Biehl's *Opus 44*, and we are now adding to the *Passau Concertos*, Books II and III. Biehl's *Easy Progressive Studies, Opus 44*, serves as splendid introduction to the study of playing and may be used as preparation for the *Cherry School of Velocity, Opus 289*, or for any similar work. The studies are not too long to become tiresome, and each one emphasizes and brings out some special point in piano technique, tending towards the development of velocity.

The special introductory price for Books II and III will be 20 cents per copy, or, in addition, for those wishing to possess all three books, we will offer Book I at 20 cents per copy, if all three books are ordered, making the price 60 cents for the three books.

New Standard Collection for Violin and Piano

This volume is now about ready, but the special offer will be continued during the month of August. It affords an excellent opportunity for violin students to acquire possession of a valuable collection of music, and piano students to acquire an excellent volume in piano technique. This volume is printed from our special large plates, and contains many more pieces than any other volume of this kind, and are by the best classic, modern and contemporary writers. They are chiefly for intermediate grade, with a view for home playing or recital work and such.

The special introductory price in advance publication is 35 cents per copy, postpaid.

New Orchestra Folio

The New Orchestra Folio is still in course of preparation. It is quite an undertaking to get a work of this kind done as this is particularly so with American women composers. We have now quite a number of women who have a knowledge of the intricacies of musical composition equal to that of any of the male composers. Women possess qualities by nature that are extremely valuable and come into play in musical composition very prominently. There is a delicacy and refinement and tenderness that no man possesses. There is no reason why we cannot have a George Ellington, a Margaret DeAngelis, a Harriet Beecher Stowe of musical composition.

Our special advanced price is 35 cents, postpaid.

Scale and Arpeggio Studies for Violin, Book I

in the First Position

By A. Blumenstengel

This is a standard work in violin teaching, which we are about to add to the Presser Collection. It is used by a majority of teachers for daily studies. It presents a collection of scales in all the major and minor keys, arpeggio studies in all the major and minor keys, together with a variety of other studies. The special price of this edition of this work will be carefully edited by a master violinist and it will be the best work of its kind. The special introductory price for Volume I, in advance of publication, will be 20 cents per copy, postpaid.

New Standard Four-Hand Collection

This collection is now about ready, but the special offer will be continued during the current month. This is one of the best books that it is possible to obtain for the study of piano practice, sight-reading practice and recreation playing. The duets are both original four-hand and arranged from classic, modern and contemporary writers. They are largely of intermediate grade and are of a high standard of excellence. The price for this volume is 35 cents a copy, postpaid.

Marchesi, Elementary Progressive Exercises for the Voice

Mme. Marchesi was for many years one of the most vocal teachers of Paris. Herself a pupil of the famous Garcia, it was her privilege to pass on the excellent traditions to a number of pupils who became famous, including Tosti, Puccini, Rossini, and her own daughter, Blanche. Rossini, acknowledging the dedication of a volume of her vocal exercises to her, said: "This is the true art of the Italian school of singing, inclusive of the dramatic element." Several of the exercises are of a high standard, and excellent for practice of exercises, which are specially adapted for the voice, and tend towards the development of voice.

This present edition has been edited and the edition is translated from the original by Mr. Nicholas D'Amico, well-known teacher and authority on voice, whose writings have often appeared in *The Etude*.

The advance of publication price is 25 cents, postpaid.

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