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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

SEPTEMBER 1918

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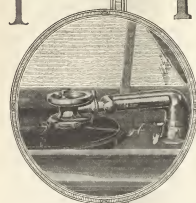
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THE ETUDE

SEPTEMBER, 1918

VOL. XXXVI, No. 9

Music in Industry

THE movement to make music a regular part of the work of great industrial undertakings is spreading rapidly in the United States. The lack of idealism in "dollarland," which used to be the continual taunt of our Teutonic enemies, is constantly belied by facts. One of the large Western packing firms (Swift & Company), which has in the United States service at the present time, no less than 4,155 former employees, has a large chorus directed by Mr. D. A. Clippinger. A recent concert given for the military benefit association of Swift & Company presented a program of which any organization might be proud. John B. Stetson & Company, the well-known hat manufacturers of Philadelphia, have a similar organization, as has the Marshall Field & Company in Chicago, the Wanamaker Stores in Philadelphia and New York and the Strawbridge & Clothier Store. It would hardly be safe to hazard a guess, but the editor of THE ETUDE does not believe that it would be an exaggeration to say that there were at least one thousand such organizations in America. In England the number of choruses and bands connected with industries is really enormous. Of course, the war has made a difference, but there is little doubt that after the war this means of bringing inspiration to workers in all occupations will develop enormously. It is interesting to professional musicians as it points to valuable service and additional income. The Theodore Presser Company is very proud of its own choral organization directed by Mr. Preston Ware Orcem. The Presser Choral consists of sixty voices and has given with orchestras before large audiences such works as "The Elijah," "The Rose Maiden," "The Seasons," etc.

The Strawbridge & Clothier Chorus is conducted by the general manager of the business (6,000 employees), Mr. Herbert J. Tily, who also has a degree of Doctor of Music and has been an organist for years.

Music, "Just for the Fun of It"

A BUSINESS MAN, directing some five or six thousand employees and the distribution of millions of dollars annually was asked why he made music his hobby. His reply was:

"Just for the fun of it. I find that I can get far more joy out of music than I possibly could out of almost any other thing. To me it is both a physical and mental refreshment. It seems infinitely more interesting to me than collecting old and broken-down furniture, cracked plates, mutilated coins, antique postage stamps, ancient armor, raising chickens, or even dogs. Gardening appeals to me, as does nature to everyone, but one can garden only a few months out of the year, while one may have music every month in the year. Of course, one may study art at all times, but my love is for music. Music seems to me such a living thing that it vivifies everything it reaches. I don't know of anything that could balance the work-a-day strain of the busy man better than music. A half an hour at the piano or at the organ when I go home simply wipes out everything that has bothered me during the day and gives the mind and body a fresh start as nothing else can. One cannot play any instrument, and play it well, while thinking about anything else."

Musical Contagion

THE phenomenon of musical contagion is one of the most baffling puzzles in the art. With the publisher of music it is sometimes a matter of great concern, particularly in the case of the publishers of popular music. A new song or piece comes into the world, and in an amazingly short time people are singing it or whistling it. Another piece of apparently equal merit is produced and, despite all manner of introductions and elaborate advertising, it fails dismally, and the plates from which it has been printed may as well be melted up for old metal. Of course, advertising and "plugging," as the popular publishers call it, will help in the case of a song with merit, but on the other hand, millions of dollars have been literally thrown away in this manner upon worthless things. No clue that ever polluted the Italian Opera Houses could have been more commercial than the custom, now happily ending, of having a leather-lunged youth located in the gallery of the theatre to help popularize the song by joining in the chorus. Orchestras and singers were bribed to force a song by playing or singing it upon all occasions, whether the audiences approved or not. Naturally the audiences became more and more apathetic. The water was put before the horse, but he refused to drink. No one seems to be able to tell whether a melody is contagious or not. It frequently happens that some of the songs that prove immensely popular are ones that have been rejected by gifted critics. Judgment enters into the matter of selecting the manuscripts, but no judgment can invariably determine the caprices of the public. The critic who could select successful songs or pieces with unflinching accuracy would be as valuable as the broker who could select stocks that would unquestionably prove immensely profitable.

Apart from the commercial aspects of the puzzle there is something exceedingly curious. There are, it is true, certain channels of popularity—or shall we call them fads. Just now there is a natural demand for war songs—but a sudden turn of the wind could readily establish a craze for a totally different kind of music of the day,—as, for instance,—the tango craze of yesterday. In America, simplicity of melodic outline seems to have little to do with the infectiousness of a song. In our cosmopolitan population some of the most complicated rhythms have spread like the mumps, and before we know it the cheeks of every small boy are puffed out whistling syncopations that would do credit to a Tzigane.

One of our friends is a composer whose compositions have been hummed and whistled by more millions of people in more countries than those of any other living writer of music. Despite a great personal admiration for the man, we have frequently been forced to confess, upon first hearing one of his compositions, that its popularity was inexplicable,—yet we find that in a few days the notes keep running in the head with the persistence of bees in the orchard. Nothing can drive them away. They are with us at breakfast, dinner and supper. They follow us to business and are our companions in all of our walks. They are subconscious somethings that come to our lips time and time again, until we get out of patience with ourselves. Yet we are entirely at a loss to understand the reason for this phenomenal vitality of rhythms and melodies. It is sheer genius, which only the great can inherit.

The Greatest Musical Asset

By Dr. Herbert Sanders

In the collective students of a large music-teaching institution were individually asked: "What musical asset do you regard as the most valuable?" how various would be the replies!

Some would recall the saying of Bilow, "Three things are required to become a great performer: The first is technique, the second is technique, and the third is technique." Others, who perhaps had already acquired a facile technique, would undoubtedly answer "Expression." Then, again, we should have "An infallible memory," and so on. How many of you who read this essay have asked yourselves the question? If you have not yet done so do it now—before you read the next paragraph.

A little thought will show that the most desirable asset for the music-student can be none of these things: Technique, expression, memory, repertoire are the effects of a faculty which must be the cause; they are the fruits of a tree which must be first planted and cultivated before the blossoms unfold and the fruit ripens in a musical atmosphere and the fruitage will exceed all expectations. This faculty has been aptly named the total vision.

Total Vision

Change the words, and join them, and you get sound-sight. That is, as the sound is made it must be simultaneously associated with the symbol (or note) on the printed page. The composer does this, he first "hears in his mind" the music, he then records it by means of our musical notation. Or, inversely, the printed music is first seen and without mechanical aid it is associated with the sound of which it is merely the symbol; this is the order of the sight-singer. The composer in the act of composing mentally hears, the sight-singer first sees, then hears. This faculty has been best defined in the form of a paradox as "Hearing with the eyes, and seeing with the ears."

Many musicians regard this as a gift, and as such impossible to cultivate. Two decades ago it was said that only those with born "ears" could learn the violin; to-day we recognize the fact that almost anybody can learn the instrument; two decades ago two per cent. was considered the approximate number endowed with nature with the possession of an "ear," to-day that percentage would be considered to number the disqualified by lack of an "ear." That the ablest of modern music educationalists consider the faculty capable of cultivation is obvious, for nearly all modern treatises on music, both practical and theoretical, have as their basis a grounding in ear-training. Those who feel deficient in this respect would do well to study some system of ear-training. This, however, is only the first step—the time it must be followed by the writing of the sounds heard—the vision.

How Cultivated

The combined process can be practiced by sitting in the arm chair with new unheard music in hand, then, after realizing it as well as possible, play it, and at the same time note carefully the difference between the mental and audible effect. Practice should start with something simple, a hymn tune, for example, and as the powers of realization develop increase the complexity of the score. This power can be cultivated until not only the notes can be realized, but even the varying tones of orchestral instruments, and these not only singly, but in combination. This is, of course, what is meant by "reading an orchestral score" an act which not only implies a grasp of pitch, but also a grasp of color.

Technique and Mind

Speaking generally, it may be said that to one possessing total-vision the desirable accomplishments of technique, expression and memory are easily acquired.

"Sing away sorrow: cast away care," so wrote Cervantes in Don Quixote three centuries ago. The blessing of singing is again erasing worry and anxiety at a terrible moment. Rejoice that you are among the Music Makers. You are enlisted for your country in the battle against fear and anguish. Keep up the good fight.

For instance, "What is the chief impediment to the cultivation of a perfect technique?" The answer is contained in the oft-repeated saying of Moscheles: "The mind should practice more than the fingers. The mind is the main thing." Or, as Bilow said: "First of mind is the main thing." But all "mind" and, a pupil must be trained to think." But all "mind" and "thinking" in relation to music must be in the total-vision.

Feeling

A noted tennis player was asked by a novice as to the best way to hold the racket, and the answer he received was, "Just hold it naturally." The answer was, of course, illogical, for what was natural to the expert would be unlikely to be natural to the novice. As a matter of fact the reply was on a par with the advice which Chopin gave to his pupils to "play as you feel." It is improbable that his advice would be any help. What is the cause of feeling? The only answer, assuming the player has natural emotion, is musical realization, and musical realization does not come primarily from hearing what is played; what is played is the result of the realization. The reason the effect is so often inadequate is because the realization is incomplete. Undoubtedly the possession of great perception is invaluable because they help the listener to realize the music and a common remark after a virtuoso's appearance is, "I've listened to such a piece many times, but to-night is the first time I have really heard it." The possessor of the total-vision can "realize" for himself, and therefore his playing (assuming he possesses temperamental qualifications) will always be characterized with expression, and he hears a master he will hear a realization of himself.

Memory and Mind

What is the usual method adopted to strengthen the memory and secure a repertoire? Speaking generally the pieces are played and replayed until they "go by themselves," and the danger lurking in this method is that the fingers are trained, but not the mind. Memory attained in this way is merely a "finger" memory and not an intelligent memory. Let the motor nerves lose their automatic action and the piece comes to a humiliating stop. One of the greatest of modern piano pedagogues has condemned this kind of practice in the following trenchant words:

"It must constantly be insisted upon, that if we try to make the piece, or study, or technical exercise 'go by itself,' this, so far from being 'practice,' is indeed the opposite—it is un-practice. For in trying to turn ourselves into human automata we are doing all we can to render it impossible for us to acquire those habits of mind of attention—which enable us to play with success; and we shall, in the end, find our head listening merely to the doings of our spine! And this is no mere figure of speech, for it describes quite accurately what does occur in such cases; that is, we have here the conscious, could-be intelligent brain engaged in merely noticing (instead of directing) the clockwork doings of our spinal or ganglionic centers!"

The total-vision accounts for all phenomenal musical memories. Bilow attributed his remarkable memory to it. He said: "I had promised a friend to play a composition of his at my next concert and had not found time to play it over even once. I took the piece along on my trip, studied it in the coach, and in the evening played it at the concert. This method of studying it, first with the head and then with the fingers, I cordially commend to every musician." During his first year in America Bilow gave a hundred and thirty-nine concerts without looking at a single page. On his second American tour he played by memory all Beethoven's compositions for piano solo on sixteen consecutive evenings, without the possession of the total-vision these were impossible feats.

The Development of Rhythmic Sense in the Music Student

By Walter J. Fried

VON BOWEN said "In the beginning there was rhythm." Taking that as my "leitmotif" I am safe in saying that the foundation of the development of the rhythmic sense in the music student is laid during the first lessons.

One of the things I am sure we all find hard to teach is time and the value of notes. I imagine we all resort more or less to the same devices, such as, the division of an apple into halves, quarters, eighths, etc., as a measure of the dollar. The similarity is in the also a like division of the dollar. The similarity is in the looks of the whole and half rest cases beginners much trouble. I try to impress the difference between the two by telling the pupil that the whole rest has four arms (corresponding to the four beats), is therefore strong enough to hold on to a rail and thus hangs below the line; the half rest has only two arms, is not strong enough to hang from the rail but must sit on top of it. This impresses the mind with two things, the number of beats given to each rest and, at the same time, the different position the rests have in the staff.

One thing that I have found most useful in teaching time and notation, is the "musical writing book" of which there are several good ones on the market, put out by various authors. They teach the elements of music and some even give a little idea of harmony.

When the pupil understands the principles of time and its division I let him count and clap his pace for me in this way: a measure, we will say, contains one-half note and two quarters, the pupil claps his hands once and says one, two, then claps his hands again saying three and again saying four. This method is carried out through each measure thus giving the pupil the general rhythmic character of the piece. To train the ear I, myself, play a scale and state the number name of each note, i. e., 1, 2, 3, etc., then I play equal intervals, always giving the key tone first, and ask which number I am playing. As the pupil does this, I show the pupil the intervals written out on the staff and let him learn how they look, this done he can begin to play the easy ones himself.

The next step is the mastery of the dotted quarter followed by an eighth note, dotted and undotted, in 2-4 or 4-4 time. I generally explain, by use of a piece of paper (I call it an apple in order to excite the imagination), which I divide into eight equal parts, how it is possible to divide a whole note into two equal parts, each part represents one beat of a 4-4 time doubled to make 8-8. Then by giving the dotted quarter three beats and the eighth note one beat the student soon learns how to beat out the rhythm. After it has become firmly fixed in his mind, I substitute the word "and" and make him recite it thus: One "and," two "and," etc. I have found it a very good plan, whenever a more complicated rhythm appears to sub-divide the bar into smaller denominations, to give the student the suggestion.

One of the most difficult rhythms for the average young student to master is the quarter note followed by a dotted eighth plus a sixteenth (dotted) in 4-4 or 2-2 time. After explaining the value of the dot after the eighth note, I found that the quickest way to convey the idea to the student's mind, is to play it for him several times.

In regard to the 9-8 rhythm which can, and should, be taught to be divided into three beats I use the expression "One ha-ha, two hoo-hoo, three hee-hee." It affords the student a great deal of amusement and also appeals to his imagination. Nearly every student has a lively imagination and the teacher should at all times appeal to it by inventing all sorts of expressions and actions. Singing the melody for the student helps a great deal, but, of course, I always first apologize for my lack of training in voice culture.—*Year-Book of the Texas Music Teachers' Association.*

Circumstance and the Artist

YOUNG artists are too apt to feel a certain unreasonable dependence upon place and circumstances. Greater than this is personality. The Scotch have a proverb, "Where Masgruge there is a head and no tail." When Sarah Bernhardt was touring the United States, her manager failed to secure a proper theatre for her in a certain Texas city in which she had promised to appear. With great reluctance, and expecting a contemptuous refusal, he suggested that he might secure a circus tent, but supposed that she would only act in a first-class theatre. "Go ahead," said she, "wherever Sarah Bernhardt acts is a first-class theatre!"



Give particular attention to the basses when you are playing. Your harmony can not be clear unless you do this.

ANTON RUBINSTEIN.

The art of fingering is in utilizing the fingers to bring out the differences in the qualities of sound. There are as many different qualities of sound as there are fingers.

FREDERIC CHOPIN.

When I sit at the piano keyboard I am standing at the same time in yonder corner as a listener. What does not sound good from the corner I correct at the keyboard.

J. N. HUMMEL.

Scales should never be "dry." If you are not interested in them, work with them until you become interested in them.

NICHOLAS RUBINSTEIN.

Blind obedience to a good master is one of the indispensable rules for the student's success.

I. J. PADEREWSKI.

Do you wish to make music? If so, think music, and nothing but music all the time, down to the smallest detail, even in technique.

HAROLD BAUER.

The tendency in modern pianoforte practice is to bring about the best results with the least possible effort. Twenty-five years ago it seemed as though the opposite were true.

RUDOLF GANZ.

Never attempt to play anything in public that you have just finished studying. When you are through working with a piece, put it away to be musically digested, then after some time repeat the same process, and again the third time, when your piece will have become a part of yourself.

FANNIE BLOOMFIELD ZEISLER.

Any fool can play a five finger exercise, but it takes a wise man to adapt what he has learned from his playing such an exercise to the uses of his interpretative work.

ERNEST HUTCHESON.

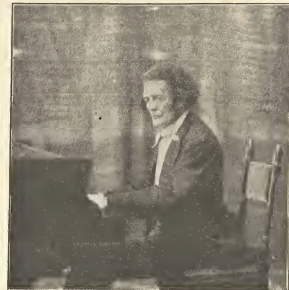
Let proprietary systems go to the winds. All really good teachers use much from many, many different methods.

MARK HAMBURG.

Making mistakes in piano practice is in most cases an entirely avoidable habit, often resulting from not checking the matter at the very start.

OLGA SAMAROFF.

Keyboard Maxims of Master Pianists of Today and Yesterday



Never imitate anyone in your playing. Keep yourself true to yourself. Cultivate individuality and do not follow blindly in the paths of others.

FRANZ LISZT.

You will not take music lessons all your life. Work therefore every day to make yourself as independent as possible.

WILLIAM MASON.

Even the smallest task in music is absorbing, though everything else appear shallow and repulsive.

FELIX MENDELSSOHN BARTHOLODY.

The root of all brilliant playing lies in one thing—accuracy. Without accuracy any attempt at brilliancy must result in miss-ness.

TERESA CARRENO.

The student should continually examine his own work with the same acuteness he would be expected to show were he teaching another.

JOSEF HOFMANN.

I have never been in favor of the many automatic mechanical methods of producing touch. There is really only one real way of teaching and that is through the sense of hearing of the pupil.

OSSIP GABRILOVITCH.

The only safe course for the average pupil is to practice regularly or not at all.

ALEXANDER LAMBERT.

A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All the book study in the world will not develop it.

KATHARINE GOODSON.

New life should go into any composition at the very moment it passes through the soul of the master performer.

SIGISMUND STROJOWSKI.

Beware of all signs of nerve decay. It is time for you, Mr. Pianist, to investigate yourself, and strive to build up your nervous system.

ALBERTO JONÁS.

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired.

EMIL SAUER.

"Why and How to Read At Sight"

By Hazel Gertrude Kinsella

THE ability to read readily at sight is acknowledged to be invaluable to pianists, organists, and would-be accompanists, and it should encourage the large number of students who have not the inborn, natural ability to read without effort, to know that the faculty may be acquired and developed to a high degree by systematic efforts.

That the need for sight-reading ability is considered a real necessity, especially by those whose form of art is a pianist, is proven by the following quotations from recent interviews with eminent artists: Evan Williams, the Welsh tenor, in being asked by the writer the qualities he most desired in an accompanist, answered,—"There are certain fundamentals underlying greatest success as an accompanist, is proficiency in the piano, talent for granted, the first and greatest necessity (this Mr. Williams heavily stressed) is to become a lightning sight-reader." Eddy Brown, the brilliant young American violinist, also places sight-reading ability at the head of his list of accomplishments which an accompanist should possess.

Clarence Eddy, the well-known concert organist, says: "Every organist should be a first-class pianist, and should be able to read at sight any third- or fourth-grade music written for the piano. There are many people who think that the ability to read readily at sight is a natural inborn gift, but not so. One may, of course, have special gifts in that direction, but the ability can be cultivated by anyone wishing to do so." A convincing argument as to the necessity of such development, for organists, lies in the fact that in the 1918 examinations for either Associate or Fellowship membership in the American Guild of Organists, twenty-five per cent of the first day's tests at the organ are in sight-reading.

The writer has found the following methods for acquiring this much desired ability very successful, and can sincerely recommend them after years of trial. Results will be obtained in a much shorter time if four or eight pupils of relatively the same grade of advancement can practice sight-reading together. With the pupils seated, two at a piano, I place before them a piece of four- or eight-hand arrangements, of a much easier grade than that which they are studying. I ask them, first of all, before playing, to notice the key, time, signature, and general style of the piece—and to arrange the corners of the music pages so that they can be quickly and deftly turned. Then all together count aloud one or two measures in advance of the first notes, then begin to play. All are warned to keep their place in the music, and play as many of the notes as possible, regardless of many which may be left out, for in sight-reading one must go on, and not stop the

performance of others. And while it is generally preferable that the tempo should be at very nearly the required tempo, the student should be at ease, one should not, at first, go faster than the readers have the ability to comprehend.

If a metronome is occasionally used, the first reading should be at a rather slow tempo, allowing time for observation of phrase and expression marks, etc. Then the metronome may be set faster twice, the last time to the indicated tempo on the composition. This composition may now become familiar, and should be laid aside, for the work of a sight-reading class is not a finished ensemble.

A sense of rhythm plays a large part in the ability to read at sight, and its development should be given extra reading. Reading of folk-music, and such works as the Brahms *Hungarian Dances*, *Slavic Dances* by both Wolf and Dvořák, *Marche Slave* by Tchaikovsky, and the *L'Arlesienne* by Bizet, are very profitable, rhythmically. Pupils may go through them, first, all playing their right hand parts, only, counting aloud; then playing the left hand parts, then, sometimes, having the players play only certain counts in each measure (this is a wonderful test of ability to see value of notes and rests at a test of ability). When a particularly difficult rhythmic problem presents itself, it is sometimes profitable to stop for a moment and "tap" or clap out the rhythm, or to play the *rhythms* (not the melody) of the measure or measures on one key of the piano—C, for instance.

Pupils should come, in time, to be able to recognize certain major and minor scales or arpeggios at a glance, in runs or complicated passages, and not be obliged to read every note. Certain chords and chord progressions should come to be recognized, automatically, as a whole, and not necessitate "spelling out."

Only in this way can one attain great speed in reading. Later in the course I request each student to bring a solo of moderate difficulty to each meeting of the class, and after the hour's ensemble reading, these pieces are read by the other students in the class, after I have indicated the required tempo with the metronome. Accompanying of voice or instruments also follows.

The value of the work in classes cannot be overestimated, as it stimulates confidence and alertness, the ability to play with and before others, and promotes more finished and artistic ensemble playing. With a good choice of music used,—ranging from adaptations of standard symphonies, overtures, and suites, to arrangements of solo works by classic and modern writers,—it may result in greatly increased appreciation of the best literature of music,—some of which, the orchestral, being seldom heard outside of the larger cities.

Two Lessons a Week versus One

By Elmore Hoppox

Two Lessons.

Constant oversight and chance to correct wrong habits before they are formed. Inspiration pupil gathers from teacher's guidance and care.

Stimulus pupil acquires from the necessity of preparing two lessons.

Aim to reach a certain piece more quickly acts as an inducement to cover the required distance.

Child's mind fresh, receptive, eager to explore; hands flexible and easily adapted to right or wrong positions—all favorable to get right start upon which to erect a firm superstructure.

Given in class, results are manifold: two important ones—incentive an alert pupil gives to the sluggish; excellent opportunity to give ear-training (too neglected) in a most attractive way.

Summary.

Economy of time and money in the end, since progress is more real and satisfactory.

One Lesson.

Too great lapse of time between lessons for young people.

Brings about an indifferent spirit.

Time appears interminable to short-sighted student; the preparation of the lesson is delayed, which brings a consequent hurry at the end.

A hurriedly prepared lesson is poor and necessitates re-assignment, which discourages and frequently antagonizes a pupil.

Never failing retrogression when a student changes from two lessons to one at the dictate of the parent's impracticability.

In case of class lessons, one lesson a week gives too scant opportunity for personal attention.

When the Professor Got Back from His Vacation

THE Professor went off to the woods for the glorious month of August. Here, at least, he could be free from care while he was tantalizing the little speckled beauties to jump from the stream and snatch the dangling fly.

Meanwhile the colored lady, old Aunt Mollie, who does the Professor's washing, was given an opportunity to clean up the Professor's studio. When the Professor got back from his vacation he found this link and resented for our readers.

"Dear Sars—The lady dressed in a sheet fell off the mantelpiece and got all black. You know, the white lady without any arms."

"Your piano was awful dirty—it took two pairs of suds to wash it out."

"A lady called and said that she had four daughters and wanted to study with you. She wrote her name on a piece of paper, but I put it in the fire by mistake. Mighty nice lady, with a big blue automobile."

"All the old paper with little dots all over it got cleaned up good and thorough."

"The furniture polish in your closet called Black and White is no good, but it smells fine."

"I took down all your books from the shelves, and when I tried to put them back there was two battles left over. You'll find the scuttles behind the piano."

Thoroughness in Little Things

Mae-Aileen Erb

ARMED with diplomas from leading conservatories, bubbling over with enthusiasm and eager to put their recently acquired knowledge to the test, many of our young people enter the music profession in the fullness of their years. Before they can become full-fledged teachers in the true sense of the word, however, they have much to be learned which cannot be gleaned from school or from books, but from experience alone.

These young teacher aspirants should remember the motto: "He that neglects the little things shall fail little by little." Thoroughness is the keynote of success in teaching. It is the quality which makes a pupil the product of a good teacher. Many a talented pupil has been consigned to mediocrity through carelessness and faulty instruction.

Let us dwell for a moment on some of the "little things" which, in time, can become serious barriers to one's success. In the first place (you may consider this very, very trivial, but 'tis important none the less), care should be taken to form a correct hand position and an erect sitting position at the keyboard. All habits, such as nodding the head, tapping the foot, swaying the body back and forth in time to the music, or bending over the piano unduly should be discouraged in the pupil before they become mania.

Constant drill in note reading, ledger lines as well as on the staff, should never be discontinued until an absolute knowledge of them is gained. Fingering should be adhered to strictly; no haphazard fingering on the part of the pupil should be permitted. Every error made should be corrected before the lesson period is over, and not allowed to slide by until the "next" time. It is all too easy for a teacher to become careless in this respect.

The pupil must be taught to help himself; he will not always have a teacher upon whom to depend. If a wrong note is played let him find the correct one himself. Should a student be unable to give the pupil a pencil, and let him divide the measure into its proper counts. It will make far more impression on his mind than if someone were to write it out for him. Counting aloud must also be insisted upon from the earliest lessons. The teacher should not deem it necessary to count for the pupil or even with him. If the young player understands the time perfectly he should be taught to rely on himself and do the counting alone. This will save the teacher much energy as counting for students from morning until evening cannot but prove tiring and is of small benefit to the child.

Another important suggestion to be remembered is this: Never, never advance the student too rapidly. Each step undertaken should be thoroughly understood before going to the next. Let your foundation work with your pupils be scrupulously painstaking and thorough.

Some Practical Psychology for Piano Teachers

By PERLEE V. JERVIS

THERE are many teachers who are fine pianists and—as far as education goes—well equipped for their profession, yet fail to attain success with their pupils. The ability of a teacher is measured more accurately by his average success with all pupils rather than by what he does with a few talented ones. It is easy enough to teach gifted students; as the late Emil Liebling once said, "they play in spite of our teaching!" Unfortunately the average class is made up of geniuses; the teacher must take all kinds of material and—to the best of his ability—make something out of it.

Now, while it may be true that great teachers—like poets—are born, not made, yet a study of Psychology may help any teacher to become a better one. In examining the psychology of teaching I shall only set down in a fragmentary way a few principles which may be helpful to the inexperienced teacher. The failure of many teachers may often be attributed to neglect of one or more of these principles.

The First Impression

1. *Making the First Impression.* This I would rank first in importance. While it is a truism that "appearances are deceiving," yet—deny it as we may—the wisest of us are swayed by them. While our first impression of a person may be wrong and subject to reversal later, yet it exerts a more powerful influence on us than we are sometimes willing to admit. A child's first impression is often the last. If a teacher may be corrected to a certain extent when he reaches the age of reason, but they will still persist in the subconsciousness. To the present day I retain a feeling of animosity toward one of the teachers of my childhood, in spite of the fact that it is foolish and perhaps unjust. The impression which the teacher makes upon his pupil at the first lesson may exert a powerful influence upon the latter during his whole course of study.

The teacher who is well dressed, refined in manner, quiet and dignified in bearing, and calm in his treatment of pupils, may secure a greater hold upon them than the teacher who is badly dressed, unrefined, brusque, impatient and conceited. Success in teaching depends first of all upon getting the respect and confidence of the pupil.

Therefore, when the pupil comes for his first lesson, greet him cordially, try to make him feel that you are interested in him; do all you can to remove any cause for self-consciousness on his part. Show him that you are not a thoughtless drudge; try to make him feel that he is entering upon a study which will endeavor to make a pleasant life. Above all things do not criticize the previous teacher, if you are a better one your pupil will find it out as he goes along; here the Golden Rule applies.

Two Kinds of Attention

2. *Secure Attention.* Attention is either voluntary, or spontaneous. It is voluntary when it is kept upon some object by an act of the will. It requires effort and cannot be long sustained without lapsing into spontaneous attention. Either the mind wanders and must by an effort be brought back; or we get interested in the task that was begun voluntarily and then attention becomes spontaneous.

Hence, it will be seen that the vital factor in securing attention is interest. The teacher who expects to be successful must interest his pupil at any cost. Now just at this point most of the failures are made. A surprising large percentage of those who study music are not interested. This is shown by the difficulty which many teachers experience in getting pupils to practice. It will not do to attribute this failure to practice to the movies, the automobile, the pressure of school studies, or what not. If pupils were deeply interested in their music and really wanted to practice, they would find time to do so. Was there ever a normal boy who could not

find time to play base ball? To be sure he may neglect his studies and even "play hooky," but he finds time for ball playing because he is intensely interested in the game. Once get your pupil vitally interested and the rest is comparatively easy.

Now, how shall we do this? Perhaps this is the most difficult problem that the teacher has to solve. It seems to me that this difficulty arises in large part from the fact that we try to interest the pupil in *technic*, which, however necessary it may be, makes no appeal to him, while the very thing that does interest him—*music*—is too often given secondary consideration. It is undoubtedly true that there are pupils who cannot by any possibility be interested even in music, but they are in the minority.

I have found that the quickest way to interest a pupil is to give him music and develop technique from the compositions studied. As there is nothing so nearly like a thing as the thing itself, so there is no etude or technical matter that will overcome the aversion to a passage so quickly as practice on the passage itself. It must be understood, however, that countless, thoughtless repetitions of the notes merely will be of little use. The teacher must understand the principles of technique, use the pupil how to apply them to the passage in hand.

Something more is necessary, however; he must be given a piece that appeals to him, not music that the teacher forces upon him. This statement is not to be misunderstood. It does not mean that the pupil should be given ragtime or any trash that he may fancy. It does mean giving him music that he can understand and enjoy; music that appeals to him by its melody, or harmonic beauty, strong rhythm, or what not.

When we try to develop in a child a love for the best literature, we do not begin with Dante, Browning, Carlyle, Milton or Shakespeare. We take Andersen, Kingsley, Carroll, Field, Stevenson and other writers whose stories and poems appeal to the child. From these we lead up to the great authors as the child's mind matures. In music study how often we give the pupil compositions that he cannot by any possibility understand, as soon as possible dragging in Bach, Beethoven, and other classics, in the mistaken idea that we are educating the pupil's taste and developing a love for the best music. Hearing Shakespeare in the schools has done much to kill a love for his exquisite poetry; we may easily make the same mistake in music. In the education of taste the principle of working from the simple to the complex holds good. There is plenty of music that is melodious, well harmonized and simple in form, even if it be not written by the great masters. A few pieces of various grades follow; besides these, many others will be found in the catalogue of your publishers.

French Child's Song: In May, Barcarole, Spanish Dance, Bedri, Vesper Bells, Krogmann; Flower Waltz, Hurdy Gurdy Man, Rogers; Evening Chimes The Bald Grenadier, Hack; Around the Fireside, Roll; Invitation to the Dance, Weber-Heins; In Clover, Amoroso, Whispers of Waves, Drifting and Dreaming, Kern; Farever, Nocturne, Allet; Good Humor, Rogers, Ewe, Baumfelder; Con Amor, Slumber Sweetly, Beaumont; March, Op. 15, No. 8 Barb; Sketch No. 1, Bird; Valse, Op. 15, Demme; On the Holy Mound, DeVos; Spinning Song, Elmenreich; Bleeding, Tender Love, Eggshard; Valse Serenade, Hoffmann; Melody of Love, Barcarole, Tales of Hoffman, Engelmann; Spring Showers, Fink; Twilight, Guy; Twilight, Orange Blossoms, Butterly Waltz, Chant Poétique, Frim; Waltz, Op. 101, Fervent Dance, Hunting Song, Gurli; Patriotic Song, Griesmer; An Echo, Hoffmann; Valse, Jolly Blacksmith, Harris; In an Alabama Cabin, Cadman.

Having decided to use music of this class, how shall we be certain to give the pupil a piece that will interest him? By playing a number of compositions for him and allowing him to select the one that makes the

strongest appeal to his sense of melody, harmony, or rhythm. This must not be done in a haphazard way. Suppose the teacher wishes to make a study of legato melody playing. Then get your pupil a number of pieces of about the same degree of difficulty, any one of which would answer the purpose. These may be played for the pupil and the one that appeals to him the most strongly selected for study. This course may be pursued every time a new piece is given. The following, out of this method of selection necessitates careful grading of pieces, a thorough study of the pupil's needs, and much hard thinking on the part of the teacher, but success in teaching is largely dependent upon the application of brains to the business.

The Point of Contact

3. *Maintain Interest.* Having secured the interest of the pupil, the next and most difficult thing is to maintain it. To do this will require all the ingenuity and skill of the teacher. In order to be successful the most in the language of Psychology—"find the point of contact." Expressed more simply, this means that you should find something that the pupil is interested in, and from this work up to the lesson that you wish to teach. For example, if you want to take up the subject of relaxation of the muscles, your pupil is a normal boy and therefore an enthusiast on baseball. Ask him to tell you whether in batting a ball the muscles should be loose or stiff; give him a cane or stick and ask him to show you how he "puts one over the fence." You have at once established a point of contact, starting from which you can show him how loose muscles are necessary in riding a bicycle, skating, dancing, etc., and that they are equally essential in piano playing. The subject of relaxation will have an interest for him now that it would not have had if brought up as a principle of piano study alone.

Perhaps the pupil is a girl who is knitting a sweater for the soldiers; she has her knitting bag with her as she enters the studio. You want to explain the reason for slow, careful practice. Ask her to show you how she learned to take a stitch for the first time; call her attention to the fact that this was done very slowly and with great care; that a wrong stitch had to be unravelled; that after many mistakes she had learned the established automatic action could she knit rapidly. When you lead from knitting to the application of the same principle to piano practice, the reason for slow practice will be at once apparent.

The teacher should report a valuable aid in maintaining interest. A small blank book is given to the pupil, in which the teacher marks a report at each lesson. The marks are similar to those in use at the public schools and are given for notes, fingering, and time. A perfect; B; good; C; poor; D; failure. If the pupil comes with a prepared lesson in which the notes are all learned correctly, he is given A; for perfect fingering; A; for perfect time. A. His report would be entered in the book thus:

October 1, A. A. A.

At the next lesson he might have the notes right, fingering wrong, and time right, when his marks would be A. C. The teacher can vary these marks to include expression, pedalling or any other details in playing. It is surprising to see how the average pupil becomes interested in maintaining an unbroken series of A's, particularly as he is asked to show the report to his parents after each lesson.

A monthly letter from the teacher to the parents supplements these reports, states the pupil's deficiencies, gives details as to his progress, and makes any necessary suggestions to the parents. Pupils take as much interest in this letter as they do in their report, particularly if their work has been praised. Chil-

dream-grown-ups also—thrive on praise. When it is deserved and judiciously given it helps to maintain interest; carping criticism and fault-finding just as surely discourage the pupil.

Pupils' recitals, talks on music and recitals by the teacher are potent factors in maintaining interest of both pupils and parents.

To interest the pupil: Know your subject thoroughly make a careful study of each thing taught. Be interested yourself. Find the point of interest. Adapt yourself to the desire of the pupil. Do not let the pupil know the system of the teacher. Have a system of adaptation. Give pieces that appeal to the pupil. Have a system of frequent praise. Praise freely when it is honestly earned. Have frequent praise to relate also to other subjects.

Think First—Play Afterward.

4. *Psychology of Practice.* Having interested the pupil in his study, the psychology of practice requires consideration. Practice has as its object the establishing of sub-conscious (or automatic) playing, hence, in the last analysis, its purpose is habit-building. Successful practice must therefore follow the laws of habit formation. The essential factors in forming a habit are: a strong initiative, practice in small steps, and repetition. The most potent factor in securing a strong initiative is intensity of interest—a fact that is too often overlooked. After initiative follows accuracy. The teacher must put the right finger on the right note, at the right time, with the right touch, the first time that he plays a passage, and continue to do so each successive time thereafter without the slightest variation from the correct order of the initial performance. Practice that includes mistakes is worthless, as, in so far as it establishes a habit, it is a habit of failure. Failure to secure accuracy is due entirely to lack of concentrated thought. A good way to secure perfect accuracy is to name aloud the note, then the finger, that is to play it. Having done this, rest the finger upon the key to be played. Next, determine the amount of pressure to be employed and the touch to be used. After these successive steps have been thought out in advance, and not till then, play the note. Proceed thus with each note till a phrase has been played, then repeat the phrase as many times as is necessary to bring it to the automatic stage. If every phrase is played correctly as it is practiced in this way, there will be little danger of mistakes. This process seems easy enough, but is precisely the most difficult thing for the average pupil to do. He plays first, and then thinks of what he should do at all. *Think first, play afterward*, is the invariable rule for successful practice.

Endeavor to awaken the self-activity of the pupil, never tell him anything that you can induce him to think out for himself. Teach him to practice with concentration with him at every lesson till the habit of careful, accurate study is formed.

Very Rapid Playing.

5. *Psychology of Speed.* Having learned a piece so that it can be played through at a slow tempo without mistakes, it should then be brought up to the required speed. An understanding of the psychology of fast playing will aid the player at this point. Speed, from a physical side, is dependent upon a condition of absolute looseness of the muscles and joints, and the elimination of waste movements. With these as a basis, fast playing is largely a mental proposition, an analysis of which may be helpful in making the matter clear.

Any act that is performed with conscious attention, is sub-consciously, or automatically and without conscious thought.

In learning a new movement or series of movements, we are obliged to think of each step as it comes, and slowly and laboriously. After a sufficient number of repetitions, the movements can be handed over to our sub-consciousness, which then carries them out automatically and relatively free of any further mental attention in the matter. Just so long as we are obliged to think our way through any process, we are forced to go slowly. A simple example of this is found when we repeat the alphabet. Most of us can rattle through it as rapidly as we can pronounce the letters, we have done so often that the process has become a purely automatic one in which the mind takes no conscious part. Now start at Z and try to go backward; at once there is trouble, we are forced to go slowly, we are obliged to stumble and confusion. We are travelling a new and unfamiliar path and are therefore obliged to think each step of the way. In going through from A to Z, we do not think at all in the matter, the movements of the practice having become automatic. After a sufficient number of repetitions it is as easy to go backward as forward. Notice the fact also that in running through the alphabet rapidly, we repeat the letters in groups, ABCDEFGHIJKLMNOPQRSTUVWXYZ.

In reading a book we group the letters into words and the words into sentences; a word or sentence is the

unit to our thought and we are not a conscious reader of the letter that enters into it. If we are not a conscious letter by letter we shall not be able to read any faster than we can think each letter. Group the letters into words and there is an immediate gain in speed. Speed in reading is only possible when we lose sight of the individual letters and think a series of notes in a lump—so to speak. Making use of this psychological principle we may bring a passage up to a high rate of speed in a short time. As an example take this bravura passage from the *Sibelius Romance in E flat*.



Play the first group of five notes a few times slowly and carefully; then double the speed and play a number of times. At both these rates of speed play the first note for deliberate thought. Next practice as a velocity exercise by fixing the mind on the last note of the series and dashing through the group without any thought as to the notes that come in between. The last effect will be a crisp staccato produced by pulling the fingers into the palm of the hand and allowing the arm to rise six inches or more above the keys. If not successful after a few attempts, return to the slow practice and after a few repetitions again dash through in velocity. In a short time the knack of fast playing will be acquired. Practice the next group of five in the same way.



Then join the two groups thus:



and play at the three rates of speed. Continue in the same way, adding each group of five to those already learned, till the entire passage can be played through at a high rate of speed without conscious thought. This practice should be repeated day after day, till the cadenza is brought easily under control.

Rapid passages of any kind in pieces should be practiced by dividing them into groups and building them up a group at a time, as in the example just given. This kind of practice will be found conducive to memorizing as a passage played at a high rate of speed must perform a debt largely from memory.

Keeping Up Old Pieces.

6. *Psychology of Review.* There is a story of a man who called a certain piece his "Thousand Dollar Polka," because after he had spent that amount on his daughter's music study, the polka was the only thing that she could play. This story may be fictitious, but the condition described is one too prevalent among piano students. While they may study a great many pieces, very frequently they play only one or only play a few of them, and even these may be lacking in ease and finish. This condition of affairs may be due to the fact that the pieces studied have either been too difficult, or—as is often the case—have not been really learned. A piece beyond which the student has not progressed sufficiently is not really learned till it has been thoroughly memorized and subjected to persistent review. This review, when systematically conducted, may extend over a period of years.

The psychology of the review, because it is not always understood by pupils, needs a word of explanation. When studying a new piece, the player, after a certain amount of diligent practice, often reaches a point beyond which he has no further progress to achieve. Discouraged by failure to get the wished-for result, the pupil then gives it up. Now instead, the piece should be dropped for a few weeks, then taken up again and given a period of concentrated practice, after which it may again be dropped. With each subsequent review the piece will be advanced beyond the former sticking

point, and, in the course of time, will become part of the player's self.

The psychology of this is, that during the intervals of rest, the piece is being turned over in the sub-conscious mind; and, as it were, ripened. The result is that it is played after one of these intervals of rest, and it is infrequently happens that the piece will go better than it did when last in practice. A systematic review should form part of the scheme of study, and may be conducted as follows: Keep a list of the pieces studied, adding to it each new piece learned. Start with the first piece on the list, give it a thorough practice for a week or two, then drop it. Take up another two in the same way, follow this by each piece in turn. When the end of the list is reached, return to the beginning and repeat the process *ad infinitum*. The player who has never thus reviewed his repertoire, would perhaps do better to take but a few pieces through this review, leaving one more piece every time he reaches the end of the list. After this systematic review has been in operation for a few years, the player will have a constantly increasing repertoire which can be played at a moment's notice.

While a new piece is being studied always have an old one in review. Keep the practice book open to the review of it is allotted to new study, the balance to review. Review is the key to success in music. It is the review; when the end of the list is reached, return to the beginning and repeat this process indefinitely.

Preventing Nervousness.

7. *Playing in Public.* The review will show how light upon the psychology of playing for an audience. The degree of professionals and amateurs alike is nervousness. If the testimony of the world's greatest artists be true, nothing will prevent nervousness; it can, however, be controlled. One of the factors in securing this control is the positive conviction that you know your piece. Another is the knowledge that the performance of a thoroughly learned piece is largely automatic, or sub-conscious—as we often say, "it plays itself." Both of these factors result from the review. The review, over a period of years, and no piece that has not been thus thoroughly seasoned should ever be attempted in public. Two of the greatest pianists now before the public told us that they never played a piece in an orchestra which had not been in practice for at least two years. When a piece has been so long in practice that it reaches the automatic stage, the nervous player who does not try to interfere with his sub-conscious action, will find that it will often carry him through till his nervousness is under control. Concentration of the mind upon the piece that is being played, and the maintenance of a condition of muscular relaxation during the performance, are almost sure in controlling nervousness. This condition of mind is also very helpful. After retiring at night, and just before dropping off to sleep, relax all the muscles and repeat some such formula as this: "I know my piece, I can play it, therefore I shall have no fear." Assert this positively for a few nights and you may be surprised at the result.

Before playing it public, know that you know your piece. When before an audience act quietly for a few moments and you will find that your nervousness is under control. Concentrate your mind upon the piece you are to play; endeavor to play it as beautifully as you can, try to do your best, feel its beauty. If you are successful in this, your nervousness will be under control.

The few principles set down above do not by any means cover all the psychology of teaching, but it is hoped that the application of them will be a help to the inexperienced teacher as it has been to the writer.

A Scale Honor Roll

By Abbie Llewellyn Snoddy

ALL my efforts to really interest my younger pupils in their scale practice, proved vain until I tried my Scale Honor Roll. Upon a large square of white cardboard I wrote each pupil's name plainly. As a class meeting I explained to the children that each major scale played to perfection, by the required manner would, in future, be awarded with a gold star opposite the performer's name. For minor scales blue stars would be used; for chords green stars, and for scales played to perfection, a silver star. Red stars for each piece of music memorized, a silver star. Only in this way, it was found, could the use of color impressions can be sure that we are wholly dissociated from the old laws of musical architecture. Mr. Strauss is the author of a prodigious piece of autobiography entitled *My Life* is an invitation to observe an interesting superman in the various acts of his stupendous career from love to love and victory. The composition conceals its form under a mass of vivid details, but it is none the less a symphonic work. It is as strict in form as any creation of Brahms,

THE ETUDE

JOHN STUART MILL confessed in one of his pithy essays that at one time he had become alarmed lest the possible combinations of the musical scale should be exhausted and the tone art pass out of existence. Continued perfection on the subject caused him to believe that his fear had been like that of the scientists of Lilliput who were afraid that the sun would burn out. But it is not quite the same kind of anxiety that leads one to inquire whether the sonata form is exhausted. Some intelligent writers on music hold that the form has outlived its usefulness, that it has no value as a medium for expressing the tumultuous emotions underlying so much of our modern delineative music. But it is by no means simple to back such an assertion by demonstration. The facts appear to be in opposition to it. At any rate many composers, some of them men of high distinction, frequently write in the sonata form, and it is nevertheless clear that the sonata form is recognized as a cognate of the sonata ever since the days of the Italian overture.

It is perhaps in the treatment of orchestral prefaces to musical dramas or spoken plays that the sonata form is irresistibly led to the conclusion that the sonata form is a shrewdly persists in spite of honorable efforts to bury it. To be sure it does not parade itself as a sonata and it appears only in the first movement pattern; but this is the movement which the creators of the sonata made the foremost exponent of their belief in the pure beauty of design. It is not my purpose to enter into a dry analysis of its works. The readers of *The Etude* can readily call to mind many masterpieces of the kind to which I refer. Overture or valse, prelude or introduction, call it what you will, one after another brings forth its slow movement leading up to an allegro, in which the principal themes are announced and afterward worked out, and then follows the finale, which is in the nature of an extended coda, and here the themes are again heard in their original shape and the piece brought to a conclusion.

But doubtless some readers will assert that this is not a square cut demonstration of the continued vitality of the sonata form. For the sake of accompanying these readers into their own territory, let us temporarily agree with their position. Suppose then we turn to the *Symphony* proper. When Mr. Henry Hadley wrote his *Four Seasons* and *North, East, South, West*, he assuredly set out on a journey into the realm of romantic description. Nevertheless he contented himself with a description. His musical plan was by no means difficult, in view of the subjects chosen for

the inquiry. The inescapable reply, perhaps, is best found in the works of those composers who are by artistic bent and technical methods further removed from the company of absolute music. In Mozart's case we must without hesitation place Haydn, Mozart, Beethoven, Schubert, Schumann (in his specifically designated symphonies and sonatas) and Brahms. Both Beethoven and Schumann made innovations which led directly toward the symphonic poem, the tone poem and other modern forms, such as the *Overture Fantasia* or what not, they still adhered to the general pattern and the developing method of the sonata.

Richard Strauss, on the other hand, was scarcely not a composer of sonatas. Nevertheless he has preserved in his most advanced compositions the fundamental methods and principles upon which the sonata form rests. Only in this way, it may be said, could he use of color impressions can be sure that we are wholly dissociated from the old laws of musical architecture. Mr. Strauss is the author of a prodigious piece of autobiography entitled *My Life* is an invitation to observe an interesting superman in the various acts of his stupendous career from love to love and victory. The composition conceals its form under a mass of vivid details, but it is none the less a symphonic work. It is as strict in form as any creation of Brahms,

Is the Sonata Form Exhausted?

By W. J. HENDERSON

The Distinguished New York Critic

who is probably as far from Strauss as Alpha from Omega. The utilization of certain germinal themes, from which the whole work develops, was certainly not a new device when Strauss employed it, for the same process can be studied in the *D minor Symphony* of Schumann.

The novelty of the Strauss work is one that belonged rather to a period than to any one man, namely the employment of the representative theme or leading motive in an instrumental composition. The transfer of the Wagnerian system to absolute music opened up a field for infinite and also indeinite speculation. Now we must bend our minds not only to the discovery of first and second principal themes and their contrast of keys, but to their meaning and their dramatic action in the publication of a scheme of emotional experience based on a story, a play, a poem, or perhaps only a descriptive title. Goldmark's *Prometheus Overture*, for example, is furnished with the entire apparatus, but it is nevertheless clear that the sonata form is recognized as a cognate of the sonata ever since the days of the Italian overture.

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illustration. The chapters divided themselves spontaneously into the movements of symphonies.

Of course this plan is at least as old as Raff. The cold truth is that it is as old as Froberger and Kuhnau, artistic ancestors of Bach. There is not much that is new under the sun of the twentieth century. In the seductive realm of fanciful tale and poetic delineation the sonata form can be employed with perfect fitness and delightful facility provided the subject lend itself to the familiar procession of movements.

But there is a still more important aspect of the matter. The sonata form contains within itself the vital principles of all musical form and therefore the essential methods of attaining musical beauty in any type of composition. It remains for us to accept what some curious reasoners do not receive as incontrovertible truth, namely that all music, in order to be admitted to the sacred confines of art, must be beautiful as music *per se*. In itself music possesses a supreme independence, but it is nevertheless clear that the sonata form is recognized as a cognate of the sonata ever since the days of the Italian overture.

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It is true that Beethoven confessed that he had always a picture in his mind and kept it before him to follow while composing. It is equally true that when he put forth his slow movement leading up to an allegro, he made no slightest hint of the nature of the pictures in his mind, but forced upon us the inevitable conclusion that all such composition was to be accepted as an expression of emotion rather than tone painting. No, the latest piano sonatas, the quartets, the seventh symphony, these are just music, and nothing else. The emotion in which they were conceived warms them still, but there is no direct communication for us. Carol Beckwith, the distinguished painter, writing in the *Art World*, declares that in painting *Line* is the product of intellect and color of emotion. In the finest technical product of the musical mind is the sonata form, which is the epitome of all artistic law in the constructive department of the tonal art. If, then, a composer wishes to make music which shall appeal directly to the musical sensibility, he must keep in mind to find in it a message, a story or a delineation, which shall be no do this to-day with as little hesitation as Mozart or Haydn did it? What convincing evidence have we that Brahms contemplated anything except the pure musical beauty when he addressed himself to the composition of his noble symphonies? Louis Elbert could write of the *C minor*:

The first movement of the symphony is perhaps the most artistically important of the work. An incoherent causality proceeds from bar to bar, stayed by no illusion, and softened only by the light of a few distant stars. The introduction and finale the enigmatical sphinx seems to call to us. The first movement is the pure musical beauty when he addressed himself to the composition of his noble symphonies? Louis Elbert could write of the *C minor*:

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BEETHOVEN PLAYING A NEW SONATA FOR A GROUP OF HIS FRIENDS.

82, No. 12, which I only know in its arrangement for two pianos by Thern. As an ordinary ditty it is sufficiently effective, but as a Tarantella it betrays its non-Italian character very plainly. Though I have great admiration for Raff generally, I find this work heavy, and tedious, and it has the additional defect of containing some old-fashioned chromatic scales. Now, some sparkling novelty; but they have long since outlived their sphere of usefulness, and, in modern days, are no better than the workhouse, viz., a refuge for the destitute. When a composer's imagination dries up, he flies to his "friend in need," the ready-made chromatic scale, which, having no tonality of its own, serves him readily to reach from any point of the musical compass to any other. Even so poetical a composer as Grieg has resorted to it in his otherwise fanciful and original *Sonata in E*. If there were no chromatic scale, and no chord of the diminished seventh,

many a composition would not hold together at all—instead of forming "a piece" it would break up into unconnected pieces. So:

"Let us cry with voice emphatic:
Vivant diminished sevenths and scales chromatic."

A List of Interesting Tarantellas

DIFFICULT.

L. Tschetzky, *Napoli*, Op. 39, No. 5.
S. B. Mills, in *Ab*, No. 1, Op. 13.
F. Thomé, in *A minor*.
G. Karganoff, in *G* minor, Op. 4.

MEDIUM.

F. Scotson Clark, Op. 56. F. A. Williams, Op. 30.
Th. Lack, Op. 20. H. Van Gassel, Op. 5, No. 5.
A. Piczonka. P. Renard, Op. 5, No. 3.
S. Poldini. C. W. Kern, Op. 252, No. 3.
Paul Zilker. G. Horvath, Op. 124, No. 1.

A Business-Like Fall Beginning

By William Urhart Westcott

THE business man depends upon checking up at every step in his work. He must do this to know whether he has everything attended to. The checking is done when the work is complete. Here is a list which the teacher who aspires to be orderly and progressive may use for checking up when the season starts. It represents the various stages in the preparation of mastery lists. If you have completed these, check them off on this list. If you have not, find out why you have not done them, whether they should be done. The absence of some element may explain why you are not doing all that you expected to do.

ADVERTISING

Circulars

- a. Copy completed.
- b. Printing completed.
- c. Distribution plan made up.
- d. Mailed.

Newspapers and Magazines

- a. Space secured and contract signed.
- b. Copy prepared and delivered in time.

Follow up system

- a. Letters sketched out.
- b. Book or card system for keeping applications.
- c. Letter Heads, Bills, Cards, etc.

MUSIC AND SUPPLIES

- a. Inventory of needs for the season.
- b. Instruction Books.
- c. Studies.
- d. Pieces.
- e. Supplies.

- b. Order for purchases and "On Sale" made up and sent.
- c. Materials received and checked up.

Musical Events for Season

- a. Pupils' Recitals.
- b. Lectures and Concerts pupils should attend.
- c. Opening Recital in September or October.

New Furnishings

- a. Furniture.
- b. Instruments (tuned, etc.).

Club and Classes

- a. Plan for season mapped out.
- b. Materials ordered and secured.

Is German Music at a Standstill?

SIR HENRY WOOD, who recently declined the post of conductor of the Boston Symphony Orchestra, recently made the following comments upon the music of the day in the *London Observer*:

"After a war, moreover, men who have been for years in the trenches will come back dying for classical music. I mean the best music, not dull music, for no fine classic is ever dull. There ought to be after the war a tremendous uplift for orchestral music and all kinds of music. For I think the choir will be full of new members."

"Unfortunately there are no new Russian composers, because we cannot get into touch with the Russian cause. Once Russia gets straight again the future for her music is, I consider, very strong. There is a tremendous lot of character about Russian music. Russian composers have a great gift for orchestral color. At times it may be rather too Eastern, too Oriental, but it is a good fault."

"German music is at a standstill. Outside Richard Strauss, who is a musical genius, there are no notable German composers. I consider the British school to-day far in advance of the German. Our younger school of composers are much stronger than any of the younger school of German composers. It will also do a lot of good in America, for they were a little too much dominated by Germanism, as we were."

"In the hands of our artists, too, there is much greater subtlety and color, much greater refinement, and a wider sense of atmosphere. Look at Debussy; what a great man he was! The French have experimented; they have produced novelties and original effects, which none of our modern old German composers ever did really. Germany has lived on her past tradition, and that tradition is over. I have no use for modern German music. The great masters, of course, will live forever, and must be played."

THE ETUDE



Helps in Training the Thumb

By GEORGE HENRY HOWARD

In playing the piano or organ a well-trained thumb is an important item. Its special exercise should usually begin within the first or second month, when two lessons per week are given regularly, so that when the pupil is ready to begin the practice of the scales the thumb shall be in readiness for its peculiar tasks. If it is not thus early prepared the scale will be found to be much more difficult than necessary, and scale passages may never become smooth or rapid.

In all technique no system is measurably complete which does not include other training than that of the muscles. The training of nerves, motor and sensor, should be an integral part of the work; also the exercise of tendons, ligaments and cartilages of the hand. A thorough consideration of all these elements is profitable and result-producing. It should be observed, first of all, that the thumb has three sections (phalanges) as each finger has. It is also necessary to notice that the hinge or joint in which the thumb acts as it rises and falls is only about an inch (or half an inch) from the wrist. This is almost always the most inactive joint in untrained hands. It therefore needs special care from the beginning.

Thumb Gymnastics: Slow Motions

Preliminary gymnastics may include three principal motions:

1. Sidewise (horizontal) motion.
2. Up and down (vertical) motion.
3. Rotary motion.

There is an advantage in beginning all exercises with the hand separately. The left hand is the more flexible and trainable; it will succeed better than the right hand in its first efforts. It will therefore influence the right hand well and sooner lead to good success in many respects.

The first gymnastic exercise of the thumb should begin by laying the left hand flat upon a table with fingers extended and close together, with the thumb close to the hand. The motion should be regulated by slow counts, "one—two—one—two," etc. With each recurrence of the word "one" the thumb is to move somewhat quickly away from the hand or back to it, without leaving the surface of the table. All three sections of the thumb should participate in the motion. The point of the thumb should be carried away from the hand as far as it can be without straining. From ten to twenty double motions should be made.

Next, the thumb of the right hand should be exercised in the same manner. Then, the thumb of the left hand, the thumb of the right hand should be exercised in the same manner. Then, the thumb of the left hand, the thumb of the right hand should be exercised in the same manner.

Let the pupil lay the left hand flat upon the table. Have fingers extended and about a quarter of an inch apart. Have the thumb also extended and as nearly straight as possible. Let the teacher take two pencils and hold them exactly upright with their large ends resting on the surface of the table, one on each side of the pupil's thumb. Between these two upright pencils require the pupil to raise and lower the thumb ten times while counting. The thumb must act as a whole, all parts together, as though it had only one joint (that is, the hand-joint, close to the wrist).

The up motion should occur with the word "one," a pause with the thumb during the word "two," and it should drop quickly and loosely with the recurrence of the word "one." Repeated motions should be made, while the counting goes on with strict regularity.

After two or three days' practice the time may be quickened somewhat, provided, however, that it can be done without causing the slightest motion of the hand. The thumb, alone, should move. This exercise should

be used from three to six weeks, then discarded for two weeks, then resumed for another period of six weeks.

In exercise No. 3, for rotary motion, the point of the thumb is to move in a circle. It should move through a circle as possible. The pupil should be careful that all sections of the thumb act together. He may need the help of the teacher. If so, the teacher will grasp the first section of thumb (that section nearest the wrist) taking hold of the flesh between the thumb and forefinger, and rotating this inactive section of the thumb for the pupil several times. Then require the pupil to try the same motion himself. The teacher may need to control his help for several days. No counting is needed in the practice of rotary motion. Twenty continuous rotary motions are usually useful as forming one exercise.

It will be found that rotary motion makes the hand joint more supple and flexible. It should be continued for three or four weeks, then discarded for a week or two, then resumed for two or three weeks more, and then proceed for some months.

After three or four weeks on the preceding exercises, the practice of passing the thumb under the hand should begin. It should continue for at least two weeks (in some cases longer). The scale should never be begun until drill on this exercise has prepared the way for the thumb to act loosely and precisely under the hand.

Getting Ready for Scale Study

First. Bend the exercise by turning the left hand over and laying it on the table with the palm up. Now, keep the thumb as close to the palm as possible, move it very, very slowly over the palm as far as possible, then move it back to its usual position. Repeat this ten times if not too fatiguing.

Hands are as different as people are; some persons find this exercise very severe at first. The time to stop practicing is when an exercise begins to be fatiguing. One should not practice until it is really painful; that is unwise and dangerous. The hands should alternate three or more times in this exercise.

It should be noticed that as the thumb moves over the palm it will also move away from it somewhat, but the separation should be as small as possible. This practice should continue for the time between one lesson and the next. If it is then well done, proceed farther as follows:

Second. This second exercise presupposes that the fingers have been already trained as regards their curvature and control in keeping their curvature. For any adequate training of the thumb no less than four lessons are needed, therefore these particular exercises for the thumb would not properly begin before the fifth or sixth lesson at the earliest. This plan of procedure also presupposes that two lessons per week are given regularly.

Begin this exercise by placing the left hand on the table in normal position for playing, with fingers well curved. Move the thumb slowly under the hand as far as possible, at least so that the thumb should be directly under the fourth finger, gliding on the surface of the table and back with the same degree of slowness, 10 times.

After this drill, raise the thumb half an inch from the table and carry it under the hand at the same uniform height and back, slowly, 10 times. These exercises must be used daily for three weeks until quite perfect. If the pupil has a very flexible hand, naturally, he will be able to carry the thumb under the fifth finger after a few days.

Third. Bending and pressing the thumb back to enable it to reach farther over the palm can be used to a moderate extent. It must be used with utmost care as the least undue forcing might injure it permanently.

The foregoing exercises consist mostly of slow motions.

Gymnastics With Quick Motions

All the gymnastics which have been mentioned thus far should be continued for three or four weeks in slow time. After that, the gymnastics should be made gradually more and more of quick motion out of six or eight. Convulsive or spasmodic action should be avoided. Every motion should be accurate and elastic. All motions should be continuous and regular in their recurrence.

The development of nerve force and vital force in the quick motions needs special notice here, for which, however, we cannot here take the space.

Thumb Training on the Keyboard

The following exercises present only one outline of work (among many which might be given) for a comprehensive training of the thumb for its playing tasks. Exercise No. 1, (a) learned to accuracy, (b), following, should be continued for three or four weeks, then discarded for a week or two, then resumed for two or three weeks more, and then proceed for some months. The following exercises present only one outline of work (among many which might be given) for a comprehensive training of the thumb for its playing tasks. Exercise No. 1, (a) learned to accuracy, (b), following, should be continued for three or four weeks, then discarded for a week or two, then resumed for two or three weeks more, and then proceed for some months.

Kind of Motion Requisite

1. Preliminary motion of the thumb (to the height of quarter of an inch), keeping it poised in the air, keeping it thus poised through the four counts of the rest.
2. Loose dropping of the thumb to make the first note. If the teacher has carefully trained the fingers so that each one has learned to act independently, secure its true independence, this dropping of the thumb will be made, as it should be, without any jar of the hand or displacing of the other fingers.)
3. At count "three" in the second measure the second finger should rise loosely about a quarter of an inch and remain poised in the air through "four" and until "one."
4. At count "one" of the next measure the second finger is to drop, making its note.
5. Instantly after, the thumb is to rise just enough to release its key.
6. At count "three" the thumb is to move under the hand (a sidewise motion) in a horizontal line.
7. At count "four" the thumb is to rise without disturbing the other fingers (vertical motion).
8. At count "one" the thumb is to drop loosely producing its note.
9. Instantly afterward the second finger is to rise just enough to release its key.

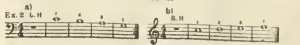
The same detailed analysis of requisite motions should be made for c and d.

Exercise 1.



The second exercise which now follows should have its single elements specified in detail as they have been above for Exercise 1. It should be observed that the thumb requires two stages of motion, in the first stage poised above (A in the left hand) in the second stage above G.

Exercise 2.



An Inventory of Your Teaching Assets

At least once a year a business house always takes an inventory of actual assets. The stock and capital, real estate, outstanding accounts and good will are all carefully appraised and listed. This is the only way in which the business man can determine whether he is solvent or not.

The teacher's income is often regarded as his only asset. This is wrong. His assets are those things which he can depend upon to bring him an income. It is only by measuring them and estimating upon them that he can determine whether he is able to compete with his rivals.

The following are some of the teacher's important assets. In the column at the right put down in percentage what your estimate of your assets is. Be honest with yourself. If your equipment for its size is not right up to the minute don't put down 90 per cent, but something really inventing its worth, possibly 40.

When you are done, add up the percentages, strike an average, and see where you stand—also where you need to improve.

ASSET

HEALTH

Is your health above or below the average? Do you feel fit all of the time or only a little of the time? How many times have you been obliged to employ a doctor during the last two years? What does your bill for medicines, etc., amount to? What is your chance of securing life insurance in a company which conducts a rigid examination of all policy holders?

PREPARATION

How is your preparation for your work? The best cowboy in the world is helpless if his lasso fails to reach the steer by one inch. Thousands of teachers are aspiring to do things which their preparation does not encompass. You must have the training. It does not matter how you get the training, how expensive or how inexpensive your lessons may have been—you cannot hope to succeed and you do not deserve to succeed unless your training is commensurate with what you are trying to do. Put down the price you receive for your lessons, and ask yourself, "Is any other teacher in this community prepared to give more than I am giving for the same fee?" Then put down the percentage of your preparation asset.

Per Cent.

Saving Vitality

Why is it that some teachers of music in middle life are strong, healthy, vigorous people, and others weak, anemic, flabby, sick-looking people? Probably you will say that the same average would hold good with the majority of mankind. This, however, is not the case. Music teachers habitually permit their vitality to be used up in a very wasteful manner. The sensible teacher will conserve this vitality. Here are some of the leaks that should be stopped.

Teaching too long and too continuously.
Losing one's patience unnecessarily.

Failing to plan the day's program so that there is variety.

Failure to secure sufficient rest.

Failure to secure sufficient exercise.

Overwork of the eyes.

Failure to get rid of worthless, faultfinding, irritable pupils.

Failure to interest oneself in any form of outside activity which will serve as a real recreation and help keep one's mental and physical balance.

Five Ways of Securing Voluntary Practice

By Alice Graham

Ask the average mother of the average child what the chief difficulty in music study is, and the mother will say: "Getting my child to practice." If the child is a boy this is usually said with a grimace of despair. A conspiracy upon the part of the mother and the teacher can bring about the required amount of practice and do away with the strain upon the mother's feelings.

Here are some of the ways to make the pupil want to practice.

I. Avoid above all things a spirit of harsh discipline and arbitrary ruling when practice is discussed. Of course, you can make your pupil practice, but that is not what you want; you want him to make himself practice. Therefore all thoughts associated with music should be pleasurable ones.

II. Study the pupil's day and see that he gets ample time to play and gets that time when it will not interfere with his practice, or leave him so tired and excited that his practice will be worthless.

III. Avoid giving music that is too hard and on the other hand avoid giving music that is too easy, that

the pupil's curiosity and work spirit is nullified. The matter of giving the right piece at the right time is possibly the teacher's hardest problem.

IV. Keep a bright goal before the pupil all the time and never miss an opportunity to indicate how practice is bringing your pupil nearer and nearer the goal.

V. Friendly rivalry is a great inducement to young children. If possible pit some of your pupil's friends against him and keep them running "nip and tuck." This makes a game of the study. If you have two pupils studying from the same book, bring them together and see how far each one can play without a mistake.

To crown it all, the teacher must be interesting. She must be vital and show a genuine interest in the pupil. She must be enthusiastic and let the pupil know that her appreciation is something to look forward to. She must insist upon regular lessons, promptness, etc., if she expects regular practice, remember how you are interested in interesting people—your pupils. Your little pupil who is trying to help you, who is not different from you in that respect.

The Dividends From Education

MANY a parent has gone one year, after year, paying out money for the musical education of a girl largely with the idea of making that girl a more accomplished and more desirable member of the social structure. How often has it happened that the money spent has brought dividends never even imagined. A good musical education is a protection against reverses that so often come when they are least expected.

Education is always a good investment. Our word to music students is to fight for all the musical instruction of an appropriate character you can possibly get. Sacrifice the present for the future, if you would know the real secret of accumulative success. In music, as in general education, the educated person is the one who usually reaps the major rewards.

President A. W. Van Hoose, of Shorter College, Ga., gives the following facts relating to the worthlessness of education and they are proportionately applicable to musical education in the sense that the more musical education one has, the better it is for that person:

I. EDUCATION INCREASES PRODUCTIVE POWER.

PROOF: Massachusetts gives her citizens 7 years of schooling. The United States gives its citizens 4.4 years of schooling. Tennessee gives its citizens 3 years of schooling.

RESULTS: Massachusetts citizens produce an average of \$200 per capita per year.

Citizens of the United States produce an average of \$170 per year per capita.

Citizens of Tennessee produce an average of \$116 per year per capita.

II. EDUCATION HELPS MEN TO PERFORM DISTINGUISHED SERVICE.

PROOF: With no schooling:

Of five million men only 31 attained distinction.

With elementary schooling:

Of thirty-three million 808 attained distinction.

With high school education:

Of two million 1,245 attained distinction.

With college education:

Of one million 5,768 attained distinction.

CONCLUSION: The child with no schooling has one chance in 150,000 of rendering distinguished service.

The child with elementary education has four times this chance.

The child with high school education has eighty-seven times this chance.

The young man or woman with college education has eight hundred times this chance.

Will you, High School Graduate, multiply your present efficiency nearly ten times by getting for yourself the very best college education possible? Decide at once that you will.

III. EDUCATION AND STATESMANSHIP.

FACT: Less than one per cent. of Americans are College Graduates, but this one per cent. has furnished:

80 per cent. of our Presidents.
80 per cent. of our Members of Congress.
80 per cent. of the Justices of the Supreme Court.
80 per cent. of the Vice-Presidents.
80 per cent. of the Secretaries of State.
80 per cent. of the Attorneys General.
80 per cent. of the Judges of the Supreme Court.

IV. EVERY DAY SPENT IN SCHOOL PAYS THE CHILD NINE DOLLARS.

Every day spent in college pays the young man or woman fifty-five dollars, fifty-four cents.

PROOF: Illiterate laborers earn an average of \$300 per year.

In forty years they would earn \$30,000.

High school graduates earn an average of \$1,000 per year.

In forty years they would earn \$40,000.

College graduates earn an average of \$2,000 per year.

In forty years they would earn \$80,000.

To get the high school education required twelve years of school, or 2,160 days in school. This time

spent in school added to the income of the high school graduate \$20,000. Divide \$20,000 by 2,160 and we have \$9.26 as the amount that every day spent in the grammar and high school was worth to the high school graduate.

But look a little further:

While the average amount earned by the high school graduate in an active life of forty years is \$40,000, the amount earned in the same time by the college graduate is \$80,000. He, therefore, adds \$40,000 to his life's income by reason of the four years, or 720 days, that he spent in college, the college year being 180 days. Now, if we will divide \$40,000 by 720, we will have \$55.55, the amount that every day in college is worth to a man or woman.

IMPROMPTU

An Impassioned movement in the style of an improvisation. To be played with large full tone. Grade IV.

LILY STRICKLAND

Andante espressivo M.M. 72

M'SIEUR DEBBIE

A Minuet in the Manner of Old Time

A Minuet in the classic manner, dignified and well-written. Grade III½

Tempo di Minuet M.M. ♩ = 126

FELIX E. SCHELLING

Musical score for 'M'SIEUR DEBBIE' in 3/4 time, key of D major. The score is written for piano and features a variety of dynamics including *p*, *mf*, *Fine*, and *TRIO*. The tempo is marked 'Tempo di Minuet M.M. ♩ = 126'. The piece concludes with a 'D.C.' (Da Capo) instruction.

THE VIOLET

An easy classic of exceptional merit. Mozart's charming song *The Violet* arranged as a piano solo. Grade III.

Allegretto M.M. ♩ = 72

W. A. MOZART

Musical score for 'THE VIOLET' in 2/4 time, key of D major. The score is written for piano and includes various performance instructions such as *pp*, *mp*, *preciso*, *Un poco più meno*, *molte*, *Meno mosso cantabile e molto espressivo*, *poco rall.*, *stringendo*, *cresc.*, *a piacere*, *molte*, and *molto tempo*. The piece is arranged as a piano solo.

SHOOTING STARS GALOP

SECONDO

EDUARD HOLST

A brilliant duet number, full of dash and go. Play as fast as possible, consistent with clearness.

INTRO.
Allegro moderato

Tempo di Galop M.M. $\text{♩} = 144$

ff marcato o spiritoso

p delicato

SHOOTING STARS GALOP

EDUARD HOLST

INTRO.
Allegro moderato

PRIMO

Tempo di Galop M.M. $\text{♩} = 144$

mf marcato il canto

marcato

marcato

Fine

p delicato

SECONDO

Musical score for the Second Piano part of "The Etude". The score is written in G major, 2/4 time, and consists of seven systems of music. The first system begins with a piano (*p*) dynamic and includes markings for *mf* and *f*. The second system features a forte (*f*) dynamic and *mf*. The third system includes *p cresc.*, *f*, and *ff*. The fourth system starts with *mf*. The fifth system begins with *f* and ends with *ff*. The sixth system includes *p delicato* and *mf*. The seventh system features *p cresc. poco a poco*, *f*, and *ff*, concluding with a *D.S.* (Da Segno) instruction.

THE ETUDE

PRIMO

Musical score for the First Piano part of "The Etude". The score is written in G major, 2/4 time, and consists of seven systems of music. The first system includes markings for *mf*, *f*, and *f*. The second system features *mf* and *p cresc. o brillante*. The third system includes *mf* and *ff*. The fourth system starts with *mf*. The fifth system includes *f*, *ff*, and *mf*. The sixth system features *ff* and *p delicato*. The seventh system includes *p cresc. poco a poco* and *ff*, concluding with a *D.S.* (Da Segno) instruction.

GONDOLIER'S SERENADE

THEODORA DUTTON

A modern song song without words of real musical value, requiring the utmost delicacy and attention to detail for an adequate interpretation. Grade IV $\frac{1}{2}$

Allegro grazioso M.M. ♩ = 63

mp con moto ed espressione

mp

cresc. ed appassionato

molto espressione

mp sempre con moto

p appassionato

cresc.

l.h. a tempo

molto rit.

p quasi fantasia

a tempo

rit.

meno mosso

p sempre espressivo

mp

dim. e rit.

p

p appassionato

allargando

mp

p con amore

dim. e rit.

p cresc.

p a tempo sempre espressivo

p

cresc.

dim. e rit.

pp

1918
SWEDISH WEDDING MARCH

No. 1
BRÖLLOPS MÅRSCH

A. SÖDERMAN, Op. 12

One of the quaintest and most characteristic of all wedding marches, now coming into favor again since the disuse of some of the more conventional marches, Grade IV.

Allegro e leggiero M.M. $\text{♩} = 108$

Allegro e legiero M.M. ♩ = 108
 Marche, Grade IV.

The musical score consists of ten systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The tempo is marked "Allegro e legiero" with a metronome marking of quarter note equals 108 beats per minute. The piece is identified as a "Marche, Grade IV".

Dynamics include *mf*, *ff*, *pp*, *f*, and *p*. Articulation includes accents, slurs, and fingerings are indicated throughout. A "TRIO" section begins at measure 16, marked with a double bar line and the word "TRIO". This section starts with a new key signature of two flats (B-flat and E-flat) and continues with similar rhythmic patterns. The score concludes with a *Fine* marking and a final cadence.

THE ETUDE

The Eleven

SEPTEMBER 1918

Page 051

ff

ff marcato

p

marcato

pp

D.C.

GAVOTTE
from "IPHIGENIA IN AULIS"

C. W. GLUCK

1714-1787

Arr. by Gabriel Morel

One of Gluck's most celebrated *ballet* numbers, often played in the transcription by Brahms. As arranged by Morel it lies well under the hands. Grade III

Grazioso M.M. ♩=108

The image displays a musical score for a piece titled "Grazioso M.M. = 108". The score is written for piano (p) and organ (org.). It consists of five systems of music, each with a piano part on the left and an organ part on the right. The piano part is written in treble and bass staves, while the organ part is written in a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "M.M. = 108". The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *leg.*, *Fine*, and *p dolce*. There are also first and second endings indicated by bracketed numbers 1 and 2. The organ part features a prominent melodic line with many beamed sixteenth and thirty-second notes, and a bass line with chords and moving lines. The piano part provides harmonic support with chords and moving lines. The overall style is characteristic of Liszt's early piano music, with a focus on technical virtuosity and expressive playing.

ARABESQUE

M. MOSKOWSKI

From *Cinq Petits Morceaux*, Op. 95, Moszkowski's most recent work. This number will require rare finish and refinement of expression. Grade V.
Allegretto grazioso M.M. ♩ = 92

semplice
p
legato
mp
dim.
animato
legato
mp
marc.
dim.
Ped. Come prima
piu p
cresc.
dim.
piu p
legato

THE ETUDE

THE ETUDE

Tempo I.

mp
dim.
poco rit.
con calma
atempo
legato
r.h.
l.h.
morendo

SEPTEMBER
SAPPHIRE

GEO. L. SPAULDING

From the set known as *Birthday Jewels*. Grade II.
Andante M.M. ♩ = 108

f
dim.
legato

If you're wise, ver-y wise you will soon re-a-lize that a Sapph-ire is the stone that you should wear both night and morn, they bring luck brains, and wealth, al-so in-cresed health. This ap-ples to on-ly those Sep-tem-ber born.

HEAR THE DRUM MARCH

A characteristic march movement, fascinating and in rhythmic swing.

Tempo di Marcia vivace M.M. ♩ = 132

WALLACE A JOHNSON

Drum

mf *f* *mp* *rit.* *a tempo* *mf* *f* *mp* *ff* *Fine* *p* *marcato il basso* *mf* *ff* *marcato il basso* *D.C.*

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IN DROWSY LAND SLUMBER SONG

WALTER ROLFE

An attractive left hand melody, with good contrasting second theme, Grade II.

Andante con moto M.M. ♩ = 54

p *mp* *mf* *cresc.* *Fine* *D.C.*

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HUSH-A-BYE BABY ON THE TREE TOP

One of the good old nursery tunes, pleasantly varied for young players, Grade 1½.

M. GREENWALD

Moderato M.M. ♩ = 54

mf *D.C.*

Var. I

Allegretto M.M. ♩ = 63

mf *D.C.*

Var. II

Tempo di Marcia

mf *D.C.*

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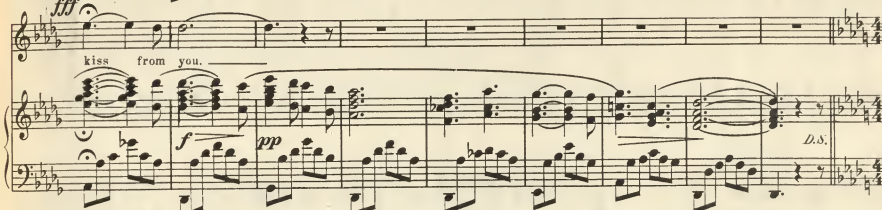
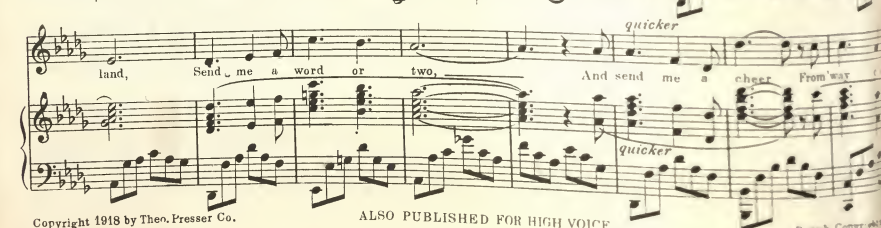
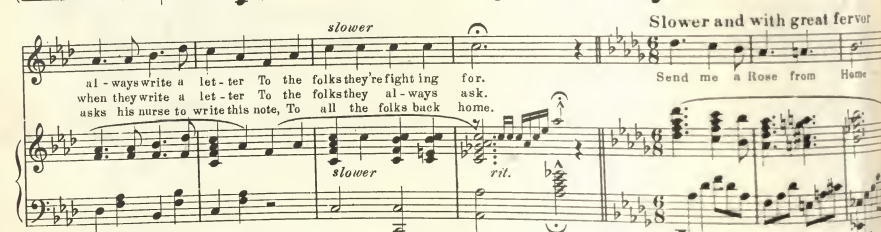
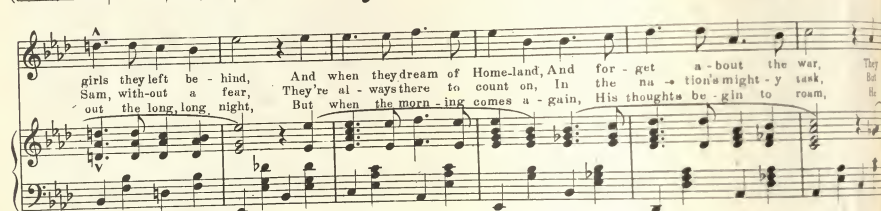
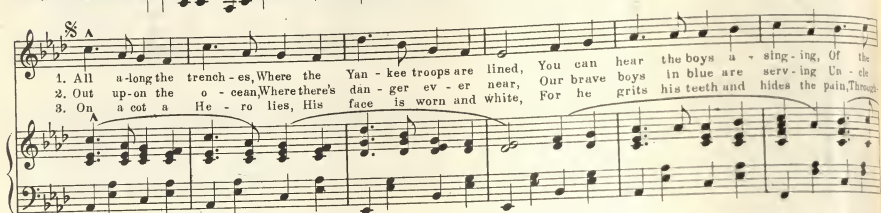
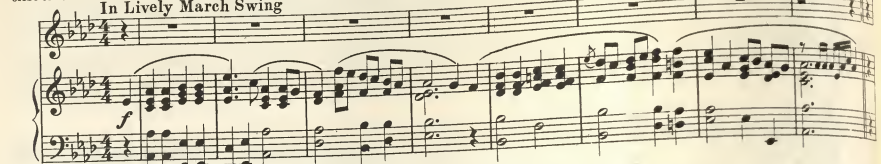
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SEND ME A ROSE FROM HOMELAND

Words and Music by
J.F. COOKE

A song, which entirely apart from its wide human appeal and timeliness has a "slinging quality" of interest to vocalists. The words bring "the boys" close to "the folks at home." Sing the third verse much softer and slower.

In Lively March Swing



QUIETUDE

PAUL LAWSON

A dainty little reverie, good for study or recital. Grade II.
Andante M.M. = 108



HARVEY M. WATTS

A charming little nature song.
Con espressione

HAPPY MARIGOLD

WILLIAM MOORE

mf

1. Yellow filched from gorgeous noons, Or - ange of the set-ting sun, Hues
2. Frost has touched the sum - mer blooms, Blight has mark'd them for its own, But dews

p

rit.

splash of warm ma - roons seen be - fore the night's be - gun, Though the air is bleak and cold You are laugh - ing Mar - i - gold, Though the
pel - ler of earth's glooms, You, un - con - quered, sport a - lone; Though the air is bleak and cold You are hap - py Mar - i - gold, Though the

rit.

1
air is bleak and cold, You are laugh ing, Mar - i - gold.
air is bleak and cold, You are

2
happy Mar - i - gold.

rit.

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THE HOUR OF TWILIGHT

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Words and Music by
HERBERT RALPH WARDAn artistic love song, melodious and singable.
Andante con espressione

mp

I love the hour of twi - light And all it means to me,

mp

mf

For then my soul in rap - - ture, Goes forth in search of thee.

mp

I love the hour of

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mp

twi - light, For man - y years a - go, You came to me, my dar - ling,

mp

mf

When love was all a - glow. I love the hour of twi - light And though we're torn a -

mf

mp

rit.

part, Your spir - it comes to cheer me, To ease my ach - ing heart.

mp

rit.

mp

I love the hour of twi - light And when it comes to me My night will not be

mp

mf

dark - ened, Be - cause of light from thee, My night will not be dark - ened, be -

ff

rit.

atempo

cause, be - cause of light, of light from thee.

ff

rit.

mf

ANDANTE PASTORALE

A graceful and expressive slow movement, affording excellent opportunities for the use of the softer solo stops.

J. LAMONT GALBRAITH

Andante M.M. ♩ = 108

Manual *p* Sw. Celeste *pp* Choir Angelica *riten* Sw. Oboe

Pedal *Choir Soft 8'*

Soft 16' to Choir

riten *Fine* Sw. Celeste

Choir Clarinet

Ped. 16' to Sw.

THE ETUDE TRIO

poco agitato

p Vox Humana *cresc.*

f *dim.* *p* *riten* *mf* *f*

poco agitato Sw. Oboe *D.S.*

MIGNON IN GAVOTTE STYLE

A tasteful and well-harmonized study or recital piece.

WILLIAM E. HAESCHE

Moderato M.M. ♩ = 108

Violin *mf*

Piano *mf*

cresc. *cresc.*

THE ETUDE

THE ETUDE

The Human Side of Johann Sebastian Bach

An eminent virtuoso recently declared to me that he should be more or less uncomfortable in dining alone with Beethoven. "But with Father Bach," how different! With him I see myself perfectly at home, pipe in mouth, elbows upon the table, chatting informally about a thousand and one interesting things, and over a big stein of beer, as in the good old days. "How true!

Bach was a good citizen, an admirable father, as M. Prudhomme would say, a devoted friend, socially affable, and possessed of a rare artistic modesty. Were he asked how he had attained such heights he would answer: "I was obliged to work; whoever will strive as I did will succeed as well." He availed himself of every opportunity to become familiar with the works of other composers. Handel he esteemed highly, Capricorn interested him; when accorded three weeks' leave that he might hear Buxtehude, Bach so far forgot himself as to allow three months to go by while he lingered, from a secluded corner of the church, to the justly celebrated organ of St. Mary's in Lubeck.

Bach was a great and good man; never did a more marvelous mechanism perform the functions of a human brain; never has been known a mind that so soundly, better balanced, contained a more robust body; never were a musician's nerves better controlled. It required the atrocious harmonizations of Gornor to cause Bach one day to turn upon him and hurl his wig at the face of the poor accompanist: "Sie sind ein Schuster" (You are a bungler!) These fits of anger were, however, rare, despite the astonishing vitality of his constitution, for Bach was naturally patient and kind hearted.

Note him with his pupils: during the first year nothing but exercises—trills, scales, passages in thirds and sixths, practice in changing figures—work of every description to insure the equilibrium of the hand. He supervised everything, devoting the minutest attention to the clearness and precision of the touch. * * * Bach played the clavichord in the following manner: "The five fingers so

curved that their tips fell perpendicularly upon the keys, over which they formed a parallel line, ever ready to obey. The finger was not raised vertically upon leaving the key, but was drawn back, almost gliding toward the palm of the hand; in the passage from one key to another this sliding motion seemed to impart to the succeeding finger, exactly the same degree of pressure, thereby ensuring perfect equality; a touch neither heavy, nor yet dry." This we learn from Philipp Emanuel.

Bach's hand was comparatively small; the movement of his fingers was hardly perceptible, extending only to the first joints. His hand preserved its rounded shape even in the most difficult passages, Forkel tells us; the fingers were raised very little above the keyboard, hardly more than in a trill; as soon as a finger had no longer needed he took pains to replace it in its normal position.

"The other parts of his body took no part in his performance, contrary to the habit of many people whose hands are incapable of sufficient agility."

Today we no longer play the harpsichord, and the piano-forte, which has happily replaced it, makes demands never dreamed of in those days. As to the character of organ touch, no change has taken place in two centuries. Possibly at the time Bach the keys of the pedals were slightly different from those of our day; undoubtedly in his youth he made much less use of the heel than of the toe, since the pedal keys were extremely short. But he soon recognized the necessity of perfecting the bass keying of the organ, both by extending its compass and by lengthening the pedals to their present dimensions.

He played with the body inclined slightly forward, and motionless; with an admirable sense of rhythm, with an utterly perfect polyphonic ensemble, with extraordinary clearness, avoiding extremely rapid tempo; in short, master of himself, and so to speak of the beat, producing an effect of incomparable grandeur.—From the Preface by C. M. Widor to "Johann Sebastian Bach" by A. Pirro.

Putting the "Like" Into "Learn"

By W. F. Gates

Is the purpose of music study to "learn" music or to "like" music? This simple little question, put in homely fashion, is at the basis of musical pedagogues.

Many can learn, but few can like. In other words, a certain amount of the theory and technique of music is learnable by anyone; but to acquire the degree of appreciation for the music as an art, which is simplified into the word "like," is given to a smaller and more select number.

"What are you studying in school now?" I asked a boy.

"Aw, some stuff by Shakespeare," was the reply.

"Do you like it?"

"Don't have to like it; only have to learn it," was the disgusted reply.

And that represents the attitude of a good many music students. They are given Clementi, Haydn, Beethoven, Schumann, and with a certain persistence, supplied by themselves, their teachers or their parents, they stumble through the assigned work.

When the "like" is left out, what might be a pleasure is but drudgery. It is music with the music left out. There is a sort of "kill or cure" method that too often

results in the former. It makes potential assassins of the pupils.

Under the old fashioned method of medical treatment, often the patient proved his right to live by surviving the doses administered. There is more than a hint of that in some of the music teaching.

But as the most modern of medical practice is devoted to saving the weak, rather than the strong, so the modern musical pedagogy aims to create as many musical intelligences as possible, by nourishing the term with "liking."

Too heroic a dose of classics may kill the budding musical interest of the pupil; just as Shakespeare or Gibbon or Macaulay may be too strong for the weak literary digestion. Consequently, the teacher should choose music for the pupil, not in accord with the teacher's taste or digestive powers, but in accordance with the pupil's.

It is better to "like" *The Swanee River* than to dislike a Beethoven Sonata. It is better to like *Hearts and Flowers* than to lose all musical interest by too much Clementi and Cramer. One may not step into the second story of a house from the ground; but one may easily climb the steps to it.

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Edited for September by NICHOLAS DOUTY

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

Possibilities in the Study of the Vocal Works of Johann Sebastian Bach

By Nicholas Douty

[The greatly increasing interest in the vocal works of Bach, manifested in all parts of America, is doubtless due to the inspiration of the Bethlehem Bach Festival, conducted so long and so ably by Mr. Frederick Walle. It is well known that Mr. Charles F. Schenck, the greatest leader of the colossal ship building program of the United States, himself a practical musician, has been one of the staunch supporters of this festival. For many years Mr. Nicholas Douty has been the tenor soloist of the festival. He is a fine musician and served many years as an organist. He is the author of the famous living authorities upon the singing of Bach and the following article, in which all vocal teachers and advanced students will read with interest and profit.—Editor of THE ETUDE.]

It is a curious and remarkable coincidence that the composers who wrote the two greatest works extant for chorus and orchestra, should both have been born in the same year 1685. Whether *The Messiah* of Handel, or *The Mass in B minor* of Bach, is the greater work must remain a matter of taste.

The Messiah is simple in construction, melodious, easily comprehended by the masses of people, and its free use of any chord, but the simplest chords, triads, and chords of the seventh. On the contrary the *Mass in B minor*, is exceedingly involved in structure, and difficult to understand at a first hearing. Almost every known dissonance appears in it. Passing notes before two or three notes of the chord at the same time, and devices of modulation unknown to the masses, then, awaken surprise and delight even to-day, and make the work sound modern to ears accustomed to Strauss, Debussy and Ravel.

Modern Scores

It may be that the scores of modern chord composers, with their richer orchestration, and opulent use of the brass and percussion instruments, their *Dream of Gerontius*, or their *Symphony of a Thousand*, may make more noise than these two old masters. Not one of them compares in majesty of conception, in clearness of design, in inspiration, in strength, in architectural beauty, with *The Messiah*, or the *Mass in B minor*.

Ever since their works were first performed all over the civilized world, at no period have they fallen into desuetude. About their performance, especially about the manner of singing the solo parts, have grown up certain traditions. The ambitious student who wishes to sing them, need not grope in the dark for a conception of his own.

Several editions are published, edited by artists and conductors of experience, which show in detail just how these works have been sung through the two hundred years since they were composed.

After Bach's death, in 1750, his choral music lay forgotten for almost one hundred years, until revived by Mendelssohn and Cornelius in 1829. There can, therefore be no authoritative traditions about the singing of his music. In order to sing the music of Bach then we must go to his scores directly, and study them in the light of our knowledge of the music of his time and period.

We find in almost all of them a very free use of that device called recitative; but recitative secco (accompanied only by a few detached chords on the harpsichord or organ) and recitative stromento (accompanied by instrumental figures in the orchestra). The first form of recitative must be declined rather than sung, with a very clear enunciation and the greatest freedom and expressiveness. There must be no sliding, no portamento. While the pitch of the notes must be observed, their relative time values must need be regarded only as suggestive. Contrary to the general opinion, there is nothing cryptic, nothing mysterious about the recitatives of Bach, except for the facts that they are very difficult, and that in them the voice is used through its entire range and that they are very expressive and beautiful, they differ little from the recitatives of any other great composer. Bach was not a pedant, but a realist, who did not hesitate to introduce into his music imitations of natural sounds. Thus we have in the *Matthean Passion* the sound of a crowing cock; in the *Christmas Oratorio*, the rocking of the cradle which contains the infant Jesus; in the *John Passion*, the bitter pangs of Peter's weeping in the *Synagogue* from the Mass, the wailing sound of the wings of angels as they sing before the throne of God. The emotional effect of this music is overwhelming, and the man who sings Bach's recitatives in a dry, cold, enunciated manner, misses their meaning entirely.

The Narrator

The Apostles Matthew and John (represented by the Narrator in the Passions) were men of fire and force, and their followers of Jesus. They were neither dictionaries nor scholars. They accepted wholly the new teaching of Christ, following Him in life and preaching His word after His crucifixion and death.

The singer who undertakes the part of the Narrator must sing with force yet without bluster, with inspiration yet without sentimentality, with the greatest intensity yet without theatricism. Always must be a figure of dignity; always must speak with that authority which suggests his close personal association with His Master and Saviour.

And what advice can we offer to the intrepid singer who attempts to reincarnate Jesus Christ. His voice must be noble without pomposity, strong but never harsh, tender without weakness, firm yet never obstinate.

Never must his tone be ugly; nor for a moment dare it lose its fullness, its richness, its sense of perfect, almost superhuman control. Such a task is more than enough for any singer. If he fails it is adequately he is worthy indeed to be called a great artist.

Sir George Grove's *Dictionary* points out to us the old tradition of the recitative. "In phrases ending with two or more reiterated notes, it has been long the custom to sing the first as an appoggiatura, a note higher than the rest."

If this suggestion be followed that diversity of opinion which often mars a Bach performance may easily be avoided. A few examples will make all clear.

No Traditions from Bach's Time

Although there are no traditions reaching back to Bach's time, no distinct individual Bach style, the singer need neither hesitation nor fear in unique works of this great classic master. In life, and his works and the works of his contemporaries, give us the clearest picture of his interpretation. Like Handel or Mozart (or even like Verdi or Wagner) his music must be sung with the greatest beauty of tone, with the sincerest, most heartfelt expression, and with full control of the action of the voice.

But the singer should never allow himself to be led away by his feelings to the shallow sensationalism or the unbridled emotionalism which are so often met in modern singing. The spirit of the music is the most important thing to be considered, and it is bigger than the singers, the conditions, the apparatus, and the orchestra. If it is studied gently and seriously with faith and prayer, and if it is regarded with full-blooded human music there is no earthly reason why Bach may not be sung by any well-trained singer or musician, or by any adequately equipped musician.

Why are young singers so prone nowadays with diagrams of their vocal apparatus, and with constant reference to the parts therein which they can see, to the understanding of certain technical laws of the formation of the vowels and the consonants, but more important still is the psychic law of the human voice. Some singers pronounce the vowels clearly and with good tone and bring out the consonants with vigorous emphasis and yet it is difficult to understand them. The enunciation sounds labored,

1. As Written
Sor - row-ful and ver-y heav-y

and

2. As Sung
Sor - row-ful and ver-y heav-y

3. As Written
Gath-ered all to-geth-er

4. As Sung
Gath-ered all to-geth-er

5. As Written
Poured thisoint-ment on my bod-y

6. As Sung
Poured thisoint-ment on my bod-y

The voice part in the recitative stromento as Bach writes it, is so intricately mixed with the accompanying figures in the orchestra, that the whole takes on almost the character of an aria.

The beauty of the singer's voice is here the great fact of supreme importance. He must sing as the Italians sing, upon the pure vowels, in the strictest sense of time, and with the best of rhythm. The old tradition of the appoggiatura may also be observed in Bach's accompanied

recitative, but always with care and discretion.

The arias make the most tremendous demands upon the singer. So often they lie comfortably for the voice, as in the arias of Handel and Mozart, but which carries all vocal ills than there is a universal remedy for all our human aches and pains. The resonance of the cavities of the chest, mouth and nose, our most modern fact, the correct use of the breath, our ancient and dishonorable enemy; freedom of tongue and throat, so difficult for any but an Italian to obtain; psychic control, an old Greek formula revised to meet the needs of another time and nation—all these are but parts whose co-ordination makes the perfect whole.

An obligato for violin, flute, oboe, or horn, is an integral part of many of the arias. A perfect balance of time and tempo is indispensable here, and as a minimum of conception. Yet each must be a little to the other, or the result will be a studied stiffness, a pedantic manner, wearisome alike to the performer and to the audience.

Distinct Enunciation

One of the most common complaints brought against our American singers, and one which is, unfortunately, too often justified, is that they are careless in their enunciation. They are not our best singers who have good voices and sing well, as far as tone production is concerned, but who enunciate their words in such slovenly fashion that the audience cannot understand the story they are supposed to be telling. There have been cases where it was impossible to catch the words plainly enough to be sure in what language they were singing.

There are a variety of reasons for this condition, but it is, to a considerable extent it is technical, and due to insufficient training in the studio. The young student has so much vocal technique to master, so many absorbing problems of voice placing, breathing and tone quality to think about that he never seems to find the time for serious attention to his enunciation. This applies to him in one of the things that can wait for the future.

As a matter of fact distinct enunciation is one of the most difficult of all the problems of the singer. The great artists always have to pay close attention to the words in order to be sure that they will reach the hearer in understandable fashion, yet, the young singers take it all pretty much as a matter of course. The main difficulty is that the young singer, since he knows perfectly well what he is saying, takes it for granted that the audience will understand equally well, which, alas, does not follow at all.

Distinct enunciation is partly the result of the understanding of certain technical laws of the formation of the vowels and the consonants, but more important still is the psychic law of the human voice. Some singers pronounce the vowels clearly and with good tone and bring out the consonants with vigorous emphasis and yet it is difficult to understand them. The enunciation sounds labored,

In the best sense, Evan Williams was a popular singer. His art appealed not only to the musician and the man of education and discernment, but to the great mass of the people as well.

It was not alone his voice which charmed them, though that was full, strong and manly, and capable of infinite gradations of force and of color. It was also his warm Celtic temperament and a very just sense of the beauty and value of the words he sang. Often he reached the heights of true poetry; always he deigned with vigor and dramatic feel-

ing. Evan Williams sang as the minstrels of old must have sung; simply, fervently, honestly, each bearing to his audience the perfume of his own personality. With truth it might have been said of him that he left "A little of himself in each place and in every hour."

Williams was not a great musician, but he was a great singer. He had the rare gift of translating emotion into song, a real touch of the "Pon sacc" which the high gods keep so jealously to themselves and give so sparingly to the children of men.

Tone Color

A voice has its most beautiful, most characteristic timbre when all the various parts which are concerned in its emission are in harmony and with the least possible friction. There is no more a panacea which carries all vocal ills than there is a universal remedy for all our human aches and pains. The resonance of the cavities of the chest, mouth and nose, our most modern fact, the correct use of the breath, our ancient and dishonorable enemy; freedom of tongue and throat, so difficult for any but an Italian to obtain; psychic control, an old Greek formula revised to meet the needs of another time and nation—all these are but parts whose co-ordination makes the perfect whole.

There must be no friction, I repeat (for friction wears out machines and voices alike), but neither must there be flabbiness and weakness. Strength or all the vocal and bodily parts is necessary, for, after all, singing is largely a muscular exercise. But strength should never be confounded with brute force; convulsive effort which tears and breaks but never produces beauty. The hand of iron must be well concealed in its glove of velvet. And the soul of the man, that hidden influence that sometimes flashes from his eyes, or emerges in winged words from his mouth, must be, in supreme control, to make of his singing that thing of beauty which is a joy forever.

and while you can hear the separate consonants plainly enough, sometimes too plainly, you cannot catch the word easily. Then there are others who do not appear to work hard to understand the consonants, the S does not hiss nor the T hit your ear with a little shock, yet you understand what the singer is saying.

"Telling the Story"

Clear enunciation depends primarily on the instinct for telling the story. The singer's voice may be well placed, the tone focused forward where the organs of enunciation, the tongue, the lips and the teeth can mold it easily into words and yet, with all the conditions favorable, you may not be able to understand what the singer is saying. Another may not have so good a voice, and may not use it as well yet will tell you the story in a manner that makes it understandable.

Enunciation must project itself. The singer must intend to tell the story to some imaginary listener sitting a little distance away, must put his mind on saying the words so clearly that all meaning will carry. But over and over again the student is thinking so much about the mechanics of the voice, the tone quality, that he forgets all about the words. Every student is keenly alive to the necessity of vocal technique and it is difficult to make him appreciate the need for distinct enunciation.

This is one department of singing which can easily be put to a convincing test merely by inviting a visitor to listen to a song. Then, if he is asked how well he understood the words, the situation is often quite embarrassing for the singer. Much to the singer's surprise he finds that he did not make the story clear at all and he also discovers when he tries to pronounce the words so distinctly that there shall be no mistake about the matter that it is by no means as simple to do as he thought.

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One encouraging sign is that the demand is growing stronger on the part of the audiences for the singing of songs in English, and there certainly would be small sense in singing in English if the people could not understand it. In times gone by pretty much everything was sung in some foreign tongue the students rather looked down on their own language and hardly thought it worth while to take much pains either to pronounce it correctly or to enunciate it distinctly, but the unfavorable condition is happily passing. Singers are beginning to realize that they must speak their words in understandable fashion, but the greater majority do not yet appreciate how serious a task this is.

They must be made to understand the importance of good pronunciation and clear enunciation as the first step. Then they will discover that no matter how good their voices may be nor how well placed, they will have to take pains to tell the story in understandable fashion. It is one of the minor difficulties in voice training, but the first step to get it firmly in the mind of the student that he is to tell the story—KARLETON HACKETT.

Concentration
One reason why so many pupils fail is that the study without thought, without concentration. With then, study is simply tone or exercise practice. The pupil should say to himself, "Why should I do a certain exercise?" "Why do I study a certain thing?" What is the object? What will it lead to? How should I do it? If the pupil does not understand all of the things he should do, questions of the teacher and the teacher must answer them intelligently or stultify himself. If the system is right the student should constantly remember that the way of doing at the start is a thousand times more important than the tone, for when the way is right the tone is sure to come right or later.

A lady who had more money than her things necessary for a singer once said to me, "I don't care what it costs to learn to sing, but I don't want to have to think so much all the time." I replied, "Well, then, madam, you will have to look for another teacher. Money alone will not make a singer."

The pupil, and especially the singer, must learn to think, feel, see and hear a tone. As for the average pupil? Ninety per cent of all instruction goes by ear and not by other things. The teacher is compelled to tell and teach over and over the same thing. Lack of concentration on the part of the pupil, even when the student is making them do a little something, don't say taught; they have no foundation and they soon lose everything. Be sure you are ready, and then follow closely the instruction until right habits are formed. If the system is right you are then sure to succeed. If not,—well, that is another story.—E. J. MYER.

going, there can be no doubt that no boy's voice was ever injured by waiting until he was 18 or 19 before beginning his serious study, and the late Maritza Marchesi, teacher of many of the greatest women singers of the last generation, has said that a girl should be 18. This will be found to be largely a matter of physical development, but it would certainly be unwise to permit a miss of more than 16 to practice with the same seriousness as a woman of 20.

This secondary delay does not retard the final development of the vocal organs, but permits their quick and permanent grasp and control of the proper exercises, and a gain of strength usually very satisfactory to all. The learning of the correct use of the voice where there has been no incorrect teaching or singing to overcome should be only a matter of a few months. The artistic use in song at the age of maturity the change did not occur with the freedom and subsequent volume that might be expected from such an unusual child's voice.

A boy's voice is at its best only about five years, while a man can safely count on twenty. The greatest complaint that can be paid the child's voice is to say that it sounds mature. This in itself should show (whether the voice has been taught correctly or not) that it is abnormal and too much like asking the tender bodies to assume the duties of grown men and women.
Argue as we may regarding the fore-

words in understandable fashion, but the greater majority do not yet appreciate how serious a task this is. They must be made to understand the importance of good pronunciation and clear enunciation as the first step. Then they will discover that no matter how good their voices may be nor how well placed, they will have to take pains to tell the story in understandable fashion. It is one of the minor difficulties in voice training, but the first step to get it firmly in the mind of the student that he is to tell the story—KARLETON HACKETT.

Concentration
One reason why so many pupils fail is that the study without thought, without concentration. With then, study is simply tone or exercise practice. The pupil should say to himself, "Why should I do a certain exercise?" "Why do I study a certain thing?" What is the object? What will it lead to? How should I do it? If the pupil does not understand all of the things he should do, questions of the teacher and the teacher must answer them intelligently or stultify himself. If the system is right the student should constantly remember that the way of doing at the start is a thousand times more important than the tone, for when the way is right the tone is sure to come right or later.

A lady who had more money than her things necessary for a singer once said to me, "I don't care what it costs to learn to sing, but I don't want to have to think so much all the time." I replied, "Well, then, madam, you will have to look for another teacher. Money alone will not make a singer."

The pupil, and especially the singer, must learn to think, feel, see and hear a tone. As for the average pupil? Ninety per cent of all instruction goes by ear and not by other things. The teacher is compelled to tell and teach over and over the same thing. Lack of concentration on the part of the pupil, even when the student is making them do a little something, don't say taught; they have no foundation and they soon lose everything. Be sure you are ready, and then follow closely the instruction until right habits are formed. If the system is right you are then sure to succeed. If not,—well, that is another story.—E. J. MYER.

going, there can be no doubt that no boy's voice was ever injured by waiting until he was 18 or 19 before beginning his serious study, and the late Maritza Marchesi, teacher of many of the greatest women singers of the last generation, has said that a girl should be 18. This will be found to be largely a matter of physical development, but it would certainly be unwise to permit a miss of more than 16 to practice with the same seriousness as a woman of 20.

This secondary delay does not retard the final development of the vocal organs, but permits their quick and permanent grasp and control of the proper exercises, and a gain of strength usually very satisfactory to all. The learning of the correct use of the voice where there has been no incorrect teaching or singing to overcome should be only a matter of a few months. The artistic use in song at the age of maturity the change did not occur with the freedom and subsequent volume that might be expected from such an unusual child's voice.

A boy's voice is at its best only about five years, while a man can safely count on twenty. The greatest complaint that can be paid the child's voice is to say that it sounds mature. This in itself should show (whether the voice has been taught correctly or not) that it is abnormal and too much like asking the tender bodies to assume the duties of grown men and women.
Argue as we may regarding the fore-

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

Q. What is the proper time for starting the first lesson of a student?
A. It should commence when the public school closes. Why wait until the summer, however, it begins much earlier—in the Southern States it begins much earlier. Much depends upon the climate. In some parts it begins until November first and ends in the middle of the summer. In some parts it begins in the middle of the summer, almost invariably outstripping the weather, despite the fact that the students are in a great measure to postpone the opening of the music-teaching season later than the opening of the school season.

Q. In this sketch from "The Chariot Race" by L. Schytte, do the sharps before the G and A on the right hand affect the G and A on the other staff in the left hand?
A. In general, an accidental occurring in one staff cannot affect notes in another. In this particular case there is a still stronger reason. The G comes after the A and the A after the G: how then could they affect notes that had already been played and were through with? An effect cannot go before a cause.

Q. How can one tell what key a piece is written in?
A. In general, the lowest note of the last chord in the bass at the end of the piece will tell you the key. If it is a G, it will tell you whether it is G or D or A flat or F sharp. If it is not, however, tell your teacher. It is in major or minor, and there is the difficulty. There is no sure way to tell whether it is major or minor, and there is the difficulty. There is no sure way to tell whether it is major or minor, and there is the difficulty.

Q. How the size of the Adam's apple anything to do with the beauty of the voice?
A. Certainly,—since the Adam's apple is simply the colloquial name for the larynx. The size of the larynx affects the quality of the voice, but what it does is a matter of little importance to singers. Some people, owing to a very thin neck, appear to have abnormally large larynxes. Some people develop good voices, others do not. Consequently, the size of the larynx has but the outward appearance of the larynx.

Q. Where does the second half of the broken eighth note, on the first line, come from?
A. The second half of the broken eighth note, on the first line, comes from the top note—"Y. T. D."

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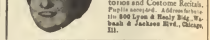
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