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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

MARCH
1919

Contributions

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22 MUSICAL COMPOSITIONS
IN THIS ISSUE

The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever, is a present national need. There is no better way to express patriotism than through good music.

PRESIDENT WOODROW WILSON



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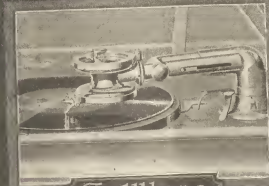
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THE ETUDE

MARCH, 1919

Single Copies 20 Cents

VOL. XXXVII, No. 3

All-American Programs

Mr. JOSEF HOFMANN has been giving "all-American" pianoforte recitals with program arranged "to evolve a well proportioned musical entirety—a musical narrative." Clayton Johns, Rubin Goldmark, Alexander Mac Payden, Daniel Gregory Mason, H. W. Parker, Fannie Dillon, Mrs. H. H. A. Bosch, and Edward Royce were the composers who were honored by Mr. Hofmann. It is delightfully refreshing to see such a program, as it indicates that Mr. Hofmann has been thinking for himself. It has always been a question whether people in attending a concert merely rented a little piece of real estate for the afternoon for the sake of saying that they had been to this or that recital, whether they went merely to hear and see what some one noted performer did or played, whether they were attracted by the fame of the composers whose works were to be played, or whether they went for the artistic pleasure of hearing the music itself. A great deal that we want and purchase in the world is bought upon its reputation. Play the most beautiful music imaginable in a manner transcending Hofmann, Paderewski, Bauer and Grieg combined—but do not announce who is to do the playing or who wrote the music, and we are very certain that the hall would be empty. Yet, our first consideration should be the music itself and the artistic manner in which it is rendered. Mr. Hofmann and some other artists have given American audiences a chance to judge American music as music. Let us hope that our friends, who have clamored for this, will show by their attendance that their agitation has not been a pose and a sham.

Sound, the Miraculous

BEING good and dutiful children we swallow all that is told to us in our school days, just as the little folks prior to the advent of Columbus must have accepted all that was doled out to them by their teachers upon any subject presented in the light of that dim-visioned day.

We were assured by all our books on physics that sound was carried by means of waves; and Tyndall among others drew diagrams to prove this well accepted theory. It is easy to prove by diagram that certain things are possible or are not possible. There was, if we are not mistaken, quite a remarkable book written by a scientist to prove that certain heavier-than-air machines could not possibly fly the heavens. There were carefully calculated diagrams to illustrate the folly of attempting such a thing. The Wright Brothers turned such books into waste paper by actually flying. Therefore the diagrams of Tyndall and Helmholtz and other acousticians are valuable only when they can be proved correct with infinite scientific precision.

There has recently grown up a group of scientific investigators who, while they disclaim knowledge of how sound is carried or what sound is, hotly refute the wave theory. Dr. G. Ashdown Audsley, the venerable English-American architect who has been interested in organ making and who has built many of the finest specimens of industrial and ecclesiastical structures in England and America, is one of these. In fact, he has made it a serious study for years. He contends that sound is a mysterious force, analogous to electricity and the X-Ray in that none can tell exactly what it is. His carefully constructed apparatus seems to cast doubt upon the almost universally accepted wave theory. He insists that sound is transmitted through matter in some inexplicable way not so different from

the way in which the X-Rays penetrate objects that years ago were not regarded as translucent but indubitably opaque.

Here was one of his experiments. He placed a tuning fork at one end of his English music room (40 ft. x 20 ft.). Separated from this room by a hall ten feet wide and two walls of brick and stone of unusual thickness (9 in.) was another smaller room. At the end of this room some seventy feet away was another fork synchronized with the first fork. When a bow was drawn over the first fork several times its vibrations became quite powerful and were transmitted through the walls across the hallway and caused the second fork to vibrate. All doors and windows were closed. This would seem to disprove the commonly accepted wave theory. Perhaps we musical folk are dealing in a matter-of-fact everyday spirit with a mystery far more marvelous than we imagine.

Public Men in Music

ONE of the benefits which must be reckoned when the final balance sheet is drawn for the great war, is that music was permitted to serve as never before, and that the public mind is so altered upon the importance of music in human life that only the pathetically ignorant will hereafter class music with the non-essentials.

It has also served to bring to light the vast number of important men who find in music a re-creation, an inspiration and a rest from the serious affairs of big business and the state unequalled by anything else—such men as Charles M. Schwab in America and Arthur J. Balfour in England. The general public, however, does not know that during the past centuries a great many men of note made music a life companion. Among these was Pierre Augustin Caron de Beaumarchais who played a very vital part in the inauguration of the blessed land in which we are all privileged to live.

Beaumarchais was one of the most versatile men of all time. Indeed, in many ways he was hardly second to our own Benjamin Franklin or to the great Leonardo da Vinci. Few people, however, think of him as a musician—yet he was that. Born 1732, the son of a watchmaker and destined to become a mechanic—he studied music so assiduously that he became the teacher of harp to the daughters of Louis XV of France. He married twice—both times women of great wealth. His wit was so keen that he was a welcome guest in all court circles. No one of his time was more quoted than Beaumarchais. Setting out to write plays he produced many successes, among which were no less than "The Barber of Seville" and "The Marriage of Figaro," which provided Rossini and Mozart respectively with the background for immortal operas. His memoirs aroused the envy of all literary Europe.

It was Beaumarchais who proposed to the king that France lend America huge sums of money to help prosecute the revolutionary war. Although the ruler of France had no particular friendship for George III, the German king on an English throne who brought about the revolutionary war, France officially could not help America without injuring her neutrality. But Beaumarchais (according to a recent book, "Beaumarchais and the War of American Independence," by Elizabeth S. Kite), acting secretly as an agent of the king, founded a firm known as Roderique Hortales and Co., which, as a trading company, sent huge supplies of ammunition and other war materials to our revolutionary forefathers when this same material could not have been obtained elsewhere. He claimed that he advanced huge

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When Dvořák Received His Degree

The master's mention of his Cambridge promotion was charmingly comical. There was some mention made of a festival at school which gave rise to Dvořák's expressing himself as follows: "I don't like those festivals, and if I have to attend one I am all the time on needles and pins. I shall never forget how I felt when they made me 'Doctor' in the hall. I felt nothing but economy and Doctors all around me! All the faces were so serious, and it seemed as if nobody could speak any other language but Latin! I kept listening to the right and left, and finally was too confused to understand anything. When I realized that they were all talking to me, I felt as if I had been being poured over me for I was ashamed not to know Latin. But when I happen to think of it now, I have to smile, for I say to myself that after all it means even a little more to compose a *Stabat Mater* than to be able to talk a little Latin."

Then again there was a discussion about Beethoven's *Fifth Symphony*; and somebody remarked what a fine part the cello plays in the *Adagio*. Thus ensued a general talk on the 'cello and 'cello-literature, on which occasion the master surprised us with his views about his own 'cello concertos.

"The 'cello," Dvořák said, "is a beautiful instrument, but its place is in the orchestra and in chamber-music. As a solo-instrument it isn't much good. Its middle register is fine—that's the true color of the voice squeaks and the lower grows. The finest solo-instrument, after all, is—and will remain—the violin. I have also written a 'cello-concerto, but am sorry to this day I did so, and I never intend to write another. I have written one that one had it for me for Professor Wihan. He kept buzzing it into me and always reminding me of it, till it was done. I am sorry to this day for it!"

Such was the opinion of the composer, and I was one of the finest in the whole of 'cello-literature. Maybe this opinion was meant more for the actual "squeaky and grumpy" instrument, than for the composition. On the other hand it may surprise the reader. I tell of the favorable opinion Dr. Dvořák had about so-called Turkish (military) music. After all there is a good reason for this: Dvořák's musical nature delighted in tone full of warlike life-color and energy.

"I like to hear good Turkish music. When I hear a strain of a good military march (and many a military conductor can instrumentalize mightily) I can't stand still—and if I were not so ashamed, I would just march along with all the street boys! Some of the very learned musicians pretend they cannot hear to hear it, but I don't believe them. I think they just say it to appear still more learned. The other day I went to see a drama, and this appealed to me especially: A tragic scene had just been enacted on the stage; everybody was absolutely unstrung; when suddenly a military band was passed by outside, playing a delightful, cheerful march. The tragedy did not affect me so deeply, because I knew it was only in a play, but as soon as I heard the march, I had to become myself greatly not to weep." After this Dvořák played for us a few bars of the march he had then heard.

Dvořák and America

He loved to chat about America. In fact, and without doubt, that was his pet subject. He told many details and whole episodes of American life. Dvořák's well-known liking for locomotives and the hustle and bustle of a railway station became more and more intense through his observations of ships and the life in the harbor. He knew by heart every name of every single ship that sailed between the New and the Old World, and even knew the harbor of the arrival and departure. He would describe the confusion and weeping of the people in the harbor, if a ship was a day or two behind time, and it was not known where she was or when she was to arrive; and he would confess how he himself felt worried, and then again glad when the belated ship appeared on the horizon and finally anchored safely in the harbor. Dvořák was full of praise for the practical and hard-working American. "As far as these qualities are concerned, America is a shining light," he would say.

"There you can't find one-tenth of the lazy 'good-for-nothings' that you find in the Old

World. People possessing millions of dollars work as hard, or harder, than the poor man. And what I like especially there, is that no difference is made between the gentleman and the simple workman. The millionaire, calls him also 'Mr.' So both are on a par—with no difference except the millions! He was secretary to Richard Wagner, and he told me a great deal about him. Thus I got to know in what manner Wagner worked. It seems Wagner liked a very high desk, much of the kind used in business or office, at which he would stand—for he did not like to sit. He jotted down his ideas on scraps of paper, and he had kept in such perfect order that he could get his hand on each single one whenever he needed it. And if he got into any difficulty in his writings he would strike a few chords and go on writing again. Seidel did not compose, but he was an excellent musician and conductor. However, he had his whims. He was a wild rebel and artist, and often would say terrible things. If people were to utter the things he said (in the Old World) they would never get out of prison. But in America nobody takes any notice. They do not even look at a man who quarrels with the priest in a church. Otherwise Seidel was a very cultivated individual, and I always looked forward to discussion with him. We used to meet often, and I don't know what would have been of me, had I not found him in America. I would have died of loneliness."

Colleague Krejza, an American Bohemian, remarked, on one occasion, that Anton Seidel died in 1898 of a heart attack, and that, before his death, he was exclaiming some had faith, and that, before his death, he pressed the wish to be cremated. "You see by that what kind of a man he was," exclaimed Dvořák; "even after death he let himself be singed!"

"CANUS, a Rhodian musician, when Apollonius was inquisitive to know what he could do with his pipe, told him, that he would make a melancholy man merry, and him that was merry much merrier than before, a lover more enamored, a religious man more devout."—ROBERT BURTON.



CZECHOSLOVAK STROLLING MUSICIANS.

Dvořák as a child was known to delight in these bands.

THE ETUDE

"Who is the Composer?"

By Mae Aileen Erb

If you intend to play for musical people, there are two questions which you should be prepared to answer; they are: "What is the name of the piece you are playing?" and the question quoted in the title, have just played?" If you are asked, if the composition has been played, the listeners. It is very unsatisfactory to have the performer, when questioned, answer, with a shrug of shoulders, "Oh, I don't know!" never bother to remember the title and the composer.

How very, very unsatisfactory that sounds! Anyhow he is sometimes pointedly called, the prima donna-conductor, is here, and it is undoubtedly going to stay. One has only to consider the gravity of the situation in which any conductor is placed, and the fact that for the moment suspended in mid air waiting for a new conductor. What is the inevitable attitude of the public mind in such circumstances? It demands with swiftness and certainty that the new conductor shall be a virtuoso, one of those potent wizards of the baton, who, in some magical way, galvanize eighty men into vital and communicative musical life and fashion them into a vibrating human instrument for the expression of his interpretations of the masters.

When did music lovers discover that they needed such interpreters? The experienced observer of the public becomes extremely skeptical on the subject of the "public demand". It is chiefly a creation of the newspapers. Every newspaper man well knows that it is, and the insinuation among them, who are far too numerous, laugh in their ample sleeves over it. Drop out of all newspapers for six months the name of Galli-Curci, and the world would cease to know that there was such a person. There would be no public demand for her at all. The virtuoso pianist began to be demanded by the public not before there had any such pianists, but after people had discovered them and had seen their wondrous doings celebrated in the public prints. The virtuoso conductor was demanded by the public not before there had any such pianists, but after people had discovered them and had seen their wondrous doings celebrated in the public prints.

Now then, let us turn to the piano with more ease and less haste than her friend. After taking her place on the piano bench she turns around informally and says something to this effect: "I'm going to play you *Tarantelle* by Karguelt, a piece of our modern Russian composers. A *Tarantelle* is a composition written in the form of a rapid dance. There is an interesting legend about the *Tarantelle*; in Spain and Italy there is a dangerous species of spider, the *Tarantula*, whose bite is fatal unless the victim, through violent exercise, can produce a sufficient amount of perspiration to free the body from the poison. The friends of the unfortunate person are said to seize him by the hands and run a compass over his face and neck, thus driving the poison around in a circle. One by one they fall down exhausted but if the victim can keep exercising long enough, his cure is consummated." That student number two turns around to the keyboard, and drops her hands into her lap for a few seconds before playing. When she finishes, she once again drops her hands into her lap and waits, just a second or two, before getting up and walking away. She radiates confidence and poise. Would you not consider her the better musician of the two?

The Marvelous Hand

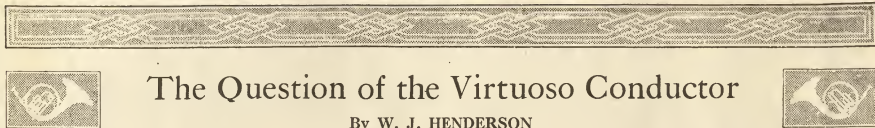
By Katharine U. Masted

PIANO teachers rarely stop to think, when they watch the hands of their pupils, that they are dealing with the most wonderful tool in the world. All the marvels of mankind are carried to their highest degree of perfection, are but feeble substitutes for the work of the hand when employed in its higher capacities. "Hand work" is the mark which distinguished the finer merchandise from the cheaper imitation.

The connection between the hand and the brain is a significant and important one. Very few realize that the use of the hand apparatus has an effect upon the brain. That is, the training of the hand seems to react upon the mind. Psychologists and educators lay great stress upon the different mental traits of those who are "right-handed" and those who are "left-handed."

Revere your pupil's hand. It is a precious privilege to work with such a marvelous tool

THE ETUDE



The Question of the Virtuoso Conductor

By W. J. HENDERSON

Conducting at the Keyboard

Who was the first virtuoso conductor and why? It is not at all likely that either of these questions can be answered satisfactorily. The virtuoso, or, as he is sometimes pointedly called, the prima donna-conductor, is here, and it is undoubtedly going to stay. One has only to consider the gravity of the situation in which any conductor is placed, and the fact that for the moment suspended in mid air waiting for a new conductor. What is the inevitable attitude of the public mind in such circumstances? It demands with swiftness and certainty that the new conductor shall be a virtuoso, one of those potent wizards of the baton, who, in some magical way, galvanize eighty men into vital and communicative musical life and fashion them into a vibrating human instrument for the expression of his interpretations of the masters.

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Virtuoso Conductor, a Modern Product

The virtuoso conductor, like the virtuoso pianist, is a modern product. It is true that there were traces of the keyboard lord long before the days of the piano rector. Claudio Merulo did not write his organ toccatas away back in the dawn of the sixteenth century just as theoretical exercises. He played them, of course. The fame of Frescobaldi did not rest on his accompaniments to singing, but to his solo performances. Bach's enchantments were not confined to the glories of the "Passions," and Handel vied with Domenico Scarlatti as a virtuoso of the harpsichord. But the concert pianist of the virtuoso type is of a later date, and so, too, the virtuoso conductor cannot be found further back than the beginning of the nineteenth century.

His immediate predecessor was the orchestral technician, without whose labors the virtuoso could not have existed. But there were conductors before these, that is to say, if we are willing to bestow the title on mere time-beaters. And yet the time-beater is not to be despised. The first thing every conductor needs is a skillful time-beater. How many of them are not! But that is not to be discussed at this time. Let us keep to the track and seek to reach the remote ancestor of the conductor in his historic hiding place.

Heinrich von Meissen was a meistersinger, and he lived in the beginning of the fourteenth century. There is an old picture showing him conducting a group of singers and players. He sits on a platform at least time with a baton and an extended finger to the other hand. And yet the time-beater is not to be despised. The first thing every conductor needs is a skillful time-beater. How many of them are not! But that is not to be discussed at this time. Let us keep to the track and seek to reach the remote ancestor of the conductor in his historic hiding place.

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With all of them, keeping time was the main objective. Writers carefully explained the advantages of conducting at the harpsichord. The principal violinist, whom we would call the concert master, stood beside the harpsichord and communicated his beat to the other players. This beat was made by the hands operating on the keyboard, by the head, or by a loud and strongly marked accent in the playing. As far as possible of the orchestral musicians were seated so that they could see the hands of the harpsichordist.

In all this there could be no question of elaborate interpretative analysis. A good, precise ensemble was all that was attained. In those days it was all that was needed. Even to-day one of Bach's Brandenburg concertos is heard to the best advantage when it is performed with good balance of tone, just tempo and well marked rhythm. The interpretative conductor rises to his greatest artistic height when he refrains from striving to discover anything in it to interpret and devotes himself to the business of getting it technically well performed. In those days music was just music. It had no doctrines to promulgate, no psychological problems to solve, no world weariness to becomen. Many music lovers in those harden days wish that music could return to that happy state when it was a proud and independent art, not striving to be all things to all men. But that is aside from the present discussion, or, as Mr. Kipling used to say, that is another story.

The time beater, with his roll of music or stick, slowly disappeared as monophonic music rose to supremacy and polyphonic composition retreating. The harpsichordist satisfied all the demands of the earliest performances, and he persisted in discharging his functions long after the time beater had once more been placed in front of the orchestra. When Spohr began his first rehearsal with the London Philharmonic, in 1830, he solemnly drew forth a baton, the sight of which caused something approaching a panic among the musicians. But Spohr held his ground, and his autobiography proudly boasts that the pianist-conductor was never seen again at these concerts. However, in 1839, when Mendelssohn conducted, he sat at the harpsichord. The use of the baton had been abandoned long before Paris became a customary thoroughfare and Getrety jeered at it when he said, "Paris is the only place where they beat time without keeping it."

The Beginning of Modern Orchestral Precision

The use of the baton, however, is of less importance than the direction of the thought and labor of conductors to the perfecting of orchestral technique. The trace modern orchestra found its foundation back to the establishment of the Concerts Spirituels in Paris, in 1725, and the engagement of Johann Stamitz as director of Chamber of Music to the Elector of Mannheim in 1745. The latter is credited with developing the long crescendo and also the pointing of some of the more obvious accentuations. He also accomplished something in the direction of orchestral unanimity, though it was only a faint foreshadowing of that which we now expect from even our inferior organizations.

It was even later, however, that the significance of rhythmic conducting came to be recognized. We may fairly date the beginning of interpretative conducting from the days of Habeneck, in Paris, in the first half of a nineteenth century. Two composers, Berlioz and Wagner, have testified to the effect, made upon them by Habeneck's conducting. Yet it is a fact that he did not conduct from score, but from a violin part. This might incline us to believe that he did not understand scores, but his results prove that he did. He gave many rehearsals to great works and attained no less precision and unanimity, but that clarity which comes only with balance of tone.

We have no direct testimony to this effect, but Wagner's account of what Habeneck achieved is convinc-

ing. Wagner tells us that Habeneck searched in every measure of a Beethoven for the "melos," that endless stream of melody, which holds every movement together, that varied instrumental song which is the true consummation of the composer's vision.

It is not difficult to bring before the mind the kind of results which may be expected of such a conductor. Interpretative, indeed, his art must have been, since it revealed the true splendors of Beethoven's scores, long obscured by the clouds of indolence and ignorance. But we should doubtless exclude from the ranks of what we now regard as interpretative conductors.

To us the interpretative conductor is the man with a "reading," his own individual conception of a work, made to stand forth in convincing eloquence through the orchestral utterance of it. Wagner himself closely approached this type of conducting, and his direction of the ninth symphony was, without doubt, what might fairly be called a reading. He wrote an essay on the performance of this composition, and it shows us clearly that his ideas about tempo and other technical details were applied in such a manner as to be constructive of an individual interpretation. Indeed, Wagner laid down in his paper on conducting the fundamental law of the whole art when he declared that the first duty of the conductor was to determine the correct tempo. This is incontestably the right tempo and perfect rhythm are the first requisites of an interpretation, whether with an orchestra or any other musical instrument.

Von Bulow's Unique Place

Despite the achievements of Hans von Wagner, Mendelssohn, Spohr and others, the era of modern conducting must be dated from the high noon of the activity of that unique musician, Hans Guido von Bulow. Weingartner tells us how troubled and disappointed he was by the performance of Beethoven's ninth in his student days. Into the arena of Leipzig soon came von Bulow and the celebrated Meiningen orchestra, whereupon Weingartner, to his joy, found that his private studies of the master's work were not in vain. Even the local conductor was awakened, and soon afterward led the *Leonora* overture in a quite astonishing way, but as Weingartner notes, without von Bulow's arbitrariness, "Beethoven spoke to us without commentary."

And just here Weingartner puts his finger on the joint in the armor of interpretative conducting and discloses to us sharply the difference between the interpretative and the virtuoso or prima donna conductor. Dr. von Bulow unquestionably practiced sometimes those exaggerations which are the stock in trade of the virtuoso conductor, the super-interpreter who is eager to interpret every phrase separately and individually, often without regard for its place in the general scheme. Weingartner tells us how Wagner induced von Bulow to make a "slight modification" of the tempo between the two phrases in the *Egmont* overture:



The conductor readily accepted Wagner's suggestion, but at once improved upon it by treating the phrase marked "piano dolce" as if it were a new andante instead of a part of the first allegro of an overture by no means in the same form. Who has not noted hundreds of similar tricks performed by those princely jugglers of the baton, the virtuoso conductors?

The formidable difficulty which alarms most of them seems to be that of making a correct reading of a composition without taking thought as to the amount of public applause it may draw to themselves. Any vagary which astonishes the audience and attracts the critics to write that the composition owed most of its success to the brilliant reading of the conductor, is thought to be justifiable, whereas Weingartner bestowed upon the elegant director of the Leipzig Ge-

ERNEST HUTCHESON

There are some people who find no melody in Bach. Why? Because it is all melody. It is beyond such people to musical digest so many melodies as they merely say that there is no melody at all. Indeed, many people do not seem to think a thing is a melody unless it has some association in their minds with melodies they have previously known. Ninety per cent. of all the popular songs of to-day are so close in their combinations of phrases and formulae of sounds that originality is not even expected.

SIGISMUND STOJOWSKI

We have, in more than one way, lost the sense of the "multi-melody," the very essence of Bach, who with all the richness and boldness of his creative genius, was the culmination of an epoch. Bach lived at a time when melody was supreme and harmony was subordinate. We moderns make altogether too much fuss about "liberties" nowadays, as our predecessors were by rules and regulations. Moreover, composing in patches of harmonic color may be an interesting but assuredly a limited field of experience, if it helped by more or less arbitrary titles and associations of ideas. A revival of a style in which the intermingling of melodies in freer form than that which Bach permitted to himself in his wonderful contrapuntal works may be the line along which the piano music of the future will normally progress. And I do feel that the world's great upheaval may provoke a salutary reaction to trends simplicity and restore to their due place, in art as well as in life, the eternal values.

EDITOR OF THE ETUDE

Our conference will conclude with the opinions of Mr. Josef Hofmann and Mr. Ossip Gabrilowitch.

MR. JOSEF HOFMANN

The modern piano, though an excellent medium of musical expression, has not yet reached its zenith. A greater dynamic scale may be evolved, the action rendered still more efficient and a "dynamic pedal" added. The latter improvement would enable the player to transform, at will, the intonation of his instrument from a brilliant to a mellow one—and vice versa.

A quarter-note scale will be introduced. These innovations will result in dynamic effects and harmonic resources and combinations of great beauty. In consequence a novel and fascinating piano literature will be created. However, it will take the pianistic and creative genius of a Chopin to do it. In the field of pianistic execution the future will blend the musical eloquence of the past with the music-scientific efficiency of the present. This amalgam will constitute a "super-piano"—but it will require a Liszt or a Rubinstein to compose for it.

OSSIP GABRILOWITCH

I have no doubt whatever that while the art of the piano has reached very great heights, still there is a possibility of further development from the standpoint of the composer as well as from the standpoint of the performer. There is no such thing as perfection in art, and it is, indeed, fortunate that such is the case. The instrument itself is capable of tremendous development, of course, and I think that those of us who have lived in the last few years have noticed great changes. There is no reason why further improvements should not continue.

Music in Hospitals

Music in the Hospitals is assuming a very important position since the U. S. Government has appointed a director of Hospital Music. She is Mrs. Maud Isa Ilgen, and she will see to it that every wounded soldier has the music of the right kind. Miss Harriet Seymour, of New York, has taken a great interest in musical therapy and divides the need for the understanding of the subject as follows:

Special training is required in—
Quality of tone.
Choice of music.
Knowledge of the effect of different keys.
Program making.
Concentration and meditation in relation to playing.
Improvisation.

A Practical Repertoire

By Wilbur Follett Unger

HAVE you ever been called upon, very suddenly, to preside at the piano for some entertainment at a musical affair, and been obliged to confess that you did not know "anything appropriate"?

It frequently happens that a pianist requires, on very short notice, suitable pieces to play for certain occasions. This truth will be recognized by such musicians as church organists, accompanists, school pianists, music teachers, and particularly the "organists" of men's lodges (the latter, in spite of their dignified title, usually being supplied with a piano to play on).

In this day of moving-picture popularity, there are numerous collections published for the benefit of the movie-pianist, containing so-called appropriate music to fit almost all occasions that arise on the screen. But the objection to these collections is that the music contained therein is generally much simplified and often very much abbreviated—if not actually mutilated, and the musician of standing wants to perform the best music in the best way, the chief trouble being quickly to recall the right piece for the occasion.

For the benefit of such pianists, I have here attempted to compile the following list of suitable pieces for various occasions, and in doing so, to maintain a standard of good music, yet such as will appeal to popular taste:

Slow Marches:

Chopin—Prelude No. 20. C minor.
Tchaikovsky—Chaconne, F minor.
Gabriel—Marie-Louise, C major.
Rubinstein—Melody in F.
Handel—Largo.
Hatch—Elegy.
Schytte—Alma Maria.

For Weddings:

Wagner—Lohengrin.
Mendelssohn—Wedding March.
Södermann—Swedish Wedding March.
DeKoven—Wedding March (new).
Engelmann—Wedding March.
DeKoven—Oh, Promise Me (song).
Zimmerman—Wedding March.
Liszt—Liebestraum (Dream of Love).
Grieg—Love Theme (song).
Grieg—Morning.
Grieg—To Spring.
Grieg—Erothik (Love poem).
Elgar—Salut d'amour.

Saint-Saëns—The Swan.
Schubert—Serenade.
Godeaux—Berceuse from Jocelyn.
Mendelssohn—Spring Song.
Godeaux—Serenade.
Offenbach—Bacchante from Tales of Hoffman.
Fauré—Love's Confiding.
Borowski—Nocturne.

Fast Marches:

Schubert—Marche Militaire.
Mendelssohn—No. 23, from "S. W. W."
Elgar—Pomp and Circumstance.
Godeaux—Marche Romaine.
Mendelssohn—War March of the Priests.
Parker—Processional March.
De Kontski—Preston March.
Smith, W. G.—Marche Fantastique.

For Funerals:

Chopin—Funeral March.
Beethoven—Funeral March.
Tchaikovsky—Funeral March.
Grieg—Elegiac Melody.
Dead March from Saul.

Other Pleasing Pieces for Weddings, Receptions and General Occasions:

Bach—Gounod—Ave Maria.
Chaminade—Air de Ballet.
Chaminade—Cellophane.
Dvořák—Humoreske.
Grieg—Butterfly.
Godeaux—Second Mazurka.
Godeaux—Trio Choro-matique.
Schmitt—Cannonetta.
Schmitt—A la Ben Aimé.
Schmitt—A la Benesse.
Rachmaninoff—Prelude C5 minor.
Pascual—Romance.
Pascual—Drems.
MacDowell—To a Wild Rose.
MacDowell—To a Waterlily.
MacDowell—Scotch Poem.
Poldini—Marche Mignonne.
Poldini—Valse Charmeuse.
Friml—Twilight.
Chopin—Preludes, Waltzes, Nocturnes, etc.

Small Children and Big Words

By Charles W. Landon

WORDS to a child symbolize only things that he knows. When facts are given in words that he understands he accepts their import without question. His vocabulary is far more limited than teachers generally suppose and, while he may understand many words, the most of these are such as come into his home and play-life. When a statement contains a word that the child does not understand he fails to comprehend the whole sentence, for often the key to its meaning is in a single word. Children hear words in harmony with the everyday facts of their experience. The little girl was interested enough in a Sunday school song to want to know why they sang about "Consecrated cross-eyed her" (Consecrated Cross I'd hear). Another learned her catechism answer as: "Malschief end is to glorify God and to law him forever" (Man's chief end is to glorify God and enjoy him forever). What inspiration she got out of this was not stated.

Another means of confusion is due to the fact that our railroads and steamships bring in people from all parts of the country and from the ends of the earth. These have each a special vocabulary of their own, and much of it is not in line with that which the teacher uses. An English bishop preached from the text, "The fool hath said in his heart, there is no God." On the way out of church he asked an old lady what she thought of the sermon: "Oh it was very fine, no doubt, but my lord, I believe there's a God for all that."

Teaching is causing one to know. A minister essayed to preach a sermonette to the "Lamb of his flock," beginning as follows: "I propose this morning

to give you an epitome of the life of St. Paul. Perhaps some of you do not know what the word 'Epitome' means. Now, my children, it is in its significance synonymous with synopsis." It seems that this speaker failed to get the "Point of Contact," that is, the foundation of all teaching, which is the building of a new truth on the foundation of an old one.

Furthermore, to resume, a child has no conception of the future; he must decidedly live in the present. He can be interested in music now, his future development in the art will be assured. He may have longed to study music; but, if the teacher sets him to learn the names of notes on the staff and keyboard at the time values of notes, and he is demanded to count, he believes he is doing nothing whatever in the way of learning music. And this is certain to discourage him. Instead of this dry, uninteresting process, first test the child to play music melodiously. He needs not be at the name of the notes, nor the length of those that he at first uses, further than "short and long notes," and that he is to begin at a certain place on the keyboard. By adopting this course he is delighted with his own progress and learns with interest, coming to his next lesson with delight instead of boredom. Make the process of learning as simple as possible. The wise teacher works from the inside outwards. A poor teacher preaches the "Point of Contact" as follows:

"Heaven's net reached at a single bound,
We build the ladder to the vaulted sky,
From the lowly earth to the vaulted sky,
And we mount to its summit round by round."

THE ETUDE

THE ETUDE



A Year in the Fundamentals of Musical Composition

By FREDERICK CORDER

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

What This Noteworthy Series Proposes to Do

(Fortunately we are able to resume this month the important series by Prof. Corder which was interrupted in February owing to the delays in transportation across the Atlantic. This series has never represented that it is possible to give in print what the teacher can give personally in the lesson. This series, however, will come very near to personal lessons in clearness, interest and constructive character.)

Almost everyone interested in music has the impulse to compose. Many already know a great deal about the

elements without being aware of the fact. Resulting that a very simple classification of the music facts by such a great authority as Professor Corder would prove of great value to many. We have been fortunate in arranging such a series for our readers.

We suggest that those who follow this series (each lesson of which will be more or less independent) read the separate chapters of the series in many times. In working out suggestions and examples, do far more than is required. Comprehend each step before you proceed to the next.

FIRST MONTH

How to use the three chords of the key and to make Cadences

In learning music, as in learning anything else, we must begin crudely and clumsily and improve as we proceed. The bedrock of harmony is Nature gives it us—comprised two chords only, the major or minor common chord on the Tonic (composed of the 1st degree of the scale, the 3rd and the 5th) and the major, common chord on the Dominant (composed of the 5th degree, the 7th and the 2d). To this latter Nature teaches us to add a seventh, but we had better postpone our acquaintance with that pleasing feature just for the present. These two chords, however, wherever you use them, have a natural connection, and vast quantities of music have been made, giving pleasure to millions, with not other harmony than these. This ingenious little instrument, the harmonicon (or mouth-organ), the accordion, and the bagpipe, have no other harmonic resources than these, and Offenbach wrote nearly a hundred sparkling light operas employing scarcely any other chords.

I think you will find it interesting to inquire into the why-and-wherefore of this, but if you care only for results and ignore causes you may skip the following bit.

When a tone note is sounded there instantly springs from it a tree of other sounds, always in the same order and succession. These are called "Harmonics" or "Partials," and their tree grows thus:

Ex 1 2 3 4 5 6 7 8 9 10 11 12 13
The first six or eight can be heard by striking a low note on the piano and listening acutely, but the others are too faint to be perceived by the unassisted ear. The series fades into sounds too close to one another to be measured. (Those I have printed black are never synonymous with synopses. It seems that this speaker failed to get the "Point of Contact," that is, the foundation of all teaching, which is the building of a new truth on the foundation of an old one.)

Furthermore, to resume, a child has no conception of the future; he must decidedly live in the present. He can be interested in music now, his future development in the art will be assured. He may have longed to study music; but, if the teacher sets him to learn the names of notes on the staff and keyboard at the time values of notes, and he is demanded to count, he believes he is doing nothing whatever in the way of learning music. And this is certain to discourage him. Instead of this dry, uninteresting process, first test the child to play music melodiously. He needs not be at the name of the notes, nor the length of those that he at first uses, further than "short and long notes," and that he is to begin at a certain place on the keyboard. By adopting this course he is delighted with his own progress and learns with interest, coming to his next lesson with delight instead of boredom. Make the process of learning as simple as possible. The wise teacher works from the inside outwards. A poor teacher preaches the "Point of Contact" as follows:

"Heaven's net reached at a single bound,
We build the ladder to the vaulted sky,
From the lowly earth to the vaulted sky,
And we mount to its summit round by round."

I do not mean to say that if you have a scale you will care to harmonize it as crudely as this, but here is your chance to do anything else.

In learning music, as in learning anything else, we must begin crudely and clumsily and improve as we proceed. The bedrock of harmony is Nature gives it us—comprised two chords only, the major or minor common chord on the Tonic (composed of the 1st degree of the scale, the 3rd and the 5th) and the major, common chord on the Dominant (composed of the 5th degree, the 7th and the 2d). To this latter Nature teaches us to add a seventh, but we had better postpone our acquaintance with that pleasing feature just for the present. These two chords, however, wherever you use them, have a natural connection, and vast quantities of music have been made, giving pleasure to millions, with not other harmony than these. This ingenious little instrument, the harmonicon (or mouth-organ), the accordion, and the bagpipe, have no other harmonic resources than these, and Offenbach wrote nearly a hundred sparkling light operas employing scarcely any other chords.

Now, with the right hand play any notes of the scale in any order, one to each measure, and see if you can supply the correct chord. Do this, not only in C, but in all keys.

Ex 2
Ex 3
Ex 4
Ex 5
Ex 6
Ex 7
Ex 8
Ex 9
Ex 10
Ex 11
Ex 12
Ex 13
Ex 14
Ex 15
Ex 16
Ex 17
Ex 18
Ex 19
Ex 20
Ex 21
Ex 22
Ex 23
Ex 24
Ex 25
Ex 26
Ex 27
Ex 28
Ex 29
Ex 30
Ex 31
Ex 32
Ex 33
Ex 34
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Ex 36
Ex 37
Ex 38
Ex 39
Ex 40
Ex 41
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Ex 66
Ex 67
Ex 68
Ex 69
Ex 70
Ex 71
Ex 72
Ex 73
Ex 74
Ex 75
Ex 76
Ex 77
Ex 78
Ex 79
Ex 80
Ex 81
Ex 82
Ex 83
Ex 84
Ex 85
Ex 86
Ex 87
Ex 88
Ex 89
Ex 90
Ex 91
Ex 92
Ex 93
Ex 94
Ex 95
Ex 96
Ex 97
Ex 98
Ex 99
Ex 100

In doing this preliminary exercise I hope you will make two discoveries for yourself. One is that the two most important notes of the scale, the First and the Fifth, have each got two chords that will suit them and you will not know which to use. The second discovery, which helps to solve the first, is that the chords do not sound equally well in all successions. Those on degrees 1 and 5 of the scale and those on 1-4 are all right, but 4 to 5 or 5 to 4 are far less nice, and we shall be glad of other chords to substitute for one or other of these presently.

The next step is to get someone else to sing or play the melody notes while you try if you can choose the right chord for the three to harmonize them. This must be done slowly at first, and when you can accomplish it unhesitatingly you will have made your first step in musicianship.

Your second step is a difficult and important one. It is to realize that if your bass could have sometimes other notes of the scale than 1, 3 and 5 it would improve the music. For when the bass and treble have both the same note, or form the interval of a fifth, the effect is not nearly so pleasing as when they are a third or a sixth apart. Observe then how the bass would like to be a melody if it could. To be a melody means, of course, that some (not all) of the notes shall be next-door neighbors. But we have just pointed out that common chords do not sound so well if they are on adjacent notes. What is the answer? The answer is, play over the complete set of common chords as here written

Ex 5
Ex 6
Ex 7
Ex 8
Ex 9
Ex 10
Ex 11
Ex 12
Ex 13
Ex 14
Ex 15
Ex 16
Ex 17
Ex 18
Ex 19
Ex 20
Ex 21
Ex 22
Ex 23
Ex 24
Ex 25
Ex 26
Ex 27
Ex 28
Ex 29
Ex 30
Ex 31
Ex 32
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Ex 34
Ex 35
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Ex 75
Ex 76
Ex 77
Ex 78
Ex 79
Ex 80
Ex 81
Ex 82
Ex 83
Ex 84
Ex 85
Ex 86
Ex 87
Ex 88
Ex 89
Ex 90
Ex 91
Ex 92
Ex 93
Ex 94
Ex 95
Ex 96
Ex 97
Ex 98
Ex 99
Ex 100

and convince yourself that though each one, except that marked x, is quite satisfactory in itself, they do not sound nice in this succession. Then turn them aside down, so that the middle note of each comes at the bottom. Lo and behold! they now sound quite different and far better stepwise than if the bass notes disappear.

The consequence of this valuable discovery we shall consider next month, but the causes of it must be gone into before we do anything else.

In our preliminary chapter on intervals it was pointed out that there are only two intervals really pleasing to the ear: the third and the sixth, major or minor. The others are so hard, comparatively, that we do not like to hear them in succession, unless we can somehow soften their asperity. If you have any ear at all you will agree that though you may tolerate

Ex 6
Ex 7
Ex 8
Ex 9
Ex 10
Ex 11
Ex 12
Ex 13
Ex 14
Ex 15
Ex 16
Ex 17
Ex 18
Ex 19
Ex 20
Ex 21
Ex 22
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Ex 81
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Ex 83
Ex 84
Ex 85
Ex 86
Ex 87
Ex 88
Ex 89
Ex 90
Ex 91
Ex 92
Ex 93
Ex 94
Ex 95
Ex 96
Ex 97
Ex 98
Ex 99
Ex 100

These consecutive fifths, as they are called, are painfully prominent when chords are all in the same position, as in (ex. 5 and 5) above. In 3b they are not quite so bad; you will easily see why. When we invert our chords the outside notes, which are the most audible, become sixths and we scarcely notice the fourths between the upper notes.

Ex 7
Ex 8
Ex 9
Ex 10
Ex 11
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Ex 13
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Ex 23
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Ex 97
Ex 98
Ex 99
Ex 100

But observe that if we reversed the position of the two upper notes, the consecutive fifths would be more noticeable than the fourths;

this is therefore not done by good musicians; only by

It is clear then that the outside notes—the melody and the bass—need some adjustment to one another, and our first step was a very doubtful one. So long as we are only using the three chords we started with, we shall avoid some unpleasantness by wise choice between the two chords which can harmonize the Tonic and the Dominant. Thus, if the melody goes between 1st and 2d degrees of scale, use chords with basses 5 and 1; between 3rd and 4th degrees of scale, use chords with basses 5 and 1, not 5 and 4; between 4th and 5th degrees of scale, use chords with basses 4 and 1, not 4 and 5; between 6th and 5th degrees of scale, use chords with basses 4 and 1, not 4 and 5; between 7th and 8th degrees of scale, use chords with basses 5 and 1, not 5 and 4.

I refrain from writing these down, because it will do you much more good to interpret the figures and play the music in your mind than to copy them for yourself. Do this in ever so many keys.

Observe that the object here is to avoid using the Subdominant (4) and the Dominant (5) chords in succession. When you are obliged to use these, try to let the only other melody in the piece proceed in the opposite direction to the bass; then it will not sound absurd.

Ex 5
Ex 6
Ex 7
Ex 8
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Ex 99
Ex 100

Let us now sum up what we have learned of music so far.

I. Common chords consist of a base (or bass) note in company with a major or minor third and a perfect fifth. (The base note is known in America in many books as the Root note or fundamental.)

II. Such a chord can be built on any degree of the scale except the 7th, because this has no perfect fifth.

III. Some will be major and some minor. These look alike when written, but sound very different.

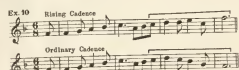
IV. It is highly important to realize this difference. V. Thus far we have only used the common chords based on the Tonic (1) first degree of the scale, Sub-dominant (4) fourth degree of scale, and Dominant (5) fifth degree of scale. Those on the Super-tonic (2) second degree of scale, Sub-mediant (6) sixth degree of scale, and Mediant (3) third degree of scale, are much less serviceable, the last-named being scarcely employed at all. Their use is chiefly to interpolate between the others to avoid the ugliness of common chords or next-door notes.

VI. This ugliness depends chiefly upon the sound of consecutive Sibs and is mitigated but not removed by playing the notes of the chords separately instead of together.

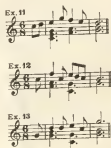
VII. Common chords therefore sound best when the base notes move in skips of a fifth, a fourth or a third.

Cadences

The word Cadence, in music, is exactly synonymous with stop or punctuation mark in literature. It has to be regarded, therefore, as concerning both melody and harmony. In a time, wherever the end of a verse would occur—wherever a joint can be felt—is a cadence. As it is instinctive in speech to drop the voice at the end of a sentence (the longer the sentence the greater the drop) so, in music, it is natural that the sounds should drop to the keynote to form an ending. To reach this keynote is a less final, and seems like the rising inflection in speech—rather to ask a question than to make a statement.



The chords to suit either phrase will be the same—5, followed by 1. But, again, as in speech, we do not want to be perpetually chopping up what we have to say into short sentences, so the next point to observe is that a semi-colon stop is represented in music by a phrase ending on some other note than the Tonic; the best would naturally be one of the three notes of the Dominant chord:



But the third or fifth of the Tonic chord also has the same unfinished effect. Still less conclusive is a cadence when either or both of the chords are inverted, as we shall see later. Consider any interesting cadences are formed by the use of chords with which we are not yet acquainted, so I can only describe one other, called the Plagal Cadence. (The meaning of this name would not interest you, hence, a hymn tune it usually denotes, with an ordinary cadence (called a Full Close, or Perfect Cadence) and it is desired to sing "Amen!" after it, the Sub-dominant (4) and Tonic (1) chords are generally used, to avoid dull repetition. This harmony is nice, but the medium generally has to remain on the Tonic, which is poor.



In simple music, like that of hymns, there are numerous full closes, so this Plagal Cadence is always held in reserve to give extra interest to the last chords.

Now try to make use of all I have endeavored to teach you, harmonizing all the tunes you know of the piano in various keys. You will find these common chords woefully insufficient, but have patience and I will give you better food when I think you can digest it.

What are You Getting Out of Music Lessons?

By T. L. Rickaby

ANY expenditure of time, money or energy ought to bring some definitely satisfactory results. Music study calls for a liberal outlay of three or four years standing to the music student of three or four years standing (or even less) the question above is a weighty and important one. Two things ought to come as the pleasant and profitable—and the music pupil will have both, provided the needful conditions (i.e., the teacher, some natural talent, and a reasonable amount of time and opportunity) are combined properly. To be able to play music of all times and schools to the extent of more or less adequately showing their differences and contrasting style is something that is given to only a favored few. To be able to play acceptably a number of pieces of contrasting character, within the capacity of most pupils, who should not be content with one or two long and difficult compositions (which take so much time and effort) to the music student, but insist on a more extended acquaintance with "the best that has been said and done in the world" of music. To go beyond the limits of the solo instrument and with musical friends enter the domain of ensemble music is an infinitely greater pleasure, and a "pleasure without vice," a "stimulating force without reaction." This means learning to read, and this can never be done by concentrating on one or two "difficult" solos, solving with one or two "difficult" pieces, and then, as the student is distinctly educational and broadening in its effects. Solo work is narrowing to a degree. To be able to listen to a band or orchestra with some knowledge of each instrument and of the composition represented on a program is pleasure carried far beyond that of the untalented listener. Then there are great men of whom you ought to know, from the titanic Bach down to the many no less inspired composers of the present, who, through music, have done and are doing so much for the elevation and pleasure of so great a part of human race. "But," you say, "I am only taking piano lessons." This may be true, but there is much to learn besides mere keyboard skill. Something of what is your due is suggested in this paragraph. See that you get it.

The Lost Practice Hour

By Mrs. M. V. Keith

WHAT became of your practice hour to-day? Did it have to stand aside for other things? Did you push it further on in the busy day, because something else clamored to be done? And, finally, as you tumbled into bed, did you remember with a pang, that the convenient moment had not arrived to begin it?

It is all very well to tell yourself that to-morrow that magic day that never comes will give you two full hours to make up for it. You won't—and you know it!

For this is a battle that must be fought every single day. You will find it no easier to-morrow than it was yesterday, or the day before.

Here's a way I've tried, that makes the winning of the practice hour a sure thing. It is this:

You have a set time for breakfast—for lunch—for going to school—for a host of things. Make a hard-and-fast time for the practice hour too. Having made that time, stick to it through thick and thin. It may be difficult at first, but you get into the habit. But you will find it easier and easier; and instead of the practice hour being pushed aside for other things, it will gradually take its proper precedence and assert itself, and the other things will have to wait. Try this for six months and see how you will gain, both in a solid technique and in something even more important—personal character.

Your Pupil's First Year in Scale Work

By Leonora Sill Ashton

THERE is no more important branch of music study—either to student or to teacher—than the scale. Therefore you can easily see how in this first year of teaching, they must take a prominent part.

First: in my own case they always form the first step in harmony. The primary realization of half notes and whole notes has come to my pupils through the knowledge of the simple formation of the major scale. Two whole tones—one-half tone—three whole tones—one-half tone. With this simple rule, those whom I have taught have sought out each scale by themselves, taking as a secondary step the signature in which the key would be written.

The sharps and flats of the keys were taught by my old teacher—no less a person than a pupil of Dr. William Mason—by the following exercises: Sharps—"God Save the King By Field Flood"; Flats—"Flat Baker Baked Apple Dumplings Glibly"; and this simple method of learning the keys in their sequence has been handed down to grateful and delighted pupils.

A Few Steps at a Time

As for the actual practice of the scales: a good figure to use for very young scholars is that of the figure going up and down stairs. First, we take a few steps at a time (one octave of the scale); then we go on to more steps until the entire stairway has been climbed. Then we come down again, and always great care must be taken to set each foot squarely on each step, so there will be no slipping off, no sliding, and no danger of falling down stairs.

Also, in this connection, you will show the pupil that as one foot is placed on one stair, the other must be ready and moved to the next; it must not linger on the step below. Thus a perfect legato will be formed.

Touch Taught in Scales

The scales are the easiest channel through which to demonstrate and practice the various touches on the piano, and this cannot be begun too early, after a good hand position and sure touch on the keys are acquired. Teach your pupils a few notes at a time; the pressure touch (i.e., the full weight of the wrist and arm concentrated in the finger-tips); the extreme sacral; snapping the fingers from the keys; the light sacral; letting the fingers, from the knuckles, spring lightly from the keys. The heavier arm touches should be reserved till later.

Another most important element of music reached through the early practice of the scales is rhythm.

Apply Various Rhythms

With the first practice, as soon as the notes and fingering are clear in the child's mind, begin the accenting of the first, third, and fifth notes, then the second, fourth, and sixth, and insist upon the scales being played up and down with these two accents until the accent comes out on the first note of the scale.

The pure foundations of piano technique are found in Dr. William Mason's *Touch and Technique*, in four volumes, and every young teacher should own them if possible. If only one of these can be secured, however, let that be the one containing that great treatise on the treatment of the scales, the most comprehensive exposition of the scales, including their history and all scales fully written out, will be found in Mason's *Scales and Arpeggios*.

Little Discoveries

By F. J. Manlove

CURIOSITY! If it had not been for the blessed urge of curiosity the world would have been a poorer place. It has been said that certain Oriental nations seem to lack in curiosity are the ones which go about the slowest. If it had not been for human curiosity, we might never have been discovered and the North Pole never have been found.

Why do not teachers employ this principle of curiosity more? Children love to find out things for themselves. Let them ramble over the keyboard and try out many minor chords, starting from the white and each of the black keys. Their ears and sense of measurement will guide them. It is great fun, and the children will gain, unconsciously, a great deal of useful information which, later, can be related and utilized. Call this "camouflaged practice," if you will—it produces results—that is enough.

The Proper Understanding of the Style of Several Master Composers

By the Eminent Spanish Virtuoso

SEÑOR ALBERTO JONÁS

It will, perhaps, seem surprising to write an article on what appears to be only an incidental, not over conspicuous, feature in piano playing. Indeed, as far as the playing of the average child, of the beginner, is concerned, style does not assume, as yet, an important rôle.

Under the caption "Style" I have now in mind not the manner and deportment of a pianist while playing a piece (this is to be considered as the pianist's style of playing the piano), but his desire or ability to do justice to the characteristics or peculiarities of the composer and of the period in which the composition was written.

In a vague, general way every student knows that a composition of Bach should not be performed in the same style, as a work of Chopin, or of a modern composer. Whereto lies the difference? It is for the purpose of defining and thoroughly understanding the difference between the styles of the great composers who have written for the piano that this short essay is written.

Characteristics of the Clavichord

The early composers wrote for the Clavichord when this instrument was in its "infancy," so to speak, when it had not yet acquired the full development and means of expression that it has since attained. Domenico Scarlatti, a Händel, a Johann Sebastian Bach to write for and on it their immortal masterworks. The tone of the early Clavichord was very thin, small and short-lived, but of singular purity. The touch was light. These characteristics the Clavichord retained later.

When the instrument grew in size, and when several pedals (in some cases two keyboards) were added to it. The tone grew to be louder, fuller, more amenable to shadings, but it still retained the peculiar lute-like quality of strings which were twanged by a quill of leather, or other suitable material. Therefore, he who would try to play on our modern pianos the works of Chambonnieres, Daguin, Couperin, Rameau, French composers—of Hasse, Händel, Philip Emmanuel Bach—German composers—of Gabrielli, Diruta, Claudio Merulo, Frescobaldi, Padre Martini, Domenico Paradisi, Domenico Scarlatti—Italian composers—of the eighteenth century, he, I say, who would try to play their compositions in a fulminating, massive, orchestral manner would commit an obviously gross breach of style.

An exception must be made of Johann Sebastian Bach whose mighty genius wrote ahead of his time. Thus his broadly conceived Chromatic Fantasy, the Italian Concerto, as well as most of the Preludes and the Well Tempered Clavichord may be performed, without breach of style, with such resources as our pianos offer. Needless to say that considerable discretion and taste will ever have to be exercised.

Musical compositions should be played in accordance with the spirit of the age in which they were written. In order to accomplish this we must refrain, as we have seen, from playing pieces by seventeenth century composers with all the strength of which we are capable and which results, on our pianos, in a formidable force. A moderate *ff*, perhaps only *f*, should be the usual limit. The staccatos should be fine, dainty—a pretty pedic, deft, agile; the accentuation to be neat, precise and firm, but not vigorous in our modern sense. The tempos should all be slower than we conceive them nowadays. An allegretto moderato is not as fast as our modern allegro. This should be kept in mind by both teacher and student when playing

the Well Tempered Clavichord, the Suites, etc. I do not mean that among living piano virtuosos there is one who has made a greater study of Bach's works than Edward Rieu. I have heard him play in Berlin, in eight consecutive concerts, all the forty-eight Preludes and Fugues of Bach, a stupendous task, and the manner in which he did justice to the style of Bach by playing all the Prestos and Allegros in a tempo which, compared to the usual extremely rapid, at time terrific, tempos indulged in by modern pianists, was extremely moderate, reserved, among other pianistic virtues, the highest praise. So much for the tempo.

As regards the further agogical treatment of old masterpieces it would, of course, be a gross mistake to play in a tempo *rubato* with the *tempo rubato* with which Chopin's works may be invested. A strict adherence to the time, a rhythm kept up without irregularities, these are necessary when playing the old masters, whereby, of course, it does not mean that different subjects, and contrasting periods should not, each, have a slightly different tempo.

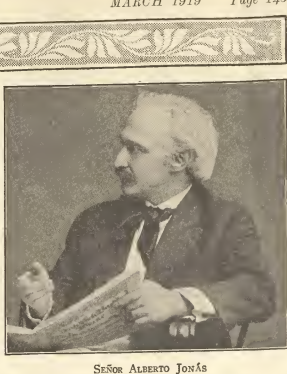
Dynamically it is, as a rule, best to employ the shadings from *pp* up to *mf*, or the most *f*, without frequent violent contrasts. These are seldom found in Bach, Haydn, Mozart. They occur, as we shall see presently, very frequently in Beethoven's works. The phrase of two measures, and at times, the measure itself, often plays a very important rôle. The correct execution of all trills and ornaments is one of the very important factors for playing in their true style the works of the old composers. I might cite, as an obvious example, the trill in the second measure of the first movement of the Sonata in G major, Op. 10, No. 3, which, when playing Bach, a flagrant breach of style.

Haydn and Mozart were contemporaries. Under the influence of their genius music suddenly developed into directions hitherto unknown. Haydn, whom we often hear the father of the Symphony, gave to the orchestra, through his lovable Symphonies, a rôle—an importance—not dreamed of before. His piano Sonatas are to be considered as the prototype of the modern Sonata. They are so melodious, so fresh in invention so full in workmanship, that there is no valid reason for their disappearance from concert programs. I strongly advise the teacher to use them in his teaching material. Their style breathes simplicity and joyousness. The tempos are faster than those of Bach, but not so fast as Beethoven's. Strict time is to be kept. The accentuation should be vigorous without dramatic forcefulness. No violent contrasts should be indulged in; when they do occur, they should be executed in an easy, not an abrupt manner.

Mozart's Joyful Music

Mozart's music is joyful, delicate, classical in its serene aloofness. Moments of pathos and of dramatic fervor are not wanting, but they never reach the depths. When playing his piano works great stress must be laid on a perfect execution of all scales, runs, arpeggios; they are seldom, if ever, fiery but they must be limpid, pearly, singing. Avoid an exaggerated display of fire and passion; yet the accentuation should be very firm. The technique is to be (again I must use this word) "pearly." It is to be as smoothly articulated. The pedal is to be kept with discretion and discretion, for Mozart knew the it only during the last eleven years of his life.

Although Beethoven's compositions were written for the Clavichord, his Sonata for piano, Op. 106, bears the inscription, "written by him: 'Für den Hammer Klavier' (for the hammer piano), yet there would be freed from any considerations as to the instrument for which Beethoven wrote and that on which we play,



SEÑOR ALBERTO JONÁS

What I said of Bach applies—only oh! so much more—to Beethoven. With the permission of the *Musical Courier*, I quote from my "Lessons on Piano Masterpieces," which appeared some time ago. "He wrote not for the stringed-tongued Clavichord, nor for our string-struck pianos—he wrote on our hearts, for our souls. All the emotions that sway mankind—sorrow, grief, despair, resignation, hope, love, energy, strength, joy, the brotherhood of men—all the thoughts that have transformed races, the aspirations and the faith-precursors of great deeds—dreams, legends, the metaphysical contemplations of great minds that tower above common mankind like the cloud-hidden peaks of Himalayas—the quiet droning and praying of mothers rocking a cradle—all are but the strings of the huge instrument for which Beethoven wrote."

"Many an inexperienced teacher may, after what has been said, draw the conclusion that Beethoven's Sonatas, and other piano compositions, should not be given to the young, to the youths. But that would be a mistake. All the emotions that sway mankind—sorrow, grief, despair, resignation, hope, love, energy, strength, joy, the brotherhood of men—all the thoughts that have transformed races, the aspirations and the faith-precursors of great deeds—dreams, legends, the metaphysical contemplations of great minds that tower above common mankind like the cloud-hidden peaks of Himalayas—the quiet droning and praying of mothers rocking a cradle—all are but the strings of the huge instrument for which Beethoven wrote."

Bach and Beethoven

"As regards the tempo, we are much freer than when playing Bach. Indeed, we are absolutely free to employ any legitimate agogic means that will help us faithfully to reproduce the great composer's intention. Chopin has left it on record that Beethoven, when playing his own compositions, often accelerated his crescendos. This vehemence is, of course, to be indulged in personally, and encouraged in others, only where the need for a fiery declamation justifies it. Compared with this breath and fire great energy and accentuation are required."

"Beethoven, like all great natures, could be (and often was) feminine; but he never was effeminate. His rugged nature emphasized both softness and strength. Moreover, he had constantly in his mind the orchestra as background. This alone will guide us in our desire and endeavor to be true to the Beethovenian style. It is for this reason of orchestral conception that his Sonatas abound in passages that are 'unklaviermäßig,' in the Germans say, which means: not suitable to the piano."

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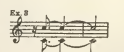
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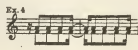
than what Beethoven wrote:



yet in this case any "facilitation" is inadmissible if we would be true to Beethoven's intentions, and not violate his style of writing. The above given facilitation provides for our mind nothing but the impression of a sort of tremolo, which brings into melodic prominence and gives rhythmic weight to the two major thirds: A flat-C and G-B, whereas in Beethoven's version we hear the horns sounding:



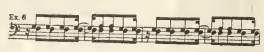
the first and second violins playing:



And this is answered by the trombones:



and by the violas and cellos, playing with short up and down bow strokes:



"This is one of the additional reasons why it is difficult to understand and to play Beethoven well. It is necessary to have a knowledge of the orchestral instruments, of their tone color and of the way in which they are used. But, again, I say, let not the lack of a broad knowledge of, or the inability to immediately and fully comprehend Beethoven, stand in the way of his being played by youth, if the technique of the young player is adequate."

"Whenever possible, children and youths should often be taken to museums of painting, in order that their eyes may feast on visible symphonies of color; for their taste and sense of beauty, the finer feelings of their inner nature, will be uplifted. The subtle appeal of a sister Art so closely allied to music as painting is, will vivify their own artistic conceptions and impressions. Yet they need not have, at first, any technical knowledge of painting nor of the various schools of art."

"Happy the child or youth who can have, later, as mentor, someone to disclose and explain to him the robustness and largeness of conception and of execution of the Dutch school; the gorgeousness and fineness of detail of the Spanish School; the subtlety and spirituality of the French; the legendary and sentimental character of the German; the cool, perceptive wisdom of the English portrait painters; the warm tone and magnificent art of the Italian. On the foundation of his first impressions the youth's intellectuality will grow."

"And thus, too, with the works of Ludwig van Beethoven."

The name of Carl Maria von Weber has well nigh disappeared from our programs, and yet what elegance of writing, what verve and beauty of melody, what conception, what a scintillating technique are contained in his works! Fleet, agile and strong fingers are needed when playing the C major sonata with its brilliant, well-known Perpetual Movement.

There is a well defined chivalric spirit in his compositions. They are joyous, vigorous, seldom sentimental. The technical demands are quite high, but of a healthy kind. Every one should study the Concertos. As a rule, strict time, firm rhythm, firm accents, but also elegance of execution—these are the characteristics of his style.

Frans Schubert

What lovely memories his name alone evokes! Only he who can understand and appreciate the freshness, child-like, open-hearted loveliness of his nature will portray him faithfully. He sang. In poverty, through

tribulations, through his short life he sang, and some of his songs will be on the lips of dying mankind. Remember it when playing his lengthy but admirable sonatas, his *Wanderlust*, his *Impromptus*, his great *Wanderer Fantasy*.

The demands made on the pianist's technique are high when playing his works. The dynamic treatment is full blooded, highly dramatic, at times. Agogically seen, considerations arise when playing them: even prevail; no Chopin-like rubato, but great elasticity of tempo. The declamation of his melodic context should be more "vocal" than instrumental, but not always so. To play Schubert is to place oneself in communion with one of the most spontaneous melodious, lovable poets in music.

Felix Mendelssohn Bartholdi

It is the affectation of many a dilettante in music, whether amateur or professional, to sneer at the mention of his name, just as some overgrown boys and girls, and likewise overgrown men and women, are apt to do when Charles Dickens is spoken of. "Old-fashioned, passed, out of style." These are some of the mildest expressions they use. They are only to be pitied, those whose impressions in art and in literature were so feeble during their childhood and youth, that they cannot recall them all their lives. And blessed those whose youth remains perennial, because the intensity and vividness of their impressions are never lessened, and they are faithful and grateful, ever, to the master minds that once thrilled them with joy and happiness.

In order to play Mendelssohn well you must have melody in your heart. In many of his songs without words the influence of the lovable, intensely feeling German folk-songs is noticeable. A tinge of very slight melancholy, of *Heimweh*, at times, suffuses his works. A good legato in the delivery of the cantilena is necessary. The dynamic treatment is, of course, complete from PPP to PPP. The agogic treatment becomes freer, for Mendelssohn belongs to the so-called Romantic Period. To play his works with the softness, nay the gruffness, which at times is required in Beethoven, would be an error of judgment, a mistake of style. Mendelssohn is well bred, elegant, yet he is virile and masculine whenever he wishes to be. His *Variations for Piano* are essentially and, despite their melody and softness of tone, somewhat strident. So are also his splendid, broadly conceived, strong Preludes and Fugues, foremost among which stands the Prelude and Fugue in E minor Op. 35. So are also both his concertos in G minor and D minor, his Fantasy in F# minor.

Fredric Chopin—Robert Schumann

Instinctively we couple their names. They were born in the same year, 1810, and the color of their genius and the marvelous tone poems which they have left us were created approximately during the same period of time.

Chopin is only great composer who has given his name to the piano. He wrote nothing for the orchestra alone, nor for chamber music, if we except his trio for piano, violin and cello. Therefore, there are some who deny him a place in the Olympus next to Beethoven, Bach, Mozart and Beethoven. But how can we judge by the variety of means of expression used, but by the wide range and by the strength and vividness of the emotions depicted. We do not rank Aristophanes beneath Sophocles because the first only wrote satires and comedies and the second only tragedies and dramas; nor do we deny the greatness of Homer because he wrote neither dramas nor tragedies nor epics, nor satires, but only the *Iliad* and the *Odyssey*.

The piano was the medium that Chopin chose, and on it and for it he wrote some of the most perfect tone creations which the human hand has ever produced. His power of expression is amazing. By turns lyrical, dramatic, pathetic, heroic, epic, Chopin has appealed to and searched to the innermost of our heart as few, if any, have done since him. It is a poor tribute to his memory to say, as some have said, that he was a mediocre musician, knew no counterpoint, and that only in a couple of places, in his entire works, is there anything like an "imitation." And what of it? There was a time when music was not considered a serious study, and in which many part writers—of any aesthetic value! Would we think so today? What matter if Chopin never wrote a fugue. He has sung, in vibrant, imperishable accents, that which, dormant or awake, lives in every human heart.

THE ETUDE
To play Chopin well you must have imagination, fancy and depth of feeling. It would take a book by itself to write adequately about the wonderful versatility evidenced in his works.

We need now, when playing his compositions, a technique far more developed than when we play Mendelssohn or even Beethoven. In fact, Chopin created a new technique. Flights like these



were unknown before him. The employment of stretches over an octave is frequent, yet the smaller hand can play them. Trills, Fourth, Sixth, and also, hold passages in octaves. The dynamic treatment is complete. Agogically a new feature appears: the preponderance of the *tempo rubato*. Although employed before, yet only in Chopin does it find full application. Liszt has mastered it as "the ray of sunlight passing through trembling leaves." It is difficult to describe in words how to play *rubato*. Perhaps this may give an idea; the right hand plays with full freedom and is unrestricted by the sense of time, while the left hand constantly and gently brings it back to the prescribed tempo.

The accentuation fluctuates between the softest to the fiercest imaginable. Trills may, in a few instances (not in many) be executed by both hands in alternation. The pedals are used freely.

To play well his Nocturnes does not imply that one can play his tremendous Ballades, Scherzos, Polonaises, his Etudes.

Chopin is the poet of the piano, and it needs a poetic nature to understand and play him. Schumann's style is widely different. A more massive technique is required here, for he writes much and often in chords and in orchestra style.

Curiously enough, while his piano compositions often wear an orchestral garb, his symphonies give at times the impression of piano music transcribed for the orchestra.

To appreciate and do justice to his style of writing is not easy for those who do not fully fathom and feel the meaning of the German word "Gemüth," which means mood, state of the soul, poetic temperament, all rolled into one. Besides, some of his most notable compositions are founded upon, or derived from, the carnival scenes, and how can anyone explain to a body who has not lived in countries in which the carnival is traditionally kept up, every year, with his symbolic costumes of Colombine, Pierrot, Arlequin, and the like—how can he explain the spirit of it to the "serious" societies. The public school teacher can by no means understand the difference between these carnival types that have come down to us from medieval ages. It is impossible. Therefore the American teacher and student who would teach and play the *Carnival* of the *Faust*, the *Polka*, the *Polka*, must first read as much as possible about carnival and carnival types. This will aid them in doing justice to the airy flight of fancy that pervades through these compositions.

In matter of technique, agogics, accentuation, what has been said of Chopin applies also to Schumann, with added orchestral tinge and massiveness.

Why We Labor to Acquire Technique

By E. H. P.

Nor as an end in itself, but in order that at last we may be able to express our ideas unhampered by the difficulties of mechanism. There may be such a thing as a good musician with poor technique, but such a poet as Swinburne has said, "There's no such thing as a dumb poet or a handless painter." The essence of art is that it should be articulate."

THE ETUDE



There is just now a country-wide campaign to bring the incomes of school teachers to some normal standard and that will place them, proportionately, where they were in 1914, before the slump in the buying power of the dollar. Let us hope that this will not stop at that mark, but go on until the teacher's income is raised to a just level.

For some time THE ETUDE has been in communication with various statistical organizations, including the United States Department of Labor, with the view of approaching some basis for assisting teachers with suggestions for meeting the serious issue of increasing their incomes to fit the times.

The rapid change in events, however, has made it impossible to fix definitely just how much greater the cost of living is now, as compared with ante-bellum prices. True, the war is over. But there never was entire world for some time to come. The reconstruction and readjustment will be as gigantic as has been the destruction and disturbance. Europe must be provided with enormous amounts of material, and the largest source of supplies is America.

Living prices are not likely to fall for months or, possibly, years to come. Our readers will recall that prior to 1914 there had been such a general increase that it became the subject for continuous caricature in the daily press.

Incomes Up

While other occupations have forced higher incomes for their followers, teaching and music-teaching have, for the most part, lagged behind. It has been a dismal spectacle for the educated teacher to see workmen with slight training getting from sixty to eighty dollars a week, while the average teacher, in some instances, has had to be content with from \$20 to \$35 or \$40. In some instances, during the war we have known of night watchmen receiving as high as thirty and forty dollars a week—ignorant but responsible men, who had no work but that of being on call after dark things.

It is true that one New York teacher is said to receive \$20 an hour, and a few others fees of astonishing size—but they are the exceptional teachers. What we need to consider now is the average teacher in the neighborhood community, who has chosen music as a livelihood, and who deserves the support which such a noble profession should bring.

In some ways it is a much simpler matter for the school teacher to have her income raised than it is for the music teacher, who must proceed as an individual, or through somewhat loosely organized teachers' societies. The public school teacher can, by concerted action, proceed through legislation. What she teaches is something which is likely to appeal to the politicians as "essential," while the wise gentlemen who, through the suffrage of their fellow-citizens are placed in a position to make our laws, may or may not decide that music is, or is not, essential, according to their whims or inspirations.

The school teachers have a mighty force for wedding public opinion, and corrupt politicians go about school matters a little more gingerly than they do about road contracts or the "Grand Display" on Fourth of July with gorgeous rockets of graft. Should education fall completely into the hands of corrupt politicians, we may dig a deep grave for the cause of progress in America.

Bills to Raise the Teachers' Income

In the legislatures of many States bills are now being introduced to raise the salaries of teachers, making it range from \$10,000 to \$12,000 a year. In New York, it ranges from \$5,750 for the high-paid principal. The State Superintendent of Schools would then receive

\$15,000 a year. This may be a good scheme, but, considering the responsibilities and the training required, etc., it is not a particularly generous one. The collective estimates of a number of laborers with small families, living in expensive New York, is that \$1,500 a year provides a very meagre living, with very little left over for clothes or amusement. On the other hand, \$1,500 a year is a competency in many other sections of the country.

The hue and cry throughout the country is, "Why don't more men enter the noble profession of teaching?" No one who enters teaching has any idea that he will become a millionaire, and any one who goes into the field without the idea of service or giving of himself for the good of mankind will find dismal disappointment ahead. Nevertheless, there is no reason why the teacher, or the music-teacher, who does so, should make sacrifices beyond all measure of common sense. Yet there are thousands of teachers who are capable, sincere, hard-working and worthy in every way who are utterly at a loss how to advance their business interests.

What is the Music Teacher to Do?

The only answer to this question is to say, "Increase fees!" Such a thing as music-teaching has no value in itself, it is unthinkable in the face of enormous prices. How much shall the rate of increase be to meet the increased cost of living? The National Industrial Conference Board makes a rough statement that the cost of living of wage earners has advanced during the war from 65 to 70 per cent, clothing going up 93 per cent, and food almost 83 per cent.

According to this organization the items may be summarized as follows:

Budget Items	Relative Importance in Family Budget	Increase in War Period	Increase as Related to Total Budget
All items...	100.0%		62.9
Food...	43.1%	83%	35.8
Shelter...	17.7%	25%	4.5
Wear and tear...	10.0%	20%	2.0
Fuel and light...	7.6%	35%	2.7
Recreation...	20.4%	50%	11.2

The figures in the first column represent the proportionate importance of various expenditures. Note that in most families the cost of food is 43.1 per cent, or nearly half the income. As the income rises this cost would diminish accordingly. However, according to this estimate the advance on all has been 65.9 per cent.

However, this is a time for cautioning the teacher against any rash or ruinous moves. The teacher who feels that because the cost of living has gone up almost 100 per cent, doubles his fees suddenly is likely to have his classes reduced very materially.

Average Advances

In talking with a number of teachers in New York we found that the rate of advance instituted by them was from 25 per cent to 40 per cent. This, however, had been done step-wise during the war—a good business-like method. One celebrated man reported that he had jumped from \$6 a lesson to \$8. Clerks in New York make an advance of 25 per cent, and even the moderate means required reported that teachers who were formerly getting \$20 per term of 20 lessons, were now asking \$25. This advance, in face of the above facts, is insufficient, and the teachers should realize it.

This is the time for an advance, if there was one, not merely because of the need created by the high living costs, but because the "market" for music, speaking in the slang of Wall Street, has been "soaring." The

factors that make this greatly increased demand for music are:

1. The important place assigned to music during the war.

2. The gradual development of interest in the art, due to enormous publicity given to music in many directions, musical magazines, music clubs, daily papers, etc.

3. The infinitely greater opportunities to hear more fine music through more concerts, operas, talking machines, churches, movies, etc.

The law of supply and demand operates in music as it does in everything else. Increase the demand for music and the value of the services of the music-teacher becomes more and more financially enhanced.

Timidity and Lack of Initiative

One of the main reasons why many teachers "go muzzling along" at an insufficient income is that they are miserably timid. We have recently talked with a number who were loud in their complaints of the high cost of living. When told that they might raise their rates they meekly replied:

"Do you think so?" with the same tone of voice that a dying man might emit when assured of a recovery.

Like poor little Oliver Twist, they have been rebuffed in a few attempts to ask for more and they are afraid that they will lose what they now have. Therefore they use up their energy in kicking. It is not valuable if it kicks one about. As most people use it, it only serves to kick them behind.

Don't complain if your fees are not what you think they should be, if you do not work intelligently to make them more. Perhaps you are somewhat matter with your "sine," perhaps you are a business coward. You realize that you must have more income so that you can give your attention to your artistic advancement. You look at what you made in 1914 and compare it with the present. If your income has not advanced in a satisfactory manner you are going behind. Find the reason why if you can, but if you cannot remedy it, plan to get out and enter some occupation where you can advance.

There is no reason why you should not go ahead in the profession of music as you never have before. There is more spending money in circulation now, despite Liberty Loans and certain ventures. People generally feel that they may have more advantages which were formerly denied to them.

How to Go About It

An arbitrary or sudden rise in fees is not always wise. Many teachers feel their way with new pupils. They believe rightly that it is best to keep many of the old "standbys" at the old rate. They try out the new rate with a few new pupils. Another way, and probably the best way is to look to yourself. Are you advancing along all lines or have you been standing still in your work? The employer in a business house has a right to expect advancement, but only so long as he himself advances, and shows himself capable of more efficient work to the advantage of the firm. If this does not occur, there is something wrong with the relationship. There are thousands of stick-in-the-mud teachers, who never try to get ahead—never seek new inspiration from concerts, after teachers, musical magazines, and yet who continually bewail the fact that they do not prosper.

The patrons of music teachers expect the teachers to advance. The teacher who does not keep advancing along such lines as the eminent writers in THE ETUDE insist, should not be paid badly for the income does not go up. Our fortunes should grow as we grow. The editor remembers a time in his early teaching career when he lost a valuable pupil to a

The one best way in which to raise your income is to make yourself more and more valuable to those who engage you

rival teacher who was advancing along lines that the editor had hesitated to take up because of the additional burden of expense. One lesson was enough. Go ahead or go back, seems to be the rule in music teaching as in everything else.

"We know of one teacher, who by making herself worth more, repeatedly raised her fees. She started at fifty cents a lesson of uncertain length and is now charging \$6.00 an hour. If you can base your reason for raising your fees upon the fact that you may be able to give more and better service, you should have little difficulty in establishing a higher rate.

Action Now!

A raise might be acceptable now, whereas in three or four years with a slump in prices generally such a raise might be very difficult to arrange. The policy of this *ET* is to stand behind any movement to help teachers in any way. We shall be glad to hear from our friends personally. The editor invites you to send suggestions which may help us in helping others.

A Plea for the Child's Music Instruction

By Joseph H. Moore

LOOKING OVER several of the recently published piano instruction books, I am reminded of the old saying, "You cannot put an old head on young shoulders," and forcibly impressed with the counter thought that neither can you put a young head on old shoulders. Judging from these pretensions, the trained musical brain seems unable to escape from its acquired environment and view and to assume again the musically chaotic condition of the average juvenile mentality—for what do we see? An attempt made to incorporate harmony, form, etc., in the rudimentary studies in music. If my child comes to me asking for something to eat I do not, before satisfying his appetite, explain to him how wheat is sown, grown, is garnered, milled, made into dough and baked. I first satisfy his appetite, and then, if he is interested, and I think him strong enough to grasp and retain what I tell him, I proceed to enlighten him on these points. So, when the child is interested enough in music to wish to learn to play the piano I do not "put the cat before the horse," and weary, confuse and bewilder the child with instruction on musical subjects pertaining to advanced grades of work. Some silent work away from the piano may be useful, but my belief is that the sooner we can place the child at the keyboard the better, and by necessary developing muscular movements, teach him simple, yet melodious, pieces that instruct and please at the same time. Even if every child were an embryo Paderewski—which is far afield of the facts—it is a great mistake to "crowd" his musical studies. Who has not observed the disastrous results accruing from such action in the cases of precocious children who have later graduated into their graves? I recall several such cases in my own experience where brilliant, enlightened (?) school methods of crowding difficult studies on the immature brain resulted in insanity. There is more than a grain of truth in the old saying, "Soon ripe, soon rotten." Perhaps I am too old-fashioned in my views, but I am speaking from a fifty-years' experience in music teaching, and one from the earnest desire to be of use to the young teacher and pupil. I am, therefore, thankful when I find among these modern primers at least one "beginners' book so simple, sane and yet pedagogic, that the child is advanced in a logical, meaningful, interesting and pleasing way—beyond all praise.

Granted that the child has a musically receptive mind—when you take into consideration the imbecillity and methods of cramming, stuffing, packing the child's brain at such a rate that it becomes a case of "in at one ear and out at the other," when you realize that the child is away from home usually from 8.30 A. M. or earlier, until nearly 4 P. M., and that he is being crowded with more school stuff to try and absorb—how can we ask of him more than an hour for piano study and practice? Granted that he is so sensibly taught, that music is a delight to him, that he has more reason for not crowding him—for giving him time to play, develop his muscles, breathing capacity, etc. Thank God, in many schools the light is dawning, but in my humble estimation far too much light yet is imposed on the child's brain. Yes, you can't put a young head on adult shoulders, evidently—not an old head on young shoulders without causing damage that is often irreparable.



ST. CECILIA, BY KNAPP.

How Musical Was Saint Cecilia?

The beautiful musical, legendary and pictorial literature that has grown up around St. Cecilia is so greatly admired, that many often ask what musical knowledge she may have had in the year 229 when she is reputed to have died. This, it must be remembered, was thirteen hundred years before the birth of Palestrina and over seven hundred before the appearance of Guido d'Arezzo, the reputed inventor of the staff.

There is somewhat copious comment upon her martyrdom for Christianity, when she was placed in a cage of cauldron and horribly burned until an executioner beheld her. Her home in Rome is now marked by a beautiful church built in 821 and rebuilt in 1599. Strangely enough, however (according to the Grove Dictionary), writers prior to 1594 do not even allude to any musical ability she may have had. It is known that in 1502, when a group of music-loving people in the Belgian city of Louvain sought to name a recently formed musical society, they selected Joy as the patron saint. The magistrate refused that it would, however, look to St. Cecilia. By 1571 we find St. Cecilia's day (November 22) being celebrated by a musical festival. Thereafter this custom of celebrating St. Cecilia with music became very general. Many of the most famous poets and musicians have contributed masterpieces to the honor of her name. She was credited with the invention of the organ. Authorities such as Doctor Dunstan, of Cambridge, attribute the invention of the hydraulic organ to Ctesibius in the third century, and ancient stone carvings induce some to think it of very much greater antiquity. While it is impossible to prove that St. Cecilia did not invent some part of the organ, it is also impossible to prove that she did. The evidence is purely legendary. Monsignor Hugh T. Henry has written upon this subject with great interest. This eminent authority upon the music of the Roman Catholic Church said in *The ET* for March, 1900:

"The martyrologies refer to her simply as 'sancta Cecilia, virgo.' Pope St. Damasus, in the fourth century composed long epitaphs in hexameters in her honor. For her former abode, which in the fifth century had become a cardinalial basilica, the Roman Church signed to a special mass certain texts which could easily—and should naturally—have assumed a musical coloring appropriate to her (supposed) patronage of music. 'The Acts' of the saint, as we have them, date back to the fifth century; the sixth century is represented by the series of mosaics in the basilica of St. Apollinaria at Ravenna, Cecilia being placed among the twenty-five martyrs there commemorated. If so, we come down to the thirteenth century and meet an elaborate fresco of the basilica of the saint at Rome, in which she is painted simply as a richly-clad maiden.

Another mosaic in the apse of the same church represents the saint in a cloak and robe of gold holding in her hands a crown with double circlets of gold pearls and standing beside a heavily fruited palm tree. No musical symbolism is thought of by the Byzantine mosaicist. I have omitted mention of some other paintings of the twelfth and thirteenth centuries; and shall pass over quickly to the fifteenth century—the great one for art and display. The beginning of musical cultus (or rather, the musical symbolism) which every succeeding age has copied and emphasized so thoroughly as to have associated the saint in our minds almost exclusively with her (supposed) patronage of music. But even in that century we find John of Fiesole painting her on a reliquary merely with the palm branch symbolic of a martyr's victory. His contemporary, however, Van Eyck, introduced the musical instrument, an organ. From that time to our own day, this or some equivalent musical instrument has been esteemed a necessity in any pictorial representation of the virgin-martyr. There has arisen a tradition, universally held by art-antiquaries, that St. Cecilia was an instrumental musician or at least a singer. That she was not cannot of course be asserted; but that she was, cannot be proved."

When to Begin Piano Lessons

By Louis G. Heinze

The average child is anxious to begin piano lessons at an early age.

If this desire manifests itself before the age of six, the lessons should be of a preparatory nature. The regular lessons are best commenced about half a year or so after beginning to go to school.

It is not necessary nor desirable that every child shall later become a professional; but it should be the aim of its music lesson to train the child to appreciate and love music without necessarily following it as a calling.

At the present time every child has advantages of hearing good music which were not available to the music lover several decades ago. The *Talking Machine* and the *Player Piano* furnish preparatory training which have shown wonderful results, since the child of to-day can hear and know more good music than was accessible to their parents when young. Therefore, in this way alone a great amount of preparatory work is being done which can be greatly facilitated by the assistance of the parents.

The time to begin the real piano lessons cannot be definitely fixed, but earnestness of the desire should help to decide the time, providing the physical condition, size and strength of the fingers and hands are satisfactory. This might be even prior to the child's entrance to school.

If the mother is a good musician and does the preparatory work the best results can be obtained. Here is an example of what has come to me in my work as piano teacher which I trust will be of interest and value to others.

The mother of two children was—and is still—an excellent example of a good student, endowed musically, industriously and an ideal pupil. She started lessons at an early age and kept up the lessons during the infancy of her two children, and does so still, although they are now in their "teens." When the boy and girl were respectively three, three and a half years old, she taught them little songs, etc. One-half hour of the mother's practice time was set aside for the children; during this time they were permitted to play for their mother, and she, in turn, would always tell them the name of the mother, the mother's pose, and something of interest about the composition or composer. If they were attentive they were allowed.

When they had half-hour, to ask their mother to play for them. They had been quiet and behaved well in any way, they had to report it to their mother, as a punishment they were banished for that day during the average time in playing, very ambitious to play the mother, with never a desire to be criticized for any kind, considering it a great treat to attend the Symphony given at home by the mother during several years of their regular piano lessons, they began at the age of eight and the girl when she was seven and a half.

Aphorisms and Anecdotes for Ambitious Students

Advice from the Noted Composer-Teacher

CLAYTON JOHNS

REPEATING again to Tension and Relaxation in the columns of *THE ETUDE*: Instead of considering it abstractly, let me consider it concretely, using the practical problems of pianoforte study. Mr. Clayton Johns is well known as a composer. Many do not know, however, that for many years he has been one of the leading instructors in piano playing at the New England Conservatory. Among his best-known pupils is Heinrich Heine, who has appeared many times as soloist with the Boston Symphony Orchestra and other American organizations.]

As an illustration, let me take a pupil who has been working under me for the past four years. She is very intelligent, musical and keenly interested in her work. Temperamentally, she is very nervous. One of her difficulties is that she tries too hard, not only in her music but in everything she does. The strong desire to succeed makes her all the more serious; she never wastes a minute. From time to time, I urge her to stop work for a few days; the result, usually, is a good one. Unfortunately, however, the result doesn't last long; the strain soon begins again. In spite of constant appeals, begging her to relax, her muscles will tighten.

Play Pianissimo

It occurred to me to suggest playing everything pianissimo for a while, with no sort of effort, leaving the fingers, hands and wrists as if they were boneless; keeping them, however, in correct position. After practicing in this way, and then resuming the musical interpretation, there has been a marked improvement.

The point I want to make is that tone, with all its degrees of shading, comes, not from an increase or decrease of tension, but from a decrease or increase of relaxation; in other words, the fingers, hands and wrists should be primarily relaxed.

Most hard and unsympathetic tone comes from an aggressive approach to the keyboard. Finger strength must be developed to the nth power, but it should be power, not force. The wrist ought to be almost entirely controlled by relaxation.

There is as much power of control in a pianissimo scale as there is in a fortissimo scale.

Try playing a pianissimo scale and then compare it with a pianissimo glissando, a balanced scale should be as even as a glissando. Speaking of the power of control: Place your hand on the surface of the keys in a good, five-finger position; raise and lower the second or third finger so slowly that the movement is hardly perceptible; that means control, just as an even pianissimo scale shows control.

Tension there must be, and lots of it, but it must be tempered with lots of relaxation.

It should be the sort of relaxation which oozes through the muscles, not the sort of tension which ties the muscles into knots. Keep the mind and muscles free from undue tension, then everything becomes easy. One of the greatest faults in piano study is that of trying to make more tone (noise) than one is capable of making. Tone means relaxation. It is of slow growth. Most students want to play "big pieces," instead of playing pieces within their grasp.

Playing pieces too difficult for the student is a sure sign of playing with too much tension. I could talk on indefinitely about the abuses of tension and the advantages of relaxation, but I hope these suggestions may call the student's attention to some points which may be helpful.

Treat your piano as a friend, not as an enemy. I could talk on indefinitely about the abuses of tension and the advantages of relaxation, but I hope these suggestions may call the student's attention to some points which may be helpful.

Don't play an *sforzando* with a "knock-out blow," as if you meant to draw blood. Attack it instantly and immediately relax; otherwise the string may reverberate itself by twanging.

[BOSTON'S NOTE.—*THE ETUDE* is always particularly glad to present to its readers articles from teachers of very high standing in the artistic world who still have the desire to devote much of their attention to the more practical problems of pianoforte study. Mr. Clayton Johns is well known as a composer. Many do not know, however, that for many years he has been one of the leading instructors in piano playing at the New England Conservatory. Among his best-known pupils is Heinrich Heine, who has appeared many times as soloist with the Boston Symphony Orchestra and other American organizations.]

Keep the body in repose, leaving the muscles free, the body gently away, following the rhythm of the music, or holding it still. (All rules are susceptible to change.)

When using the pedal, train the foot and ankle just as the hand and wrist should be trained.

Don't bore a hole in the rug with your heel; nor should the foot wobble aimlessly about, twisting it off from and on the pedal. For certain pedal effects, the whole foot may be lifted.

Keep the left foot on the soft pedal, ready for any shading emergency. Train the left foot and ankle, just as the right foot and ankle should be trained.

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of tension and relaxation. Good table manners are the result of knowing how to use the hands, forks and knives properly, as the hands, wrists and fingers should be used properly when playing the piano.

Have you ever noticed two persons, one person, and dealing cards? One, perhaps, does both easily and gracefully, with the slightest degree of tension, while the other stiffens every muscle, the result being that the deal goes very slowly and clumsily, often dropping cards on the floor, and having to pick them up, then having to start all over again. A little relaxation in the hands and fingers would save all this trouble to the dealer and to all the members of the company. Apply the same thought to your piano practice.

A great deal of bad penmanship comes from too much tension when holding the penholder. If children could be taught in the beginning how to hold a pen properly and then use it, and if children were to be taught in the beginning how to hold their hands and fingers at the piano, and then use them properly, there would be much less bad writing and bad piano playing. Coming down to the simplest things of life, even tying a necktie needs a certain technique, both kinds, tension and relaxation.

An endless number of comparisons and illustrations might be made in connection with tension and relaxation, but having run the risk of driving my hobby to death, I will desist. Nevertheless, I hope these hints may save some unwary wanderer from stumbling into the pitfalls that lie all about the musical pathway.

Practical Illustration of the Principle

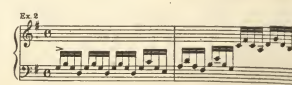
The following examples taken from Grieg's Prelude, (first movement of "Aus Holberg's Suite") might be used as a practical illustration of tension and relaxation. The student, who is the subject of this article, studied the suite with marked success, after having applied the principles herein contained.

The examples below are numbered according to the different measures of the whole prelude.

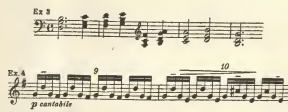


Do not begin with an accent on g, measure 1. The tension should be on the second 16th note, b, and the next tension should be on the second 16th of the fourth beat, the same measure. In measure 2, each second 16th note of the four beats should be tensioned, and in the same way, measure 3, on beats 1 and 3, and measure 4, beat 1. All the other 16th notes of the four measures should be more or less relaxed, depending upon the shading of the phrase. The wrist must be relaxed and the hand rolled.

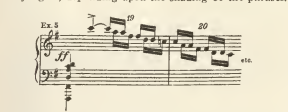
The printed edition of the prelude is indicated by the accents, as above, and the suggested correction is indicated by straight lines over the melodic notes, as above.



The theme, shown of 16th notes, is, of course, like this



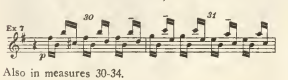
In measure 9, the second 16th of beat 1, should be slightly tensed, while the other 16th notes should be relaxed. In measure 10, the second 16th note of beat 3, should have less tension (see example above). The following measures may be treated in the same way again, depending upon the shading of the phrases.



In measure 19, beat 2 should receive a strong tension and promptly relaxed accent, while the rest of measure 19 and the whole of measure 20 should be relaxed.



In measure 21, the third 16th note, on beats 1 and 4, and on each beat in measure 22, should be melodically treated as in measures 1 and 2.



Also in measures 30-34.

In measures 34 and 35 the melody must come out on the first 16th note of beats 1 and 3.



In measure 54, the fourth 16th note of each beat should be slightly tensed.

As the last two pages are more or less like the first two pages, the student can easily apply the same principles.

Many a secret lies hidden in the 16th notes of a phrase. They must be dug out of the common day, if the student wishes to discover the jewels to be found in the surrounding setting.

Bad Temper and Good Teaching

By Matthew G. Bates

MARK HAMBURG, once described very graphically indeed, as a "rebellious pupil" by the collar and literally threw him out of the room. Twenty-five years ago such things were applauded as necessary severity in order to insure discipline, just as the infamous incident in the German army, years ago, when an officer assaulted a cripple for failing to recognize his dignity, was condoned by the authorities as a necessary part of military discipline.

Leschetzky was great in spite of his deplorable temper, not because of it. Just as quarrelsomeness put down by modern business men as an unfortunate mark of bad breeding and always as much an obstacle as it is unnecessary in any legitimate business transaction, so bad temper has no place in the modern music studio.

Successful Piano Practice

Hints from Great Masters Selected for "The Music Student"

By Mrs. E. A. Crawshaw

Mark Hambourg, in an article on *How to Play the Piano*, in *The Ladies' Review*, November, 1905, says: "I do not think a man can interpret the works of the great composers unless he possesses of broad intelligence, experience of life, and a knowledge of travel, and is familiar with the writings of the poets, philosophers, and historians of ancient and modern times. These are the food for the mind of any great artist, and the result finds expression through his own special method. . . . To get the most out of life it is necessary to be in touch with all that is going on about you; and if you do not get the most out of life, in its best sense, your Art will be the sufferer. That is why I study practice an hour at a time rather than four hours at a stretch, but by no means wasting those three hours."

And again: "When practicing, I should never advise a student to play a piece through from beginning to end till it is well learned. A piece should be learned as poetry—idea for idea. It should be played slowly and evenly, and when perfected, the next idea should be treated in the same way, and then the two played till they go smoothly, and the third is taken up."

Leschetzky's method of study as described by Annette Hullah, is as follows: The pupil takes the first or phrase (according to the character of the work, and retains), and dissects it till every marking is clear to him. He decides how he will play it—with what fingering, touch, pedaling, accent, etc. He practices each detail as he comes to it. He puts all the parts together, learning by heart as he goes, finding a new section, making it as perfect as he can in every respect, both technically and musically, before he attempts the next. What is required of him is, that he shall study every piece of music so thoroughly that he knows every detail in it, can play any part of it accurately, beginning at any point, and that he can visualize the whole without the music—that is, see in his mind what is written, without either notes or instrument. Every pupil must study in this way, bar by bar, slowly and deliberately, until each point in his mind is as clear as the page a day so learned will give you a trunk full of music for your repertoire at the end of the year," says Leschetzky, "and moreover, it will remain securely in your memory."

The essentials of good work Leschetzky enumerates as follows: First, an absolutely clear comprehension of the principal points to be studied in the music on hand; a clear perception of where the difficulties lie, and of the way in which to conquer them; the mental retention of these three facts before they are carried out by the hands. "Decide exactly what it is you want to do in the first place," impresses on every one; "then how you will do it; then play it. Stop and think, you played it in the way you meant to do; then only, if of such a go ahead. Without concentration, remembrance, you can do nothing. The brain must guide the fingers, not the fingers the brain."

Brahms, in his *Life of Johannes Brahms*, says: "He had a great habit of turning a difficult passage round and making me practice it, not as written, but with other accents and in various figures, with the result that when I again tried it as it stood the difficulties had already considerably diminished, and often entirely disappeared."

Henselt, in *My Musical Experiences*, says that when studying with Henselt he found that he made his pupil write out the shakes with the most strength and slowest and slowest passage in which there was a difficulty in the fingering.

Paderewski, in an article by Paderewski (in a number of *The Strand Magazine*—forget the year), entitled *The Best Way to Study the Piano*, he lays special emphasis upon scale playing: "It is only by playing the scales mark of bad breeding and always as much an obstacle as it is unnecessary in any legitimate business transaction, so bad temper has no place in the modern music studio. . . . First play the scale through, accenting the notes according to the natural rhythm. Then, as in speech, let the

accent fall upon the weak note instead of upon the strong one, and play the scale accenting every second note; afterwards place the accent upon every third note, then upon every fourth. This gives absolute command of the fingers, and is the only way to acquire it."

Rosenthal, James Huneker, in *Mezzotints in Modern Music*, writes: "I once asked Rosenthal what finger exercises or studies he employed to build up that extraordinary mechanism of his. He startled me by replying, 'None.' Then he explained that he picked out the difficulties of a composition and made new combinations of them. Every rope has its weak spots, and, in every composition, there is the one difficulty that will not not down. Master it and you are technically master of all you survey."

Rubinstein, in Larocche's account of Tchaikovsky at the St. Petersburg Conservatoire (quoted in *The Life and Letters of Tchaikovsky*, translated by Mrs. Newman), he says: "In his class Rubinstein would often see the pupils play Czerny's *Daily Studies* in every key, keeping precisely the same fingering throughout."

Pachmann, Gerald Cumberland, writing of Pachmann in *Musical Opinion*, says: "There can be few men so self-sufficient, so successful in imparting their personalities upon the world as he. . . . Fat and ungainly he is, but he has the never-fading attraction of abundant life. In him is fire; in him are the seeds of fire. The dull eye, the heavy face, the squat figure, the almost destructive energy of his mind—an energy that can create multitudinous waves of sound that float out of hearing, but which are being continually replaced by others until one is bewildered and bemused."

The Pupil and the Soldier

By Norman H. Harney

It is natural that the vocabulary of the day should be rich with military terms, and that speakers and writers should draw upon the affairs of war for illustrations to drive home their meaning. But the analogy between military maneuvers and other fields of activity does not always hold good all along the line. Soldiering is, after all, not the normal life of a man. A writer in a musical journal recently pointed out what she believed to be the resemblance existing between the male student and the soldier. The first thing she drew upon was that the pupil, like the soldier, should give absolute, unquestioning obedience. This point seems to the present writer not at all well taken. In fact, it is altogether untrue.

Blind, unquestioning obedience is a necessary qualification for the soldier on the field of battle. This particular phase of his duties has been summed up by Tennyson in the familiar lines:

"There's not to make reply;
There's not to reason why;
There's but to do and die."

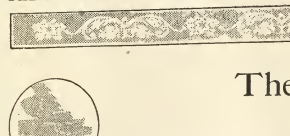
It is well, however, for the music teacher to bear in mind that the pupil's duties in this respect would better be put in some such vein as the following:

"There's not to be too shy;
There's swift to make reply;
There's will to reason why."

The student not only has a right to know the why and wherefore of the matter in hand, but it is essential to his education and training that he should know. In this particular manner, a preference to some other shows not only how a thing is done, but why it is done in this particular manner, and it is a serious mistake. The questioning student is not necessarily a serious student, but the serious student is always an asker of questions. That is, if he is permitted and encouraged to be so. A disposition to ask for information in regard to a lesson may usually be looked upon as a very healthy sign on the part of the pupil. The student who never asks questions is either suffering from excessive shyness or he is not sufficiently interested in the subject in hand to progress properly.

If, therefore, you are a teacher of music, do not demand absolute, unquestioning obedience of your pupils. If any one of them should at times "make reply" and act the "reason why" part, that, while he may not be acting as a good soldier in the manner which he is, he is nevertheless behaving in a manner which, on the part of a student, is not only justifiable but praiseworthy.

THE ETUDE



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

Beginning the Thorny Road

"I am a new subscriber, and just beginning to teach. Would be glad if you would answer the following questions:—
"1. A pupil has come to me who has been work in the second grade, but her touch is very heavy. How can this be overcome?
"2. How many of the scales should she study now? Should she play them in thirds, sixths and tenths or only in octaves?
"3. Should she study arpeggios and chords?
"4. What is the best instruction book to use?
"5. What studies should she take?
"6. She says the pedal, but very badly. Should she be allowed to use it now?
"7. What kind of exercise should she take to get her wrist and forearm muscles relaxed?"—C. K.

Two plans are open to you. You may begin her all over again, which, as a rule, discourages young pupils terribly. As you are just beginning this might not work out any better than with the first teacher, and it might be well to carry on your experimenting along another line. First, give her some slow five-finger exercises, and teach her the correct action of fingers. A little of this should be done daily. Select simple pieces for her advance work, and get her to add the finger action as rapidly as possible. Take some of her pieces she now knows, and tell her she should not try to apply the correct finger action to them. Do not be too exacting in regard to it, for it will take her several months to acquire the finger facility. The exercises in answer to question seven will be needed at once.

2. There should never be a question of how many scales. Pupils should begin the scales as soon as they can, spending a considerable time on the first few, and then adding according to ability. Some learn them faster than others. They should be practiced in octaves after the first year, at least, giving the entire attention to action, smoothness and facility.

3. Arpeggios and simple chords may also be taken up, as both will be found in even simple music.

4. The "Round Table" does not wish to adjudicate dogmatically on the best of anything. The best known to the writer should be understood. For the first preliminaries, *The New Beginner's Book*. Finish preliminary with *First Steps in Piano Playing*. "Very bright pupils sometimes limit this to progress, and to the *Standard Graded Course*. This will progress too rapidly, however, it being intended as a compendium or standard of progress. With it may be begun the Czerny-Liebling *Method and Technique*. From this facility, you may gain ideas as to how to secure proper position and action with pupils. It is an introduction to Mason's great work. Read *The Etude* in every corner for every scrap of information you can find. You will find yourself surprised at the number of points you can pick up in the most unexpected places. This covers question five.

5. Use the pedal cautiously at first. Use it in pieces and thoroughly learn it so as not to confuse the mind with too many things at once. Its practice should come very gradually.

6. Use the pedals for the arms above the lap, and letting the hands drop loosely, was the best way. Teach the pupil that a free and easy position akin to this should be tried for in playing, though not exactly, as control over the muscles for action implies a certain amount of rigidity. Lay the hands on the table, and raise the forearm loosely up and down with the tips of the fingers resting on the table. (c). Do the same on the keyboard. With this motion begin the practice of two-note chords under the thumb, and freely and easily.

Practice slowly, repeating each chord many times. Then take three-note chords, and later (if the hand is large enough) try four-note chords, although in the majority of cases would better be omitted with beginners. This, after a thorough prac-

The Teachers' Round Table

Conducted by N. J. COREY

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

Exceeding the Speed Limit
"After two years of study my teacher says I am in the fourth grade, but I cannot even read simple pieces at sight. What is the matter? I study Bach's Two-part exercises, but it takes me two or three months to get one exercise."—D. A. N.

Inaccuracy
"I have a beginner who has great trouble in straining the right legs. If she wishes to play in rectly it is with much straining of both the music and piano keys. She tries hard, but her fingers soon stiffen. She is studying *The New Beginner's Book*.
"1. Should she play a piece and scales enough for a second-grade pupil? Or should there be some other exercise book?—B. M.

Develop freedom by selecting the prettiest of the little pieces your pupil has had, and have her commit them to memory and play a great deal. After she has learned a piece in this manner, through teaching her to loosen up her stiffened muscles, which can be much better and more easily done when the entire attention can be given to the action of the fingers and hands than when divided with the deciphering of notes. Separate the various functions in early teaching as much as possible. She should practice her new pieces with one hand at a time, and very slowly. It is possible she may belong to the class that is not very gifted. If so, you will have to lead her slowly and gently. In such a case more pieces and fewer exercises should be the rule.

This latter sentence applies to your second question. Do not increase the exercises. Learn to apply as many of the principles through pieces as possible, for the pupil will advance more rapidly when playing something that he enjoys. A few exercises practiced a great deal, then imperative for graduation. Even with this some of them find it difficult to secure faithful attendance. Most of the students look upon harmony as a useless drudgery, and it is often difficult to get them in sympathy with it. One of the large conservatories fixed a price of ten cents a lesson for the theory class, and had no further trouble with dilatory pupils. There was an immediate and permanent interest. Even young pupils value what the pupils are paying for, even though the price is small. With your charge for lessons so low, I do not see how you can charge more than ten, fifteen, or at most twenty-five cents a month for the theory. With seventeen in the class at twenty-five cents a month, your half hour would bring more for your time than your regular lessons.

Cold Hands
"I am troubled with cold hands. I practice several hours a day, but when the room is very warm, they become cold and stiff. This is due to the fact that the blood vessels are constricted and due to nervousness. I have practiced some simple arpeggio and scale exercises, but it does not seem to help. I am sixteen years old and my general health is good. Can you tell me of some good exercises?"—J. S.

This is entirely a nerve condition which it is difficult to deal with. Naturally, physical exercises will have but little immediate effect, although building up a strong and healthy system will help in the long run. It seems to be temperamental with some players and is never wholly overcome. With others, a similar condition of nerves results in the hands becoming overheated, and the excess perspiration interferes with playing. This latter condition interferes less with playing, however, than the former. It is in public playing that the most trouble is experienced in either case. I have known pianists who have been obliged to give up playing in public because of nervous chill and stiffness affecting the hands. In many a strong and healthy person, the picture of physical soundness, the nerves are by no means proportionally strong. Indeed, people with nervous exhaustion often look phenomenally well. Paderewski is of a nervous temperament, and always, it is said, holds his hands in hot water before going on to the platform. I was recently talking with another pianist who was very nervous, but who said that his nerves would not allow him to play unless he could hold his hands long enough in hot water to reduce the chill and loosen the muscles before going back to the platform. There is no advice I can give along this line except to build up a robust physique, which includes the nerves as well. Too much practice will increase your trouble. Do not overdo this. You are young, and good habits will do more for you than to gradually lessen. Bide your time, and do not worry about it.

Secure some good four hand pieces for teacher and pupil, those in which the pupil's part is very simple. Spend a little time at each lesson playing this music with her, and appoint an hour for another session if you can spare the time. Insist on her playing her part in correct tempo at once, and do not allow her to stop to make mistakes. Make all the fun and excitement you can so as to keep her in good spirits and cause her to have a good time. You will find her reading beginning to improve from the first. Next buy some of the fifty cent folios which are now so numerous, and have her play them as she is able to play them. Do not to that which she can play after practice. Set her to playing these pieces in the same manner as the duets. No stopping for errors, playing up to time from the first, and playing each piece not more than twice at a sitting, although she may be permitted to repeat a number of times. You will secure results in very short time, and at the end of six months or a year your pupil will have become quite expert in reading.

The Practical, Brain-Building Value of Piano Study

Piano Study Always Profitable, Even for Non-musical Students

By FERN MAGNUSON BLANCO

Why All Children Should Have a Chance to Study Music

MANY take music lessons, but few become excellent players. Therefore, parents often hesitate to furnish piano instruction for any child who does not show unmistakable talent, and pianitally eager, they grow weary on account of the many seemingly hopeless pupils. Doubting parents, discouraged teachers, indifferent pupils, and the general public, as well, should realize that expert musicianship is not the only aim of piano study, and that regular and intelligent piano practice is in many respects as helpful to the prospective mechanic or lawyer as to the future virtuoso.

The value of piano lessons to the talented is evident, but many persons believe the unmusical child should not be forced to practice on an instrument which he does not love and will never master. I am persuaded that piano practice is never more disagreeable to any child than the study of arithmetic to many. If it is agreed, however, that for practical and educational reasons, every child must study arithmetic. Music also is an exact mathematical science, but with a decidedly important aesthetic element added.

The faithful piano student is benefited by daily melodic and rhythmic experience. Gesell, in the *Normal Child and Primary Education*, says, "Rhythm is the best friend of motor activity. It lightens all labor, makes for pleasure, grace and poise of movement, and postpones fatigue. . . . Melodic intervals possess in a high degree the power to stimulate energy." Physicians often affirm that music tends to improve the condition of the sick, and proprietors of many large business establishments assert that the efficiency and general "morale" of their employees is increased when good music is provided.

The Piano Versus Other Instruments

There are, of course, excellent musical instruments besides the piano, many of them more attractive to some of the boys and girls. If a child prefers the violin or cornet he should, nevertheless, take piano lessons first, if possible. Even a small amount of piano study will greatly enrich his harmonic experience. Of all instruments the piano most nearly approaches the orchestra in the expression of the finest and most complex harmonies, together with wonderful facility for tone control in every part. To play a worthy composition on the piano is almost as beneficial as ensemble work to a person who is accustomed to an instrument of meager harmonic possibility. Pianistic knowledge gives the young musician a clear view of the rhythmic and harmonic relations of parts. Acquaintance with the piano is as beneficial to a musician as a knowledge of Latin to the student of European languages.

Quick and accurate vision, a most valuable asset in our complex modern life, is remarkably developed by the rapid note-reading of the pianist who, through long practice, acquires a well-trained eye and intimate coordination of eye and hand.

The pianist's medium of expression is a no less won-

derful instrument than the human hand, in which is specialized touch, which has been called the most fundamental and philosophical sense, and which existed before the other senses in evolutionary history. It is principally through education of touch that the pianist learns instantly to locate and play innumerable notes without so much as a glance at the keyboard. Countless nerve filaments connect the fingers with the brain, and, through education of touch, dexterity or tactical efficiency must develop previously unused associational areas in the cortex.

The fidelity of the ear and the quality of musical taste are improved by piano practice. A legitimate, though unusual harmonic sequence, sometimes impresses a pupil as incorrect, but as he practices, his constantly developing taste and ear will finally approve of the passage. Faithful piano practice, which trains the ear and develops a discerning harmonic sense, will gradually lead even the unpromising pupil to an appreciation of the best in music.

Muscular Character of Piano Playing

Piano practice affords intensive training of countless muscles. There is a relationship between muscular exercise and psychic processes. G. Stanley Hall says, "Muscles are in a most intimate and peculiar sense the organs of the will." Character might, in a sense, be defined as a plexus of motor habits. If correct habits of practicing are formed every strength gained through the exercise of one muscle may stamp on the brain the student's impressions of accuracy, conformity to standard rules, highness of purpose, determination to succeed, etc.

The same exercises which promote pianistic skill also afford ambidextrous training, and make for symmetry in the posture of growing children. Ambidexterity also doubly increases muscular efficiency, for it has been proved by experiment that one strength gained through the exercise of one hand means an appreciable increase of strength in the corresponding muscles of the other. Since muscular action of the right and left sides is controlled by separate cerebral areas, piano playing, which requires the same remarkable skill for the left hand as for the right, necessarily induces the activity of many brain cells not generally used.

Piano practice necessitates non-simultaneous action of even the most humble and dependent muscles of the fingers, hands and arms. The beginner in piano study is often inclined to make the same movements with one hand as with the other, but little by little the nerves, muscles and brain cells adapt themselves to the ever-increasing demands of the will, and the faithful learner is at last able to play complex and widely varying passages with his two hands, so that literally one hand does not know what the other is doing. As to the significance of this highly developed independence of the hands, it is an interesting fact that persons of sub-normal intelligence seldom develop non-

simultaneous action to any extent. If an idiot moves one of his hands the other frequently makes a similar motion without volition. The normal person, however, can acquire a wonderful power of non-simultaneous action which stimulates mental development.

Relationship of Manual Dexterity to Mental Powers

The mental advancement of a species can be measured by the manual dexterity of its individuals. One of the most noticeable distinctions between humans and animals is the high development of the hand of the human. The dog is considered one of our most intelligent animals, yet his mind is as far behind the human as his paw is inferior in structure and ability to the hand of man. Dr. Robert MacDougall says of the human hand, "In its features and capabilities it is symbolized all that man has achieved in his long upward march from the primate ooze."

If the only advantage to be derived from piano study were a remarkable training of the human hand, that alone would justify it. The minds of children are first awakened and developed through hand culture, and any activity which requires simultaneously great mental effort and unusual manual skill is of rare educational value.

Piano Study Advantageous During Formative Years

Piano lessons are of greatest benefit during childhood or youth, the opportune time for acquiring fundamental knowledge of all subjects, the magic period when the senses are most alert, the brain cells most plastic and the muscles most tractable; and when awakening elemental impulses and desires can be deepened, purified, softened and dignified by daily access to the greatest music and contact with the minds which produced it, noble artists who help us build what Ruskin describes as "treasure houses of precious and rustic thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us—houses built without hands, for our souls to live in."

Thoughtful parents, therefore, will provide piano instruction for their children (and the public school should make this possible in every case). Our children will thus acquire a valuable accomplishment as well as a pleasant occupation for hours which might otherwise be unprofitably spent. Their young minds will be disciplined, their powers of concentration augmented and their wills invigorated; their muscles will receive valuable exercise, they will acquire remarkable sense training and hand culture, and also acquaintance with our most fundamental, scientific and intimate art. Many great men of all times have considered music a profitable study. A so less eminent philosopher and educator than Plato, himself a musician, said, "Musical training is a most potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten."

Dowell's *To a Wild Rose*, then how much greater is its need in the playing of any polyphonic work, where dependent upon an unbroken fingering of the notes. And if the creation of resourceful fingers through the establishment of a fixed fingering is important in a shorter work, whether that be a light modern or the Bach Fugue, then its importance is self-evident in the learning of sonatas and concertos. The student who knows just when, in the playing of such lengthy works, a desertion of the memory may leave him at tide him over. And for such as this do we advise all pupils to obey the mandates of an authoritative fingering, first, last, and always; for only by such obedience can one's fingers develop a resourcefulness sufficient to warrant the trust which we are compelled to place upon them sooner or later.

These fingers are capable of a very high order of instinctive intelligence. They have the ability to reach out and feel for those things sought when really the mind is inert and unconscious of any act. Such a movement might be termed as automatic, but many you! no such movement can ever become automatic, in a pianistic sense, until that movement has become thoroughly established by countless repetitions, each of which has been an exact fingering replica of the preceding one. Hence, the thinking one can readily see that no dependable automatic flow of finger movement will ever establish itself until a definite fingering of the notes in that particular composition has been adopted.

The Value of Definite Fingering

Aside from its advantages as a resourceful support to the memory, a definite fingering of any composition is wholly essential as a vehicle in the expression of

one's musicianship. To indolge a sort of catch-as-catch-can grasp at the notes, with no two renditions ever fingered alike, must develop many awkward positions and shifts such as will prove violently disturbing to one's technical and musical poise. And in order that the pupil may ascertain for himself the importance of an established fingering, he has only to turn to the simple scale of C major and attempt to play it with utter disregard to the rule of fourth finger in the right on the seventh degree of the scale and fourth finger in the left on the second degree; the result should prove convincing.

It matters not how modest in pretention a composition may be, the finger technique is always a matter for serious consideration if the pupil would bring it to the highest interpretative point and maintain it at that standard. And if an established fingering be of moment in a piece, we will say, of the simple type of Mac-

GARDEN OF ROSES

IRENE MARSHAND RITTER

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Moderato M.M. = 108

AT THE DANCING SCHOOL

WALTZ

BERT R. ANTHONY

One of Mr. Anthony's attractive little waltz movements, for teaching or recreation. Grade II.

Tempo di Valse M.M. 64

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THE MORNING CALL

RECITATION WITH MUSIC

WALTER HOWE JONES

Recitations with music are coming more and more into popular favor. Here is a very attractive one of humorous character. The accompaniment by itself makes a very pleasing piano piece. Grade III.

Tempo rubato

Ma comes and calls at early dawn,

An' I say: "Yes-sum"

She calls a-gain and I just yawn

An' an-swer "Yes-sum"

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THE ETUDE

I love to lie just half a wake

An' dream of fish-in' in the lake;

An' smell the buck-wheat ba-ter

cake,

An' an-swer: "Yes-sum."

A-gain she comes and gives her call,

An' I say:

"Yes-sum"

I don't git up ner stir at all;

I just say: "Yes-sum"

And then she hol-lers, "Will -

um,"

you have got your mornin' chores to do,

You'll have to hustle to git through,"

An' I say: "Yes-sum."

Each morn-in' it is that there way:

I just say:

"Yes-sum."

She calls an' calls an' I just say;

"I'm com-in', yes-sum."

Then dad comes an' hol-lers: "Bill!"

An' then I stop my ly - in' -

still,

An' go to dress-in' with a will,

An' hol-ler "Com-in'!"

CHIMES OF EVENTIME

MEDITATION

THE ETUDE

This number is taken from a new set of teaching pieces by a well known woman composer. Grade III.

ROSE EVERSOLE M^{CO}QY

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THE ETUDE

THE HAPPY MILLER

BERTA JOSEPHINE HECKER

Full of color and activity. A good study in the staccato touch. Grade 2½

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HUNGARY

SECONDO

M. MOSZKOWSKI, Op. 23, No. 6

From the celebrated set of pieces, entitled *From Foreign Lands*, originally written for four hands.Molto allegro M.M. $\text{♩} = 138$

mp

un poco più f

cresc.

Fine

sfz

passionato

p giocoso

mp

HUNGARY

M. MOSZKOWSKI, Op. 23, No. 6

PRIMO

Molto allegro M.M. $\text{♩} = 138$

mp

un poco più f

cresc.

Fine

sfz

p giocoso

p

mp

SECONDO

THE ETUDE

musical score for the SECONDO part of 'The Star Spangled Banner'. It consists of five systems of staves. The first system includes the instruction 'cresc. assai'. The score features various musical notations including treble and bass clefs, key signatures, and dynamic markings such as 'ff' and 'D.C.'.

THE STAR SPANGLED BANNER

SECONDO

Dr. SAMUEL ARNOLD
(1740-1802)A new and very solid four-hand arrangement of the *National Anthem*.

Moderato

musical score for the SECONDO part of 'The Star Spangled Banner'. It consists of five systems of staves. The first system includes the instruction 'Moderato'. The score features various musical notations including treble and bass clefs, key signatures, and dynamic markings such as 'p', 'cresc.', 'ff', 'allarg.', 'molto rit.', and 'fff'.

THE ETUDE

PRIMO

musical score for the PRIMO part of 'The Star Spangled Banner'. It consists of five systems of staves. The first system includes the instruction 'cresc. assai'. The score features various musical notations including treble and bass clefs, key signatures, and dynamic markings such as 'ff con fuoco' and 'D.C.'.

THE STAR SPANGLED BANNER

PRIMO

Dr. SAMUEL ARNOLD
(1740-1802)

Moderato

musical score for the PRIMO part of 'The Star Spangled Banner'. It consists of five systems of staves. The first system includes the instruction 'Moderato'. The score features various musical notations including treble and bass clefs, key signatures, and dynamic markings such as 'p', 'cresc.', 'allarg.', 'molto rit.', and 'fff'.

INDIAN LIFE

A lively characteristic piece, full of color. Grade III.

Tempo di Marcia M.M. $\bullet = 120$

PAOLO CONF

Tempo di Marcia M.M. = 120

rit. a tempo

pp

cresc. f rit. a tempo

1 2

last time to Coda

rit. pp a tempo

CODA piu mosso p

luggiero

THE ETUDE

PRAYER

Meno mosso

	legato	
--	--------	--

1

Tempo I

mf.

T

A FROLICSOME MOMENT

HERBERT RALPH WARD

A useful teaching piece with work for both hands. Grade II $\frac{1}{2}$

Allegro M.M. $\text{♩} = 112$.

my

Fine

it. D.C.

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DOLORES

SPANISH DANCE

HOMER GRUNN

Very taking and characteristic: In real Spanish style. Grade 3½
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THE ETUDE

MARCH 1919

Page 163

THE SMUGGLERS

W. BERWALD

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Moderato M.M. = 126

THE ENCHANTRESS

VALSE CAPRICE

A brilliant idealized waltz movement by a promising young American writer. Grade IV.

Tempo di Valse M.M.♩=72

L. LESLIE LOHR

Handwritten musical score for 'The Enchantress' in 3/4 time, key of B-flat major. The score consists of ten systems of piano and bass staves. It includes various musical notations such as notes, rests, and fingerings. Performance markings include *p* *grazioso*, *Ped. simile*, *rit.*, *a tempo*, *p con espress.*, *mp*, *cresc.*, *f*, and *rit.* again. The piece concludes with a *p* *grazioso* marking.

THE ETUDE

Handwritten musical score for 'The Etude' in 3/4 time, key of B-flat major. The score consists of four systems of piano and bass staves. It includes various musical notations such as notes, rests, and fingerings. Performance markings include *a tempo*, *rit.*, *p con espress.*, *p*, *brillante*, *f*, *cresc. e sempre accel.*, and *sempre senza rit.*

ROMANCE

A beautiful broad melody, in the style of a 'cello solo. Grade IV.

FIDELES ZITTERBART

Andante amoroso M.M.♩=84
dolce e con espress.

Handwritten musical score for 'Romance' in 3/4 time, key of B-flat major. The score consists of four systems of piano and bass staves. It includes various musical notations such as notes, rests, and fingerings. Performance markings include *p*, *mf*, *Ped. simile*, and *rit.*

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THE STUDY

pp legg.

Ped. simile

pp legg.

pp

quasi recitativo p

Tempo I.

dim.

p dolce

dim.

pp

ppp

SLUMBER SONG

A very pretty *berceuse*, by a well-known American writer. Grade III.

R. HUNTINGTON WOODMAN

Andante M.M. $\bullet = 72$

A very pretty *berceuse*, by a well-known American writer. Grade III.

Andante M.M. ♩ = 72

KENNETH WOOD

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LEGATO MELODY

A useful study in the singing style. Grade II.

R. HUNTINGTON WOODMAN

Andante M. M. $\text{♩} = 72$

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A JOLLY RIDE

MILTON D. BLAKE

A well-marked polka rhythm, requiring a crisp and light finger action. Grade 2½

Rather fast M.M. ♩ = 92-104

Playfully

1 6 4 2 3 4 3 2 1 3 1 4 2 3 4 1 3

mf

mf

Resolutely

mf

Playfully

mf

TRIO

mf

f Very decisively

mf

dim.

f. D.C.

TWILIGHT HOURS

REVERIE

ALFRED PAULSEN

A useful recital piece or soft voluntary, with an effective registration. Also published as a piano solo.

Andante M.M. ♩ = 78

MANUAL

PEDAL

Ch. Soft 8' stops

poco rit.

a tempo

Sw. Oboe & 8'

Soft 8' & 16'

Increase Sw.

Ch. Soft strings

Swell Op. Diap. & 8' off Oboe

Ch.

Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

Sw.

D.S.

DREAM SHIPS

WALTZ

J. F. ZIMMERMANN

A dainty waltz movement, easy to play.
Tempo di Valse M.M.♩=48

VIOLIN

PIANO

THE ETUDE

THE ETUDE

LITTLE LOVE SONG

F. A. FRANKLIN, Op. 45, No. 1

An excellent first position piece. Good for teaching.
Andantino M.M.♩=68

VIOLIN

PIANO

FREEDOM'S DAY

Frederick L. Myrtle

Frederick L. Myrtle
Celebrating the return of the overseas forces and suitable for unison or community singing at all patriotic gatherings. The composer is
a popular and accomplished concert organist.

In march time

mf §

§

Joyfully

There's a tramp of march-ing feet, Down the thronged and ban-nered street, While the

shouts of loy - al greet ing fill the air:

There's a flag that proud-ly flies, To the sun - lit skies, As the

boys come home from "o - ver___ there'.

And each drum's loud beat, each bu - gle note Pro .

claims a coun-try's pride and joy,

It is Free-dom's day, and ev-'ry-meth-er's heart Rest-

wel - come to a sol - dier boy!

atempno

atempno

atempno

slower

slower

slower

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THE ETUDE

EDWIN H. LEMARE

THE ETUDE

MARCH 1919

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• cel-lant vic-tor-y up-on land and sea O'er the dread-ed hosts of mur-der and shame

all stand forth right read - i - ly And from grate - ful hearts our tri - bute pour To the

sol - dier boys who of - fered up their lives 'That peace may reign for — ev - er - more! There's a

A single musical staff containing a series of notes and rests, representing the beginning of a piece. The notation includes various note values such as eighth and sixteenth notes, along with rests. The key signature has one flat (B-flat), and the time signature is common time (C).

Frank L. Stanton

A very effective *encore* song

A SONG OF JENNY

STANLEY R. AVERY

Slowly

Green hills, shin - ing glor - ious in the sun and dew -

Riv - ers sing - ing sea - ward, past mead - ows fair [^] to view;

Climb-ing, gold and pur - ple, to kiss the bend-ing blue; Sad, you seem, for Jen - ny's on the

Sea, that bears the white ships to hav - ens glad and new;

oth - er side o' you, And I'm wea - ry for my dear - ie night an' morn - in'

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TILL A SWEET DREAM COMES TRUE

IRA B. WILSON

Edith Sanford Tillotson

A melodious ballad, with a good swinging refrain.

Moderato

mp

1. Dear-est, tho' we are di-vid-ed,
2. Tho' your pres-ence is de-nied me,

mp

Shall to-geth-er we may meet, If you'll prom-ise to be guid-ed, By a ten-der fan-cy sweet;
Tho' your voice I can-not hear, I can bring you close be-side me, I can feel your pres-ence near;

Love can bridg-e the dis-tance wea-ry, Bring me close a-gain to you, Brighten ev'-ry mo-ment dre-a-ry,
So un-til we're re-u-nit-ed, Play the lit-tle fan-cy thro', Keep the ten-der prom-ise plight-ed,

Refrain
Till a hap-py dream comes true, I'll watch the glow of the sun-set, For I know you'll be watch-ing it too; I'll
Till a hap-py dream comes true.

count the stars in the heav-ens, Know-ing they are shin-ing on you; And so we'll jour-ney to- geth-er, To -

geth-er the long hours thro' And I'll know that with me you are wait-ing, Wait-ing till a sweet dream comes true.

A Little-known Gounod Work

When *The Tales of Hoffman* and *Orpheus* were taken down from the operatic garrut a few years ago people were amazed at their freshness, interest and charm; and they began to ask, "What other operatic treasures are there hidden away under the dust of decades?"

The management of the Metropolitan Opera House has announced among other revivals for the season, Gounod's *Mireille*. Gounod has long been known as a "one work" man. The fact of the matter is, however, that the remarkable success of his *Faust* has overshadowed other works, sufficiently great to make fame for another composer.

Romeo et Juliette, *Philemon et Baucis*, and *Mireille* are all works of unquestioned musical beauty which should be heard more frequently. They would have been heard had it not been for the immense success of *Faust*. His *Queen of Sheba* once had an unusual vogue. Many of the numbers from Gounod's little-known works are heard in concert. In all, he wrote thirteen operas, two of which were posthumous.

The mania for religious music which seemed to overtake him later in his life, after a none-too-savory escapade in England, apparently lessened his ability to produce operatic works that commanded public attention as had his

earlier compositions. Indeed, for a time, Gounod, like Liszt, thought of becoming an Abbe of the church. One of his collections of religious choruses was brought out with his name printed "Abbe Charles Gounod."

Mireille was produced in 1864; five years after the first production of *Faust*, and three years before the first production of *Romeo et Juliette*. Thus it came at the most productive operatic period of the composer's life, when he was forty-six years old. The opera is in four acts and is based upon a poem by Frederic Mistral. It contains some of the most graceful music Gounod ever penned and is scored with great appropriateness.

Aphorpe has pointed out that Gounod was the first native-born Frenchman since Rameau, to win a higher reputation at the Paris *Academie de Musique* (Grand Opera) than at the Opera Comique. Meyerbeer had been the operatic deity of Paris; and it is greatly to the credit of Charles Gounod that he was capable of developing himself as he did—although the influence of the spectacular Jacob Liebmann Beer, of Berlin (who was, pleased to be known in France as Giacomo Meyerbeer), was too powerful for a man of Gounod's plastic disposition entirely to overcome.

The Inextinguishable Star

The interminable battle of opera, ever since that memorable wedding day of Henry IV and Maria de Medici (1600) when Peri and Caccini produced their first opera, *Euridice*, has been the battle between those who have contended for a form of opera dependent upon the luster of stars, and those who have stood for an opera of intrinsic worth, and not propped up by virtuoso singers.

The first step of the operatic reformer is usually to turn up his nose at the so-called virtuoso singer. This did Gluck, this did Wagner, and nearly every one who has sought to make opera better according to his own ideas. The last step of the reformer is usually to spend much of his time finding singers good enough for the roles he creates. Wagner, who disdained stars at the beginning, courted them in his Bayreuth days until the Maternas, the Fishers, the Lehmanns and others became Wagnerian assets quite as much as the mysterious building with the awe-inspiring name of *Bauhauischfestspielhaus*.

William Aphorpe, in "Opera Past

and Present," says of the reformer Gluck:

"What was new in Gluck was his musico-dramatic individuality, his style—for there was little really new in his principles. Not only did these date back, as far as they went, to the earliest days of opera, but the artistic sins and abuses he re-stigmatized—the slavish subservience of composers to the whims of the virtuoso singer, the sacrifice of dramatic interest to irrelevant musical developments—had been pointed out and deplored by more than one musician before him."

Deplorable as they will be the star system, the trial balance at the end of any opera season shows that human nature demands the great voice, the great artist, the great star. The great opera impresario the world over, give starless opera, or operas in which there is no conspicuous opportunity for protechnic display upon the part of the solo singers. And these operas are almost always on the debit side of the ledger. The number of such operas given in America in recent years is, however, unimpeachable evidence of the art intent of our operatic managers.

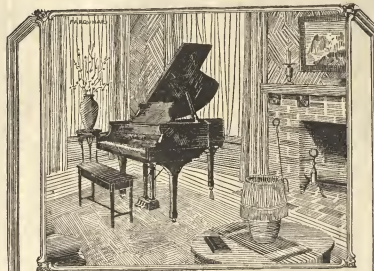
Adapting Method to Pupil

"What this country needs is more diagnosticians who will study the particular physical and emotional endowments with which Nature has supplied each person. Many a pianist who appears before the public is unsuccessful, not because of lack of ability or musicianship, but on account of bad judgment in selecting the program. This is often the fault of the teacher, who has not sought to treat his pupil individually. Again a case of adapting pupil to method."

Mechanical Development

Every few years a wave of invention breaks over the musical world, of all sorts of mechanical apparatus for the sure development of the arm, the hand and fingers, which will make great virtuoso of all

who apply their studies to them. But the time has still to come when any real virtuoso will step aside and let his technique through their application—MAURICE ROSENFIELD.



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all organizations—must not be side-stepped, but met fairly and squarely. Put those to the front whose ability and faithfulness merit it—and let the jealous element do its worst.

3. Under no circumstances make a critical remark to one member of your choir, regarding the work of another. This is the caldron into which so many young directors fall. Beware!

4. Set a reasonable hour for your rehearsals—a time most convenient for the majority—and see to it that the "majority" includes your principal singers.

5. Begin your rehearsals on the *surround*. This can be done by starting work, if only one member is on hand. If it is a soprano, then go over a soprano part; if it be a bass, go over the bass part, etc.

6. Rehearsals, to sustain interest, must be practical, interesting, instructive and *never tiresome*.

7. In assigning solos, always make provision for a possible absence on the part of one of the soloists. Always provide an understudy for a solo part. This is the "safety first" way.

8. In every choir you will meet at least one member who has at one time or another sung in some other choir, and therefore knows more about your work than you do. Use any reasonable means, but *silence this individual in short order!*

9. It is wise, even in a volunteer choir, to have a select quartet upon which you can depend for the bulk of the difficult work. When vacancies occur in this quartet, fill them with the most promising material in the choir. This stimulates the members of the choir and gives them a chance to win a sort of promotion.

10. Never, under any pretext, humiliate a member in an effort to show your authority. If you show capability, your choir will recognize it and will be guided by your judgment. Anticipate courtesy by being courteous.

11. Exercise tact. Tact is not hypocrisy; neither is it spinelessness. It is merely exhibiting commonsense in an emergency—and emergencies are arising continually in a volunteer choir.

"Priests for Their Art"

By Charles W. Landon

A good organist is first of all a priest of his art. He ministers to humanity in a way which often times surpasses that of the priest in the pulpit. It is his mission to lift the minds of his hearers to a different realm through the inspiring power of music.

The business man who comes to his pew on Sunday morning with his mind filled with the threatening clouds of business troubles, notes coming due, delayed shipments, violated contracts, tricky dealings, misrepresentation, dishonest employees or any of the hundred and one things which may be undermining his health and his chances for business success may hear just a few chords at the beginning of a prelude that will transport him to another world. Beautiful melodies, rich harmonies, coaxed the tired brain to rest, just as the pillows of pine needles in the forest bid the mountaineer lay down and refresh his worn-out body. Unless the organist is really a priest of his art and renders a real service to his congregation, how can he expect the business men to realize what an indispensable blessing music is to them.

A Motto for Church Choirs

"See that what thou singest with thy lips thou dost believe in thine heart, and that what thou believest in thine heart thou dost show forth in thy works."
—*Fourth Council of Carthage, A. D. 398.*

My 10 years with a Corn

By a woman who typifies millions



How Blue-jay Acts

A is a thin, soft pad which stops the pain by relieving the pressure.
B is the B&B wax, which gently undermines the corn. Usually it takes only 48 hours to end the corn completely.

C is rubber adhesive which sticks without wetting. It wraps around the toe and makes the plaster snug and comfortable.

Blue-jay is applied in a jiffy. After that, one doesn't feel the corn. The action is gentle, and applied to the corn alone. So the corn disappears without soreness.

I had, like most women, two or three pet corns, which remained with me year after year.

I suppose that one was ten years old. It had spoiled thousands of hours for me.

Of course I pared and padded them, but the corns remained.

Then Somebody Told Me

Then somebody told me of Blue-jay. I promised to get it, and did.

I applied it to my oldest corn, and it never pained again. In two days I removed it, and the whole corn disappeared.

It was amazing—two days of utter comfort, then the corn was gone.

That day I joined the millions who keep free from corns in this way. If a corn appears, I apply a Blue-jay promptly, and it goes.

I've forgotten what corn aches were.

I have told these facts so often that not a woman I know has corns. Now I gladly write them for this wider publication.

Certainly corns are unnecessary. Paring and padding are needless. Harsh, mussy treatments are folly.

When a corn can be ended by applying a Blue-jay, surely everyone should end them. And anyone who will can prove the facts tonight.

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Department for Violinists

Edited by ROBERT BRAINE

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

A Message from Thibaud

From an Interview Secured Expressly for THE ETUDE by Mr. Robert Braine with the Most Illustrious Living French Violinist

THE Editor of the Violin Department of THE ETUDE called on Jacques Thibaud, the eminent French violinist recently in the artist's room after one of his violin recitals and asked him for a message to the violinists and violin students of America. Monsieur Thibaud bears the well deserved reputation of being one of the greatest living masters of the violin, making his views on violin playing of peculiar value.

The great violinist thought for a moment, and then said: "Tell them that their string troubles will be largely over if they will but conquer their prejudices on the subject, and use the steel E string in preference to gut or silk."

The violinist pointed to his violin, a superb Stradivarius, valued at \$15,000 to \$20,000, on which he had just played an exacting program of violin music, covering every phase, from works requiring tremendous *tour de force*, to dainty bits played with the music. "Note how I used a gut A, a gut D wound with aluminum wire, a gut G wound with silver wire. You have heard the tones produced by my Stradivarius when stringing in this manner, and you will note the fact that I was not troubled with breaking strings, or with the violin getting out of tune once during my recital program, which was of a character to produce an extremely great strain on the strings of the violin."

Converted to the Steel E

"How did you come to be converted to the use of the steel E string?" was asked. "Well, the great war, which has just ended, made it increasingly difficult to get good gut strings; and that fact, coupled with the great range of climate and temperatures which a violinist meets with on tour, turned my attention to the steel string. Last year when playing in New Orleans, the air was very moist and the temperature high. At one concert there I broke seven E strings. You can imagine the trouble and inconvenience which this caused, and the difficulty of achieving artistic results under the circumstances. I decided to investigate the merits of the steel E strings, and was surprised to find that they were equal to every demand required of them for my work."

Will Never Return to the Gut E

"Do you intend to go back to the gut E when the effects of the war are over, and it is possible to get first-class gut strings?" I asked.

"No," replied M. Thibaud, "I shall never go back to the gut E. The manufacture of the steel E strings has reached such perfection that they can be safely used by any violinist, from the concert artist to the humblest amateur."

"What about the objections that the wire E strings are false, that the harmonics are not true, that the tone is metal-

lic, and bad in some positions, that they are difficult to tune, etc.?"

"I do not find them so. It is true that they would be somewhat more difficult than the gut to tune with the peg alone, but you will notice that I use the popular little contrivance attached to the tailpiece by which the end of the string is attached to a small screw, making it possible to put the finishing touches on the tuning to a hairsbreadth. This little tuning contrivance is coming into almost universal use with the users of steel E strings. In the case of the best steel E I do not find that they are false; and the harmonics ring clear and true as a bell, as you heard to-night in the compositions I played where harmonics are used. I find that they rarely break and the tone is excellent; otherwise it would be impossible for me to use them in my work, which requires a variety of all things tone of the finest quality on the E string. The E string which I used to-night was made in your own country, and was one of a half dozen given me by a friend."

Great Violinists Turn to the Steel E
"Is the steel E winning its way with other well-known violinists?" was asked. "Indeed it is. Among the famous violinists using it, whom I can recall on the spur of the moment, are Ysaye, Zimbalist, Kreisler, Eddy Brown, and a host of others. I have also heard that Mischa Elman has used the steel E. At some of his concerts."

"The use of the steel E is growing all the time as fast as violinists conquer their prejudices against it."

Aluminum D the Best

"What of the aluminum D?" "I have used the gut D, wound with aluminum wire, for about twenty years, and consider it superior to the plain gut D. The tone is wonderfully solid and vibrant, full and rich. This string is especially good in producing harmonics and flageolet tones which ring out clear and true, and of especially fine volume. For the A string, plain gut can be used and for the G, gut wound with silver wire."

"What do you consider the leading violin schools of the world?"

"Without doubt, the French and Belgian. This is plainly apparent from the great number of eminent violinists who have been the product of these schools. I find among French, Belgian, and American violinists a general desire that these three countries shall have one school of violin playing, with their best characteristics merged into one."

"What are some of the important elements of good violin playing?"

Importance of Position

"The position is one. The violin should be held high. If held low and the back of the violin is pressed against the body, the effect is to mute a certain portion of the tone. If held high, practically the entire surface of the back of the violin vibrates, while if held low and pressed against the player's body, that portion of the back of the violin pressed against the shoulder has its vibrations checked."

"It is very important that the bow should be held correctly. It should be held naturally and easily, with the thumb held opposite the middle finger, or possibly a little towards the third finger, bringing it nearly opposite the second and third. The fingers should be held comfortably on the stick of the bow, neither, squeezed together, nor too much separated. In bowing, care must be taken to raise the elbow when bowing on the back strings. When bowing on the E string the arm is held comparatively close to the body, not squeezed against it, but finished more or less effectively on three strings, if the E breaks, but in a concerto or piece of any importance the E is absolutely necessary, and the artist is obliged to retire and put on a new string."

"If of gut, it is bound to stretch more or less while the piece is being completed or repeated. The general tuning of the other strings is also affected by the E snapping. Not the least injury is the injurious effect on the nerves and comfort of the violinist as a result of the breakage. Not a few concert violinists who still use the gut string take two violins to a concert, leaving one in the dressing room ready for use on the one string on the one in use breaks. As a rule the extra violin will be of much inferior quality to the regular violin of the artist,

has come to stay, and will henceforth be used by the most important artists, and (following their example) by practically the entire violin-playing world, it marks what is really a string revolution.

Only violinists can realize what it means to be released from the nuisance of E strings breaking and getting out of tune under sweaty, warm fingers, and under the influence of warm, moist air and high temperatures. The concert violinist, playing important works at large public concerts lives in mortal terror of breaking his E string, and this must infallibly be reflected in his playing to some extent. If he feels confident that his E string is equal to any strain he may choose to put upon it, he will naturally play with more confidence, energy and abandon. The nervous strain due to the fear of breaking an E will also be lifted, and this will be reflected in all phases of his playing.

The steel E is not a recent invention by any means, but its use by many of the great violinists of the day in their most important concerts is comparatively recent. There has been great prejudice against this string in the past, owing to a variety of reasons. Many violinists do not like the feel of the string under the fingers, others claim it has a metallic tone, and there are other objections which M. Thibaud has met in this interview. However, with many of the greatest violinists using them, it is probable that their use will increase by leaps and bounds.

Some violinists will, of course, never use anything but gut or silk strings, but at the rate at which violinists have been adopting the steel E within the past year, they will soon be in a small minority.

The breaking of an E string by a concert violinist in a violin recital is disagreeable enough, but when he is playing a concerto with orchestral accompaniment, it is little short of a calamity, while breaking two or more E strings in one concert spells ruin for that particular concert. A simple piece can be finished more or less effectively on three strings, if the E breaks, but in a concerto or piece of any importance the E is absolutely necessary, and the artist is obliged to retire and put on a new string. If of gut, it is bound to stretch more or less while the piece is being completed or repeated. The general tuning of the other strings is also affected by the E snapping. Not the least injury is the injurious effect on the nerves and comfort of the violinist as a result of the breakage. Not a few concert violinists who still use the gut string take two violins to a concert, leaving one in the dressing room ready for use on the one string on the one in use breaks. As a rule the extra violin will be of much inferior quality to the regular violin of the artist,



JACQUES THIBAUD

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MEN'S VOICES—SACRED		Grade Price
15486 BERNHOLD, W. The Lord We Praise in All Our	3	.40
15487 The Lord We Praise in All Our	3	.40
15488 The Lord We Praise in All Our	3	.40
15489 The Lord We Praise in All Our	3	.40
15490 The Lord We Praise in All Our	3	.40

MEN'S VOICES—SACRED		Grade Price
15491 BERNHOLD, W. The Lord We Praise in All Our	3	.40
15492 The Lord We Praise in All Our	3	.40
15493 The Lord We Praise in All Our	3	.40
15494 The Lord We Praise in All Our	3	.40
15495 The Lord We Praise in All Our	3	.40

MEN'S VOICES—SACRED		Grade Price
15496 BERNHOLD, W. The Lord We Praise in All Our	3	.40
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