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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



THIRTY-SEVENTH YEAR

PRICE, 20 CENTS

JANUARY, 1919

\$1.75 A YEAR

What Shall I Teach?

A Selected List of Materials for the First Four Grades

The "Why and Wherefore" of Grading

This list has been selected by experts, many of them famous teachers. But, after all, names of pieces mean little. The teacher should have on hand for perusal at least a few pieces and studies.

Let us send you our "SPECIAL GRADES I-IV ON SALE" selection. Look the music over thoroughly, learn all about it, make notes of what you need, buy what you require (either for your pupils or for yourself) and return the balance to be credited. Thousands do this and in their own words wouldn't know how to teach without it." Success comes from knowing how.

In our grading a scale of I to X is adopted. This affords opportunity for close and careful classification. Grade I represents the very easiest; pieces in easy keys, for small hands, sometimes in the five-finger position, always without scales, frequently with both hands in the treble clef, with few chords, requiring little or no independence of hands.

Grade II represents an advance on Grade I; additional keys are employed, passages are slightly extended, an occasional scale of one octave in length being introduced, more chords are employed, and more independence of hands, but no octaves are introduced.

Grade III marks an advance on Grade II; still more keys are introduced, passages are more extended, including scales and arpeggios, chords are fuller, more independence is required, occasional octaves are introduced.

Grade IV is in the nature of an enlargement or amplification of Grade III, making increased demands upon the technique, as well as upon the musical understanding of the student.

The pieces here listed are graded according to the above specifications.

GRADE ONE

| PIECES | Price | PIECES | Price |
|--|-------|--|-------|
| No. 9809 BURGEE, L. A. Dance of the Fairy Queen..... | .35 | No. 9816 ROWE, D. Night-Fall..... | .30 |
| A musical treble-clef piece. | | Very slow movement, in F. | |
| 14410 McDOWALL, R. P. In Dreamland..... | .35 | 7913 SPAULDING, G. L. The Water Nymph..... | .35 |
| Another good treble-clef piece. | | Graciously waltz movement, in C. | |
| 14418 KERN, C. W. In Joyland..... | .35 | 9003 BURGEE, L. A. Stars-Twinkle..... | .35 |
| Both hands in treble clef, five-finger position. | | Graciously waltz movement, in C. | |
| 14088 PALOVARDE, M. Little Soldiers..... | .35 | 12061 ROGERS, J. H. Little Miss Muffet..... | .35 |
| Lively in rhythm, both hands in treble. | | Joan's nursery rhyme, in C. | |
| 14778 STRICKLAND, L. Marching Home..... | .35 | 11789 GREENWALD, M. Swing, Cradle, Swing!..... | .35 |
| Vigorous 8/8 movement, key of C, treble clef. | | Both hands in bass clef. | |
| 14804 SPAULDING, G. L. The Water Nymph..... | .35 | 8848 SARTORIO, A. Let's Have a Song..... | .35 |
| Key of C. Treble and bass clef. Characteristic | | In 3/4 time. | |
| 14854 STRICKLAND, L. Hop of My Thumb..... | .35 | 6047 KERN, C. W. Sunset Glow..... | .35 |
| Characteristic march, in C. | | Song without words, in C. | |
| 12160 RENARD, P. Soldiers Marching By..... | .35 | 3450 ENGELMANN, H. Day Dream..... | .35 |
| Attractive march movement, in G. | | A very pretty reverie. | |

GRADE TWO

| PIECES | Price | PIECES | Price |
|--|-------|---|-------|
| No. 14107 ANTHONY, B. R. Song of the Bugles..... | .35 | 14572 LANGE, O. Flight of the Swallows..... | .35 |
| A military march, key of C. | | Characteristic waltz in G, with grace-note. | |
| 14741 BOLHE, W. Marching Song..... | .35 | 14938 DUTTON, T. Lullaby..... | .35 |
| Melody in the left hand, key of C. | | Very characteristic. Key of B flat. | |
| 14088 LOEB-EVANS, M. Chinese March..... | .35 | 11988 FORMAN, R. R. A Dream Song..... | .35 |
| Characteristic melody, A minor. | | Very expressive. Melody left hand. | |
| 8568 NIECKE, H. Think of Me..... | .35 | 13953 SPENSER, G. Winter..... | .35 |
| Flowing waltz movement. | | Lively finger work, in G major. | |
| 3545 ZIMMERMAN, J. F. Haymakers' March..... | .35 | 9732 GEIBEL, A. Conestoga..... | .35 |
| Very popular. Key of F. | | An Indian dance, in F minor. | |
| 7087 CROSBY, MARIE. Waltz of the Flower Fairies..... | .35 | 14806 WILLIAMS, F. A. The Merry Elf..... | .35 |
| Lively finger action. | | Bright and characteristic. Study in staccato. | |
| 8819 ENGELMANN, H. To the Dancer, March..... | .35 | 7285 LAWSON, P. Rose Petals..... | .35 |
| Well-contrasted character. Key of D. | | Very expressive. Melody left hand. | |
| 8279 CHAMM, H. L. Good Night, Little Girl..... | .35 | 9830 SARTORIO, A. I Think of Thee..... | .35 |
| Song without words. Very pretty. Key of G. | | In the style of a vocal quartet. | |

GRADE THREE

| PIECES | Price | PIECES | Price |
|--|-------|---|-------|
| No. 3941 WILLIAMS, F. A. In the Park..... | .35 | 14890 RENK, L. Twilight on the River..... | .35 |
| Tamely drawing, key of C. | | Characteristic barcarole, in G. | |
| 8699 SHACKLEY, F. N. Twilight Song..... | .35 | 14939 MOTER, C. The Jolly Blacksmith..... | .35 |
| In vocal style. Key of C. | | Serious and vigorous. Key of E flat. | |
| 3560 KOBELING, C. Two Flowers..... | .35 | 7101 RENARD, P. Iris..... | .35 |
| One of the best drawing-room pieces in this grade. | | Slow and graceful waltz movement. Very pop- | |
| 13719 NOELCK, A. Dance of Gnomes..... | .35 | 6738 SPAULDING, G. L. June Roses..... | .35 |
| Staccato character, in A minor. | | Popular drawing-room piece. Key of F. | |
| 8930 ROCKWELL, G. N. By Lantern Light..... | .35 | 7818 LOEB-EVANS, M. Longing..... | .35 |
| A melodious waltz, in B flat. | | Very expressive. In singing style. | |
| 14108 MORRISON, R. S. The Humming Bee..... | .35 | 6838 RINGOLD, L. Vale Venetian..... | .35 |
| One of the best drawing-room waltzes, in B | | One of the best drawing-room waltzes, in B | |
| 14568 WOLCOTT, J. Y. Ocean Spray..... | .35 | 8952 MORRISON, R. L. No Surrender..... | .35 |
| Humming waltz movement. Key of C. | | Stirring military march. In E flat. | |
| 9560 LINDSAY, C. Dance of the Village Maidens..... | .35 | | |
| Graciously drawing-room piece, in G-flat style. | | | |

GRADE FOUR

| PIECES | Price | PIECES | Price |
|---|-------|--|-------|
| No. 4584 WILLIAMS, F. A. On the Lake..... | .35 | 4100 WACHS, P. Row, Rowers..... | .35 |
| Broadly melodious, with a rippling accompani- | | Brilliant waltz, in A flat. | |
| 14687 KERN, C. W. Love and Life..... | .35 | 15002 REYNOLDS, J. L. Florida..... | .35 |
| A gorgeous waltz, in B flat. | | Shiny concert waltz. | |
| 13804 WACHS, P. Italia..... | .35 | 14647 SCOTT, J. P. Top of the Morning..... | .35 |
| In rippling formative, in G minor. | | In characteristic Irish style. | |
| 11588 SARTORIO, A. Rondo Mignon..... | .35 | 14608 VANASSE, R. J. Varsovia..... | .35 |
| In romantic style. Key of F. | | 14890 SLATER, D. D. Nocturne..... | .35 |
| 8558 SCHUETT, E. Petite Scene de Ballet..... | .35 | 14890 MORRISON, C. S. Ardah..... | .35 |
| One of the finest piano writers. | | An great nocturne, a popular writer. | |
| 9382 HOLST, E. Beetler Dance..... | .35 | 7014 KOBELING, C. Hungary..... | .35 |
| In showy, colorful, in F major. | | A miniature rhapsody. | |
| 11059 WILDERMERE, H. Song of Paradise..... | .35 | | |
| Charming drawing-room piece. | | | |

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THE ETUDE

JANUARY, 1919

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A Musical Message from France

The most important musical interchange of national countries arising from the great war has been the visit to America of the Paris Symphony Orchestra, the *Société des Concerts du Conservatoire de Paris*, under the remarkably efficient direction of the gifted French composer André Messager. This orchestra, composed of professors of the Conservatoire and other notable players, most of whom have gained the coveted Premier Prix, is believed by many of our leading American musicians to be the very finest organization of its kind to visit America. It is said to have been the first time that the orchestra has played outside of the walls of the Conservatoire—an institution now long past the century mark. So greatly did the French government value this wonderful organization of musicians that it was sent to America aboard a battleship, rather than on the more precarious transport.

The fact that the orchestra included the Beethoven Fifth Symphony on its programs was a surprise to many who have contended that everything in any way suggesting Germany be obliterated. Those who attended the concerts heard one of the most subtle and entrancingly beautiful performances of Beethoven's great symphony ever given in America. From the ominous trappings of the first theme to the glorious ending the symphony was played with impressiveness and beauty that few will forget. But, the fact that this orchestra, officially sent to our country by France at an hour when she was bleeding from the wounds of the enemy, should play a work generally regarded as one of the greatest musical masterpieces ever written in Germany, was a shock from which some will have difficulty in recovering. Was this a message from France to preach against intolerance?

THE ETUDE has already, through notable contributions from Harold Bauer and Mr. John Luther Long, given its readers an opportunity to consider both sides of the question of whether we should abandon the musical masterpieces of Germany because of the unmentionable monument of shrewdness which the German Government of yesterday fostered. Editorially, we have taken no stand. Every man has a right to his own opinion and it is not our place to force any of our readers to accept what we might think.

One notable contribution to the subject was made by Mr. Owen Wister, the eminent novelist and publicist, at a meeting of the Drama League of Philadelphia given to demonstrate the work that the League is doing in providing a very great number of musical and dramatic entertainments for the soldiers in Cantonnments. Mr. Wister, who is a fine musician (he wrote a symphony which was highly applauded by Franz Liszt), studied composition with J. K. Paine at Harvard and completed his musical studies in Europe. He knows Germany as well as France and his own United States. His "The Pentecost of Calahy" stands as the most powerful literary arraignment of the Central Powers produced by the war. It makes his remarks upon the subject of German music especially significant.

The following paragraphs are indicative of Mr. Wister's thought on the matter:

"A mistaken patriotic sentiment has opposed the placing of any German music upon our symphony programs. If Count Zeppelin had written this music I should not object. But most of it was written by men who were dead long before the Kaiser or Count Zeppelin were born, and who never knew and never shared the spirit of the modern Hun. They wrote the most

beautiful music in the world. To banish it from our program is to make bricks without straw.

"It was a satisfaction to me to notice last week that the orchestra from Paris played us a German symphony. It is satisfactory to know that all through the war England and France, who are not behind us in patriotism, have been playing German music straight along.

"I hope this misplaced zeal on the part of the less musical members of our community will soon die down and no longer injure the cause of the best music in our country."

Jazz! Jazz! Jazz!

We must confess to our ignorance of how the word "Jazz" originated, except that it is a kind of phonetic pronunciation of the din of the music itself. So many inquiries have come to THE ETUDE about Jazz music that we feel that the following space is needed. The actual composition of the Jazz orchestra is not standardized by any means. Frequently it is a combination of trombone, saxophone, banjo, piano and drums. The drummer in Jazz bands is (with his "traps") apparently the virtuoso of the organization. This arrangement is often varied, however, by the addition of violins, 'cellos and other sound-making contrivances which give a very new and sometimes highly interesting combination of sounds. For instance, in one famous hotel orchestra the trombonist plays into the mouth of a suspended megaphone. The effect is not unlike a kind of giant 'cello, strange as this may seem.

Already comic groves have been scored for jazz orchestra accompaniments, and the introduction of mandolins, banjos and odd percussion instruments certainly contributes novelty to the tonal mass. Mr. Percy Grainger, possibly even greater in his orchestral innovations than Richard Strauss, is especially fond of the plectrum and percussion effects of the new order.

The following excerpt from an article in *The Musical Courier*, which dates Jazz music back to the negroes of Atlanta of thirty years ago, is interesting. Our readers should not blame the so-called "Jazz" combination for the bad music that some of the organizations play nor for the paranoiac convulsions of some of the cheap players.

"Thirty years ago jazz music was heard in the highways and byways of Atlanta and other Southern towns especially in the resorts where it was necessary to have music for dancing, etc., and negro musicians were called upon to supply this want. The saxophone tune which now runs through the jazz music was furnished by a negro with a large, empty lard can. The negro placed his lips upon the edge of the lard can and by humming produced the saxophone tone that we find running through the jazz music of the day, and especially is this same tone reproduced in the music rolls prepared for the player pianos.

"Mr. Klugh, of Chicago, states that he heard this jazz music produced by a negro band in San Francisco, and at once saw the possibilities of the player piano reproducing these same effects. The negro with his lard can in the old days in the South was surrounded with a heterogeneous collection of musical instruments, such as the banjo, the guitar, the bones, the mouth harmonica and even the Jew's harp. It mattered not what surrounded the lard can there was produced a music that was inspiring in itself, and the faculty of the musical negro to produce melody and rhythm, no matter what the instruments used.

Imitation in Teaching Music

By Archie A. Mumma

At a time when we are apt to devote the larger part of our efforts towards developing the individuality and independence of the pupil, I want to lift up my voice in behalf of imitation in music study. Imitation may be the most primitive means of education we have, but it is also certainly the most effective. The child is wholly dependent upon it almost from the hour of his birth. Generally he spends the time from two to six years learning how to talk distinctly, how to walk, and all the other things his elders do which he can ape. He does not learn how to read out of books, much less write, until he is about six years old. His little life is so hemmed in that he is incapable of receiving any outside impressions save through imitating what others about him do. Think of the years he spends with only this one means of education to enable him to learn all the things he must know before he can be a man, and yet think how well he learns there and how unconsciously. When we have learned a thing in a wrong way and in later years have tried to correct it, we begin to see what a tremendous force imitation is in our childhood's education.

Are there not many children in music, whether in point of years or in musical advancement, to whom this means of education would mean much more than mere pedagogic training of fingers, keys and notes? Of course in order to profit by imitating we must have something worth while as a model. Many of us do not live in a musical atmosphere, and are almost wholly dependent upon the playing our teacher does for it, once or twice a week, for our music. I always regard the time spent in playing their pieces for pupils as the most important and sacred part of the lesson. If the student's imagination is going to be kindled, and his inspiration and love of music kindled to the highest pitch, it is not going to be discussions about notes, fingers and keys which will do it. These, of course, are necessary at the proper time; but when a pupil's musical soul has been appealed to, he not only begins to imitate tones, but also the physical things which produce the tones, such as position of the hands and fingers at the keyboard, etc. He will unconsciously imitate before he learns to play a piece well both emotionally and physically, just as a child will say "foam" for a long time before he learns to say "spoon," but he will finally end by playing it right.

So, the point is, our imitative powers must be appealed to first, before the attempt is made to teach us things from the printed page. This places the least part of mechanical training at the beginning of our studies, and gives us the opportunity of devoting our whole time to real musical appreciation. How many students have learned to really hate music because their teachers got the cart before the horse and tried to teach them to read before they could hear or talk! Our individuality and originality will sprout when the time comes. This is the one thing about music which cannot be taught. If we have it, it is sure to show itself sooner or later.

The Example of Liszt

From a study of the life of Liszt we all feel that he was about the greatest pianist who ever lived. One would imagine, then, that the more than any musical pedagogue would know what was worth while trying to teach in music. And yet, one of my piano teachers in Berlin tried to show me how vastly superior the teaching of a musical pedagogue is to the teaching of Liszt. He said that Liszt had a peculiar way of tilting his arm when he played arpeggios, which he could never impart to a student. Now, he said, a musical pedagogue would have thoroughly analyzed all this and that it could be made clear to any student. Yes! He would make that Liszt sound so self-conscious of the technical feat he was doing, and of the way he was trying to do it, that real music would fly out of the window and leave its shell of dead, technical, pedagogic material behind as a remembrance that it was once there. It goes without saying that a wide-awake pupil would have learned to imitate Liszt's arpeggio playing, at least to the extent of his capability. Can any system of education guarantee to do more than this?

The greatest part that imitation plays in our education is that it unconsciously teaches us the necessary mechanical details while our attention is riveted on the ideal which we are striving to imitate. We all know that music does not become great until its

technical part approaches the zero point and the real expressiveness of its playing nears one hundred per cent. The more we think about technique in our practice, the more other people or an audience are going to think about it when they hear us play. So, we should welcome the educational means which will give technique to us in the most unconscious manner, and leave our spirit free to explore untrammelled the composer's intent as revealed in the composition which bears his name.

Scales Two Octaves Apart

By Roy E. Marengo

If you've been practicing your scales in octaves, similar motion, and think you have them running pretty smoothly, just put a gap of two octaves between hands and listen. If you are still satisfied, you are doing very nicely. Usually, the experiment shows many a discrepancy unnoticeable otherwise; ragged edges appear where you thought the keys went down precisely together. The greater dissimilarity of pitch accounts for this. It is not advisable to make a rule of practicing scales in this manner, but for the pupil who has considerable "smoothing out" to accomplish, an occasional try-out by this plan serves as a good checking up of progress.

Happy New Year!

Do you really mean that?
Or are you merely repeating it as
the minister's parrot sang the
Doxology?

What are you going to do to make
it a "happy" new year?

What have you planned to stir up a
little joy for others for 365 days
to come?

Are you thinking of that, when
you say,

"Happy New Year."

As a musical lover, you can have
wonderful powers for making
happiness.

Why not resolve, never to let one of
the 365 days the Lord is giving
you, pass without making a little
happy, cheerful music for some-
one who needs it.

That will help make it a happy new
year in fact for your friends and
for yourself.

Hundreds of Pieces (?)

We were much amused recently to read a news item to the effect that a certain concert violinist of considerably more than local reputation was spending several hundred pieces for the coming season. If this was literally true, and the artist in question had no wiser habit of concentration than this would indicate, it is very doubtful if he would ever earn as much as success. A mature artist of remarkable power of memory, may indeed have several hundred pieces in his repertoire, though several dozen would usually be nearer the mark, but he assured he never learned that number in a single summer.

To master a concerto thoroughly for public concert work, usually occupies the greater part of a year, but during the year a limited number of shorter pieces may also be acquired. One mistake that many young artists make when they first attempt to guide their own musical studies, is to be too impatiently ambitious, and (musically) bite off more than they can chew.

If one has a few weeks or months in the summer to devote to working up a repertoire, it is well to decide soberly on a very limited number of pieces, and then stick to them. Indeed, while memorizing a piece, it is well not to play any other piece whatever, until the piece of memorizing is completed.

This is not intended to discourage sight-reading, which is excellent both for its own sake, and to inform one's self of a wider range of music, but one should make a sharp distinction between sight-reading and the serious mastery of a repertoire. E. H. P.

What Kind of Accompanist Are You?

By James Frederick Rogers

"Let me play your accompaniment!"

How often one hears these dread words, sometimes as a timid question—more often in the patronizing demand of some very supercilious amateur. Usually it would seem as if the speaker thought the matter of accompanying the most simple thing in the world—something demanding no special aptitude and little or no previous practice upon the part of the accompanist. That the one to be accompanied may have spent months or even years upon his own study of the proper interpretation of the score seems to matter not the least, for interpretation of an accompanist is only an accompanist.

—well, an accompanist is only an accompanist.

Accompanists seem quite naturally to fall into three groups.

The self-assertive accompanist.

He himself feels he is the soloist. He sets his own gait and his own dynamics, and the one he accompanies is as helpless as a child being dragged along the streets by an excited mother.

The self-abnegative.

He is too timid. He trails along behind and seems to echo his part. He is usually a part of a beat or more behind, and in the interludes he is so timid that the entire effect is lost.

The real accompanist.

He is too fine an artist to think of anything but assisting in recreating an art work. His one great thought is that of preserving the artistic balance with the one whom he is accompanying.

He is not a soloist, and he is not the rarest of gifts. Accompanists are born—not made. Still some that must work at it without being of the rarer sort might improve with suggestions from those who have suffered from many would-be accompanists.

To be an accompanist one must at least be able to play the notes, and he must learn one or all of that the notes of "even an accompanist" are not always easy. In fact, an accompaniment may be as difficult as the solo part, and yet, when the piano part to a Beethoven or a Brahms sonata is attempted at sight, with the greatest assurance by those who would not dream of playing a solo composition by the same writers, even with advance of practice. Whether an accompaniment is simple or difficult, unless one is a fully master of it at sight it is at least due the accompanist to rehearse it privately beforehand. In fact this is far more important for an accompanist than for a solo performer for the simple reason that he is to accompany.

This brings up the second requisite for a good accompanist, that, having the notes at his finger ends, he can go along with, not force ahead of, or lag behind, the soloist. To accompany never means to follow, nor does it mean to proceed at an unvarying tempo. It means that the accompanist not only goes along with, but anticipates, and the soloist is going to do next.

Not only as to time, but as to quantity of tone, the accompanist must never be self-assertive. How rarely do we hear accompaniments that are sufficiently subdued. Of course, there are moments when the accompaniment must stand out, when it is a dignified solo, passages, and these passages deserve bold treatment. It is one of the requisites of a good accompanist that he knows when to become soloist. Modern accompanists are likely to be too timid, and are too often played the simpler ones seem trifling and are too often played with seeming contempt. It is just these simple accompaniments (some of those of Schubert, for instance) which serve as a test of the ability of the performer.

Presuming the accompanist has acquired sufficient technique, the composition has been given the study it needs and that he is aware of the fact that he is not to follow after, precede the soloist nor drown his efforts, there may be lacking in the one who is to play to accompany—that something—which may as well be called sympathy—that fellow feeling which causes him to fuse his own efforts with those of the one he accompanies into the making of a perfect whole and a thing of beauty. The one who would accompany should first search himself for the presence of this quality and, finding it absent, he should cease to be an unsought source of annoyance to his family to his musical friends, and leave the wonderful art of accompanying to those who possess the divine gift.

Real accompanists—accompanists who are in artistic touch with their fellow performer—are rare, indeed, and as precious as they are uncommon.



Learning How to Compose

A New Etude Series Especially Prepared by

FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London, England

[Editor's Note.—Professor Corder, one of the most distinguished musical theorists of the times, has here prepared an extremely simple and direct series of articles which will help thousands of students to capitalize the knowledge they already have by classifying their musical facts pertaining to harmony, etc., and enabling them to do at home in self-study much excellent and profitable work. Please note that in the first chapter article Professor Corder has discussed some things that to many may appear very rudimentary indeed. In addressing the immense ETUDE audience this is necessary at the outset. Our advice is to follow the series very closely and carefully. Professor Corder, with his large grasp of human nature and natural wit, has chosen the very interesting dialogue form for this series. On the whole, this is probably the very next best thing to a course in theory, harmony and composition with such a teacher as Professor Corder.]

Introduction

This series does not for a moment pretend that in seven installments, in a magazine of the character of THE ETUDE, appealing to a very wide audience, anything more than the outstanding points in musical composition can be covered.

Experience, however, has shown that there are thousands of people who are ambitious to compose, and many who make attempts, who would be benefited by plain, practical facts relating to the actual work of composition.

There is no substitute for finished musicianship: there is nothing that will take the place of long-continued drill such as that which Beethoven, Brahms, Debussy, Verdi, Tschakovsky underwent. On the other hand, all advance is worth while. Because you do not know all of the 20,000 words in the English language does not mean that you cannot talk English. Take any page of Webster's Unabridged Dictionary and check up the percentage of the number of words you do not know in comparison with those you do know. Carry this on for several pages and the result will surprise you. Musical learning is likewise infinite; nevertheless, one can do a great deal with a knowledge of certain essentials and it is these essentials which this series proposes to present.

It is within that possibility of nearly everyone to compose. A critic has put it this way: "Nearly everyone has a few tunes in his head, and if he has just enough technical skill to present them right, he may have the satisfaction of knowing that he has produced musical compositions."

If the coming series does nothing more than to encourage some few gifted musicians to make a start in the right direction, its authors will be gratified. It is

not designed as a Beginner's Course in Harmony, but rather to show those who have acquired a knowledge of the rudiments of music, say up to the third or fourth grade, how this knowledge may be adapted.

Materials Called For

The reader who has covered the subject of elementary harmony in detail will always be at an advantage in musicianship over the reader who is obliged to depend upon his own grasp of the subject, as revealed to him through his observations in piano playing. For that reason, the reader is advised, when it is possible, to work out persistently, with or without a teacher, a course in Harmony with some such books as *Harmony Book for Beginners*, by Preston Ware Otten, or Dr. Hugh A. Clarke's *Harmony*.

For those who have not worked out such a course, the following preliminary knowledge will be necessary:

Lesson I

Student.—I have had a pupil sent to me to learn Rudiments of Music. Just what are Rudiments of Music? Of course, I learnt once, but I have quite forgotten.

Professor.—Couldn't you make it out for yourself? Rudiments, or Elements, include all about the signs by which music is written down—

Student.—O, she knows her notes and all that: I suppose it is scales. Why do people make such a fuss about scales? They make me quite tired, and there are none in any of the pieces I have ever played.

Prof.—Any more than there are examples of the alphabet in any books you have read. The scale is the foundation of music, all the same, and it is because you don't really know your scales that you are such a wretchedly bad reader of music.

Student. (angrily).—How do you know I am a wretchedly bad reader? . . . I am.

Prof.—Of course. We all are until our scales are learned with toil and time. Tell me now, how many notes are there in a scale?

Student.—Well, I do know that. Seven—or is it eight? (doubtfully).

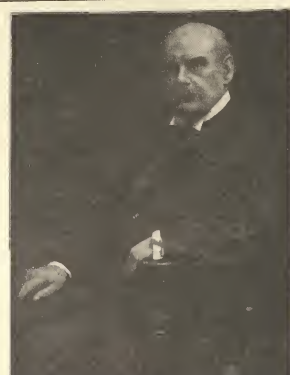
Prof.—Neither is right: There are twelve half-steps to the octave and twelve notes. What we call a scale is a selection of seven out of these.

Student.—Don't understand in the least. Do you mean a chromatic scale?

Prof.—Play me one octave of the scale of C major.

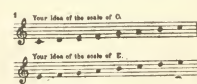
Student.—Because I have forgotten now one octave of the scale of E major . . . Why do you have to

stumble and alter notes? **Prof.**—Because I have forgotten where the wretched sharps come.



Prof. Frederick Corder.

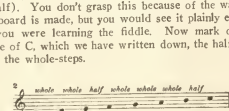
Prof.—Yet I am asking you to play the same selection of tones as before, only starting with E. What you have in your unstructured mind (as will your unhappy pupil) is this:



and you will never straighten this matter out until you realize that THE TONES of a SCALE are NOT consecutive.

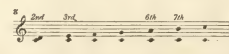
Student.—Yes, they are, in the key of C.

Prof.—What about the black keys? You may not be using them, but they are there, aren't they? A scale, I repeat, is not consecutive; the half-steps are sometimes double (whole-steps), sometimes even triple (step-and-a-half). You don't grasp this because of the way the keyboard is made, but you would see it plainly enough if you were learning the fiddle. Now mark on the scale of C, which we have written down, the half-steps and the whole-steps.



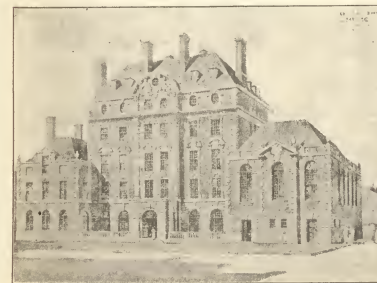
Student.—I see; two whole and a half, then three whole and a half. But it is not very thrilling.

Prof.—No more is a, b, ab, a, d, ad; but you had to learn all that and much more before you could read words of one syllable. Now there is only one way to learn all these things; by dogged repetition. Make your pupil write out all the major scales, in any sort of order, and you do the same, checking one another. Make some sort of a game or competition out of it.



Student.—Oh, yes! But surely it won't take long to learn that.

Prof.—Longer than you think. You have had it before you for ten years at least and haven't begun to learn it. Why?



THE ROYAL ACADEMY OF MUSIC, LONDON, ENGLAND.

Stud.—Because I didn't see the importance of it, I suppose. I am not sure that I do yet.

Prof.—Because you have brought the wrong sense to bear. You may play scales and mark the steps of them, and so forth, till you are black in the face and yet never learn anything. But once sing, hum, or whistle them, or, as I have said, puzzle them out upon the violin, and the fact will dawn upon you that *your eyes are deceiving you all the time*. Look at those two scales I wrote down. Don't they look identical? Sing them and you will realize why you cannot read well. You don't know whether the F is F², F³ or F⁴, and so long as you go on thinking of it just by its front name, so long will you—and your pupil—make no progress.

Stud.—I see. Then the fault is really with the way in which music is written, which is inadequate.

Prof.—Precisely; but so is our alphabet. You never know, if you only use your eyes, whether "e-ca-de" is to be pronounced like "red" or "reed." We must use our ears all the time, and don't you forget it.

Next, you will have to teach your pupil about the larger collections of steps, called intervals, and here is the same trouble intensified.

Stud.—Why?

Prof.—Because intervals, especially large ones, are difficult to sing. Also because of the confusing fact that they mostly change their character when you turn them over, or invert them.

Stud.—Oh, yes, there used to be dreadful tables about a diminished fifth becoming a superfluous fourth, and things like that. What is the good of it?

Prof.—It is part of the essential drill, by which you learn to defeat that perpetual warfare of the eye and the ear. But we might make it clearer by avoiding those ugly technical terms. Put it thus:

1. Intervals have number-names and kind-names.

The number-names—as Unison, Second, Third, Fourth, etc., tell you how many letters are involved (a to e—f to b, etc.). (The Unison is, of course, not a step at all.)

The kind-names tell you what kind of steps are involved, just as with the scales.

Stud.—I feel I am getting confused.

Prof.—Just as some of the steps in the scale were half-steps and others whole-steps, so from C to G will be one kind of fifth—listen! and from B to F quite another kind—hark again!

Stud.—How horrid! Why does it want to sound like that?

Prof.—That I cannot explain just now. Our business is to notice that this shock to the ear is no shock to the eye until we have really learnt what I am trying to teach you. Here is the table of intervals:

1. Major (larger).
2. Minor (lesser).
3. Perfect.
4. Augmented (still larger).
5. Diminished (still smaller).

Stud.—But why all these varieties?

Prof.—You will find them indispensable. The major intervals are the 2d, 3d, 6d and 7th. These you get as you reckon upwards from the key-note of a major scale, and before going further, I should make my pupil write out a similar set, reckoning from D, from E, and so on, in the same key; not as we did with the scales, in different keys. The minor intervals will I find correspond with these in the minor key; but I shall write them descending, for a reason to be explained hereafter.*



Stud.—But isn't there a B natural in the scale of C minor?

Prof.—That is curious. It needs to be B natural going up and B flat coming down, in order to sound nice. But this involves a queer interval with A flat—what interval?

Stud.—After much thought—I see. It is a step and a half!

Prof.—Good! A step and a half is an augmented second. Next, you will find that if you take any of these intervals the other way about—say from D up to C, for instance, or from C down to E—the minor ones all become major and the major ones minor. It is the same with augmented and diminished. I should invert

all the intervals in my lists and get this well drilled into me before proceeding.

Stud.—What are there more?

Prof.—We have not spoken of the unison, fourth, fifth and octave yet. What happens to them when inverted you can discover for yourself!

Stud.—Why they change into one another,



the same as the rest did.

Prof.—Yes, a fifth inverted becomes a fourth and a fourth a fifth. They remain otherwise unchanged, so they are never major or minor, but called perfect instead. It is merely a name. If you alter them they are augmented or diminished, like the others, but, please, that then their character is more changed than is that of those others. From being dull and empty sounding they become strange and weird. Play the above fourth with the F sharped.

Stud.—(trying on the piano)—So they do. But isn't from C to F² the same thing as from C to G?

Prof.—Not quite, really, but so nearly that we make the same key of the piano do both, thereby entailing much trouble and confusion. Accept this, as you must, the incorrect signature of the minor key and other musical worries as unavoidable difficulties. Suppose now we condense what we have said about intervals into the smallest space, to pack it neatly into the memory.

Intervals have number-names, as second, third, fourth, etc.

Intervals have kind-names, as perfect, major, minor, etc.

Intervals when inverted become reversed, second becoming seventh, etc.

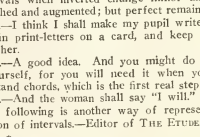
Intervals when inverted change minor and major, diminished and augmented; but perfect remains perfect.

Stud.—I think I shall make my pupil write that out large, in print-letters on a card, and keep it always before her.

Prof.—A good idea. And you might do the same for yourself, for you will need it when you try to understand chords, which is the first real step in music.

Stud.—And the woman shall say "I will!"

[The following is another way of representing the inversion of intervals.—Editor of THE ETUDE.]



Next month Prof. Corder will take the next step in this interesting and fascinating subject.

Questionnaire

(Frederick Corder's "Learning How to Compose")

- 1—How many tones are there in a scale?
- 2—What do the half-steps come in the key of C?
- 3—What is meant by the "inversion" of an interval?
- 4—What effect has inversion upon a fifth? A fourth? A unison?
- 5—What is the characteristic interval in a minor scale?
- 6—What is the significance of the words "major" and "minor" as applied to a scale?
- 7—What is meant by a second? A fourth? A seventh?
- 8—What is a perfect fourth in the key of G? How can it be made into an augmented fourth? A diminished fourth? kinds of intervals are there? Name them.
- 9—How many kinds of intervals are there? Name them.
- 10—What are the major intervals in a scale? The minor?

Two Pianos vs. One

By T. L. Rickaby

Music lessons may be given when the studio equipment consists of a piano, piano stool and a chair. The modern, up-to-the-minute music room, however, is different, and contains a number of things that were not dreamt of in the philosophy of the music teacher of a few years ago. The most important feature of any studio is, of course, the piano. Once upon a time

there circulated in musical circles an ancient joke, attributed to almost every composer of any consequence. It was to this effect: "What is worse than one quack?" Answer, "Two flutes." To paraphrase this

pleasantry, the question might be "What is less than one piano?" And I would answer unhesitatingly, "Two pianos!" and for many reasons.

First of all when the teacher plays for a pupil, the inconvenience of changing places is eliminated and time is saved. (In spite of the discussions that this sentence will bring to mind, I cannot imagine any one teaching and not playing for those taught. The greatest teacher that ever lived taught by his playing.)

Further, in illustrating various modern musical positions of arms, wrists, hands and fingers, the pupil can imitate the teacher much better when there is no break or interruption between the example given by the one and the attempt by the other. With the teacher playing at the second keyboard the rhythmic perceptions will be much stimulated by the efforts of the pupil to "keep up." Development of harmonic ideas may be encouraged and will expand much earlier by the addition of chords or counterpoint to the simplest melodies (and even exercises) of the beginner, such exercises and melodies gaining immensely in interest thereby. Another good feature of the two-piano lesson is that the pupil becomes independent, not easily put out; in other words, he learns to attend strictly to his own business.

In regard to music specially composed or arranged for two pianos (there are many such compositions of that kind available), it may be wise not to spend too much time on it unless one is sure the pupil is so situated as to have an opportunity to use it afterward; nevertheless with an apt and well advanced professional or friend, music for two pianos might be made a source of much pleasure and educational benefit to the whole class, who might be invited to listen in a while. But it is in giving an every-day lesson that the use of two pianos is urged, and where it may be utilized to the greatest advantage.

Now our task is to prepare for Peace. Let it be a peace that will enable us and our children for generations to come. It has been overwhelmingly proved that the Militarism that took a century to build was futile before the protective anger of a peaceful people who could in less than four years construct a still mightier machine.

THE SUDDENNESS OF THE COMING OF THE ARMISTICE HAS BEEN STAGGERING. NONE CAN YET GRASP ITS MEANING.

We prepared for war with such amazing energy and organization that Europe was dumfounded.

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THE ETUDE



America's Greatest Musical Opportunity

Are You Ready to Take Advantage of the Chance of Your Lifetime?

"Glory to God in the Highest, and on Earth Peace, Good Will TO ALL MEN"



MAJOR GENERAL J. FRANKLIN BELL, U. S. A., SAID:

"A singing army is a fighting army."

Our singing army has proven a triumphant army.

MUSIC HAS BEEN ONE OF THE BULWARKS OF OUR MORALE—ONE OF THE THINGS WHICH MADE OUR BOYS INVINCIBLE.

MILLIONS OF MEN WILL RETURN TO CIVIL LIFE FROM THE ARMY AND THE NAVY, WANTING TO SING AS THEY NEVER WANTED TO SING BEFORE.

This fact is so significant that musicians should not let it escape from their thoughts for a single day.

With this capital let us build to new musical heights. No matter how popular may be the interest that some have developed, it is an interest which is invaluable.

ORGANIZE MUSICAL CELEBRATIONS TO CELEBRATE THE PEACE.

LET THERE BE GOOD MUSIC, STRONG PATRIOTIC READINGS, ADDRESSES, GOOD CHER, HONEST CONFIDENCE IN YOUR FELLOW-MAN, REAL OLD - FASHIONED, UNCONSTRAINED AMERICANISM.

Preach of the victories of music and of the possibilities of music.

Over the Top With Song

Where are the wonderful men who went in into the fire in nineteen fourteen bravely singing "Sambro et Meuse" and Tipperary?

Their souls repose on the slabs of humanity that consecrate the fields of Flanders, Picardy and the Marne. The great war staggered on, crumpling, hamlets, cathedrals, armies, and mighty cities in its jaws. Only last March—think of it—last March, Haig told the world that the allies were fighting with their backs to the wall. It was a fight to the death. America shuddered at the possibilities. Why didn't Foch bring up his reserves? Where were the Americans? The Americans were there with a song on their lips when France, Great Britain, Belgium and Italy, worn with four years of war, were almost afraid to sing. It was at Chateau Thierry, and they were Marne led that day. With "red poppies on their helmets" they leapt toward the enemy lines singing at the top of their lungs:

HAIL, HAIL, THE GANGS ALL HERE!

And the gang was certainly there. Can't you see their determined, fearless faces—can't you hear their strong manly baritone and tenors as they shouted their defiant battle song?

It was the singing army that triumphed on that crucial July day. It was song that put new strength and cheer into the hearts of the brave allies who at that moment realized that the great cause of humanity was not lost.

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Do not wait for the great public celebration. Give more studio recitals than ever with your pupils. Play bright, happy, cheerful music.

Don't try to give popular music a black eye. Remember that it is a step in the right direction and it is your fault if you do not lead those who are incapable at present of enjoying anything else, to revel in the delights of better music.

The teacher who at this time isolates herself on an island of music which only she relishes is making a tragic mistake.

WE HAVE HERE A HUGE CHANCE IF WE ARE ONLY WIDEAWAKE ENOUGH TO GRASP IT.

The experience of almost all public librarians has been that the people who have cultivated the reading habit with the so-called "trash," tire of it in time, if they are given an opportunity to receive something better.

THE BRIDGE FROM "OVER THERE" TO THE "SYMPHONY PATHETIQUE" IS A LONG ONE—BUT WHOSE FAULT IS IT IF THE RETURNING SINGING HERO DOES NOT PASS OVER IT?

ORGANIZE CLASSES IN PIANO STUDY FOR ADULTS. HUNDREDS OF THOUSANDS OF MEN WILL COME BACK WANTING TO PLAY.

IF YOU HAVE NEVER TAUGHT ADULTS BEFORE—RIGHT ABOUT FACE, AND GET READY TO MEET THE RETURNING ARMY!

THE ETUDE will be glad to help you in suggesting material especially made to cover the case of the adult beginner.

Adults dread beginning music because they are afraid of the kindergarten methods which mark most beginning books and music.

IF YOU SET A DOUGHBOY AT PLAYING "DOLLY'S WASH DAY" OR "THE FAIRIES' CHATTERBOX" DON'T BE SURPRISED IF HE HUNTS AROUND FOR HIS HAT AND WISHES YOU A PLEASANT "GOOD EVENING"

One particularly good book for adult beginners, especially prepared for this purpose, is that known as "Suggestive Studies," by Caroline Norcross. Get books of this kind. Study them through and through, so as to be ready for the great opportunity that is surely coming to you if you do not let it slip out of your fingers.

Other men will want to know more of musical history and musical theory. Be ready to organize classes in History and Harmony at once, song!

JUST THINK FOR A MOMENT. OUR MEN HAVE BEEN OVER IN A COUNTRY WHERE MUSIC IS HELD IN A REVERENCE. IN SOME WAYS WHOLLY UNKNOWN IN AMERICA. THEY HAVE

HAD THE BIRTHPLACE OF THIS AND THAT MASTER POINTED OUT TO THEM.

BEFORE OUR BOYS GET BACK MANY WILL HAVE HAD AN OPPORTUNITY TO HEAR BAND, SYMPHONY AND VOCAL CONCERTS INFINITELY FINER THAN ANYTHING THEY HAD EVER DREAMED OF HEARING. HUNDREDS OF THOUSANDS WILL HAVE HEARD THEIR FIRST GRAND OPERA. THIS MUSICAL LEAVEN WILL ALL BE WASTED IF YOU LET THE DOUGH (TO SAY NOTHING OF THE DOUGHBOY) GET MUSICALLY COOL WHEN HE COMES BACK.

THERE IS A SOCIAL ASPECT TO THIS WHICH WE TRUST MANY MUSICIANS WILL NOT PERMIT TO ESCAPE THEM. THE MUSICIAN'S SERVICE IS A PUBLIC ONE. HE IS A FACTOR IN THE COMMUNITY, JUST AS IS THE CLERGYMAN, THE JURIST, THE HEALTH OFFICER. HE IS A PART OF THE NECESSARY MACHINERY FOR THE BETTERMENT OF THE COMMUNITY.

In many communities the musicians have suffered themselves to "take a back seat" entirely unworthy of the art in which they are serving.

THE SICK SISTERS OF BOTH SEXES WHO FOOL AWAY THEIR TIME AT MUSIC ARE A DETRIMENT TO THE PROGRESS OF THE ART.

Music has been proven of such value in the great crisis that we think that musicians are

privileged to hold their heads a little higher, and at the same time enter into the public work of their communities with more interest and happiness.

This does not mean bragging or boasting. One of the big business men who took up Y. M. C. A. work in the camps on the other side, questioned thousands of men at bar meetings and found that the soldiers regarded the following (reported in the *American Magazine* for November) as the foremost weakness in man that the soldiers despised:

1. Cowardice.
2. Selfishness.
3. Stinginess.
4. Boastfulness.

Perhaps this is to be the new creed of the men who are coming back—a creed that may turn some of our old-fashioned ideas of ethics upside down. In any event it is a good one for the musician to follow in the larger life of tomorrow.

"WHEN JOHNNY COMES MARCHING HOME," GET IN LINE YOURSELF TO CO-OPERATE WITH ALL THE AGENCIES FOR GOOD IN YOUR COMMUNITY THAT WILL ADMIT OF YOUR ASSISTANCE.

DON'T SAY: "WHAT AM I TO GET OUT OF THIS?"

Your first consideration is to serve in every imaginable way. That has been the glorious spirit of America in the great war, and one of the things which has helped to win.

Don't think that business consists solely in wearing calluses on your nose upon the grind-

Put Sixty Minutes Into Your Hour

By William Benbow

A PRACTICE HOUR is a study hour, and a student will never get the full benefit of that hour until he learns to work at his music just as he does his algebra. When a student sets himself to an algebra lesson, he has something definite in his mind.

What is the definite problem in the music period? Always the goal is to make music. And almost always there is a printed representation of the intended musical effect. It stands to reason that the student must understand what the intended effect is. He must understand what the notes, signs and words mean. If there is any one of these that he does not understand, he must look it up, just as he would a new Latin word in his vocabulary. Even if his teacher has played the composition for him, he will retain but a very hazy general impression of the effect.

The more keenly he feels the effect and wants to reproduce it, the more keenly he will feel his technical deficiencies.

Let us suppose you are a student who feels these inadequacies. Your ear, eye, arm, hand, finger, and foot must be trained to certain habits. That is the object of all exercises and studies. Everyone of these studies and exercises has something definite in view. Now you must know what to do and why you are doing it, if your hour is to have sixty minutes.

Let us suppose you are studying a piece in which you see a scale passage of ten notes ascending. Look carefully and see the crescendo mark under it and the dots above the notes, and then observe that the tempo is *Allegro*. See what all this involves:

1. Muscular control.
2. Proper fingering.
3. Smooth crossings and shiftings.
4. Proper application of weight from finger to finger to produce the crescendo.
5. Proper use of the finger to get the staccato.
6. Speed of motion.

Now comes the economy of time, temper, and effort in practicing this five-angled effect. You will sustain your interest in this study by taking one angle at a

time. First, finger control. Do obediently and conscientiously what your teacher prescribes as "setting-up" and stretching exercises, finger strokes, relaxation helps, etc. Two minutes of this will tone up the whole machinery.

2. Proper fingering is simply finding the easiest arrangement of the fingers in groups to get the right effect. This dread bugaboo of fingering will be robbed of its terror if you will recognize it as mostly a matter of *remembering* where to put a crossing or a shifting, and which finger does it. So do not play it, but simply look at the scale run, note the place of the crossing, what note, what finger, how many groups of fingers for the ten notes.

3. Smooth crossings and shiftings. Practice the note before crossing and the note after it backward and forward with the proper fingers in order to get an even "grade-crossing." Contract and expand at the shiftings as smoothly as the feet glide in graceful dancing.

4. Crescendo. Again, think out your plan. Is it to be a swell from pp to mf, or from mf to ff? Do you not see that it will take attentive listening and the even transference of weight to make those ten tones march up steadily as well in either case?

5. Staccato. Patient adjustment of the right weight and finger action and wrist impulse to secure a crisp detachment of tones. Then still more careful listening to aid the crescendo.

6. Speed. Now, and not before, think of the velocity. Practice in two ways. First, take three notes in a group to one beat; then four notes to the same beat; then six; then eight; then ten. Second. Accent the

WHAT HAS HELPED ME MOST IN MY CAREER

Ten of the most successful artists of the hour will tell their own secrets in the February ETUDE. One secret may prove priceless to you.

THE ETUDE

stone. The world is years past that fallacy. The musician who does not contribute to the public welfare without expecting to be paid for every key he presses down is sometimes "successful" in the mean sense, but the bigger men and women know the lesson of giving, and its rich dividends.

AGAIN, YOUR GREAT OPPORTUNITY IS HERE! WATCH THE MUSICAL SIGNS OF THE TIMES JUST AS CAREFULLY AS THE STOCK BROKER WATCHES CONDITIONS IN ORDER TO KNOW HOW TO MAKE HIS NEXT BUSINESS MOVE INTELLIGENTLY.

Most musicians and teachers of music do little more than drift. They never try to steer their own careers progressively. Anything that comes along is good enough.

Just for your own good, stop long enough to analyze your own situation. Study the national conditions and the local conditions, so that you can set your course and steer straight.

Develop initiative by venturing to do things that you have hitherto thought yourself unable to accomplish. Bring new musical interests to your community. Jealously guard the active cooperation of your younger pupils in their work. Keep them constantly informed upon what you are striving to do.

ABOVE ALL, STRESS THE GREAT PART THAT MUSIC HAS PLAYED IN HUMANITY'S CRUELEST STRUGGLE AND HOW IT HAS AIDED IN OUR GLORIOUS TRIUMPH.

THE ETUDE



STOJOWSKI JONAS GRANGER BAUER HOFMANN GABRILOWITZCH CARL HUTCHESON LAMBERT

Has the Art of the Piano Reached Its Zenith or Is It Capable of Further Development?

A Historic Conference Conducted Through the Co-operation of a Group of the Foremost Pianists of the Day in the Interests of ETUDE Readers

HAROLD BAUER

PERCY GRANGER

ALBERTO JONÁS

OSSIP GABRILOWITZCH

JOSEF HOFMANN

ALEXANDER LAMBERT

RUDOLPH GANZ

ERNEST HUTCHESON

SIGISMUND STOJOWSKI

An Editorial Preface

The artists participating represent many of the most distinguished pianists (several of whom, during the past few years, have given a part of their time at least, to the practical problems of teaching the art of piano playing), to a private dinner held at Claridge's Hotel, in New York City. One or two were good enough, though prevented by absence from the city from accepting the invitation, to send in their opinions upon the above subject after the dinner.

issues—other artists not included in this issue being included in previous and in later issues.

In the first installment of this conference, published in the December, 1918, issue, the discussion revolved around a remarkable statement from Mr. Percy Granger in which he outlined some very extraordinary lines along which the keyboard instruments of the future might proceed.

EDITOR OF THE ETUDE

Let us suppose that an instrument with an electric action were to be placed on the market—an action so feathery light that the mere sensation of touch would produce a beautiful tone. Could such an instrument, in which the matter of weight had been removed, doing away with even the effort of pressing down the piano keys—could such an instrument, if conceivable, lead to a higher technical achievement?

RUDOLPH GANZ

I think that all the gentlemen are agreed that, contrary to some wrongly conceived opinion, the virtuoso pianist always endows the instrument with the lightest and easiest possible action. Just why some of those who are not informed have an idea that the pianist who plays all the year around before large audiences prefers a stiff, hard action, goodness knows! I do not know of one pianist who favors a hard action. The physical labor of playing program after program is very great and any undue resistance offered by the keyboard is unnecessary. I have always been on the lookout for improvements that would lessen the efforts a keyboard and attain artistic results with more ease. There should be little mechanical resistance between the soul of the player and the vibrating wires. Habit and long practice make the player lose consciousness of the mechanical side of the instrument. He thinks only of musical effects, the mechanical achievements having become second nature.

Therefore, I was very much interested in the curved keyboard invented by an Australian, Fred Clutsam. I was the first one to demonstrate it in public some years ago in Europe. Unfortunately, the invention did not impress the piano manufacturers as much as the pianists, for obvious reasons.

As the inventor has refused to sell his patents to any one manufacturer exclusively, and since the whole body of piano manufacturers have not taken up his patents, they are not upon the market except in London. I feel that I may speak of them without invading against The Etude's rules of not exploiting proprietary manufactures in its reading columns. Clutsam has

also invented an action (cradle keys) which I have played upon, and which reduces the resistance of the keys, and makes repetition technique an enjoyable pastime. The singing tone also becomes more sensitive and varied. The action is so light that one hardly feels any effort in playing. But as I have said, he refused to give the monopoly of his invention to any one manufacturer and none seemed willing to introduce it in large measure without such a monopoly. Bessel was very much interested in both inventions, keyboard and action. As for myself, I can say that I succeeded in playing scales and arpeggios, etc., in a very ideal manner. Both Clutsam inventions are legitimate artistic improvements in the mechanism of the piano, just as the addition of such a pedal as the ordinary damper pedal was, because it enables the performer to do things that otherwise cannot be achieved. It does not alter the spirit of the instrument, as Mr. Lambert feared it would, but does point to such an improvement as the editor of The Etude suggests. Owing to the depletion of supplies caused by the great war and to the rigid selling conditions self-imposed by the inventor, it may be some decades before such an instrument can possibly be upon the market in sufficient quantity to affect the art of piano playing in any way—but I am sure that it is within the scope of our future to discuss such possibilities. To shut our ears to them would surely be retrogressive.

ALBERTO JONAS

I fully agree with Mr. Ganz's eloquent mention of the Clutsam curved keyboard. I was requested, in Berlin, by the inventor and some of his adherents and supporters, to examine the Clutsam keyboard. I was highly pleased with the result and unhesitatingly introduced it. In the handsomely printed booklet which Mr. Clutsam (who, by the way, is an Australian) published at that time in Berlin my name was one of the five piano virtuosos who endorsed the new invention; the other four were Leschetizky, Dohnányi, Rudolph Ganz, and, if I remember right, Ferruccio Busoni.

SIGISMUND STOJOWSKI

I do not like to take a pessimistic attitude, but it seems to me that the inventor of things that are really worth while in the musical world is confronted by greater difficulties than ever before. Once it was a matter of private initiative and capital—now it is a fierce struggle with peculiar economic conditions all over the world. Democracy has brought powerful organization conservatism.

EDITOR OF THE ETUDE

This is highly interesting in view of the fact that we have been continually confronted with people who have an ambition to invent new systems of notation. Some of these systems possess points of merit and the designers, if one may call them that, are most insistent upon pushing them in every possible manner. They do not seem to realize that the publishers of the world have millions of dollars invested in publications and plates that would virtually be thrown away if some totally different form of notation were adopted. This is the obstacle which stands in the way of every radical reform of this kind and the publishers can hardly be expected to impoverish themselves to make experiments which the public might not adopt.

ALBERTO JONAS

I realize just what this means. When I was teaching in Berlin I made application for a patent in Germany and in the United States for a different form of notation. Such a notation as I have in mind would do away with flats, sharps, naturals, clefs and was so designed that one might change from the old system to the new with very slight difficulty. I realize, however, as has been said, that this would, if adopted, render useless millions of dollars of capital and therefore stands a comparatively small chance of ever being introduced. However, even if a patent were not granted, I shall some day make the idea public.

A piano with an exceptionally light action would obviously be a treasure to those who have to teach children. It would be just as welcome as the modern electric and pneumatic action of the organ is after the

ponderous tracker actions of the olden days when it took prodigious strength to play certain successions of chords. However, as has been said, the world moves slowly and there are certain economic conditions standing in the way of all inventive progress. However, I feel certain that if the piano as an instrument is to advance it will be along some line that does not change what has been called this evening "the spirit of the piano." That is, the instrument will remain a piano, although some part of it may be improved or replaced.

This, indeed, is the chief reason why all these new musical notations have failed. The inventors brought new signs, new symbols and it all looked like Greek to the uninitiated. Some ten years ago Ferruccio Busoni published a new musical notation, but it failed like all the others for the simple reason that the inventor did not take into account the millions of dollars' worth of music invested in the music published at present, it being obviously impossible to destroy the priceless treasures of printed music which mankind possesses at present. An ideal new musical notation would be one that would do away with all the sharps, double sharps, flats, double flats, naturals, with all the accidentals, the signature, and with all the clefs. Yet things should be so managed that anyone who has learned the old (our present) musical notation would be able to read the new musical notation at sight, without one word of explanation. This I have accomplished. I have applied for patent for my new musical notation and I hope that in a not distant future I may give the same to the musical world.

ERNEST HUTCHESON

That is just the point. I feel that I have been all through much of this discussion because of my experience with the Janko keyboard. This keyboard had six rows of keys ascending like steps, something like the manuals of an organ. The first, third and fifth rows were exactly alike, as were the second, fourth and sixth. Successive keys on the same row were a whole tone apart. Indeed, the series of keys on each row formed what we now call the whole-tone scale. On this keyboard the fingering of all diatonic scales was the same, and the chromatic scale was accomplished by taking notes alternately on any two adjoining rows. Since an interval of a tenth was the same width as an octave on the ordinary keyboard it may be seen that large hands would have little difficulty in spanning twelfths. When the Janko keyboard first appeared it was enthusiastically introduced as some thing that was going to revolutionize all pianoforte playing. It had some mechanical defects at first, but these were remedied after a time. I tested it in various ways myself, and it was easy to learn and do all the things that we now call the whole-tone scale. I became so enthusiastic about it that I approached one of the foremost piano manufacturers of America and Europe and endeavored to have them introduce it. I came up against the old economic problem right away. No matter how good the invention was, the piano manufacturers were unwilling to discard millions of dollars of investment to try some radical departure which the general public might not adopt after it had been put upon the market. The keyboard called for a more complicated construction and more ivory than is required by the present period keyboard. This, together with the fact that all the musicians who played piano and all students would, for a generation, be called upon to learn two different kinds of keyboard, as well as the fact that, in order to realize any artistic benefits from the Janko keyboard a new school of pianoforte composition would have to be created, made the venture a failure. The Janko created a great stir when it was presented to the world, many conservatories introduced them, and it had many disciples, but it is hardly remembered by anyone at this time. It has become one of the curiosities of musical history, as probably every other radical and iconoclastic invention or system will become. This has served to preserve the integrity of the piano as musicians need have little fear that the wonderful art which has grown up around the instrument will not survive all of its benefactors as well as its detractors.

SIGISMUND STOJOWSKI

Now we are reaching the proper place upon which to consider this matter. We should first consider the great accomplishments, the wonderful literature of masterpieces for the pianoforte which has grown up around the instrument as we know it. The literature of Beethoven, Chopin and Liszt. No other instrument has called forth such a literature. It has been

achieved by an instrument of comparative simplicity without any eccentric features. It must be remembered that the harpsichord had a number of appliances which the piano has never included, yet the harpsichord is a thing of the past, while the piano still lives. It is the simplicity of the piano which makes it what it is. And its tremendous historical and musical literature makes it seem desirable, that it should essentially remain what it is—without prejudice to possible improvements.

I hope that I am not ultra conservative, but I find that I can, in nearly all instances, dispense with even so universally adopted a feature as the middle or "sostenuto" pedal. I rarely use this pedal. It does not seem to me that it has kept its promise. As compared with our wonderful damper-pedal—the most unique feature of the piano, that "ray of moonlight," as Dr. Brosius calls it, although it can glitter with all the lines of the rainbow—it seems both soulless and unwise.

ERNEST HUTCHESON

I do not agree with Mr. Stojowski about the middle pedal; I feel that it opens up vast possibilities and I hardly think any pianist has explored those possibilities as yet. I am sure that I have not. In some suggestions I find that one can do some very extraordinary things with it.

SIGISMUND STOJOWSKI

Yet, we must not forget that the marvelous playing of Chopin, Liszt and Rubinstein was accomplished without it. In fact, Liszt, endowed with a keen progressive spirit, enthusiastically welcomed the new device—but, many decades after, Mr. Paderewski achieves the most wondrous pedal-effects entirely without it.

This conference will be continued in the February ETUDE with a discussion of the art of playing the piano.

Eye Strain and Mind Wandering

By Net Niplog

Many pupils who are wrongly abused by their teachers for careless mistakes cannot hope to overcome their errors without the help of an optician or an oculist. The teacher may talk in vain for hours about mind wandering, carelessness or failure to practice, but this will not repair a crippled vision.

When little Harry plays his piece on lesson day his earnest efforts are likely to be disturbed by a kind of pedagogical shrapnel like this:

"Dink."

"Don't do that!"

"How could you play that note wrong when it stands there as big as a house!"

"Do listen!"

"How many times have I told you to play that sharp?"

"Pay attention!"

"B-r-r-r-r-r-r-r! You surely knew that was wrong!"

"Carve your fingers! Don't let your wrist wobble! Don't look at the keys! Tut-tut-tut-tut. My! Oh, dear, it's too bad!" ad nauseum.

The shrapnel may kill Harry's musical ambition and possibly wreck the teacher's nerves, but Harry, with bad case of astigmatism or myopia, will never advance one jot until some capable eye doctor fixes him up.

If you do not discover the defect—some other teacher may.

What Octave Studies Should Follow Those of Czerny?

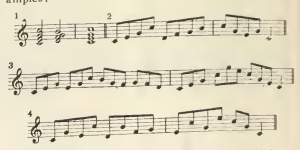
By T. L. Rickaby

All the octave studies in existence will do a pupil no good if the principles underlying octave playing are not understood and applied. When they are, then further octave studies need to be taken after Czerny—if Czerny is taken at all, for octave studies are not indispensable. A good octave technique may be acquired without them.

Then study pieces with octaves in them, and while

Broken Chords Disguised by Changing Notes

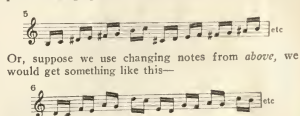
Most of our readers are already familiar with the way chords appear in broken form, or as arpeggios; but for convenience of reference, we give a few examples:



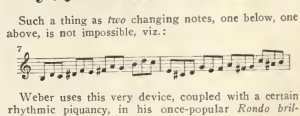
As is evident, each one of these arpeggio-forms merely contains the same letters as the chords in the first two measures of the above example. Keeping this in mind, let us see how they will be affected by the use of changing notes.

Changing Notes Explained

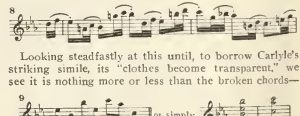
A changing note is a note foreign to the harmony which presently changes to a harmony-note. Changing notes below their respective harmonic notes are invariably a *deutone below*; changing notes above their respective harmonic notes generally follow the rule of whatever scale they may belong to. (For this reason they have fewer accidentals.) Now suppose we take the broken chords from Exs. 2 and 3, and change a note below each note; we have then—



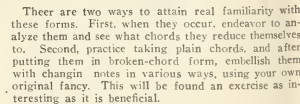
Or, suppose we use changing notes from above, we would get something like this—



Such a thing as two changing notes, one below, one above, is not impossible, viz:—



Looking steadfastly at this until, to borrow Carlyle's striking simile, its "clothes become transparent," we see it is nothing more or less than the broken chords—



Practical Hint

There are two ways to attain real familiarity with these forms. First, when they occur, endeavor to analyze them and see what chords they reduce themselves to. Second, practice taking plain chords, and after putting them in broken-chord form, embellish them with changin notes in various ways, using your own original fancy. This will be found an exercise as interesting as it is beneficial.

getting octave practice, the pupil will, at the same time, be adding to his repertoire. Any experienced teacher can name dozens of such pieces. Among the first that occur to us are Beethoven's *C major Sonata, Op. 2, No. 3* (especially the first and last movements), and almost any of the Liszt *Rhapsodies*. Remember, however, that music in which octaves predominate is usually loud, rapid and hoisterous. In the best music—that which gives the greatest pleasure and lasts longest—these strenuous qualities are not present.

THAT stage fright, or le trac, as the French term it, is a very real and troublesome thing cannot be denied—one may know a composition backward, so to speak, and yet, at sight of the audience, be too paralyzed to remember a note. It is, however, a failing that can be overcome. No matter how ill at ease on the concert platform you may be, as there is no need for despair, for, judging by my own experience, steady nerves can be acquired. To-day, in spite of the fact that to play for anyone was formerly a distinctly disagreeable task, I actually enjoy facing an audience.

How to Overcome Stage Fright

As a first step, analyze your nervousness. Determine exactly what you are panic-stricken at thought of playing before a crowd. Perhaps you are inclined to be over-ambitious—are given to undertaking works so difficult that you are barely able to get through them. If you are, then the principal reason for your nervousness is discovered. Many a musician attributes to stage fright what, in reality, is nothing but a sub-conscious dread of breaking down or doing badly. He is far less disturbed by his listeners than by the difficult concerto or program he has undertaken to execute, but, failing to recognize the cause of his perturbed state of mind, he takes no steps to prevent its recurrence.

Do not make the same mistake. Restrict your programs so that you can know absolutely that they are within your power. The certainty that one is technically master of a composition gives self-assurance and confidence. Choose for your selections pieces so well within your capacity that you will be free to concentrate entirely upon interpretation—and upon keeping your head.

Be Persistent

Until the day comes when an audience no longer bores you, force yourself to play constantly for crowds. Never pass by an opportunity to take part in an entertainment of any sort, for nothing will so effectively cure nervousness as repeated public appearances. But treat your public playing seriously; never allow it to become a hit-or-miss affair.

Each time you play for even a small group of people, jot down afterwards exactly what kind of practice you did beforehand, the amount of practice, what rest you took, etc., stating conscientiously whether the effect was good or bad.

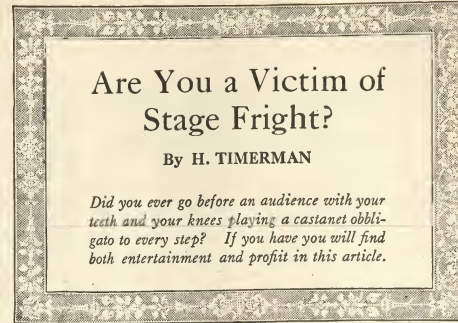
On the day of a concert be careful to avoid over-doing. Use your brain rather than your muscles and exact results from each minute of work, for if you tire yourself out your performance will suffer.

If you are a singer or violinist endeavor to practice with the accompanist a few hours before you are to play or sing. The rehearsal will prove of mutual benefit, for nothing is more reassuring to both soloist and accompanist alike than the remembrance of having done well earlier in the day. Or, supposing that things go badly at rehearsal, what a blessing to know just which parts need attention! By concentrating, wonders can be accomplished in fifteen minutes or half an hour. It is a good idea to rehearse a page at a time, as the soloist thoroughly the pianist is conversant with the soloist's interpretation the better will be the effect.

In the event of not being able to secure a final rehearsal, play or sing your selections through with the metronome just before leaving home. You will find it a comparatively easy matter, when the crucial moment arrives, to repeat once more what only a short time before you did so many times. Do not grow tired of this practice, however, or it will defeat its own end. It is most important to avoid weariness before a public performance.

Mental Visualization

Being obliged to listen to the numbers preceding one's own on the program is apt to be distractingly confusing and on the way to the last list while awaiting your turn to play or sing, mentally visualize the opening bars of your morceau; it is the first two measures



Are You a Victim of Stage Fright?

By H. TIMERMAN

Did you ever go before an audience with your teeth and your knees playing a castanet obligato to every step? If you have you will find both entertainment and profit in this article.

that are to be dreaded by the sufferer from stage fright.

As you step out on the platform and face the audience you will find this mental picture of the opening measures a veritable life-line—something to cling to, and the saving of many a desperate situation. For a good start is all-important. Once safely launched in good form the most critical moment is past. Self-confidence will come to your aid as you play and if, as I have already urged, your program is not too difficult, the rest will prove smooth sailing. Reassured by the fact that your opening passages sounded so well, the chances are that you may even begin to enjoy yourself. But remember to concentrate on the final measures! The end of a piece is apt to prove tricky, especially for those whose memories are none too good. Relief at having successfully reached the concluding measure often causes one to relax into indifference—sometimes with disastrous results.

A Dependable Memory

Now and then one meets individuals with naturally retentive memories. In Brussels it was told of Ysaye that, at the age of sixteen, he was able, after a mere glance, to play from beginning to end, without notes, a four or five-measure piece of music totally unfamiliar to him. But, as a general thing, such mental gifts are rare, and most of us find it necessary to train the brain as well as the fingers.

People with poor memories should never allow them-

selves to play by instinct. They should form the habit of seeing in the mind's eye each note, each bar, each page.

This is not an original idea. Was not the student who, exacted that his pupils be able to execute from memory any measure he might name in the compositions they studied with him? Quite a test that I—be ordered to play the bass or treble of the third measure of the fourth page of the tenth or fifth or seventh page, as the case might be.

How to Ward Off Nervousness

One peculiar effect of nervousness is that it often causes lack of co-ordination, prevents the muscles from responding when called upon. Should you be troubled by this tendency, strive to overcome it by breathing deeply, rhythmically, while awaiting your summons to the stage. Deep breathing is also a great help in carrying you through any difficult passage during the piece. Sway your shoulders, take a promenade, do anything that occurs to you as helpful, but keep control of your muscles. Rigidity is the public performer's worst enemy, and in order to counteract this numbness, when, finally, you find yourself on the platform, smile—no matter how perturbed with fear you happen to be nor how much you may wish yourself a thousand miles away; your act of smiling that seems to induce a calmer state of mind. Furthermore, not only does it help one mentally and physically, but it also tends to bring about the close personal "rapport" between soloist and audience which is so necessary to success.

Above all, do not begin playing until thoroughly in command of yourself. If need be, fabricate some excuse for delay. For instance, if you chance to be the violinist, continue to "tune up" until quite calm; the audience won't object to waiting you fuss with your instrument. To the lay mind a fiddle is a mysterious and absorbing object, and so long as you do not appear frightened or sullen your movements will be followed with interest. Even should the crowd commence to show signs of restlessness do not become flustered and plunge off at random. Take your own time. Begin deliberately and coolly, your mind not on your auditors, but on what you yourself are doing—on the musical effects you are trying for—and you will find yourself growing more and more master of the situation.

The Physical Side of Music

Before leaving the subject of stage fright, I should like to touch on the question of physical strength—a matter which is a great deal more closely allied to art than is generally understood. Studying abroad at the same time as myself was a young vegetarian, the son of a famous American statesman. He possessed an astounding technique—the works of Paganini held no terrors for him—but so lacking was he in vitality that there was no telling when he would suddenly break down. Given a steady diet of three inch beersteaks he might well have become a great artist, but owing to his low physical vitality he never, so far as I am aware, attained any great success in music, in spite of assiduous application.

Only call to mind the greatest performers in the music world—Schumann-Heink, Ysaye, Bauer, Godowsky, to name but a few. Are they not all physical giants? Music imposes a fearful strain on the nervous system and, consequently, the physique should be kept up to a fine pitch of perfection. The artist should eat nourishing food at regular and proper times, and avoid stimulants of every kind. The excitement of the occasion will key you up sufficiently without artificial stimulants, and anything that tends to unnerve you or rob you of the self-command which is so necessary if one is to dominate the audience, should be shunned.

To avoid stage fright when going "over the top" keep on at different recitals, etc., until you conquer fear.

Mentally visualize the opening measures of your piece.

Cultivate a dependable memory.

Keep the mind, body and nerves sufficiently rested.

Breathe deeply before going on the stage.

Think of your work and forget the audience.

Don't worry if your first appearance gives you a touch of palsy. Everybody has it the first time.

Deciphering Secrets of the Printed Page

By Philip Gordon, A.M.

WHAT is there on a page of music besides—to quote a friend of the author's—"notes artlessly thrown together?" To a great many students there is nothing more. To a goodly number of students there is nothing more than *fortes* and *pianos* and *crescendos*. Only a minority know of such things as voice and voice leading, accented and unaccented measures, development of motifs, and so forth. Those fortunate ones will learn nothing new from what we have to say here; it is hoped, however, that this little discussion will help the less learned to appreciate some of the beauties hidden in the printed page.

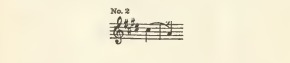
We choose at random a book from our library. It happens to be Mendelssohn's *Song Without Words*, a work which every student knows. Let us examine a few measures of the first Song (Op. 19, No. 1).



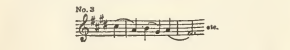
The marks of phrasing and of expression are inserted by the present author. Students who have studied harmony, or even the simple matter of cadences, will understand at least why the passage is phrased as it is.

The first thing to which we would call attention is the connection between the melody and the bass. The bass is the foundation of the music; in every good tune the bass and soprano played together, or even the bass played alone, produces a good effect. One has but to examine the works of Handel (notably the air "O ruddier than the cherry, from *Acis and Galatea*) to see what can be done with the bass. The last movement of Beethoven's *Eroica*, or the piano variations on the same theme, should also be mentioned. In the example before us it will be noticed that for two measures the bass is the same as the soprano played in contrary motion.

The melody itself is very simple. The first and second measures are melodically identical, each being the same progression of four notes in descending order. The rest of the melody is nothing but an ornamented form of several repetitions of the figure.



The outline of the melody is



The student will now see why this passage is phrased as it is.

We now come to the accompaniment. This is a very significant factor in music. Most students recognize the importance of the accompaniment, but they make no attempt to analyze it. It is simply a mass of color to be played somewhat more softly than the melody. Every good accompaniment is really a very clearly wrought piece of mosaic. The design is often disguised, as in our example from Mendelssohn, but the accompaniment—omitting the bass, is in four parts the voices, each having its own melodic progression. To make this clear we compress the arpeggios into chords. Every note in the original is represented by a note in our outline. The bass is added in small notes so as to make complete harmony.



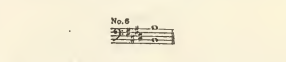
Several points should be noticed in this outline. For one thing, every voice progresses with the utmost smoothness, passing most of the time from one note to the next of the scale. The chord we have marked * is important. The note one naturally expects is F# and not A. Readers who do not know the details of harmony will appreciate the significance of the A when we write out what the composer had in mind when he conceived this passage:



It is what is technically called a "passing note," and its use is clearly enough defined in the name. Mendelssohn has simply added the F#. Now every student of classical style knows that a passing note is a delightful ornament, but here, unfortunately, that this A should be connected with the D# which follows. This D#, incidentally, being the leading-tone of the key, looks forward to the E following it.

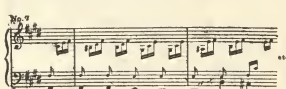
Holding Notes

Those readers who are acquainted with the principles of orchestration will remember that the horns are often given long holding notes, thus lending a certain stability to the harmonic structure. The holding notes are generally the dominant of the key played in octaves. In E major they would be



In the first measure of our extract, as given in outline, these very notes will be found; in the second measure, where the harmony is in E major, these notes are F#s. Nothing of the kind occurs again until the last measure, where we have two B's. Now just as in an orchestra the music would lose much of its effect without the notes of the horns, the performance on the piano will be colorless unless these notes are sustained. The contrast with the third measure, in which only one voice, and that an upper one, is made prominent, will be particularly pleasing.

Two measures before the first ending occurs the following passage. (We give only as much as we require for our purposes):



Two points should be noted here: First, the progression of the bass down the diatonic scale; second, the octaves between the bass and the voice above it. The progression of this upper voice shows that it is not a mere doubling of the bass, and it should not be played as forcibly as the bass, else it will distort the equilibrium and obscure the scale in the lowest voice. A case which has much in common with this is the first movement of Beethoven's sonata Op. 27, No. 2. Here the first note of the accompanying figure is in octaves with the melody.

ASCHELVUS says in *Agamemnon* "Learning is ever in the freshness of its youth—even for the old." The musician who keeps constantly learning has the secret of rejuvenation.

That Same Mistake

By Abbie Llewellyn Snoddy

WHAT teacher has not, at some time, heard a pupil say, "Oh, I always make that same mistake, don't I?" It seems to be a perennial, never-failing, ever-recurring remark, like passing the time of day or commenting on the weather, but it should be greeted with a deal less patience. It is always delivered with a cheerful confidence, as if it were a pleasant little joke which the teacher should enjoy as much as the pupil does—and, saddest of all, it is a refrain which is carolled forth not alone by the careless, inattentive pupil (from whom one expects little else), but often by the good, thoughtful one.

"I always make that same mistake" is the outward and visible expression of an inward and lamentable lack of care—a proof that the pupil "plays through" and vanishes before slow, painstaking practice. If you are a "same mistake" pupil, make up your mind to-day to protect that particular phrase from your vocabulary, and, in its place, adopt the motto, "Never make the same mistake twice."

Concentrate earnestly on a right performance—not on the fact that you have previously made a mistake. If a note is F sharp and you have wrongly played, do not think, "here, don't make that mistake, that's wrong," but "here is where I must play F sharp, and that's right."

The Easiest Way to Find the Name of a Key

By Maso Brevoort

THERE are many ways of finding in what key a composition is written, and most of these ways are as difficult as a problem in mathematics. Here is the easiest way of determining the key.

It will fall into two rules:

1. The next to the last flat in the signature will be the keynote.

2. The last sharp will be the seventh degree of the scale leading to the keynote.

Take a bit of cardboard and hold it over the flats or sharps in the signature, and you will see that following an orderly arrangement—the sharp or flat that has been first added to the key signature, the following sharps or flats. For instance, B flat comes first, then, farther to the right, E flat, then A flat, then F flat. Now, to find the key in which a piece is written (if in flats), cover the last flat in the signature, i.e., the flat farthest to the right. Take the key of three flats—the last flat is A. The flat before it is E flat. And this is the key in which the piece is written—E flat.

Take a piece written in five flats—B, E, A, D and G. Look quickly—what is the next to the last flat in the signature? D, of course. Well, then, the key is D flat. As to sharps, you will find that the last sharp in the signature is the leading note to the key. Take, for instance, a piece written in four sharps—the last sharp is D sharp. Now one-half step above that sharp is E—and this is the keynote. Take the key of five sharps: What is the last sharp added? A sharp. Well, then, what is the note directly above it? B. This is the key—the key of B.

Mr. Hilton-Turvey used this rule in teaching. It is surprising that it has not been exploited for students who have trouble remembering the other more difficult ways.

You will find that with this simple rule firmly fixed in your mind, you will never have to waste your time in quickly determining the key, no matter how many sharps or flats are bristling in the signature.

Remember:

Flats: The next to the last flat is the keynote.
Sharps: The last sharp is the seventh degree of the scale—the leading note to the key.



THE medieval monks had a Latin maxim, "*Plenus ventris, non studet libenter*"—in English, "When the stomach is full, brain-work is irksome."

We all know how true that is; how disinclined we are to work in the afternoon if we have eaten a hearty lunch. I am convinced that not only could the quality and quantity of our annual mind output be improved forty per cent, but our enjoyment of life—especially in the afternoon—doubled if we cut out heavy noon meals and ate only fruit, that requires no laborious and prolonged digestion, but is absorbed at once, thus saving energy for the brain: America is the paradise of fruit-eaters. Why not try this plan?

When we look back to the beginnings of men who became famous or rich, do we not generally find that they had the goal of poverty to stimulate their ambition and efforts—that they did not often indulge in a "*plenus ventris*," because they had nothing to fill it up with?

In the industrial world, two notable instances are the multi-millionaires, Andrew Carnegie and Charles M. Schwab. One began as a messenger boy in a telegraph office; the other as a common laborer. Having had the pleasure of hunching and diving with Mr. Schwab, I can attest that even now that he has "arrived," he does not eat nearly as much as he could afford to!

What would happen if he did? Most of the great music masters felt the goal of childhood poverty. A conspicuous exception was Felix Mendelssohn, whose parents were so wealthy that they could afford to own a ten-acre lot near the Potsdam in Berlin, on the edge of Frederick the Great's Thiergarten, or deer park. Here were fine trees, gardens and summer houses, including one which had a hall seating several hundred persons. It stood on the site of the present Herrenhaus, or House of Lords.

The disadvantages of such wealth were, however, neutralized by the fact that Felix's parents did not allow him to idle away his time, but kept him strictly to his lessons. He was, moreover, passionately fond of music and needed no goad. He became one of the idols of his time, a composer of great and deserved world fame. And, yet, one cannot help thinking that Mendelssohn fell short of the very first rank—the rank of Bach, Beethoven, Chopin, Wagner—because he had never felt the sorrows and pangs of want. His music is all sunshine. It lacks the depth and the sadness which came from the struggle with the poverty conditions, such as most of the great masters had to carry on.

Bach's Widow Dies in a Poor-House

The depth, the melancholy, the passion, and the tragic note we miss in Mendelssohn we find in abundance in the work of his idol, John Sebastian Bach. He had no wealthy parents; he could not afford to buy the music he wanted to study; to hear famous musicians anywhere except in Leipzig; he had to walk—in one case all the way to Hamburg. His life was a constant struggle with scant income and with the ignorance of his contemporaries, who hadn't the faintest idea that he would come to be considered the greatest musical thinker that ever lived.

He had a family of twenty children to bring up on an income of a few hundred dollars a year. He was too poor to have his works properly performed, or to get them printed.

It is pathetic to read how, as an old man, he tried to save some of his great compositions from probable destruction by printing them with his own hands, and how he was interrupted in this work by a growing weakness of eyesight which at last ended in complete blindness. When he was buried, the grave was not marked, and it was only by a bit of detective work, worthy of Sherlock Holmes, that his skull was found, a few decades ago. His widow died in the poor-house. Thus did the people of that day in Germany honor their men of genius.

Does Poverty Help Musical Genius?

By HENRY T. FINCK

How Vienna Treated Haydn, Mozart and Schubert

Mozart was buried in a pauper's grave in Vienna, with several other corpses. The few friends who intended to accompany the coffin stayed at home because it rained, and to this day no one knows where is the grave of the immortal composer of "*Don Giovanni*," "*Figaro*" and the "*Magic Flute*."

Fitting in the extreme is the story of Mozart's short life. The goal of poverty was nearly always present, for the products of his genius were shamefully underpaid, while disgraceful calals by mediocrities cheated him of the glory and cash due him. In winter he could not afford to buy fuel, except a few large pieces of wood, which he and his wife used to carry up and down stairs to keep warm. He might have lived many years longer had his poverty not compelled him to compose to order, when he was ill, a Requiem, which became the chant of his own death.

Schubert died at the pitifully premature age of thirty-one because he did not have the twenty or thirty dollars it would have cost him to take a summer vacation. He remained in the city, moved to a cheaper room in a new street, where the drainage was bad, and succumbed to typhoid fever.

His father was a schoolmaster, with fourteen children to support on a princely income of \$175 a year. From the cradle to the grave, poverty was the companion of the greatest of all song-writers; but though the boy often went hungry and cold, this did not prevent him from writing such immortal masterpieces as *The Erlking* and *Rustle Life* when he was only eighteen. "You know from experience," he wrote to his brother, "that a fellow would like to eat a roll or an apple or two once in a while; all the more if, after a poor dinner, he has to wait eight and a half hours for a wretched supper."

He never could afford to own a piano, having to rely on good friends for a chance to play on one; and often he had no room he could call his own. His wonderful song, *Der Leiermann*, melancholy and pathetic, is a mirror of his own life, for he, too, sang incessantly, while his tray remained forever empty. In the last year of his life he was glad to play the piano or to write for the best songs he ever wrote, and

when he died, his worldly possessions were valued at about twelve dollars.

One thing must be borne in mind. While the goal of poverty doubtless accelerated his productivity, it was not the main cause of it. He could no more help composing than an artisan well can help flowing. Neither in his case nor in Mozart's can it be said that poverty was a blessing. Had they had more money, they might have lived many years longer.

Haydn fared better than Mozart and Schubert. His parents, to be sure, were also poor, and when he had to begin, as a mere boy, to support himself by teaching, he lived in a garret and sang and composed to his heart's content, saying he wouldn't change places with a king. Then came a great stroke of luck—his engagement by Prince Esterhazy as conductor of his private orchestra. This enabled him to try over his new compositions as soon as completed, make the necessary changes, and thus become the first great symphonist. The Viennese, to be sure, did not fully accept him as such until after London had put on him its stamp of approval.

Beethoven, Schumann and Wagner

A search of the biographies of the great composers, players, singers and teachers shows that the parents of most of them were poor and that they had to struggle against adverse conditions in the days of their youth. Beethoven and Brahms, who are counted among the fortunate composers, were no exception. At Bonn, where he spent his early youth, Beethoven had to help along by playing in a band and by teaching; and the teaching was continued in Vienna for years. No doubt poverty spurred him to early efforts; but his genius alone would have carried him along. As for Brahms, who left a fortune of \$80,000, we must not forget that he began his career by doing musical drudgery and that he but slowly came into his own.

As for Schumann, everybody knows the romantic story of his courtship and marriage; knows that Wieck refused him his daughter's hand for years because he wanted her to be an artist and not a wife and doubted her lover's ability to support her. For a long time Schumann's compositions were a drug on the market. In his case, no doubt, poverty, together with his eagerness to succeed for his Clara's sake, acted as a powerful stimulant on his creative capacity.

Richard Wagner's father was a police official, and he died when the boy was only six months old, leaving a poor widow with seven children, the oldest of whom was only fourteen. Fortunately she did not remain a widow. Ludwig Geyer married her; but he also was not rich, having to use his combined gifts as actor, playwright, tenor and portrait painter to make ends meet. He, too, died, when Richard was only eight. As soon as he could stand on his own feet, Wagner earned his living—a very scant one—as conductor in minor opera houses. His days of greatest hardship came in Paris. There he lived three years, doing all sorts of musical drudgery, often without knowing where to get bread for his next meal. It came to such a pass that more than once his wife begged in the streets. Poverty did him much more harm than good. The years of starvation in Paris so impaired his stomach that for years his creative power was greatly diminished; often he could compose only an hour or two a day.

Paris and the Prix de Rome

The Germans and Austrians by no means had a monopoly in poverty-stricken geniuses, at their early days. The best way to get a bird's-eye view of the situation is to look at a list of the composers who were awarded the Grand Prix de Rome. Once a year an examination is held at the Paris Conservatoire

BEETHOVEN'S HUMBLE ORIGIN.
NO MASTER HAD MORE HUMBLE ORIGIN THAN BEETHOVEN; BORN IN A GARRET ROOM AT BONN, HIS MOTHER A COOK, HIS FATHER A DISSIPATED SINGLER.



superior musical advantages for the community. The teachers should be taken into the entire confidence of the director, shown the expense of equipment, the advantages to the teacher and community and then asked for a fair percentage on their teaching.

Advantages for the Promoter

"What is the director to gain?" you ask. As stated before, the first and most important thing is the larger usefulness of music in the community. Second, eventually, the percentages from the other teachers will take care of all rents and if the school grows some profits will naturally accrue. Third, the director can get a higher price for his lessons than he otherwise could, since he will have a larger following and more publicity. Fourth, he will certainly receive from his under-teachers better prepared pupils than he would get in any other manner. Fifth, he will have a regular, well-defined course and work which can be given or diploma if incorporated. This always spurs students on to their very best efforts. All students expecting to graduate will study with the director the last two or three years.

There are also other advantages, but the above are sufficient incentives for the earnest teacher who is looking farther than just the pocketbook side of music teaching.

The business side of such a school can be reduced to a minimum by having each teacher take care of his own accounts by use of the conservatory billheads and stationery, as well as the sending out of circulars and catalogues.

How to Promote the Growth of the Conservatory

The director can extend his printed "graded requirements" into the surrounding towns as fast as he turns out teachers competent to take charge of such work. The suburban teacher together with her or his community thus receives some of the benefits of the conservatory. The director should hold examinations for the various grades in these districts on the basis of his conservatory course and in this way he brings to his own classes not only desirable, but well-prepared pupils.

For the future of the institution, and at the same time to secure talented students, it might be well in the early days of the conservatory to hold examinations in several nearby towns. This will bring out a number of contestants and the director can choose the most talented pupil for one term's free scholarship. The teacher's work is thus sure of being well represented in all towns. The director's choices will no doubt be a much better advertisement for him than any of a half dozen ordinary pupils, who might chance to come to him from this same town. This also gives the director an opportunity to meet a number of other students, teachers and parents, who may be brought into closer touch with the conservatory.

As mentioned before, the small conservatory is a proposition by which a teacher may gain great or sudden wealth, but it does offer a means by which the much-needed influence of music may bring the greatest good to the greatest numbers.

What Method Do You Use?

By Louis G. Heinze

One of the most, if not the most, important questions in the study of music is, "What method have you adopted?"

Method alone can control thought and lead it to its goal and keep it there, for the power of the teacher and the success of the pupil depend on the method.

There cannot be a *THE ONLY METHOD*. Certain principles are the same in all methods, but the *method* which fits the pupil and not the reverse, since any method should be subject to change.

Pupils who are made to follow a fixed method will be very much alike but most likely lack individuality and when the method is made to fit the pupil, it will produce the best results.

When the teacher begins his work, he should be obliged to use the *method* of his own former teacher, but he should keep up the study of new or other methods, also read and digest *THE ETUDE* and other good musical magazines from cover to cover and gradually try out every new point in his own work and when found good, inculcating on the pupil, adding everything that he finds of value in teaching his own pupils.

In this way he will, by degrees, acquire an eclectic method of his own, which must be far better than the one he has used and every teacher should be careful, in sequence, up and down the keyboard in a set prescribed pattern, and so learn without the expenditure of valuable time in reading three or four pages of unnecessary amplification.—DR. HENRY HILLS.



CHARLES W. LANDON
1856-1918

THE ETUDE last month printed a very short notice of the death, from heart disease, on November 7th, of Charles W. Landon, in New Orleans.

Charles Woodworth Landon was born at Lakeville, Conn., June 17th, 1856. Among his teachers were William Mason and William H. Sherwood. Gifted with very great initiative and originality and animated by high ideals, he became one of that pioneer class of musical educators that has been of very great importance in the musical development of America. He was like Dr. Lowell Mason in that he was a kind of evangelist of music. He taught in many conservatories in all parts of the country and conducted many schools. In 1889, in Hudson, New York, he founded the New York State Music Teachers' Association and was its first president. For a time Mr. Landon was editor of *THE ETUDE* and is remembered by his former associates for his ever-flowing fount of ideas and his kindness and his works for students are characterized by that same rare characteristic. His Reed Organ Method and his Foundation Materials were the best known works, although his *Playing Two Notes Against Three*, his *Wrist Studies*, his *Writing Book for Music Pupils*, *Sight Reading Album*, *First Studies from the Classics* and his *School of Reed Organ Playing* have been greatly admired by their many users.

A letter from Mrs. Landon describes his passing in New Orleans in the following beautiful terms:

"After investigating conditions here, I wrote Mr. Landon, urging him to give up teaching—come here and spend his last years in companionship with his son, Charles W. Landon, Jr., now eleven years of age. To my delight and surprise he accepted hurriedly, and reached here the night of November first. He was with us just five days when he was called—but the memory of those five days will ever be held sacred to us. He seemed to have laid aside all cares and disengagements. His manner was gentle. He had a kind word for everyone and sat much of the time in deep thought. His face shone with a reflected radiance of a soul ready to dwell in the strangers' spirit of it. He was with us and the little Italian church on Sunday and played the little reed organ. Never again will that little organ so speak to its people. His presence here those five days has been a blessing for my people than I expect to accomplish in a year."

Avoid Long Studies

Is the earlier—and indeed in all—stages of technical training, the use of very long studies is but too often a great waste of patience. There are few long studies in which the essential features could not have been included in some short phrase which (if need be) might be carried in sequence, up and down the keyboard in a set prescribed pattern, and so learnt without the expenditure of valuable time in reading three or four pages of unnecessary amplification.—DR. HENRY HILLS.

THE ETUDE

New Definition of a Fugue

By Joseph George Jacobson

ALTHOUGH there are very learned readers perusing the pages of this interesting magazine I do not think that any of them have heard this new definition of a fugue. How often teachers have been asked by their pupils what a fugue is, and how few are able to explain satisfactorily to the pupil (especially when the same has not been blessed with an exceptionally good quality of gray matter).

"Grove's Dictionary" says: "A fugue is a musical movement in which a definite number of parts or voices combine in stating and developing a single theme, the interest being cumulative." A well-known aphorism says "a fugue is a composition in which one voice runs away from the others and the hearer from them all." Still, the form of composition which inspired Bach must be worth studying.

Here is the definition I heard the other day from a musically uneducated man. A mother brought her little one quite exceptionally gifted, and was glad to get such a talented pupil. I wondered from whom she could have inherited her talent, as the parents were of the uneducated class.

One day a laboring man entered my studio, introducing himself as the father of the gifted little girl, or as he put it, "he wanted to take a look at the guy what was going to teach his daughter the piano."

"After taking a good look at me he said that as he was not accustomed to buying a pig in a poke, he would ask me to play him a tune."

"Amused and a trifle annoyed, I played the first fugue of Bach's Well-tempered Clavier. The man listened very attentively, and at the conclusion of the piece, exclaimed: 'That's great!'"

I asked him why he thought it was so great, and what impression he received from the piece. His answer was:

"Well, boss, I might as well tell you the truth. It made me think of my old woman at the garden-fence talking to Mrs. Casey, but, before she had a chance to finish what she had to say, Mrs. Casey butted in, and then came another neighbor and butted in, and then another, and the whole bunch jabbering together, but dropping off one at a time, till towards the end my old woman comes out ahead of the hull lot with what she set out to say!"

Measuring Youth

By M. Z. Bergmann

MANY teachers make themselves fearfully uncomfortable because they expect too much from youth. Never forget that some children grow up mentally long before others. This is one of the advantages of private individual instruction. The teacher, if he knows his business, has only more or less beautiful voices for arias, and we write music for arias, arias to make shine the soprano, arias for the contralto, arias for the tenor, etc."

You hear these authoritative lips confirm the idea that there is a difference between the operatic singer and the singer of songs.

Learn to Think Music

SCHUMANN wrote to a young musician in 1848: "Above all things, persist in composing mentally, without the aid of your instrument. Turn over your melodic idea in your head until you can say to yourself, 'it is well done.'" Elsewhere he says: "If you can pick out little melodies at the piano, you will be pleased; but if they come to you spontaneously, away from the piano, you will have more reason to be delighted, for then the inner tone-sense is roused to activity. The fingers must do what the head wishes, and not vice versa." On still another occasion he spoke to the same effect: "If you wish to compose, invent everything in your head. If the music has emanated from your soul, if you have felt it, others will feel it too."

"That which gives incomparable value to a work of art, as something unique and of immeasurable force, is the personality of the artist, together with the emotion that expresses it."—PAUL GAULIER.

THE ETUDE

The Magnetism and Charm of the True Artist

Especially Selected for Etude Readers from the Recently Published Volume Entitled
"How to Sing a Song," by the Noted French Chansonnense

MME. YVETTE GUILBERT

[ETUDE'S NOTE.—THE ETUDE prints by special arrangement with the publisher, THE MACMILLAN CO., the following extract from one of the most original and unusual books upon the art of the singer, but have ever been privileged to see. "How to Sing a Song," copyright, this, by Yvette Guilbert. The author's career is a most interesting one. She was born in Paris and educated at a convent. For a time she worked as an embroidery shop, then became a dressmaker, then a newspaper reporter, then a singer, eventually appearing as one of the highest-priced artists in vaudeville, and, like Albert Claret, she then proceeded to give historical recitals of old French songs in a noteworthy fashion, eventually becoming a teacher of interpretation in one of New York's best-known music schools.]

Again it is for us to find them out and to cultivate them.

God places in us that which is luminous and which we keep, sometimes by sheer ignorance, in darkness.

He plants in us that which is necessary to be magnificent, but also that which enables us to be hideous; it is for us to choose.

The great French poet, Paul Verlaine, has shown us in his sublime "Confessions" that the higher the human soul strives, the greater is the struggle.

The way to Darkness is made easier than the one which leads to Light.

What is the carrier of your magnetism, your charm? It is your personality.

What is your personality?

The essence of all you are and all you feel, the combined effort of body and soul.

Develop yourself in beauty rather than in ugliness, have a great soul, a greater heart.

The charm and magnetism of a personality are some-

times aided by physical beauty; but if your mouth speaks the language of a beautiful soul, if your eyes reflect the sentiments of a generous heart, the beauty of your soul and heart will prevail over the body.

There are women on the stage who are magnificent in their beauty, but who nevertheless lack personality, magnetism and charm because they lack soul.

What then is Soul?

The soul is a compound of all our intellectual faculties.

The soul is a compound of all our intelligences—intelligence of the heart, intelligence of the brain, intelligence of manners, intelligence of taste, intelligence in Art.

An artist's soul must have multiple intellectual qualities.

The gift, the talent of an artist, will be without power, if his soul is inferior, if it has not all virtues and all generosities, if it is low and narrow-minded.

We all know beautiful voices and really talented singers who have no power over their audiences. The public says: He or she is . . . very clever . . . but so cold! They are cold, because they have no soul, no heart. For that reason they lack sensitiveness.

They have a fine instrument, which leaves you quite indifferent! Why? Because you feel you are nothing to them!

They do not care for you, nor for any one!

If you were in daily contact with them, if you were their friend or parent, you would find out that they are dry, selfish, hard.

The soul of an artist, the magnetism and charm of his personality are sometimes more responsible for his success than his talent alone.

The high salary paid to an artist is not always a proof of his talent; it is more often a proof of his popularity, or a tribute to his sensationalism.

The success of an artist is not always due to the multiple qualities of his art.

You remember some years ago a monkey, called Consul, made quite a sensation on the Music Hall stages of London and Paris. I remember having met somewhere on a stage an "artist" who was just like Consul, a monkey, and who was sincerely in despair that he could not draw the same crowds as the monkey.

The crowd flocks, of course, to sensational and cheap popular, which, I think, was so wonderfully illustrated by Consul, the high-salaried monkey.

Real art has a limited public.

Take a city like New York with its I understand, five or six million of inhabitants. You have only one opera house and only two fairly sized halls devoted to pure music, but you have dozens and dozens of palaces devoted to the cinematograph and what you call so euphemistically "Vaudeville."

Why?

Because the public for real art is limited in number.

Therefore the path for the true artist is not a smooth one.

If his ambition aims higher than cheap popularity, he must be prepared to struggle against ignorance, incompetence, indifference, and bad taste.

The crowd, which is always more numerous than the intellectual aristocracy, is not yet ready for beauty. No nation has as yet a popular elite, a crowd totally educated, and the first-class artist appeals only to a limited first-class public. Now, if it is a great soul which makes the great talent of an artist, the public, attracted by this artist, has certainly the same great soul. They understand each other, they love each other. Each



MME. YVETTE GUILBERT

Repertoire of the Piano for One Hand Only

By I. PHILIPP

Professor of Piano Playing at the Paris Conservatory

Some have asked me if there existed an interesting repertoire for the right hand or the left hand alone. So many poor beings who love music have lost one or the other arm that the question merits a detailed answer.

Much has been written, in effect, especially for the left hand alone. Virtuosity of the Romantic epoch loved to show off their ambidextrous facility, and were pleased to execute in public pieces especially written for the left hand alone—more rarely for the right hand alone. In our time a well-known artist, Count Zichy, having lost his right arm in hunting, worked a long time under the direction of Liszt and developed a virtuosity altogether astonishing. I remember having heard him some thirty years ago in three concerts given at Paris. His success was a live one. He had composed six concert studies, a sonata, and likewise a concerto for left hand and orchestra. Some transcriptions, such as the *Polska* in A of Chopin, and the *Chaconne* of Bach were cleverly written.

But the most complete work for the left hand alone is that of an artist forgotten in this day: F. Buonamicini. It is in three parts (*Op. 271, 272, 273*). The most unusual combinations, the most daring, the most interesting, bloom on every page of this original work; but to master them one should have a technique complete and absolute.

Less important and less difficult is a work bearing this signature: *Exercices, Etudes et Exemples* (Durand). Of the same sort, there are in existence four important studies *After Bach* (Fromont) and three *Perpetual Movements After Mendelssohn* (Pagani 20) (Leduc), and *Wieder* (Brahms), velocity studies of moderate difficulty. One ought to cite the *Twelve Interesting and Useful Studies* by Maurice Moszkowski. Six studies, by C. Saint-Saëns are masterpieces, as is all

that comes from the pen of this great master. The most difficult piece of the whole repertoire, in my belief, is the *Fantasia* by Ch. V. Alkan. It is, notwithstanding, a beautiful page of music. Scriabin and Blumenfeld, two Russian masters, have written, the first, an *Etude* and a *Nocturne*, two delicate pieces of greater effect than most pieces for two hands; the second, a beautiful *Etude de Concert*.

The sixteen *Etudes* of Chopin, transcribed for the left hand by Godowsky, are masterpieces of ingenious combination. The *Exercices*, *Op. 89* of Berens, and the *School for the Left Hand*, *Op. 143*, by Gurilt, are good useful works and somewhat less difficult. Of the same grade are *Six Etudes* by Marxen (Brahms' teacher), *Etudes*, *Op. 4*, by Birkedal-Barford, (especially desirable); *Three Pieces*, *Op. 27*, by Winding (Hansen), and the *Op. 113*, *Gavriccio*, *Menuet* and *Fughetta* by Rheinberger. A charming study, *Sur Piano*, by Hans Huber, a Capriccio by Rudolph Ganz, a very interesting and difficult *Etude Chromatique* by E. M. Blanchet (*Op. 10*, Ricordi), all merit acquaintance. Di Valle del Paz deserves mention for his *Op. 108*, *Six Exercices per la Sinistra Solo*. Several Italians also have written much for the left hand alone. Among them are very good exercises by Pollini; fantasias on *Lucia* by Perry, *Semiramide*, by Golinelli; *Robert*, by Fumagalli; *The Partisan* by Ricordi; *Trovatori*, by Galdi; *Semiramide*, by Lombardi.

Virtuosos of the epoch of Thalberg, Dreyshock, Willmors and Doehle—the first named has written *Variations on God Save the Queen* and *Variations Op. 2* (Leduc, Nouveaux Grands, No. 86).

Costallat has published a graceful *Etude* by Bory Lyberson, and a very good one by Czerny (*Op. 373*). Sidney Van Tyn, a Belgian composer, and Kundiger,

a Russian, have written, the first, twelve excellent studies, and the second, a series of useful exercises.

One should mention also a *Sonata* of a pleasing sonority by Reinecke, and four interesting and difficult *Etudes* by Reiger.

That is pretty nearly all. It is useless to remark, among modern people, that Clementi and Cramer have written much in which the left hand has a leading part, and that there are certain classic pages, such as the *School for the Left Hand*, by Czerny.

The Right Hand Alone

For the right hand alone there is very little: *Exercices per la Destra Solo*, by de Valle del Paz; an *Etude* by Galdi, one by Rudolph Ganz, another by Kessler, and an *Introduction, Variation and Finale*, of superb sonority, by Ch. V. Alkan.

Practice Advice

The chair, ordinarily placed at the center of the piano, should be put a little more to the right, so that one plays with the left hand just a little more to the left than where the right hand would naturally play alone.

The studies and exercises should be practiced very slowly, with the greatest suppleness and most complete freedom of the arm and the body.

One who has prepared himself by the careful and intelligent study of the exercises of Beethoven, Schumann, Philipps, Josef, MacDowell, etc., and applies the same patience and care to the numerous technical combinations in the works cited above, will show the same resources in mastering the problems presented therein.

Practice slowly, without stiffness, and with reflection—that is the best counsel to give.

Some Lax Piano Teaching of Other Days

[Professor Francesco Berger, one of the best-known teachers of London, has just given the "English Monthly Music Record" the following interesting account of some piano teaching of the past.—EDITOR'S NOTE]

THE teaching of pianoforte playing has immensely improved during the last fifty years throughout the length and breadth of our country. Various causes have contributed to bring this about, into which it is not intended to enter here. One is happy to know that there are in our midst to-day many native professors whose ability is not surpassed by foreigners, and whose excellent teaching is apparent in its results. In the elementary department, however, there is still room for considerable improvement, and many professors of the advanced stages are frequently brought face to face with pupils whose early instruction has been inferior. There still lingers with many parents the mistaken notion that any sort of teacher is good enough for their children while young, and that there is plenty of time for higher instruction (with its enhanced expense) to come in afterwards. "She shall have a finishing master by and by" is the parents' motto, and the "finishing" master finds there is nothing to finish, everything to begin. It is precisely in their early days that pupils must require capable and experienced preceptors; time, labor and money would be saved if parents were alive to this.

Some of the methods that obtained in the past have, fortunately, disappeared; never, it is hoped, to return. Here is one of them. In a certain town, the capital of a county in the Midlands, there lived, a good many years ago, a teacher who had "a splendid connection," not only in that town, but was highly thought of and much sought in the entire district. His system was this: "He divided his very numerous pupils into classes of ten each, supposed to be of approximately equal advancement. In his handsomely appointed house (the door of which was opened by a liveried manservant) he had a large music-room, around which

were ranged five pianos (not grands, for such were very rare in those days). At each instrument two students were seated, one playing with both hands in the treble, and the other with both hands in the bass. He sat in the center of the room, on a revolving seat, from which he could easily turn to any offender, and shout at her without rising. All the students played the same set of finger exercises with both hands simultaneously, he having indicated the pace before they started. The two players at each piano did so, of course, at the distance of two octaves from one another, and exchanged places at each lesson. "Now," he would call, "are you ready?" A chorus of "yes" was the response. "Then start when I give the signal; and mind, no shirking, no wavering, no stumbling, no stopping to correct, and no resting with the left hand. If any one of you falls out, the must pick up the others as best she can." Then he stamped his foot, and they were off. And for thirty minutes these ten were hard at it without any break. A stamp of his foot was the signal for passing on to the next exercise, and the loudest stamp of all meant "stop." It was not altogether a bad method, from a purely technical aspect, though coarse in practice and results to come. Before she had proceeded far with it, I discovered that she could not play it the least bit, and inquired whether she had forgotten it, or what? "Oh," said she, quite innocently but loyally, "Sir A. B. never wished me to play. He always played all through the lesson himself, and said, that having heard how it should be done, I was musician enough to prepare it by myself." She had paid him thirty shillings for a lesson of 40 minutes, and had taken a weekly lesson for all those years! A clever man, this Sir A. B., and his method may afford a wrinkle to some busy professor, how to get his practice at the pupil's expense.

Another professor, who in his day was quite in the front rank, did many other things beside teaching the piano. He was a prolific composer and editor, a conductor, a lecturer, a writer on music, an examiner, and a speculator in tours and theatres. He spent his time of giving lessons of only ten minutes, and introduced it into several ladies' schools, by which means the school-mistress was able to announce in her prospectus that lessons could be had at her "establishment"

of the celebrated Mr. N. N. at a very moderate fee. This drew many into his class, before they discovered that they were only entitled to ten minutes of his time. His multifarious occupations compelled him to work late into the night, so that, after only a few hours in bed, he often felt sleepy the next day. While giving one of his brief lessons he occasionally indulged in a nap, and he had contracted the habit of calling out "forte" or "piano," or "faster" or "slower" at intervals in his sleep. On one occasion, when he called out "fortissimo" the sudden cessation of all music caused him to wake up, and to his discomfiture he found, that while he had been dozing, the pupil had stealthily left the room, and he had been addressing a vacant chair.

On the death of a certain celebrated professor, a much older man at the time than I was, a lady, who very proudly proclaimed herself his pupil, applied to me for lessons. She informed me that she had studied with the great man for twelve years, and, at her first lesson, produced a volume of Beethoven's Sonatas. I asked her to play whichever one she preferred, and she, of course, selected *The Moonlight*, observing (dear romantic soul, she was quite 60), "I always think it so poetical, don't you?" Before she had proceeded far with it, I discovered that she could not play it the least bit, and inquired whether she had forgotten it, or what? "Oh," said she, quite innocently but loyally, "Sir A. B. never wished me to play. He always played all through the lesson himself, and said, that having heard how it should be done, I was musician enough to prepare it by myself." She had paid him thirty shillings for a lesson of 40 minutes, and had taken a weekly lesson for all those years! A clever man, this Sir A. B., and his method may afford a wrinkle to some busy professor, how to get his practice at the pupil's expense.

THE FIR TREE

E.R. KROEGER

A well-written little festival piece, introducing "Onward, Christian Soldiers!" and "Holy Night!" Grade II $\frac{1}{2}$
Tempo di Marcia M.M. = 108

"Oh, ye men! Act as ye feel; be free—then shall we feel healthily; produce art."—RICHARD WAGNER

SECONDO

THE ETUDE

Musical score for the second piano of "The Etude". The score is written for two staves (treble and bass clef). It begins with a *pp* (pianissimo) dynamic. The music features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment. The score includes various dynamic markings: *pp*, *p* (piano), *ff* (fortissimo), and *ff* (fortissimo). A section of the score is marked *marcato il basso* (marked bass). The piece concludes with a *ff* (fortissimo) dynamic and a *D.C.* (Da Capo) instruction.

THE ETUDE

PRIMO

Musical score for the first piano of "The Etude". The score is written for two staves (treble and bass clef). It begins with a *pp* (pianissimo) dynamic. The music features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment. The score includes various dynamic markings: *pp*, *p* (piano), *ff* (fortissimo), and *ff* (fortissimo). A section of the score is marked *marcato il basso* (marked bass). The piece concludes with a *ff* (fortissimo) dynamic and a *D.C.* (Da Capo) instruction.

DANCE OF THE ODALISK

MAURICE ARNOLD

An oriental *intermezzo* full of characteristic color. Grade III.
Moderato M.M. = 108

mf

mp

f

con forza

mp

dim.

rit.

MIRTHFUL EYES

PAUL LAWSON

A bright and cheerful teaching piece with excellent finger work Grade II½

Allegretto M.M. = 108

mf

Fine

p

rit.

f

p

cresc.

D.C.

MOMUS

NOVELETTE

ADAM GEISEL

An interesting number, in modern romantic style, by a favorite American writer. Grade IV.
Andante moderato M.M. = 108

piu mosso
dim.
rit.
Tempo I
cresc.
mf
f piu mosso
p
f con moto
p
cresc.
dim.
cresc.
dim.
cresc.
rit.
Tempo I
dim.
pp
piu mosso
dim.
Tempo I
cresc.
mf
piu mosso
p
rit.
Moderato con spirito
pp
mf molto stacc.
ff
p molto meno mosso

Tempo I
dim.
pp
rit.
Tempo I
f piu mosso
dim.
p
rit.
Allegro con fuoco
f piu mosso
p
poco rit.
pp
ff

PETIT SERENADE

R. HUNTINGTON WOODMAN

Mr. R. Huntington Woodman, the noted American organist and composer, is represented in our music pages for the first time. *Petit Serenade* is a refined and expressive lyric, well worked out. Grade III.

Moderato M.M. = 72

p
cresc.
f
dim.
p
allegro
cresc.
dim. e rit.
p
cresc.
mf
dim.
p
dim.
rit.
p

THE YOUNG SENTINEL MARCH

MATILEE LOEB-EVANS

A lively march in military style, Grade II $\frac{1}{2}$
Tempo di Marcia M.M. = 128

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NOCTURNE

EVERETT E. TRUETTE, Op. 32

In modern lyric style. Cultivate the singing tone throughout and subordinate the accompaniment. Grade III.

Andante M.M. = 54

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ROMANCE

from CONCERTO IN E MINOR

One of the most beautiful of all slow movements, arranged in an effective and playable manner. Grade V.

Larghetto M. M. $\text{♩} = 72$

Larghetto M.M. = 72

p

f

p

mf

cresc.

appassionato

fz

fz p

pp dolcissimo

p

mf

cresc.

f pp leggiero

mf

p

fz

cresc.

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THE ETUDE

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con forza

f *Pieggiere* (poco rit.) *pp* delicatiss e legato

smorz e rail.

f con fuoco *fz p* *mf* *pp*

p molto rit.

MOONLIGHT SERENADE

A waltz theme, interesting in rhythm, with song-like middle section. Grade III.

Moderato M.M. ♩ = 144

MARIE CROSBY

Moderato M.M. = 144

p cantabile

cantabile

poco rit.

D.C.

MINUETTO FROM "DON JUAN"

W. A. MOZART

Transcribed by
M. MOSKOWSKI.

A dainty and pianistic transcription of a famous classic. Grade IV.

Allegretto M.M. ♩ = 126

mp *poco cresc.* *a tempo* *dim. e rit.* *molto p* *mf* *p* *poco cresc.* *mf* *un poco stacc.* *un poco allargando* *ten.* *ff*

MEDITATION

In the form of Variations
on the Hymn "Come Ye Disconsolate"

JAMES R. GILLETTE

Registration: I. Swell; Strings, Flutes 8' & 4'
II. Great; Soft 8' Diapason, or Flute 8'
III. Choir; Clarinet
Pedal: Soft 16' coupled to I & II

An interesting treatment of the familiar hymn tune.

Intro. Andante M.M. ♩ = 72

poco rit. *a tempo* *THEME: Come Ye* *III. Clar. off. Flute Celeste on coup. to Sw.* *Disconsolate* *add 8' Flute* *Off 8' Flute* *add 32'* *VARIATION Allegretto* *rall.* *II. Flutes 8' & 4' coupled to I & III Flutes 8' & 4'* *add 32' coupled to I & II* *poco rall.* *a tempo* *rall. e cresc.*

II Coupled to I & III forte

16' & 8' coup. to I & II

2nd time Full Organ

molto rall.

A SONG OF PRAISE

G. GOUBLIER

Freely translated from the French of S. and F. Borel, by NICHOLAS DOUTY
A splendid song for any festive or thanksgiving occasion; particularly good for peace celebrations

Andante

mf *pp* *mf* *pp* *ppp* *rall.*

1. The sky, the
2. The seed that

ff *tempo*

air, and the plains and the moun- tains, The ris- ing sun, giving life to the world, The bud- ding
deep in the earth we were sow- ing, Shall it not sprout, by Thy mercy, O God? And the ripe

p

trees, and the soft flowing foun- tains Show forth Thy glo- ry, Thou Lord God of Hosts. A hum- ble
fruits with the Autumn-red glow- ing, Are they not gifts from Thee, boun- ti- ful God? Yea, tho' the

rit. *ma tempo* *r.h.*

mor- tal Thy won- ders A- dor- ing, As o'er the earth sink the shadows of night, His fee- ble
light- ning and tem- pest be near me, E'nthro' the hall and the snow from a- bove, Loud in the

r.h. *l.h.* *r.h.*

voice, Thy mer- cy im- plor- ing, Sends up to Thee, O Lord, praising Thy might.
morn- and at noon and at ev- ning, Lift I my voice to Thee, praising Thy love.

ff *allargando*

Lord God of Hosts, high a- bove the heav- ens, Who made all the world, and the sea and the sky;

mf *ff* *allargando*

Lord God of Hosts, Thou Lord of Lords Al- mighty, I be- lieve in Thy might, I believe in Thy love,

tempo

And I praise Thy great name, O Lord, my God, and King. King.

ff *ritarg.*

John R. Groves

A charming semi-sacred song, with an impressive refrain, by a popular American writer.

THE EDEN OF MY DREAM

A.W. LANSING

Moderato

1 I had a vi-sion in my sleep, That
2 Me thought I heard a voice pro-claim, "Be-
3 No more the this-tle and the thorn spray

won-drous to be - hold, I saw the ren - vat - ed earth, As E - den was of old.
hold all things are new, There for the wound-ed na - tions, The leaves of heal-ing grew, bound.
from the sin curd' ground. For all was peace and har-mo-ny, To earth's re-mot-est bound.

There in the midst the love of God, Shed forth its heal-ing beam, stream, And in the light the na-tions wait, And angels tun'd their gold - en harps, Be-side the crys-tal stream, For the Lord of hosts was King of King-ly gleam.

REFRAIN *Maestoso*
E - den of my dream. It was the E - den that's to be, By prophets long fore - told. (It was there)
E - den of my dream.
E - den of my dream.

ru - sa-lem, That nev-er will grow old. It was the Cit-y Beau-ti-ful, With streets of shin-ing gold.

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Edward Lockton

THE LOVE A HEART REMEMBERS

British Copyright

ARTHUR E. L.

A fine new song, by the popular English writer, composer of the successful *Dreaming of Love and You*.

Slowly

There is a love - the lone-ly heart re-mem-ber.

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THE ETUDE

THE ETUDE

Out in the world - of joy and grief and strife, Bring - ling sweet dreams to ev-ry day of sor - row,

Bring-ing the sun-shine to the path of life. It is the

love that woke in days long van-ish'd, Love that each hour with mem-o-ries must fill, That is the

love that crowns the world with glo - ry, That is the love a heart re - mem - bers still. **Tempo I.**

There is a love - the sad-est heart must cher-ish, Trusting through, all thro' years of cloud and

pain, Wait - ing in hope - un - til some gold-en mor - row, Brings back the glo - ry, of the past a - gain.

SONG WITHOUT WORDS

E.M. ROTHLEDER, Op. 11

A valuable study in the singing tone and in "double stops." A good recital number.

Moderato

VIOLIN

PIANO

mf

criso. *poco più mosso*

String *criso.*

allarg.

Mastering Things

By Louis G. Heinze

It is the little things that count. One thing at a time and never leaving it until it is mastered. Take one point from the following lists and make up your mind to master at least one for every lesson. When the following are mastered make up new lists or have your teacher do it for you.

No doubt you have triumphed over some of the numbers. If so, check them off. When a new number is overcome, date it.

Ten Daily Habits

1. **Fixed practice period.** Let nothing interfere with your practice time. Any time is often none at all.

2. **Look at the clefs.** Sometimes the left hand is in the treble clef.

3. **Signature.** Know whether the piece is in major or minor. Run over the scale and chords in your mind and then play same, even if it be only once.

4. **Time.** Decide whether it is necessary to sub-divide the time.

5. **Fingering.** If possible use no edition without fingering; but if you must, it would be good practice to write out the fingering yourself and have the teacher approve.

6. **Counting aloud.** Counting to yourself (silently) can be done only when the piece is mastered. Obeying the above will show you when your time is incorrect.

7. **Practice slowly.** Slow enough to make no errors. Speed to be increased when mastered.

8. **Touch.** Good finger action; all muscles relaxed, and listen to see whether your tone is even and full.

9. **Expression.** Study all marks of expression, accents, etc., at the very beginning

10. **Tempo.** Do not consider this until you have learned the piece and you can play it with the greatest ease.

Composers

When the following list has been mastered, learn something about the style of each composer. Also the names of several compositions.

1. **Bach, John Sebastian, 1685-1750.**

2. **Beethoven, Ludwig van, 1770-1827.**

3. **Chopin, Frederick F., 1810-1849**

4. **Handel, Georg Friedrich, 1685-1759.**

5. **Haydn, Franz Joseph, 1732-1809.**

6. **Mendelssohn, Felix Bartholdy, 1809-1847.**

7. **Mozart, Wolfgang Amadeus, 1756-1791.**

8. **Schubert, Franz Peter, 1797-1828.**

9. **Schumann, Robert, 1810-1856.**

10. **Wagner, Richard, 1813-1883.**

Musical Terms

The following list of terms in reference to the degree of speed are those most generally used. When mastered add new ones.

1. **Largo** (lahr-go). Very slow.

2. **Adagio** (a-da-jee-o). Slow.

3. **Andante** (ahn-dan-te). Quiet, peaceful.

4. **Moderato** (mod-e-rah-to). Moderate.

5. **Maestoso** (mah-es-to'-so). Majestic; with dignity.

6. **Animato** (ah-nee-mah-to). Lively; with animation.

7. **Vivace** (vee-vah'-cheh). Lively; rapid; with vivacity.

8. **Scherzo** (skert'-zo). Playful.

9. **Allegro** (al-leh-grc). Quick; lively.

10. **Presto** (pres-to). Very fast.

Keeping Time with the Foot

By Maso Brevoort

It was a serious occasion—and a very serious violin trio of Haydn's. But several of the audience sat chinking with suppressed laughter. And this was the reason: Each one of the three performers wore shiny, patent-leather shoes, of what looked an abnormal length, and each one was solemnly beating out the difficult time with his foot, and in full, uncompromising sight of everybody in the hall.

The music was entrancing, but all that some people were able to observe was those long, shiny shoes, bobbing painstakingly up and down like marionettes to the music.

Now it is often advised, by teachers of the violin, that pupils count the time with the foot. This is practical, but it

has the marked drawback of diverting the listener's attention from the music.

A careful teacher, the late Mr. Hilton-Turvey, used to direct his students to keep time with the foot, with this important proviso—that it should not include the shoe—i.e., that they should beat time *inside of the shoe*, with the foot resting flat on the floor. Try it. It is just as easy—and easier—to move the unobserved toes in time with the count, as to make the pronounced movement demanded by the other method. It is much more decorous, and really less trouble than the other way. And it has this supreme advantage, that it does not divert the hearer's attention from the music.

Keeping the Piano in Tune

By I. Blasted

As one goes into many homes where there is a piano, he will very frequently find it out of tune, even in cases of people who profess a love for music. I once asked a mother why she didn't have her piano, which was chockingly out of tune, looked over, and she replied that since her little girl was a beginner she "didn't know the difference and could get along anyway."

In another home I was visiting once, was a piano which not only was out, but one of the keys "stuck down" when played. The child, who also happened

to be a beginner, always hesitated and lifted up the key after she had struck it. She fell into this habit so completely that she stopped at that key, even when playing at a good piano. Yet her mother couldn't decide whether or not to have it repaired at once. A piano out of tune develops a defective sense of pitch. Enough cannot be said, therefore, on the advisability of keeping the piano in good tune and having it looked over several times a year. One will find it pays in the end.

relaxed, and listen to see whether your tone is even and full.

Study all marks of expression, accents, etc., at the very beginning

Do not consider this until you have learned the piece and you can play it with the greatest ease.

When the following list has been mastered, learn something about the style of each composer. Also the names of several compositions.

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7. Mozart, Wolfgang Amadeus, 1756-1791.

8. Schubert, Franz Peter, 1797-1828.

9. Schumann, Robert, 1810-1856.

10. Wagner, Richard, 1813-1883.

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THIS is an era when the Grand Piano is surely displacing the Upright. A Grand Piano in your home will lend an atmosphere of refinement and good taste, as no other household article will do. The

Grandette

is the instrument you should buy. It is built by Kranich & Bach and is the result of over fifty years' experience in creating high art pianos. It is the smallest ultra-quality grand in the world! Only 59 inches long and moderate in price. There is no home or apartment either too small or too large for this superb instrument.

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MAGIC OF SPRING

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

Reading or Delivering a Song

By Mary L. S. Butterworth

Men has been said and written upon the subject of "how to sing," and many methods have been advanced. Even in the case of the simpler songs the singer not only sings a song for the pleasure it brings to him, but for the pleasure that it brings to others. Besides, there remains the fact that he wishes to impress the hearers not only from a vocal standpoint, but from that of good style, interpretation, phrasing, etc. This is the true delivery of a song.

So it is necessary to read the words of a song carefully before one learns the musical composition, so that one may note the meaning that the words are to convey. This serves to give the song its proper swing or rhythmic value, and balance descriptive of that mood the composer was in when inspiration gave him the song. There is a message that is to be presented to the listener by the one who delivers the song. So naturally one should take the time to discover the true message by the conscientious reading of it.

After reading the song through several times, acquainting yourself with it, you will have placed in your mind the picture of it, and this will aid you to deliver the song with the right spirit. For instance, if it be a wondrous scene this naturally would bring to your mind a ramble in the woods. If it be an ardent love song, then you would bring to mind some lover who was near and dear to you, so that you would sing the song to that one as though every word was meant for him. If it be a sad or somber song, this would bring to you some moment in your life that was spent in tears and was very real to you. This, then, would show in the feeling or

the color of your tones. In short, you are to be the actor of this song, which bears character and color.

One must remember that singing is mental and not physical, and the effects from the words are conveyed through the emotions, which, of course, are mental. If you are to sing a dramatic song, you must imagine yourself playing the part with the spirit of all that is real. Imagination is the important attitude of mind here. So make it strong in its appeal, imagining the thing actually happening. This will please the audience, and naturally please you. To-day we call this "fine art" in singing. It is the fine details that are important in the delivering or reading of a song.

Reading or singing a song is like declaiming a poem, and of course, depends upon the interpreter. But in these days if one wishes to gain success and a greater reputation as a singer the following of the song is a necessity.

Very often we hear the reading of conversation in the way of either destructive or constructive criticism.

"Yes, he has a beautiful voice, but absolutely lacks style and finish. He lacks the higher, finer art that is necessary, therefore he is not interesting." "Yes, he has a beautiful voice, but absolutely lacks style and finish. He lacks the higher, finer art that is necessary, therefore he is not interesting." "Yes, he has a beautiful voice, but absolutely lacks style and finish. He lacks the higher, finer art that is necessary, therefore he is not interesting."

The Acting Singer

The time-old quarrel in opera has been between the school of opera singers who stressed the vocal and ignored the acting; and those actors who have slighted the vocal side for the dramatic values.

Now and then the singer appears who is at once a great actor and a great singer. Such a one, for instance, was the late Tarnagino, whose dramatic instinct is still suggested by his remarkable *Otello* records.

In the present day far more attention is given to acting than in former years. The French opera houses lay great stress on phrasing upon acting and many of the future opera singers are put through a training identical with that of the actor. It must be remembered, however, that opera is designed for performance in very large auditoriums and that for this reason a somewhat different and broader type of gesture is required. From the long-distance range of the last row of the top gallery a gesture that might be effective or unnoticed in the front orchestra seats, would be extremely absurd. At the same time the artist must remember that those who are seated near to him expect his facial expression and attention to details to be at least satisfactory. Acting, therefore, in a great opera house, puts

an entirely different kind of artistic exactness upon the performer.

Mr. George E. Shea, the first American man to act in Grand Opera in France, has attempted to give the results of his life experience in a valuable book upon "Acting in Singing." He has evidently learned much from his gesture-loving Latins. His idea is that there is a more or less plastic art of gesture which can be set down in categorical terms and it seems a little odd to learn that by throwing the hips to the right one may suggest a player on the left, the thought of *Disputa*, *Hate*, *Leering*, *Diadema*, *Farwell*, *Remuneration*, etc., while by throwing the hips to the left toward the other actor, one may show *Invitation*, *My Love for Thee*, as well as *insolent defiance*. These suggest the old-fashioned trappings upon one's person, which are required.

But if actors would only think in analyzing their parts in the light of the experience of great actors of the past, they would come to realize that it could be made to appear rational, forceful and above all things, natural. Cleve's hips were very eloquent and Edward De Reszke's shoulders were as expressive as the famous *Mephistopheles*. Was it art well thought out, a la Coquelin, or was it instinct?

was written. He gives no message, and it falls flat.

Then, again, we hear all the opposite.

"Oh, yes, he has so style and finish but how pathetic! No voice!"

The point I wish to bring to you is that the correct reading of a song is important and absolutely necessary if one wishes to be classed among the finished singers.

We are living in an age of greater efficiency in all things, especially in the art of music and song, and we must learn to establish ourselves in the things that constitute true style.

If you are singing a song in a foreign language, and there is no English interpretation accompanied, then it will be quite necessary to purchase a dictionary in this language, that you may learn what they are singing about.

It is necessary and important to remember that singing from tone standpoint is one thing, and singing from the standpoint of interpretation is another, but both are necessary in order to constitute the fine singer.

Any teacher can aid his teacher by learning intelligently to read the song, and the student can become more skillful in his rendition while in class work. So many things are necessary in the art of voice training, but it is the faithful and the diligent student that reaches his ideal, and the heights of true artistry.

The reading of a song in its broad and deeper meaning is one of the important features that you need to consider for your future advancement to the goal that awaits your earnest endeavors.

To-day, more than ever, the appropriate rendition of a song is needed. We demand it because greater knowledge and enlightenment have been the result of wide education.

Some years ago I discovered the value in reading the text of a song when in order to get its correct interpretation. It came to me because I had heard a certain song was beautiful, and I had sung the free play of overtone which I gave to the different notes of the scale. This beauty and variety of tone are destroyed.

All authorities agree that the production of tone can only be at its best when there is no interference about the larynx, therefore, as forming vowels by direct control provides a very positive interference with practice, and is surely not to be encouraged.

We go still further and say that any direct control anywhere interferes with the coordinated action of the vocal parts, and coordinate action is unobtainable what we must depend on for free expression.

Five years ago the young lady who could welter her way through "The Battle of Prague" and come up musical triumphant at the end of the slaughter, was often considered the possessor of no mean pretensions. Today the musical battletide of the capital of Bohemia has long since been buried in the tangled underbrush of oblivion, and a new standard for music students has arisen.

The young ladies of today read off Chopin, Beethoven, Liszt and Brahms in a manner that would have astonished the virtuosi of other days and made them scamper for their laurels.

But the field of piano music is not the only one that has been leveled. Almost unconsciously the territory of opera has been made insecure for the vocal nonentity. This has been due to the advent of the talking-machine.

In former years musical people were naturally divided into two camps: heard Patti, Jenny Lind, Mario, La-bache, Malbran, or such and such an artist and those who had not. Often to hear Patti, for instance, was the one treat of a lifetime. "Hear Patti, die," might have been the slogan of the musical enthusiasts of the day.

What, however, is the condition today? Caruso sings almost daily in ten million homes. Ten million Americans

of power to obtain the given result, is the great thing which both in the conductor and the singer impresses us most. It constitutes what we call *magnetism*, because the effect is truly magnetic. To

know exactly what to want, and at the same time feel sure of getting it there and then, is the highest and most effective expression of mental dynamics.—CLARA K. ROGERS.

Against Direct Control of Vowel Forms

It is a generally admitted fact that the positions or shapings in the mouth of vowels vary with the different places of enunciation, causing the so-called "rounding." For instance, the form of any one given vowel—say, ah, would vary slightly on every note of the scale. It is, however, not so generally understood that when any of these subtle changes are resisted, the voice at once loses in character and clearness, and that resistance does exist when vowel-forms are made in the mouth rigidly or in any other way.

The super-vocal forming of vowels involves chiefly lip, tongue and jaw actions over which we can, if we try, obtain more direct control. But the different shapings, when brought about by direct control are apt to remain fixed and unyielding to the requirements of the different pitches of tone, thereby preventing the free play of overtone which I give to the different notes of the scale. This beauty and variety of tone are destroyed.

All authorities agree that the production of tone can only be at its best when there is no interference about the larynx, therefore, as forming vowels by direct control provides a very positive interference with practice, and is surely not to be encouraged.

We go still further and say that any direct control anywhere interferes with the coordinated action of the vocal parts, and coordinate action is unobtainable what we must depend on for free expression.

New Opera Standards

at their own frescoes raise their critical ears many times a week and discuss the comparative musical worth of this or that soprano. The deadly parallel is drawn, the critic is armed with the photograph, the talking-machine is a reflection of the actual performance and it must be remembered that the artist has a chance denied on the actual stage. *Marguerite* cannot courtesy to the audience and say, "Pardon, mesdames et messieurs, I have sung very badly because I had been overeating and had a bad dinner, but if you will be gracious enough to give me another chance I will do it all over again." In the old days when the talking-machine, the singer has chance after chance, until she has a record which she is willing to certify is the best she can do.

The result has been that artists know that audiences are extremely critical in this day and age, and many singers, shunning well all the time or their reputations will suffer. The public knows this and there are continually other singers trying to supplant the established artists. The result is a vasty musical "army" of the day, and a keen game for the operatic singers—a more fascinating operatic contest than the world has ever known.

Impediments to Good Singing

By J. L. Wharton

There are certain things which the singing teacher of experience knows and knows well can not exist if a good tone is to be expected in study work. Among these things to be avoided are:

1. This, first, is how to sing the features. This means a stiff throat, and a stiff throat means a disagreeable tone. Mouth breathing. Rarely is it found that the singing pupil who breathes

through the mouth when taking a breath has an open nasal exsanguating area. To catch a pupil breathing in through the mouth should mean an entire reconsideration of the case.

A slouchy position. Watch the bearing of the great singers you know. Note their alertness. See how they stand erect without appearing stiff.

EASTER MUSIC

A Selected List for Chormasters

THE following selection is made up of new and standard numbers from our catalogue. Every number is a gem. Solos, Duets and Anthems all have the true festal ring. In addition to our own large and comprehensive catalogue we have a complete stock of the music of all publishers. We will gladly send for your examination copies of any music we have.

UPLIFTING EASTER SOLOS

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|-------|-------------------------|----|-------|------------------------------|----|
| 12946 | Christ Hath Risen, High | 60 | 12946 | Alleluia, Alleluia, Alleluia | 15 |
| 12948 | Christ Hath Risen, High | 60 | 12948 | Alleluia, Alleluia, Alleluia | 15 |
| 12950 | Christ Hath Risen, High | 60 | 12950 | Alleluia, Alleluia, Alleluia | 15 |
| 12952 | Christ Hath Risen, High | 60 | 12952 | Alleluia, Alleluia, Alleluia | 15 |
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| 12960 | Christ Hath Risen, High | 60 | 12960 | Alleluia, Alleluia, Alleluia | 15 |
| 12962 | Christ Hath Risen, High | 60 | 12962 | Alleluia, Alleluia, Alleluia | 15 |
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| 12968 | Christ Hath Risen, High | 60 | 12968 | Alleluia, Alleluia, Alleluia | 15 |
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| 12986 | Christ Hath Risen, High | 60 | 12986 | Alleluia, Alleluia, Alleluia | 15 |
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BRILLIANT EASTER ANTHEMS

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WOMEN'S VOICES

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MEN'S VOICES

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EASTER CANTATAS

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



?? Who Knows ??

New Year's Day

JANUARY first certainly has had a lot of responsibility thrust upon it on account of resolutions, has it not? Well, if you have any resolutions to make this New Year's, by all means make them, and by all means keep them.

But after all, why should one wait until New Year's Day to make resolutions? If you have a fault that needs correction, correct it when you discover it, no matter what season of the year it may happen to be.

Perhaps you are going to make a resolution to practice your full amount. Make that resolution to-day, or to-morrow or yesterday, but do not continue with your bad habit because one January first has gone by and the next one is not here yet!

The time to make such resolutions is in the fall at the first music lesson, but if you have any resolutions to make, whatever they may be, make them, and make them for keeps, and keep them when made!

Humor in Music

Don't you just love to have a good laugh? What is there better for cheering one up and making one feel happy and ambitious than something that is "Simply screaming?"

Now, of course, music is a serious thing, and it takes years of earnest hard work to become a good musician, but then there is lots of fun in music; and we all need cheering up sometimes.

Let us plan for every club or class to have a humorous meeting each time in February.

If you belong to a chorus, have the chorus sing funny songs. There are lots of very funny ones that are easy to learn, your music dealer will give you some suggestions.

If you have any members who can sing solos, have them give something humorous, too.

Between the numbers you might have some of the members who can not take solo parts to sing musical jokes. Yes, jokes. Why not? Plain, ordinary funny jokes (only, of course, they must relate to something musical, and be sure that they are funny).

Then, there is the toy-symphonies. Have you ever heard or taken part in one?

For instruments you have rattles, whistles, rubber dolls (the kind that squeak, you know), toy drums, tin horns and all sorts of things.

You can get these toy-symphonies at your music dealers, too, and they are easy to get up and just "jacks" of fun.

Your teacher will help you with the rehearsals. Try it, and maybe you will think of something else for your humorous meeting.

When you say "music," of what do you think? Probably of pianos and singing and bands and phonographs and pianolas, all of which are very civilized and up-to-date, are they not? But what music began, or do you think it is a modern invention?

Music, in some form or other, has existed at all times all over the world, in civilized and uncivilized countries, and has always been and always will be a necessary form of expression to mankind.

To our ears uncivilized music, and probably most ancient music, would sound ugly and disagreeable, but the ears of its creators it is beautiful. The uncivilized and primitive music has very strong accents, and is made mostly by drums and rattles, so to these people rhythm is more important than melody.

The Bible has a great many references to music and musical instruments. Do you recall them?

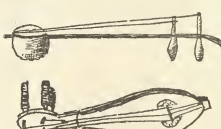
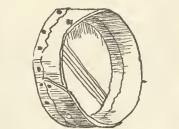
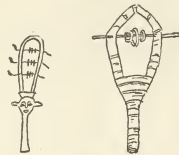
The Chinese wrote books about music as long ago as 3000 B. C.

In Egypt music is known to have existed seven or eight centuries before Christ, and probably longer, and the carvings on the monuments show many varieties of instruments.



In all these discoveries nothing has ever been found to prove that there was any system of writing the notes down—people would sing and play until others learned "by ear," and then they in turn would teach others—so, of course, we have no idea what this ancient music sounded like. Some people think that it must have been very ugly and queer, while others say that there is no reason to doubt that it was very beautiful.

Some of our museums have on exhibition very ancient instruments. They were generally small, and could be easily carried about.



Babylonia and Assyria sound very ancient to us, and yet they had music, and no doubt good music. On the old monuments of these countries have been found carvings representing instruments of various kinds as well as people singing.

In Greece the music was apt to be combined with poetry and acting, and that is really where the drama had its origin, about 500 B. C., but, of course, no one knows what those old songs were like, either, as only the words were written down.

A Happy New Year to All Our Little Workers

Music Will Make It a Happier Year

Junior Etude Blankets

The blankets are really a great success, and we thank all the contributors for their generous help. The third blanket was placed on a transport for the comfort of the returning wounded soldiers.

Squares have been received from Florence Matzer, Helen Nicht, Helen Schulte, Elsie Mager, Miss R. Good, Virginia Thompson, Helen Reeves, Ruth Steele, pupils of E. B. Wilson, Frederick E. Elmer, Ruth E. B. Wilson, Homer T. Thier, Kenneth H. M., Louise E. Thier, Charles E. Jones, James W. Wainwright, Cora Chase, Louise Powell, Bertha Miller, Ethel A. Miller, James Wainwright, K. B. Milton, Oliver Lindeman, Ada V. Hook, Esther G. Pringle, Emma E. Jones, Wainwright, Ruth Steele, Virginia Thompson, Vera Hudson, Lucy Hudson, Gladys Cook, Anna Mae Plunkett, Faye Meyer, Edith Web, Harryetta Hoffman, Nellie Smith, Clara Dean Russell, Virginia Y. Smith, Patricia Marie Hoban, Brandina McArthur, Berge, Marguerite Bell, Estra Mills, and Elizabeth Fleming. (The list will be continued next month.)

Letter Box

DEAR JUNIOR ETUDE:—As president of the "Little Musicians' Club" I write to tell you about our club. We meet every two weeks and study one composer each time and play his compositions. Our teacher also gives us lessons in harmony.

With the first money we had in the treasury we decided to subscribe to THE ETUDE, as we thought it would be such a help to us in our work. We got great pleasure from the puzzles and articles that appear in THE JUNIOR ETUDE.

MABEL O'BRIEN (Age 11),
Springfield, Mo.

Junior Etude Competition for January

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

Subject for story or essay this month, "My New Year's Musical Resolution," and must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under 15 years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the 15th of January.

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

SOMETHING I SHALL NEVER FORGET

WHEN I was just four years old I wrote one Christmas morning to find, with my mother, a little piano.

It was two feet tall, contained three cases, and was artistically painted white. On the front was a picture of a little boy and girl. The boy was playing a violin, the girl a harp. This piano was given to me by the superintendent of the public school.

Ever since that day it has been my ambition to play well and become a musician. When I began to take music at twelve my thoughts were often of the "White Piano."

I am practicing diligently so that my ambition may some day be fulfilled, and the "Little White Piano" is my inspiration.

SYLVIA LEVY (Age 13),
Turbo, N. C.

SOMETHING I SHALL NEVER FORGET

We, the people of this generation, listen to the music which has been composed by the great artists of long ago with praise and cheers. Their names are honored, respected and spoken of everywhere. It seems that we cannot give enough praise to those great composers of years gone by who gave us their lives to music, that it might help their fellow-men, and who lived and died in poverty. Many of those composers died heart-broken, thinking they had failed because no praise was ever given to them while living. So something that I shall never forget is to praise, respect and honor the great composers of to-day, that they may know that their great work is appreciated; that they might not die broken-hearted, only to receive their praise after they have passed away.

ELIZABETH PETERSON (Age 13),
Thatcher, Ark.

SOMETHING I SHALL NEVER FORGET

THE "Glorious Eleven" is a day I shall never forget. The impromptu parade and drilling music made a most vivid picture that can never be erased. However, did we stop to consider the part music played in realizing the ideals of the world? Yes, music was a great factor!

First it was used to aid recruiting, and inspired men to enlist. It followed them to camp, and formed a large part of their amusements. Singing while hiking shortened the miles. The greatest talent was gladly received both in the training camps of America and Over There. It was these men for whom music did so much, that we must not forget.

May the spirit of music, at the birth of Democracy, live forever in the hearts of the people.

HELEN F. METZ (Age 14),
Albany, N. Y.

HONORABLE MENTION
Florence Clemans, Helen Smith, Patricia Marie Hoban, May Elizabeth Torrence, Bertha Lotz, Ruth Young, Phyllis Cassidy, Virginia Sullivan and Faye Senning.

Puzzle

The following words may all be spelled on the piano key board:

1. To put together.
2. A proverb.
3. What aviators wish to become.
4. Something to hold things.
5. A decoration.
6. A small ornament.
7. To ask.
8. A small child.
9. What is generally checked.
10. A prison.
11. A vehicle.
12. A vegetable.
13. There are afflictions.
14. An article of food.
15. To blot out.
16. A passing fancy.
17. To eat.
18. A part of the body.
19. Part of a boat.
20. A chip of wood.

ANSWERS TO NOVEMBER PUZZLE

1. B-each.
2. N-atom-a.
3. Far-rar.
4. Ch-ard-wick.
5. P-ow-ll.
6. Had-ley.
7. Home-r.
8. Sa-mar-off.
9. W-are.

HONORABLE MENTION

PAULINE GORLIN,
JOHN CORWIN,
ROBERTA ROOK.

Faces and Hands

No doubt you have often heard it said that no two people are alike; and it must be true for there is an endless variety in human nature and countenance.

Did you ever think how strange it is that—we all have two eyes, a nose and a mouth—there could be so much difference in countenance?

It is just the same with our hands. We all have ten fingers and eight fingers, but how different they may be and how differently they must be trained.

You may think that you are obliged to practice more than your share of scales, but that is the fault of your own hands. Your hands need scales and your teacher is aware of the fact. Other hands may need extra amount of five-finger exercises or octaves.

Do not grumble because you must spend ten or fifteen minutes more a day on certain exercises than some of your friends. They no doubt have to work hard on some other things that you may do easily.

Some hands are slow-moving and deliberate, like some people. These must be trained to limber up and "keep in trim" as it were, and the scales and exercises act as "setting up" exercises.

Other hands are delicate and capable of great speed, but have no power or grasp. They must be treated quite differently.

And then some hands have the habit of stuttering, others stumbling; some striking two keys at once or doing other clumsy things; some are stiff and some are weak.

Hands with two thumbs and eight fingers there is endless variety, and the scales and exercises are intended to develop the hands and enable them to become good, capable piano players.

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Here are some things in the February ETUDE that are well worth looking forward to.

WHAT HAS HELPED ME MOST IN MY CAREER?

A series of personal letters to THE ETUDE from prominent artists who have had a struggle to get ahead. Don't you want to know their secrets? They are—

David Bispham, Most Famous of American Baritones.
Rudolf Ganz, Distinguished Swiss Pianist.
Mable Garrison, Prima Donna, Metropolitan Opera, New York.
Florence Hinkle, Noted Concert Soprano.
Takami Miura, Japanese Prima Donna.
Yolanda Mero, Eminent Pianist.
Oscar Saenger, Famous Teacher of Singing.
Reinald Werrenrath, the Metropolitan's Newest Star.

A Lesson on Beethoven's C Major Rondo

Mr. Constantin von Sternberg, the well known Russian teacher of piano-forte and friend of great musicians the world over has prepared an analytical lesson upon this very interesting piece. It is one of the most instructive we have yet had the privilege to present.

ETUDE Subscription Price Slightly Raised

It has become imperative to raise THE ETUDE subscription price from \$1.50 to \$1.75 a year, an advance so slight in consideration of greatly increased costs that it seems insignificant. This raise will take effect with the January issue. In order that our friends may take advantage of the very unusual character of THE ETUDE's many new features now ready for 1919, we will until Dec. 31, 1918 receive subscriptions dating either from Dec. 1st or from Jan. 1st at the old rate, (\$1.50 instead of \$1.75).

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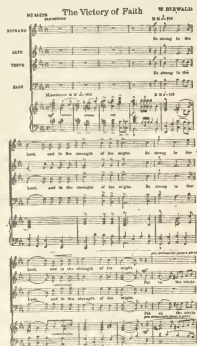
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Students' Jolly Sleigh Ride Told at a Musicales

By M. E. Keating

We were invited one winter's day to meet at the home of our music teacher and requested to be there early in the morning. After we arrived, we were greatly surprised to see a large sleigh and fine team of horses waiting there to take us many miles in the country. To spend the day at a large farmhouse and guests of an elderly couple who lived there. After we jumped into the sleigh, the driver cracked the whip, and the horses started on a run to the jingle of the merry bells. (Music No. 1.) As we rode on, we called our attention to a number of little snowdrifts standing on a street corner. In Birdville they are called "street urchins." She threw a small piece of bread at them and we were leaving the city, we could see many skaters in the distance, gliding gracefully over a frozen pond. What a pretty sight it was! They were having such a good time. (Music No. 2.) Up in the air we saw the joyous turning and whirling as they said good-bye to the cool, gray clouds in the sky. They soon found us, and danced gaily on all the rosy cheeks in the sleigh. (Music No. 4.) On and on we rode and came to a steep hill. Everybody was scared for fear of tumbling out. We had almost reached the end of the hill when the horses slipped, fell down, and lost his shoe. We had to jump out of the sleigh and walk the rest of the way. In the distance we saw a large building and when we arrived there we found, to our great surprise, it was a blacksmith's shop. The driver led the horse inside to be shod. (Music No. 5.) We then jumped into the sleigh and started off again. We rode by a large wood and could hear the hunting horns of a merry party of hunters, calling each other in the forest while they chattered and started off again. We arrived at the old farmhouse, but before going inside, we peeped in the windows and saw an old lady sitting in a rocking chair near the fire. She looked happy and we could hear her singing a song. (Music No. 7.) We tapped on the windows, and when she saw us she called her husband downstairs and he came out to welcome us, singing a joyous song. She joined in with him. (Music No. 8.) After taking off our wraps and getting warm, John, the husband, and he came out to play a Scotch bagpipe for us. The music was fine, so we clapped long and loud. (Music No. 9.) John then told us to follow him, and we were soon in a large barn. He showed us a family of kittens that made their home in a ton of hay. We found them very playful and friendly. (Music No. 10.) We did have our wraps on and became very cold, so we had to return to the warm house again. The farmer wound up a

large music box he had placed in the corner of the parlor. The music was sweet and full of charm. (Music No. 11.) The farmer then wanted us to play some games, so we played "London Bridge" and had a great time, for nearly everybody fell down before we finished the game. (Music No. 12.) The farmer then led the way upstairs to the attic and we followed him. It was a cosy little place, and there sat his daughter, Priscilla, spinning and singing at her work. (Music No. 13.) While we were watching the lady spin, the farmer said: "Listen! and we heard cuckoo! cuckoo! The large cuckoo clock on the wall downstairs struck six o'clock. It was time to think about going home. (Music No. 14.) After eating some supper, we put on our wraps, and when we were ready to go, the farmer, his wife and daughter, Good-night Little Folks; Come Again. (Music No. 15.) As we jumped into the sleigh we could hear the evening chimes ringing sweetly from the church steeple not far away. (Music No. 16.) The sun was setting in the west and tinted the mountains and snow with purple and gold. It was a beautiful sight. (Music No. 17.) The golden stars came out one by one and lighted up the dark-blue sky. We saw the "Northern Lights" in the distance. They seemed to dance all over the sky. (Music No. 18.) The sleigh ride will always linger in our memory as one of the pleasantest events of our lives.

(Here follows a list of the pieces played to illustrate the story.)

Music Program

1. The Jolly Sleigh Ride (with wind bells, horns, etc.). Linday
2. Snowbird's March..... Hannah Smith
3. The Skaters' Waltz..... Rolle
4. Snow Flakes..... Brounoff
5. Jolly Blacksmith (with anvils) Harris
6. Merry Hunting Song (with horn). Rolle
7. By the Fireplace..... Benson
8. Happy Farmer..... Schumann
9. Five Little Scotchmen..... Sanford
10. Playful Kittens..... Poldini
11. The Music Box..... Lawson
12. London Bridge, etc..... Lawson
13. The Spinning Wheel..... Elmerich
14. Cuckoo Clock Polka (with cuckoo). van Gmel
15. Good-Night, Little Girl..... Cram
16. Evening Chimes (with chimes). Heins
17. Sunset in the Mountains..... Metel
18. Golden Stars Waltz..... Behr
19. Home, Sweet Home.....

Use of Piano in the Orchestra

We are not speaking at present of piano concertos with orchestral accompaniment, nor on the other hand of the only two well-known use of the piano to bolster up the deficiencies of small orchestras in which part of the proper instrumentation is lacking, but of its instrumental use as an integral part of a full orchestra—a thing which occurs so rarely as to be worthy of notice when it does occur. Méhul used it in his comic opera *Une Fête*, Donizetti in *The Daughter of the*

Organ Music at Weddings

By William Reed

Text taboo which is being placed by a good many organists and others upon the performance of the Mendelssohn and Wagner wedding marches is an encouraging, if a somewhat belated move. It is not after to the national consideration against these pieces, but the desire to make-up of such national stand-bys as they have become.

That their perpetuation (and perpetration) at weddings has been largely owing to a convention cannot be gainsaid. So, however, must be allowed for the influence of association—a circumstance or quality which is strongly prejudicial to impartiality at all times.

Consider these two marches. Apart from the two arresting chords which start its main theme, there is but little in Mendelssohn's march, as a whole. Not probably, did the composer intend more than a fairly-wedding jingle—and it amounts to little else. For if we eliminate the Fanfare, the Coda, and the related material of the section in F, but little substance remains. The *Burial* from *Athalie* shows itself as being much superior and, even in face of its kind of a sufficiently joyous nature. So, why not use that march sometimes?

Wagner's march, on the other hand, is entirely unimpaired in character. In its entirety it appears appropriate and in a certain sense refreshing. But can it be described otherwise than as a junction of two weak tones, of which the second (and the best) one has only the necessity to be omitted? As a marching stomp, also, the *Bridal March* is a palpable failure.

There is certainly a remarkable dearth of organ music written and *how* for wedding performance. Yet, if our organists rummage through their repertoire, much better will be found (though otherwise designed) and is suitable for wedding occasions. And the gradual introduction of such work, in supplanting the worn-out Mendelssohn and Wagner marches, cheer the jaded organist, and bring him his fee just the same.

What then is to be played? Look through the following suggestions, Mr. Organist. You will easily find material to add to (athalie).—Mendelssohn

- (1) War March (Athalie)—Mendelssohn
- Tamias March—Wagner
- Coronation March—Meyerbeer
- March Triumphant—Lemmens
- March in B Flat—Salomé
- Epithalame in E—Salomé
- Marche et Cortège—Gounod
- (Reine de Saba)
- Festival March in D—Barnes
- March Pontificale—Lemmens
- (Shortened)
- Triumphal March—Dudley Buck

A Dampener on Enthusiasm

As enthusiastic young man sat down in the train beside an old gentleman. The young man had just been to the concert of the famous French Symphony Orchestra and he was hurrying to share his joy with a sympathetic soul. He began by pouring out his raptures over the artistic charm, the mellowness, and the beauty of the compositions.

The old gentleman listened in a silence that gave no clue to his innermost feelings. But when the young apostle of music went on to speak of the various instruments of the orchestra and their characteristics, the old gentleman pricked up his ears and listened with what looked like keen interest.

"About bassoon, for instance," the young man said, flattered by this sudden show of attention, "it sounds like a jack-ass braying—I suppose, sir, you've heard a jackass bray."

- Grand Choeur in D—Guilmant (Shortened)
Festival March—Arthur Foote
Wedding Hymn—Huntingdon Woodman
March Triumphant—Archer
March in B Flat—Schubert (Arranged by Best)
Triumphal March—Beethoven ("King Stephen")
(2) Use also bright, march-like movements from any source.
(3) Arrange for yourself marches written for small orchestra. Some excellent ones are to be found.
(4) Write a bright march on your own account. Use that.

- For Preliminary Wedding-Recitals.
Overture to "Stratella"—Flotow (Arranged by Buck)
Selections from "Hansel and Gretel"—Humperdink
(Arranged by Lemare)
Andantino in D Flat—Chauvet
Overture "Jubilee"—Weber (Arranged by Best)
Tocata in G—Dubois
Andantino in G—Dubois
Nuptial March No. 1—Guilmant
Overture, "Otero"—Weber (Arranged by Warren)
Canticle Nuptiale—Dubois
Madrigal—Lemare
Notturmo—Mendelssohn (M. M. Dream)
The two first officers—Bastide
Trauermarsch—Schumann
Large—Handel (Arranged by Whitney)

- Processional March—Scott Clark
March and Dance—Scott Clark
Clair de Lune—Karg-Elert
Canticle in E Flat—Callaerts
Pastorale in G—Vaché
Wedding in G—Vaché
Fugue—Fleurbaey—Mailly
Menuetto—Bocherini
Carnaval Overture—Dvořák (Arranged by Lemare)
Etc., Etc.

Seeing that the entrance of a bridal party into a church is but a short space of time, the organ part is apt to be required to a matter of some 16 or 24 measures of ordinary tempo.

If, therefore, some suggestion of Mendelssohn's march is specially desired, the main theme (without the Fanfare) would fill this gap. Otherwise, some bright march-like theme of corresponding length would suffice.

But let us, as often as possible, avoid using the two conventional marches. For, verily, it is time that both bridal parties and organists were treated to a change.

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