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### Volume 37, Number 04 (April 1919)

James Francis Cooke

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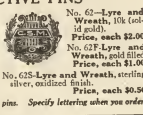


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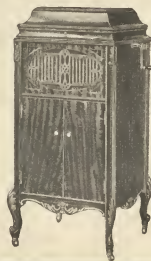
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# THE ETUDE

APRIL, 1919

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VOL. XXXVII, No. 4

### Swindle and More Of It

HERE is an extract from a *bona fide* letter just received at THE ETUDE office:

*"Is it true that a student who has finished the course can attend free, any conservatory in the United States?"*

When will American teachers cease to be buncoed by unscrupulous exploiters of courses and methods selling for ridiculously high prices upon promises and threats which would be entirely unnecessary if the actual material offered were sufficiently worthy to command attention on its real merits? Once again let us say, in very black type, to all those who are foolish enough or unsophisticated enough to open their ears to such swindlers:

No course, series, institute or private business can ever exercise a proprietary control over education in America and tell teachers they may teach or may not teach.

No course will ever entitle any student to enter the conservatories of the United States free of tuition, unless that tuition is paid for by private individuals.

Sensible readers of THE ETUDE will hold any enterprise making such patent-medicine claims in deserved contempt.

### Thrifty? Stingy?

It has been said that the enormous propaganda for thrift made necessary during the war has had the effect of making many people who had heretofore been known for their generosity into veritable misers. Thrift is a virtue—stinginess a vice. We recently heard of a mother who told a teacher that she could not afford to give her boy music lessons because she had to save so much. It was found that her husband was making nearly four times as much money as before the war, when they really enjoyed some of the wholesome pleasure of life, but that no normal human being is expected to do such a thing.

The Government is asking us for more and more money to pay for the cost of the war which has meant so much to all true Americans. They will get the money without question, as there is more money available in America now than ever before. But at the same time there is such a thing as stultifying ourselves with ridiculous thrift. We live only one life, and to-day is part of it. Don't let's be too cruel on ourselves by carrying our thrift to unnecessary extremes. Music is one of the last things to save upon. Far better cut out a few apoplexy-making meals.

But don't forget that it is the duty of every American to support the vast Government undertakings in patriotic enthusiasm.

### Tired Teachers

THE average teacher could double her intellectual output if she only knew how to avoid becoming tired. Paradoxical as it may seem, work is not the thing which makes most people tired, but the lack of it. Teachers, especially those who stand guard at the pupil's side in the studio all day long, are often completely exhausted when the day is done. The reason is that no normal human being should be expected to do such a thing.

Cut out fresh air, change of environment, sufficient sleep, and proper attention to the amount and the quality of the food you put into your digestive furnace, and you will naturally become tired, bent, old, wrinkled, crabbed, pessimistic, neurotic. Here is a bit of advice from a celebrated English physi-

cian, Dr. Guthrie Rankin, who has devoted his life to building up broken-down, "tired" nervous wrecks. We quote from an old number of *Collier's*:

"Dr. Rankin's remedies are dietetic, medicinal, and disciplinary. Among the latter are bathing on rising and thorough toweling, after which a few simple exercises such as will supple the voluntary muscles and provide for the thorough expansion of the chest. The day's work should be so ordered that no undue demand is put on the energies, mental or physical. It is imperative that no work of any kind be done after the evening meal—some kind of game instead. There should be eight hours' sleep in the twenty-four and one day in bed once a month. Holidays are essential, week-ends, and once a year a long vacation away from the usual routine of business or professional work."

### Capitalize Movie Music

MUSIC TEACHERS everywhere now have certain popular auxiliary forces working for them which have been beyond the fondest dreams of their pedagogical ancestors—those wonderful pioneers who did priceless missionary work in America upon which our present great musical activity is based.

Perhaps the greatest popular aid that the teacher has at present is the music played in the better class motion-picture houses. There, night after night, the public has an opportunity to develop its taste for the great and beautiful themes which lead to an appetite for more and more.

We do not refer to the extraordinary work done in such theatres as the Rialto, Strand, Rivoli, in New York where real symphony orchestras play delightfully many times a day; where great organists continually revive classics that otherwise might never become known to the public; nor to such theatres as the Stanley in Philadelphia, the Madison in Detroit, or other houses working along similar lines—but to the smaller motion-picture houses where competent organists play several times a day.

Recently at motion-picture performances in Atlantic City the editor heard snatches from Sibelius' "Valse Triste," Beethoven's "Eighth Symphony," Saint-Saëns' "Danse Macabre," Von Flieitz's "Erlund Cycle," "Schubert's 'The Alhambra,'" Massenet's "Thais," and other similar works, including many selections taken from *The Merry Widow*, which the organists had in number upon the music racks. THE ETUDE has never placed a restriction upon the performance of any of the compositions in its pages in moving-picture houses. There is no fee asked, and we have encouraged the use of the music in this way.

The music teacher who has some pupil request a certain piece heard at a movie performance should not pass the inquiry by with the customary superior music teacher's arrogance. Try to find out what the piece was—whether it is within the grade of the pupil and whether it is educationally desirable.

Meanwhile forgive the movie man for an occasional orgy of ragtime, if he redeems himself now and then in the clear waters of Mozart, Beethoven, Gounod and Tchaikovsky.

### Paderewski, Poland and Politics

MANY years ago your editor enjoyed a lively conversation with Paderewski about Poland. The great pianist raised his eyes in despair at the very suggestion that Poland would ever again be a nation. Such a thing was undreamed of. To-day Paderewski is the Premier of Poland. Hail Poland! Hail Paderewski!

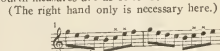


## Characteristic Mistakes of Young Piano Pupils

By Jay Speck

THE teacher who, year after year, guides numerous young pupils through a course of studies comes to realize that children nearly all make about the same mistakes at the same places. For instance, in the writer's teaching of Burgmüller's Op. 100 he has constantly encountered the following:

In the first exercise, "La Caudour," the third and fourth measures are as follows:



The first mistake occurs when (in the first measure) C is reached. The usual erroneous procedure is to play D immediately after. In other words, C-D is played instead of C-E—really giving you the second measure which is C-D. The second error appears when, in the fourth line (last measure) the chord of C, F and A is to be played viz.:



Invariably the child will strike C, F and A natural: (Incorrectly played.)



There seems to be an inexplicable preference for sharps rather than flats among beginners. In the 12th exercise *L'Adieu* (page 14) first line, fourth measure is the following passage:



When the G2 is played the next note usually struck is G natural, rather than F. The augmented second interval (G2-F) apparently is a stumbling block; you hear it all the time (in the second measure) you will hear G2 played instead of A2.

In the second line (second measure) of *Ballad* (page 18) is the following:



It is surprisingly singular that the F2 is entirely disregarded and you get C, E3 and plain F, instead of F2. Lesson 18, (*Inquietude*) page 22 furnishes another example of a typical error. In the second line fourth measure in the bass:



The chord generally struck is just what it shouldn't be. In most cases instead of A2—you will hear G2. There are a good many more slight mistakes which are very common among beginners (I have not touched upon rhythmic difficulties in this article, but those herein mentioned are the principal ones).

In case of the chords, children should be carefully taught to understand that an accidental does not apply indiscriminately, nor even (in some cases) to the note of the chord which stands nearest, but to that note of the chord which is on the same horizontal level. But as regards the misreading of simple notes such as those in the first example, the reason lies in a mere lack of concentration. Pupils should be taught from the very start to read notes, not to guess at them.

## Inspiration of Ensemble Playing

"A truly sympathetic performance, for instance, of Franck's *Viola Sonata* by two eminent musicians, involves no compromise in elasticity or phrasing, but rather inspiration in the joint interpretation of a beloved masterpiece. It encourages the best and the noblest, albeit the humblest, in a musician, and discourages competitive pride, chicanery and ostentation of skill. And to have heard such a performance is to cherish in the memory a supreme rendering of supreme music and closely to associate one's conception of the work with its finest interpreters."—J. N. BURK, in *The Musical Quarterly*.

## Teaching Children to Play

By Professor Michael Hambourg

[Prof. Michael Hambourg, father and the first teacher of his celebrated sons, Jan, Boris and Mark, lived for some time in Canada and contributed the following article to "Musical Canada."—Editor's Note.]

THE task of teaching a child to play the piano is not an easy one. The conscientious teacher, he who is not satisfied with less than making the most of every hour of the pupil's study time, has to keep in mind the many sides of the subject, no one of which may be neglected for more than a few days at a time.

### Fingers

First and always, of course, he must, by suitable exercises, care for the pupil's physical development. He must strengthen the fingers, especially the fourth and fifth, and increase their possible extension. He must free and strengthen the wrist, and train the muscles of the forearm, upper arm and even the upper part of the body to act in co-ordination with the hand.

### Ear

He must train the pupil's ear to recognize the pitch of notes, give differences of power and beauty of tone, sunset or with a new and wonderful chord.

### Time

He must train the pupil's sense of time and rhythm. In this country, where strong natural feeling for rhythm is uncommon, this is particularly important.

### Harmony

He must either teach or see that the pupils learn in suitable classes enough of harmony, and, more particularly, form, to understand the structure of the pieces they play.

### Love for Good Music

He must instill in the pupil a love of the finest things in piano literature, leading him to enjoy the best and highest types of music in both his own performance and that of concert artists.

## Where Music Comes From

THE subject of the source of musical inspiration is one that the psychological expert avows, and only those who who dabble in musical comment determine with authority. As a matter of fact, the whole subject is so baffling that the most profitable attitude is that of pleasant amazement, as one is similarly fascinated with the sun and with a new and wonderful chord.

That something seems to come from somewhere, and, filling the mind of a master with musical eloquence, finally reaches paper in its original or modified form. It is said that Wagner, when he was engaged in turning out the astounding amount of operatic music that he produced in his prime, was so prolific that musical ideas fairly rained upon the paper. True, his system was mechanical in certain details of composition—that is, by taking a motive or a theme and by making the notes longer or making them shorter; or by making the distances between the notes shorter or longer; by turning the theme upside down (a common trick of composers), or by using part of the theme and attaching it to other

themes, he was able to employ craftsmanship in such a way that the psychological expert avows, and only those who who dabble in musical comment determine with authority. As a matter of fact, the whole subject is so baffling that the most profitable attitude is that of pleasant amazement, as one is similarly fascinated with the sun and with a new and wonderful chord.

## "I Don't Like This Piece"

By Abbie Llewellyn Snoddy

How often, as a pupil, have you said to your teacher, "I don't like this piece!" Before you say it again, so lightly, and probably so thoughtlessly, stop to think a moment.

Think first of your teacher. There may be a remark better calculated to win her enthusiasm and dampen her ardor than I doubt it. She selected the piece with a piece of care, and with a view to some special development, of your technical or artistic needs. It may be that it contains a number of trills, over which you have always been so careless, and you may as well confess it—so lazy (for it is just laziness, isn't it, that keeps one from buckling down and mastering those troublesome bits at once)—and your teacher had hoped to tempt you to more thoroughness through the mastery of a "piece." Or it may have several passages of octaves, which you play with the thumb alone, and she wanted you to realize how much the melody misses when those upper notes are lacking. It may be that the piece of a dozen things you probably need all more important than mere prettiness of tone, though every conscientious teacher does try hard to select as attractive and melodious material as possible.

Then again—it is quite fair to condemn the poor piece on so short an acquaintance, after just one lesson? Have you ever heard it well played? Ask your

teacher to play it for you, before you declare so rashly, that you do not like it. There are often hidden melodies and great beauties which do not appear in the first superficial picking out of notes; and a longer and better acquaintance may make it one of your favorite selections. It would not have passed the common-sense test of a good composer, publisher and teacher, unless there were some reason for it. Let it just possibly there may be some lack in you, that you do not see its best qualities? Even if it is only a matter of indifference, it is worth considering. Leaving it to the composer, you may have been a trifle biased, there still remain the publisher and your teacher, both of whom thought it pretty and effective, so there is evidently a wide difference between their taste and yours. It is not fair to be content with just your own narrow verdict. If he wishes to just give you and improve his musical taste, he will not lay a piece aside until he hears in it what others have heard.

"No good book, or good thing of any sort shows its best face at first." (Carlyle.) Remember this when you are disposed to pass a snap judgment on a new piece. Wait a while, and you will find that you are up your mind that you "just hate it." How can you hate what you don't know?



JOSEF HOFMANN IN PLAYING POSITION.

## CONSTANTIN VON STERNBERG

THE question of the player's position before the piano admits of no dogmatic reply because the length of arms and legs differs somewhat with the individuals. As a rule the arms of the female of the species are, relative to the body, longer than those of the male, while the lower limbs are inversely proportioned, which makes the trunk of the male body—as a rule—shorter than that of the female body. The piano stool, therefore, be somewhat higher for a boy than for a girl; not always, but I repeat, as a rule. A good way to determine the height of the seat is to have the player put his fingers in curved (playing) position upon the keys and regulate the seat so that the nether side of the (loosely hanging) elbow be on a level with the underpressed keys. The seat should be in front of this fifth formed by D immediately above middle C and the A above that.

In determining the distance between the player and the keyboard the variations of arm lengths should be considered; the distance, however, should be such as to allow the player to reach both ends of the keyboard without discomfort and to have perfect freedom of lateral arm motion when both hands play. The middle part of the keyboard. If the distance is too great, the player is obliged to bend the body too far forward (especially when the hands are employed widely apart); this, in turn, interferes with his breathing and, therefore, be avoided. If seated too near the keyboard, the arms are likely to press against the body—especially when playing in the center of the keyboard—and an undue elevation of the head or reading will be induced, which must also be avoided.

What inexperienced teachers overlook more frequently than anything else is the condition of the shoulder angles. They ought never to be contracted for more than the very slight flexion which is a condition of the shoulder angles. The elbow must hang quite loosely from the shoulder and the wrist should be in a straight line (except in playing loud chords from the forearm) but it should be free to move. The forearm should be in a straight line with the wrist and upper arm. It is not sound to have the shoulder angles which are only too often unconsciously employed in producing a "full" tone. Children should not be allowed to arrive for the tone volume of a grown person, because the arm is an undulating, undulating, undulating line, the shoulder muscles and the musculature force for nerve force. The stiffening of the shoulder angles is the cause of that "anxious but acute pain at the base of the neck" which is so often complained of by young pianists. The student who has a well-known keyboard sounder has during his recital to be massaged after every group of repeated notes. The student who has a well-known keyboard sounder at the beginning and at the end of every piano lesson until the teacher is convinced that the student is a well-bred person with uncontracted shoulders and at all straight, not like a soldier at attention, but at all straight, not like a soldier with an uncurved spine.

The experience has been probably common to many teachers that a mother, bringing her daughter to the studio, said, "The dear child is not allowed to practice more than 30 minutes a day and only 10 minutes at a time—the doctor forbids it. He is treating her for neuritis, for a mysterious but acute pain at the base

## Correct Position

at the

## Piano Keyboard

as seen by

## Teaching Experts



Photo by Miss Mary Dale Clark. MISS GABRIELWITSCH AT THE KEYBOARD.

of the neck which always comes when she practices longer than 10 minutes." A conscientious teacher that pays attention to the new pupil's shoulder muscles can cure that "mysterious pain" in from 3 to 6 weeks if "the dear child" will during the first 2 to 3 weeks take a lesson in relaxation every other day.

This "mysterious pain" is an incipient neuritis and is not confined to piano players; knitting, writing or in fact, any manual occupation may—and does—bring it on if the shoulders are contracted or "stiffened." Even the wearing of an ill-fitting coat (too wide in the shoulders) which causes the wearer to keep his shoulders continually raised is sufficient to cause this—anything but "mysterious" pain at the base of the neck.

## WILSON G. SMITH

THE position at the piano—except as it is the normal position—does not interest me so much as the tones evolved from the piano. A position of poise—the performer being seated so that the feet rest firmly on floor; body in state of deactivation and forward on chair or stool. Hands on level with keyboard, so that the weight of wrist and forearm may be utilized in using pressure touch—not hammer stroke. As a matter of fact, the wrist is tense in producing pressure touch—the only way to evolve a pure singing and legato tone—but relaxed or devaluated as soon as the tone has been produced. The arms should be in devaluated condition at all times except when made tense in tone production. Staccato is, to my thinking, best produced by combined vibratory wrist action and finger deactivation action.

The same is true of octave playing—vibratory action—not rigid forearm and up and down wrist and hand action. The more touch and hold, I find the whole proposition of piano playing to be a mental or psychological proposition. Once established the mental attitude and overtones of tone, and the mechanics or technique become a secondary consideration.

There is too much stress put upon the mechanical process of tone production, and too little upon a pre-conception of what constitutes a purely singing tone. All of which confirms my belief that the mental concept must first be established and let the mechanical process follow as a necessary corollary.

No one can be made without more or less muscular tension, but immediate deactivation must follow. Neither do I think much of dead weight in tone production. The hand must fall or reach the keys devaluated, with pressure—wrist and forearm—the moment the fingers reach the keys—not strike.

This is a subject dear to my heart, and requires more space and elaboration than this letter can give. I hope though that you get the gist of my dissertation, brief though it may be.

## PERLEE V. JERVIS

1. Sit upon a chair which stands firmly upon the floor. Revolving stools are an abomination, they can never be lowered sufficiently and when screwed up "wobble." The player—in order to keep his balance upon an insecure stool—often contracts body muscles to the detriment of tone production and ease in playing.

2. Sit erect, the shoulders thrown back and the body inclined slightly forward. The average student is stoop-shouldered. To correct this condition, make ten movements of the following exercise: Raise the chin and shoulders, hold for ten seconds, arms hanging loosely from the shoulders. Inhale slowly while swinging the feet forward, hold for ten seconds. Turn the face upward, hold the breath and stretch upward as far as possible. After about ten seconds exhale and lower the arms to the sides.

3. This exercise is exceedingly valuable as it takes hold of every important muscle in the body and draws the body upward into the correct position for sitting at the piano. Sit directly in front of middle C. When both feet are on the pedals the knees should be about two or three inches under the keyboard.

Piano playing deals in measurement of distances on the keyboard. This measurement cannot become automatically exact if the player shifts his location.

4. Sit at the proper height. To determine this, rest the hands on the keys in playing position and regulate the height of the seat so that the upper tips of the arms, from the hollow of the elbow to the wrist, will be on a level with the middle joint of the middle finger. The chair should be so adjusted that the upper tips of the keyboard that the hollow of the elbows will be on a line with the first joint of the fingers, and the hands should rest and resting in the hollow of the elbows, should just touch the body.

5. The arms should hang loosely from the shoulders, and all muscles not in use be kept relaxed.

This condition of relaxation will allow the arms to pass easily and freely in front of the body.

6. When making skips or movements that necessitate a swaying of the body at the hips, be very careful not to contract counter muscles.

Contraction of the muscles of the trunk is apt to set up sympathetic contraction of the muscles of the arms. This fact is frequently overlooked by students who cross one leg over the other or twine it around the piano stool.

## J. N. COREY

1. In the important question of position at the keyboard, the pupil should be taught to sit upright with shoulders erect, and to try in every way to avoid the "hunched" shoulders that many pianists acquire. This, in the interests of health as well as appearance.

2. The elbow should fall slightly below the level of the keys, rather than above them. In the later case a downward slant in the hand is almost sure to result, which interferes with the free action of the fingers and causes a hard tone, entirely lacking in nuance.

3. A position sufficiently distant from the keys should be maintained, so that the hands can pass comfortably over the body in their motions up and down the keyboard.











Sparking of *Treasure*, their piano has satisfied managerial cupidity for nearly seventy years; it has replenished theater coffers, and still draws crowds who are enraptured listening to it. What more is wanted? The music does these things, then, surely some of the first conditions of art are fulfilled. The most modern music of Debussy can accomplish little more unless it be to vex the mind with abstruseness and tax the brains in divining the obscure meaning of the composer. If attendance to opera is to involve trying brain studies, we would soon witness empty stalls.

Political circumstances had also much to do with Verdi's popularity. In times of cruel oppression his music had become like a patriotic emblem. "Viva Verdi!" was interpreted also as an acclamation: "Viva Vittorio Emanuele Re d'Italia, and the Austrian police in Venice and Milan, then under the Austrian domination, had their hands full in effacing every morning from the walls of the houses those ominous words, which spelled revolution and liberation from the hated yoke. Verdi had become consequently the *bête noire* of the Austrian police.

An amusing anecdote, which throws light also on the humorous side of Verdi happened at the premiere of *Aida* in Milan. A Signor Bertani, of Parma, who had come to Milan to hear the opera, was disappointed with the music, and wrote to Verdi these ominous words, "I have come to Milan as thrown away. I enclosed the bill for his expenditure as follows:

Railway to Milan..... 520 francs  
Ticket to Parma..... 620  
Theater..... 16  
Detestable supper at the station..... 4

31.80 "

Verdi was rather amused with this impudence and charged his publisher, Ricordi, to pay the bill, except

the four lire for the supper, which he said "he could have eaten at home." "With the conviction however that Signor Bertani should sign a declaration that he would never again hear an opera of mine at my expense!"

Another letter of Verdi is well worth being reproduced here. It was written when the place of director of the Conservatorio di Naples was offered to him. Verdi answered that he was very sorry that his occupations did not allow him to accept the honorable invitation, and added:

"I would have liked to tell to the pupils: Practice *Fugue* until you feel free and strong enough to shape the music after your desire. Apply your study to writing fluently, to disposing shiftily the parts, and to modulating without affectation. *Learn modern music, but don't be dazzled by harmonic and instrumental stunts. Do not forget literary culture and composing; press the hand on your heart. Licenses and faulty viewpoints are the mark of those who do not know that never in a conservatory. Return to the old and it will be a progress.*"

Guerrazzi, one of the literary goliards of Italy said of him: "He is a man of austere intelligence, severe against others and against himself, enthusiastic of independence, adverse to praise and to be praised."

I had the privilege of knowing Verdi. To Camillo Sivori, the renowned Genoese violinist, I owe the personal acquaintance with the master who was then residing in Genoa. He was an intimate friend of Verdi. Verdi was waiting for us at the appointed time and, since I had just arrived from Germany, he asked me and, in a modest manner peculiar to him, whether in Germany they cared very much for the newest musical style. I answered that a superficial observer would reply in the affirmative. Should however anyone enter more deeply into the subject and ask each one individually for his opinion, he would discover that the majority were

heartily opposed to modern exaggerations. Verdi admitted that art must progress but "non tutto il nuovo è bello!" (not everything new is also beautiful!)

Sivori requested in a large glass case that occupied the entire wall of the spacious room. Here the admiration of the whole world for the master was, as it were, embodied. All sovereigns and princes were here represented with the highest decorations. Yet on beholding this remarkable collection one could not help thinking that the honor was not so much for the acceptance as for the donor. To my observation that no other musician could glory in a similar collection he answered with a deprecating gesture that plainly showed how small value he placed on those externals.

At my request, he gratified me with an autograph, the beginning of his last composition, "Laudi alla Vergine" and with his picture (the one reproduced here). This great master is in more than one respect worthy to be held up to all musicians as a splendid type of a man and of an artist. Everyone can learn from Verdi. Here are some of the secrets of Lis success.

1. The uprightness of character which conquered the respect and reverence of all who came in touch with him.

2. His modesty, which should cause insignificant musicians who deem themselves as superior beings, to blush.

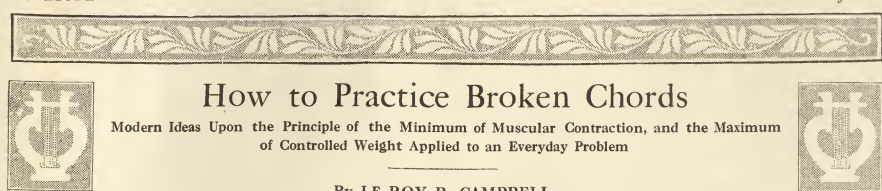
3. Not to be discouraged by the judgment of "experts" who declare that you are totally devoid of talent!

4. To rely only on your merits and not on advertising.

5. To reply favorably for the voice. Many inspirations which look beautiful on paper are unsingable and consequently vocalists will never touch them. And many other things!

## THE ETUDE

## THE ETUDE



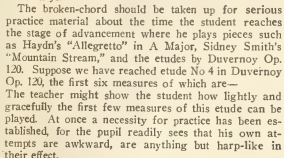
# How to Practice Broken Chords

Modern Ideas Upon the Principle of the Minimum of Muscular Contraction, and the Maximum of Controlled Weight Applied to an Everyday Problem

By LE ROY B. CAMPBELL

SCALES and chords are the material out of which music is made. Chords may be either sounding together, or "arpeggiated." As recently as in the music of Scarlatti, C. P. E. Bach, Handel, Haydn and Mozart, the scale passage met the eye in nearly every line. Since Schumann's time, the scale passage has almost disappeared and the chord, broken-chord, and arpeggio have taken its place. At present, the whole music page seems to be made up of chords, broken-chords and arpeggios. The development of the piano tone, now four times as rapid, resonant and full of color as was the tone of the older instruments, is the cause of this change in the texture of music. Naturally then, since the broken-chord and arpeggio have become the material out of which most of our modern music is made, the broken-chord and arpeggio should therefore receive a considerable share of our practice. Scale study should precede the broken-chord and arpeggio, since the scale aids in establishing tonality and serves as excellent ear-training material. The broken-chord should also be employed for ear-training purposes both in major and minor keys.

The broken-chord should be taken up for serious practice material about the time the student reaches the stage of advancement where he plays pieces such as Haydn's "Allegretto" in A Major, Sidney Smith's "Mountain Stream," and the études by Duvernoy Op. 120. Suppose we have reached Etude No. 4 in Duvernoy Op. 120, the first six measures of which are:



It is always preferable to begin broken-chord through the a tuneless or gracefully written etude, or piece, and through the dry method of using one broken-chord form after another, practiced through the keys, it is well to use the broken-chords through the keys, for the student should become acquainted with the key tracks and fingerings of the various chords, but not to the extent of hours of practice on these dry forms alone. Much better results will come from using passages from études and pieces. The etude has unity, completeness, and is graceful and tuneful, so that even the etude ear-training is far more inspiration than the etude ear-training. To do this, we may use the dry broken-chord forms for ear-training, and the various keys. Returning once more to Duvernoy Op. 120, No. 4, we find that it offers, in the right hand, the following broken chords:



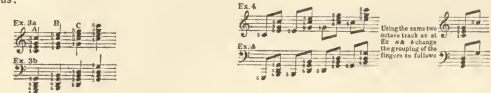
See First the Chief Cause of Any Difficulty

Difficulties are principally of two kinds, viz. lateral-disjunctive (spacing the fingers over the right hand) and dynamic (striking the keys to produce tone). The first and chief difficulty in the foregoing passage obviously lies in getting the fingers over the proper

keys at the right time. Having found the cause, then we should at once set about to eliminate it. One of the most fundamental principles in all piano technique is to "proceed from the whole to the parts." The painter puts in the background before the details, the sculptor blocks out his figure first and then adds the finer touches, and the architect works along the same plan. About the only people who do not use this plan are the numerous piano teachers.

Spacing Exercises Should Be the First Practice

Returning to Ex. 1, let us collect these isolated parts into wholes, thus:



Place the fingers unconstrainedly over the keys at (a) Ex. 3 in such a manner that the finger tips touch the surface of each key in the chord. As soon as this is accomplished, look ahead and form in the mind the entire finger-spacing—motion for the next chord at (b). As soon as the new position is accurately fixed in the mind, strike into a soft, but crisp tone, the keys under the fingers at (a), and in the very same instant move the playing-mechanism so that the fingers are brought accurately over the keys in the new position at (b). Use an elastic, springy weight pressure touch in performing these exercises. Next, fix in the mind the position for (c), and then striking the tones at (b) into tone, spring quickly over the keys at (a). Proceed in this manner as far as the passage demands and then return. Next, practice the left-hand part in the same manner.

We are told in James' Psychology that even though a task may be very complicated and very difficult, yet by attention and deliberation in the initial stage, after a few repetitions, the task will move more easily; with continued repetitions, the task will move semi-mechanically, and, given sufficient careful repetitions, the task will be performed with practically no consciousness, as we say, automatically. The conditions are simple, viz: Think, proceed slowly, and make no mistakes in the initial stage.

## The Real Basis of Technique

Technic is the training of nerve-lines between nerve centers—the brain being one, the principal center, while any muscle in the playing mechanism is the other. The most natural question next is: How can one train a nerve-line? A well-known psychologist answers the question for us in these words: "The cleanness, permanence and quickness with which a nerve-line can be trained is in proportion to the attention and concentration brought to bear upon it." Interest deepens attention; therefore it is plain to see that the practice of using passages from pieces has an advantage over the dry routine practice of the broken-chord. The interest is the mother of Attention, and Attention is the mother of Habit; therefore, if one wishes Habit (or a responsive nerve-line), he should secure both the mother and the grandmother."

## Attention an Important Factor

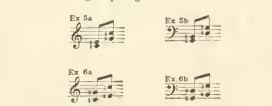
Attention is dissipated if one tries to hold it upon one thing or upon one manner of practice for too long a period. The desirability of changing the mind to new patterns (always retaining the same finger habits) or nerve-lines are not developed when attention lags. It is very difficult to hold the attention to a black dot on a white wall, but if one looks at the dot from various aspects, for example, how it is from the floor, the ceiling, the window casement, at what angle is it from the eye, etc., etc., the attention can be

held for a considerable period, even on an uninteresting black dot. Practicing a passage always in the same way is quite parallel to trying to hold the mind on the isolated black dot; in order to hold the attention, one must continually vary the practice material, or, as was suggested in reference to the dot, look at the passage in ever changing aspects.

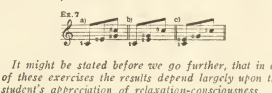
Let us therefore practice on Exercises 2A and 2B using a few moments, but fill those moments with consuming attention and painstaking accuracy. We will continue to change the figure (always retaining the identical fingering) so that the mind will be issuing new orders



over the nerve-lines, never remaining on one figure longer than a moment or two. (See Exercises 4 A, B, C, D.) Always use a small swinging arm motion, which will furnish power to tone, thereby allowing perfect freedom for finger-spacing.



Each passage in both left and right hand may also be practiced by further breaking up the chord as at Exercise 7A, 7B and 7c.



It might be stated before we go further, that in all of these exercises the results depend largely upon the student's appreciation of relaxation-consciousness.

Of the two sets of muscles mentioned a moment ago, viz., the striking muscles only, and since these muscles are used for spacing, and, second, the muscles which strike the keys, the latter are the more important. When one works with this one set of muscles, the task would be easy, indeed, but as a matter of fact, in playing the broken-chord, the two sets of muscles must be employed. It will be perfectly obvious that the more strenuously or violently the striking muscles are used from the knuckle joint (the same joint, or pivot from which the fingers are moved), the more will be the force with the spacing-muscles. It will be equally obvious that the more lightly the striking muscles are used, the less will be the interference with the spacing-muscles, and, consequently, the more perfect will be the result.

(Friction is the consideration, which all mechanics hold as the greatest friction to be regarded as a minimum, and amount of fuel required.)

## Exercises for Finger Articulation

Since, therefore, the spacing muscles in our task have been comparatively well developed, and since the striking muscles must be included in the process, let us proceed to other means of training the fingers. We will assist the fingers in giving clear and accurate articulation to the already perfected broken-chord forms. Such "Consistent Exercises" would naturally consist of small up and down motions, for example, how it is from the floor, the ceiling, the window casement, at what angle is it from the eye, etc., etc., the attention can be

# The Proper Understanding of the Style of Several Master Composers

By the Distinguished Spanish Pianist

SEÑOR ALBERTO JONÁS

FRANCIS LIST

In his *Portraits of Composers*, Saint-Saëns writes: "It is difficult to relate fully what the brilliancy and magic prestige the name of Liszt appeared to the young musicians of the early Imperial epoch. A name so strange for us Frenchmen—sharp and hissing, like a sword that cleaved the air; traversed by its electric zig-zag as if by a flash of lightning. The artist and the man seemed to belong to the realm of legend. Most of the pieces which he had published seemed impossible of execution for anyone else but himself, and they were so in truth, according to the antiquated method which prescribed immobility—the elbows kept at all times near the body, and with a limited action of fingers and of arms."

"The influence of Liszt on the destinies of the piano has been immense; I see nothing that can compare with it, except the revolution accomplished by Victor Hugo in the mechanism of the French language. It is more potent than the influence exercised by Paganini in the playing of the violin."

In order to be a good Liszt player the technic must be first of all brilliant, that is to say the pianist must have fingers strong enough to give a forceful articulation to the most rapid runs, arpeggios, etc. The demands made on the technic are of the very highest. Liszt, like Chopin, revolutionized technic, and especially the manner of playing. The words "freedom" and "opportunity" best characterize his style. Every device of dynamics and agogics is here at one command. Rubato, forcefulness, strict time, elastic time, lightness, massiness, organ-like, and orchestra-like adaptations, they are all to be employed.

The alternate use of the hands in the execution of trills, scales, thirds, fourths, sixths and octaves reaches with Liszt a height of technical usefulness, brilliancy and display.

The scholastic player seldom does justice to the compositions of Liszt. Temperament, fire, passion, imagination, courage, daring are needed here.

The sweeping brilliancy needed in the reproduction of Liszt's Rhapsodies is only to be expected from mature players, from real virtuosi; it may, however, slumber, or be openly conspicuous in the student's hands, and it is with the teacher to awaken or strengthen and develop it.

Johannes Brahms

In his piano works looms up a technic for which Czerny's exercises and Chopin's Etudes are no sufficient

cient preparation. It is at times massive, like Schumann's, but laid out on far broader basis. He often uses arpeggios and technical devices exceeding the stretch of an octave, but unlike Chopin's, they are correct, not simply pianistic.

His Variations on a theme of Händel, and especially his two books of Variations on a theme of Paganini require a titanic technic, and consummate musicianship. Germans are fond of saying that only a German can play well Brahms. I have never been able to acknowledge the correctness of this sweeping assertion. Brahms' music, to be sure, like Schumann's, reposes on "German" ground, and his melodies also have a folk-like character. He certainly is more robust, at times gruffer, less tractable than Schumann. Sound these reasons for the German belief that only they can truly understand and play Brahms? I do not think so. Brahms, while essentially germanic, discovers often in his music a definiteness and versatility which may be traced to the direct influence of Chopin.

I have never heard the Paganini—Brahms Variations better played than by Ferruccio Busoni, an Italian.

To play Brahms with breath, strength and virility are needed; also great tenderness. To play his works with an exaggerated tempo rubato or with the tentativeness consistent with a Nocturne of Field or a waltz of Chopin is a glaring error of style as executing a trill of Ramauz with alternate hand. Yet Brahms can sing of sweetness and softness. His Wiggenbach, his Capriccio in B minor are eloquent specimens. The real Brahms however is he of the Sonata Op. 5, the Rhapsodies, the two Rhapsodies, of the Ballades, of Variations mentioned before.

To do justice to them is to be, not only an accomplished technician, but a musician as well.

Anton Rubinstein

Although he was one of the two greatest piano virtuosos of the world has known yet as a composer he has brought innovations and amendments. Yet he has written for the piano so many works that form part of the standard, and now classic, repertoire of the pianist that a few words about his style is necessary.

Rubinstein is an enormous tone, by which is not meant strength when hitting the keys, but the natural volume and intensity of tone when playing a simple melody. He was fond of displaying this gift (which is not to be confused with loudness) and this should be kept in mind when we play his *Melodie* in F

major, his *Romance* in E-flat, the *Barcarolle*, the second movement of his piano concerto in D minor.

Besides fullness of tone in "singing" his style requires marked fire, but he is not a fire-breather. Rubinstein, despite his fiery nature, is a cosmopolitanism (he humorously complained that the Russians considered him a German, and the German called him a Russian) was essentially a Russian, and his music breathes up the wild impetuosity that characterizes the slavic race. Witness his *Concerto in D minor*, his *Legisla*, *Trot de Cavallerie*, and many other compositions.

Saint-Saëns

Is one of the best composers, as well as pianists, that France has had. To close the list of names of the great musicians who have written for the piano without mentioning him, who has done so much for spreading, both through the pen and through his own playing, the admirable qualities of the French School, is not possible.

Saint-Saëns is, indeed, a worthy representative of a school that has ever stood for purity in writing and in playing. His style is never dramatic, but singularly elegant and evidencing the consummate musicianship that characterizes all the great French pianists.

His concertos will ever form part of the classical repertoire, especially those in C minor and in G minor. A highly cultivated technic is needed to play them. His light, rapid waltzes, delectable staccatos, flutist-like octaves, and, above all, elegant and simple.

The agogic treatment is to be very strict. I have heard him play and conduct the orchestra in private recitals. His adherence to an absolutely strict tempo, throughout the entire composition (even in such a fanciful work as his *Dance Macabre*) was, however, considerable. He made it a rule in pieces like his *Etude en Forme de Polka* (Etude in form of waltz).

A few words remain to be said. The school of the exponents of the so-called "modern" school, which is called in every way a misnomer.

The piano compositions of Debussy, Ravel, Stradinsky, Schönberg, to cite only these, aim at tone color, at a certain atmosphere, but not at the development of musical ideas. The whole tone color, the succession of augmented fifths and sixths, the formation of tone color and of atmosphere.











haister to the performances of *Parisität* in other places besides Bayreuth without Mme. Wagner's permission, and the present attempts to suppress Wagner's music entirely.

Among the many volumes of Wagnerian literature that have resulted, one of the most interesting is a French collection, by Jean Grand-Carteret, showing Wagner in caricature; and we may see from the variety of these lampoons, as well as from their number, how fiercely the contest raged during Wagner's later life. In these pictures, for example, the composer was shown as attacking the human ear with smaller and chiselled, as conducting an orchestra of drums and cannon, as wishing to add brasses to the celestial harps, and so forth. The critics were depicted as avenging furies pursuing him through life, only to proper Valkyrie dimensions; applicants for the most enduring test by listening to kettledrums and bass trumpets while in the gym, gymnastic training consisted of throwing missiles at a target representing Wagner's enemies and religious exercises were to be held only in praise of Wotan.

The early performances of *Tannhäuser* aroused the ire of critics and musicians in many other places besides Paris. Thus the *London Times* called the overture "at best but a commonplace display of noise and extravagance;" a Frankfurt critic predicted that this music of the future would speedily become a thing of the past; while Moritz Haugwieser, a scholar, called it "quite atrocious, incredibly awkward in construction, long, and tedious." Now, of course, it is a familiar classic on operatic, symphonic, and even pop-concert stages.

#### The Dictionary of Impoliteness

A curiosity in criticism is the so-called "Wörterbuch der Unhöflichkeit," or Dictionary of Impoliteness. This consists of a collection of hostile remarks of Wagner and his music, arranged alphabetically by subjects. The composer is called the hankam of modern art; *Lohengrin* is defined as musical chaos; the Nibelungen dramas are called circus comedies; Heinrich Heine termed the *Meistersinger* act the "Wagnerian Hanslick spot of the *Prelude* to it as "blood-dripping." In this connection one cannot refrain from quoting a non-musician—John Ruskin. Though known as a writer on art, he has posed as a musical critic; but the following opinions on the *Meistersinger* turned that pose into something of an expose: "Of all the bête, dumb, blundering, baloon-headed stuff I ever saw on a human stage, that thing last night—as far as the story and the acting went, and of all the affected, soulless, senseless, beginningless, endless, topless, bottomless, topsy-turvy, tuneless, scranmel-piepiet, tonge-and-bonnet doggerel of I ever endured the deadliness of the horse blocks! This thing of nothing was the deadliest as far as its sounds went. I never was so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting pitiful whistles, as I was by the cessation of the composer's following; even the serenaders caricatured was a rest after. As for the great *Lied*, I never made out where it began or where it ended, but by the fellow's coming off the horse blocks! This criticism is certainly "going some" when one remembers that it applies to a work that many musicians consider the greatest opera in existence.

Next, whose daughter Wagner called him, found his large orchestral works treated with neglect rather than antagonism; and he was content to let his famous son-in-law preempt the family barrels in composition. "I have shown Wagner the horrors of many of his great effects from Liszt; but this was done with the latter's sanction. Thus at a Bayreuth rehearsal, Wagner once said, 'Here, papa, is one of your themes.' "So much the better," replied Liszt, "the public will be hearing it now." Liszt's symphonic poems came into their own very slowly, but they are now appreciated as great masterpieces.

The most caustic of all musicians in his criticism of others was undoubtedly Hans von Bülow, who seemed to take delight in being brusque. Once an acquaintance of earlier days, meeting him on the street, exclaimed, "I'll be the first to tell you, you remember me, don't you?" "Yes," replied von Bülow, without stopping. Von Bülow hated Verdi's music with an intense hatred, and once let Milan just after arriving there for a proposed stay, because the papers said he came to see the Verdi Requiem, which was then being given. When in Boston during another trip, he met Rice, composer of the light opera, *Evangelina*. Since Rice was not a trained musician, but had indicated the tunes

originally by humming them to others, he was introduced as a man who had composed an opera without knowing anything about music. "I know another man who composes opera without knowing anything about music," responded von Bülow; "his name is Verdi." But in later years von Bülow frankly recognized the artistic advance that Verdi made when he composed *Aida*.

#### Brahms' Struggle

Brahms was classed by von Bülow as one of the three great I's who led all music—"I like it, I hate it, I know it." Brahms, the son of Johann, the Father, and Beethoven the Son, and Brahms the Holy Ghost. But not all musicians agreed with this estimate. Brahms worked in the classical field of symphonic and sonata form, with logical development. He had the gift of smaller and chiselled, as conducting an orchestra of drums and cannon, as wishing to add brasses to the celestial harps, and so forth. The critics were depicted as avenging furies pursuing him through life, only to proper Valkyrie dimensions; applicants for the most enduring test by listening to kettledrums and bass trumpets while in the gym, gymnastic training consisted of throwing missiles at a target representing Wagner's enemies and religious exercises were to be held only in praise of Wotan.

When Bruckner finally won his way from obscure poverty to imperial recognition, the Emperor inquired that favor he could do for the composer, and Bruckner asked earnestly, "Won't you please make Mr. Hanslick stop writing about me?"

France has recently been the scene of much controversy, because of the advanced harmonies and modernism of Messiaen, Satie, and Debussy. The conservatives speak of these harmonies as "cerebral music," and Gounod once called Franck the apotheosis of prosiness; while the radicals rate their predecessors as dull. The modernists exult in this, which means to them a certain delicacy of effect. They attack no less a master than Beethoven for lack of it; while they seem totally at odds with the robust enthusiasm of Schumann. Vincent Pindy once went so far as to say that no German's opinion about music was worth while—a statement manifestly absurd.

The French situation shows most excellently the limitations of criticism as critics. No one will dispute the value of the modern French music, or the beauty of many of its better examples. Yet the charm of *Clair de Lune*, or the *Afternoon of a Faun*, or Satie's *Sonnet de la Rose-Croix*, should not obscure the greatness of Schumann's *Fantaisies*, or the *Etudes Symphoniques* for example. If we agree with the saying, "Many men, many minds," then the critic should certainly strive to see the good in all schools, and not let personal tastes mislead him into a limited view; while the composer, too often dwelling in a glass house, by no means immune from attack, should cease to be a personal storm as his fellows, and adopt the principle of "Live and let live."

#### Counting

By T. L. Rickaby

The general impression that counting is a bore, an additional burden and an unnecessary evil, might be removed if pupils understood just what counting was intended to do, and how much correct and artistic playing depended on it. Each measure has so many units of measurement. Correct counting makes these units the same length, whether one note, two, three or four notes go to each count. Time must be marked with the hands of a metronome, or by some other standing by the pupil as he practices. Few pupils have metronomes—still fewer can play by them—and not many are fortunate enough to have some one mark time for them, hence the necessity of learning to count for themselves. The teacher must count for and with the pupil until the habit is formed, and (and this is the most important consideration) until the feeling for rhythm is established. Pupils must be enough count to their playing. This serves no purpose whatever. The counting must flow along definitely, regularly, and incoherently, like the swinging pendulum of a clock, and the teacher must count. Audible counting is the chief, if not the only means of attaining accuracy so far as length of notes and measures is concerned, and of making the music intelligible rhythmically.

One successful teacher adopts the plan of giving pupils a certain amount of preparatory training in steady rhythmic counting, before playing, and again, tests them by having them count aloud to his playing.

#### Hands I Have Met

By Blanche Hammill

In the course of many years of music-teaching, my attention has been much drawn to the study of hands. Some I've found repellent and others fascinating, and not always fascinating in the same way. Some I've pitied and some I've loved and one pair I've inspired. There was a young married woman and, as I watched them on the piano keys, I could imagine them with a steady clutch choking the breath of life from my being. There was nothing in her face to indicate a disposition to ever commit such a deed, but her hands seemed to me to have been made solely for strangling purposes.

Memory brings to mind a pretty pair of hands, very dear and kissable whose owner, strange to say, wanted to be a nun, and was only prevented by the force of objection. Another pair seemed made for caressing, and I used to view them with delight; they were very capable hands, too, belonging to a sensible, capable girl. She has lately married and I hope she knows there are other pleasant uses for her hands besides work and piano-playing.

One young man had no little finger on his left hand and so I had to finger over scales and studies, etc., and I think I found his infirmity more of a nuisance than he did, as he was used to it. I have tried to teach short, fat, grouchy hands, but generally found their owners were gourmands and of the earth, earthy.

The hands that have been my pet aversion are the ones with long snaky fingers. The mother of such pupils invariably considers their hands just suited for the piano. But just as the long-eared girl is frequently awkward, so are such hands on the keyboard usually, and the long fingers seem to be in their own way. I find myself drawn to the hands that show they have toiled. The owners always are ashamed of them, and I have heard them say, "Why don't you tell me about the hands of the Marquis?"

#### Restless Hands

One little boy, blind in one eye, has the most restless hands; when through his old lesson and while I am selecting a new one, these busy hands are kicking through some favorite piece, and his fingers are flying.

But the hands that clutch at my heart and bring a tightness to my throat are those of a bright little girl whose baby hands grasped at hot stove the first day she walked alone. She was so quick to learn yet I gave her in a few lessons, for her crippled hands would never play. So scared and drawn, in spite of all that surgeons could do by skin-grafting. I hope that henceforth Life may be kind to her and when she grows to attractive womanhood and marries, as she undoubtedly will, that her husband will love her the more for her little married hands.

One young boy's hands used to give me the creeps. For they were hard and wrinkled, with the stiffest fingers, combined with the owner's cold, fishy-blue eyes and weak chin—well, I have enjoyed other lesson hours more.

Two auburn-haired sisters who once studied under my direction were of nervous temperament, and, during their lessons, the perspiration would drip from their fingertips and the keys would have to be frequently wiped. That alone, however, would not cause me to call them nervous, as I have a pupil now who has hands as warm with a more delicate touch. But these sisters seemed to be such a state of excitement that I would find it communicating itself to me, in spite of my efforts to calm them and keep my fingers cool.

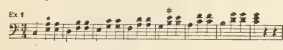
Many mothers have handed their children over to me with the statement that they were nervous and I have not found them so at all. The hands that have ordered my movements have ordered their own, and are usually slim and move around their own keys far more easily than with many a ticktock. How distractingly they scoot around when my day is full of duties and they crawl around when I am ill and my tasks must wait till another day. We seldom realize how important that those little black hands play in our life, ordering our time of rising and each duty throughout the day only to retire at night at their bidding. But the strongest hands are those of the blind, who, though invisible, completely control our destinies; kindly hands are they to some and bitterly cruel to others, but there is no escaping them for any of us.

#### THE ETUDE



(Would you knowingly get up before an audience and recite a piece of your own composition if you knew that from your lack of knowledge of the elements of the language it was very likely to be full of grammatical blunders? Would you send a book, a study in grammar, to a publisher with full knowledge of its spelling and grammar? Surely not. Then you would want your musical composition to be faultless in spelling and grammar. Professor Corder is a great musical grammarian. By reading his excellent

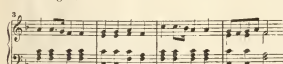
I have pointed out that the three chords of a key are insufficient for our needs when harmonizing, and that it is unsatisfactory to have the bass limited to three notes while the melody uses all notes freely. This want is relieved by the employment of inversions, that is, chords placed so that their Third is at the bottom.



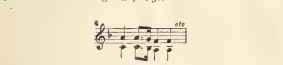
Play these and hear how nice they sound. Notice that those we have marked with an asterisk are slightly less pleasant and familiar than the others. This you might reasonably expect, because common chords are so entirely satisfactory on these particular notes. Observe, though, that the sub-dominant (4) can have either a common chord or an inversion upon it. But this is fortunate, for when we need to use bass notes 4 and 5 in succession one note can have a common chord and the other an inversion, thus avoiding ugly fifths.



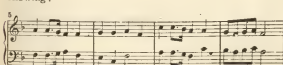
Pay observe that the accompaniments above given are what is called *broken harmony*, that is, the most important bass note played first and the middle notes played afterward in any order you like. We could even dispense with them altogether if we had a really good bass. To make a bass to a tune in such a way that it would be satisfactory without the chords being completed is a great step forward in musicianship, for it means that the bass notes must form almost as much a unit with the treble as the chords. The result of the following accompaniment, though not objectionable, is rather meagre:



It would be much better if some of the chords were inverted. Try this and notice the improvement, which will be most marked when the interval between treble and bass becomes a sixth or a tenth (third). Then try making a bass (without filling up) which shall run in parallel sixths throughout; e. g.:



For two measures this would sound well, but then there is an ugly place. Next try tenths in the same way; this is also only good in places, the D's in the bass being unsatisfactory. Then observe carefully the following:



this, though only skeleton harmony, contains everything that the ear demands, and the only addition that

## A Year in the Fundamentals of Musical Composition

### How to Use Inversions, and What Part Writing Means

By the Distinguished Composer-Theorist  
PROFESSOR FREDERICK CORDER  
of the Royal Academy of Music, London, England

#### SECOND MONTH

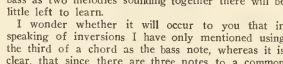
articles you can learn how to write music more grammatically. We do not pretend that these articles are all comprehensive; but we do believe that, with the use of common sense, and a little study, you will be able to write music through the use of practical books on Harmony and Theory. The publisher will be glad to advise you on the best books for their needs. Address your letter Corder Composition Series, THE ETUDE, Philadelphia, Pa.

could be made would be a middle C held or repeated throughout. The bass is as useful as the treble and the harmony indicated by it is quite satisfactory. It will be noticed that in the first version of this example there were short notes in the melody of which the harmony took no notice. You must have encountered this feature often enough in music; we shall investigate it later.

But now, how does one proceed in order to make a really nice first in one's mind? Why, one makes a rougher one first in one's mind, perhaps, just like example 1, and then realizing how dull these perpetual F's and C's are from a melodic point of view, one replaces them by other notes of the same chords which will run more smoothly. At first you think "I need a tonic chord in the first measure, and then a dominant chord" and so on, so down goes an F followed by a C and this by another F. Learn to regard these bass notes not as so many separate props to the tune, but as trying to be a tonic chord in themselves. The tonic chord notes in a horizontal aspect instead of merely a vertical one comes always as a new and strange concept to pianoforte players, but singers or violinists ought to take to it readily enough.

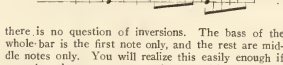
Writing music from this point of view is called part-writing, or counterpoint, and is essential when we have voices or more than one instrument to deal with. At first it is sufficient to know that, save at the cadences, the bass should always, for preference, make sometimes thirds and sometimes sixths with the treble. When once you can get your ear to hear the treble and bass notes as melodies sounding together there will be little left to learn.

I wonder whether it will occur to you that in speaking of inversions I have only mentioned using the third of a chord as the bass note. It is not so clear, that since there are three notes to a common chord, there must be two inversions, the other having what was the first as a bass. Let us now examine the second inversion, which is a far less useful chord than the others, but I must remind you of a common feature in pianoforte music which is likely to cause confusion in your mind. When we write accompaniments like these for the left hand



there is no question of inversions. The bass of the whole bar is the first note only, and the rest are middle notes only. You will notice this easily enough if you play the same accompaniment with two hands instead of one, but in more elaborate arpeggio figures you are apt to ignore this important fact, the eye, as usual, misleads the ear.

You will not write out a useless row of second inversions on all degrees of the scale, but confine myself to stating that, save on the tonic and the dominant



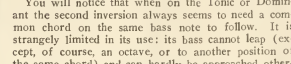
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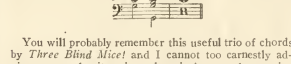
They sound so unsatisfactory as to be very seldom used. The second degree of the scale is, in fact, the only other note where this chord is ever found, and even here a first inversion would sound nicer.

to musicians, should remember that they are worthless unless the suggestions for drill are carried out. Therefore we urge that our readers go out after the articles several times and then follow up the work by self-help courses in music through the use of practical books on Harmony and Theory. The publisher will be glad to advise you on the best books for their needs. Address your letter Corder Composition Series, THE ETUDE, Philadelphia, Pa.

You will notice that when on the Tonic or Dominant the second inversion always seems to need a common chord on the same bass note to follow. It is strangely limited in its use: its bass cannot leap (except, of course, an octave, or to another position of the same chord) and can hardly be approached other than by step. By far the most useful form in which it occurs is as the first of the three chords which form a full close, or perfect cadence, thus:

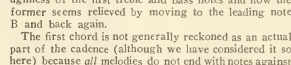


You will probably remember this useful trio of chords by *Three Blind Mice* and I cannot too earnestly advise you to play it again and again in every key, major and minor. You can vary it by changing the treble to



and this will impress upon you still more the slight ugliness of the first treble and bass notes and how the former seems relieved by moving to the leading note B and back again.

The first chord is not generally reckoned as an actual part of the cadence (although we have considered it so here) because all melodies do not end with notes against which it would fit. A rising cadence, for instance, like

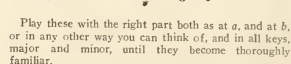


would not admit of it, and there are others. So it is better to consider just the first two notes of the cadence and the very usual series of chords which immediately precede them as "cadential," or "chords leading up to the cadence." And by degrees you will, I hope, be able to use these useful sequences of chords, as many as seven in number, which thus help us on our way.

Play these with the right part both as a, and as b, or in any other way you can think of, and in all keys, major and minor, until they become thoroughly familiar.

The most important thing to notice about this cadential second inversion (I wish we could find a less clumsy name for it) is that it must come on a strong beat, as the measure on the first 2 in 2 time, on the first beat of 3 in 4, or on the first or third in 4 time.

Indeed, it is one of our chief guides for knowing how to determine the bar-lines in a piece of music. Where



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this chord comes must be the strongest accent, save the last; so, with these two you can always determine the time of a piece, and, by working backward, find what part of the measure it begins on. Curiously enough this cannot be known otherwise, for the first strong accent is just as likely to be the third of four as it is to be the first. The close observer may be surprised to find how careless and vague composers, even the greatest, have always been over this matter of bars. Modern musicians, go to the other extreme of being pedantically careful. I should not worry if I were you; there are many far more important points to attend to just now. Two measures of 2 time are precisely the same thing as one measure of 4 time, so when you are in any doubt have your measures and you cannot fail to be right.

## The Psychological Bridge Between Light and Music

By Mary Hallock Greenwalt

This city banker's son was described in the movies as a high stepper, whose neckties made a noise like a bread riot. The Frenchman calls a baked potato a potato in its dressing gown "pomme de terre à la robe de chambre." We say "good" morning, "loud" clothes, "sweating" colors and are understood. A lantern being moved suggests a sheep, while another suggests a cat, or even an elephant or a seal. Evidently something may link vastly dissimilar things. "A heavy disposition is like lead."

What is this something? It may be quality, quantity, extension, weight, space, time. The learned name for it is a category, and the categories are those things which philosophy holds underlie all mind action, with which we can think of nothing. It is through these things—which constitute that indefinable background of the brain—that we may fancifully link color and music together. In their physical selves these colors of vibrations are so different that one can penetrate a wall or partition, while the other cannot.

Moreover to use units of color as one uses units of tone is inadmissible for the reason that it takes time to see a color, whereas sound is heard instantaneously. In other words "light sensations do not reach their full value immediately on application of the stimulus to the eye, nor do they decay to zero immediately upon the cessation of the stimulus." This is proven by the fact that different colors rotating on a disc are seen by the eye as one color, they all get mixed into one tint. The above does not, of course, refer to the time it takes sound to travel long distances.

Moreover not raising by continued multiplication the number of vibrations in a sound till they reach in number those of color, will do away with the fact that the ratios or proportions of the visible spectrum do not reach the octave. The thing which links color to a sound or sounds is in its nature the same as that which makes us think "pie" when we see a selfish person, or "peach" when we see a beautiful girl.

We get closer to a concrete affinity between these two beautiful kinds of sensation when we separate the dynamics of light: its brightness, its darkness, from the other attributes which can make up the use of light as a fine art and its coordination to music.

It takes no psychological laboratory to tell us that the changes of light—the dark of the night, the bright of the day have become inextricably woven into the experience of man from the time that he was out of living protoplasm till now. Fear, gloom, foreboding, depression, mystery, are surely connected with the blackness of night whereas joyfulness, happiness, stimulation are part of the brightness of midday. These emotions may be suggested by music, and the effect caused by one sort of vibration may, of course, be used at the same time to reinforce a similar effect created by the other kind of vibration. Or such effects may be contrasted or combined as the choice of the artist dictates or directs. To play with light and tint, without forcing them out of the groove to which they cling, this will be a new joy for the artist as it once was the Creator's.

"The English in the days of Elizabeth had music at dinner, music at supper, music at weddings, music at funerals, music at night, music at dawn, music at work, music at play. He who felt not, in some degree, its soothing influence, was viewed as a morose, unmusical being, whose converse ought to be shunned, and regarded with suspicion and distrust."—CHIFFLELL.

## A Lesson from the Lumberjack

By T. McLeod

ANY lumberman can tell you what the "key log" is. When the logs are set adrift upon the river to float down stream to their destination, it happens often that they will "jam" and, other masses of logs coming down upon them, will pile up and stick between the banks. In such case the skilled lumberjack will leap from log to log until he finds the log that first caused the trouble—the "key log." A few jabs with his hook at the right spot, and—Presto! the jam is broken, and the logs placidly resume their journey down stream. Now it is so in the practice of a new piece. When it fails to go smoothly after what seems adequate effort, just stop a moment and search carefully for the "key log." You will usually find that the "key log" is the "key log" is responsible. Remember, it is not the musician who forgets his first of three-measured chords just before the end.

The whole piece is being held up by this difficulty—the "key log" is responsible. Get to work with courage, and break the jam by a little energetic practice upon that one point. You will soon find the whole mass moving rapidly, and as smoothly as you could wish. Try it and see.



Adapted from...

Engraved by H. H. H. H.

## Danse Macabre

So many inquiries have been received at the office of THE ETUDE lately regarding the famous *Dance of Death*—or as it is known through the Saint-Saëns version, *Danse Macabre*—that the following article may be of general interest to our readers:

There is no definite knowledge of the origin of this dance, or of its name. Some have assumed that it came from the Arabian word Magharaba or "cemetary," while others attribute it to Chorea Machabaeorum, the *Dance of the Macabres*, a medieval ecclesiastical drama representing the martyrdom of the seven brothers mentioned in the Apocryphal book of the Macabees.

In France and Germany the gruesome subject was taken up by poets and artists in decorating with its gloomy cloisters in the middle ages. It became the center of much poetic and musical interest. In the paintings of Holbein, Glausner and the drawings of Rethel and others, Death is shown as a woman with all classes, fools, wantons, monks, popes and emperors. The interest in the *Dance of Death* was invariably revived after terrible wars and great plagues, when poets and artists seemed to begin to treat the subject anew. It is noteworthy, then, that the present revival of interest in the morbid conception and in the Saint-Saëns *Danse Macabre* is merely repeating at this time what seemed inevitable in the dark ages.

Saint-Saëns has treated the subject in a jocular rather than a grim manner, and one does not mind the clatter of the xylophone suggesting bones or the cry of the cock at dawn.

"If you wish to understand the new testament of which Beethoven was the John and Wagner the Paul, you must go back to the old testament and study Bach and the prophets."—W. J. HENDERSON.

## Pertinent Paragraphs for Pianists

By Stanley F. Widener

LISTEN frequently to good orchestras, choirs and choruses; join one or more if possible. Always have a good pronouncing dictionary of musical terms handy, and never pass by a word which you cannot accurately pronounce and define.

Go to as many good concerts as possible. A recital by a good pianist, vocalist or violinist is as beneficial to a receptive mind. Should the opportunity offer play over the pieces beforehand; your enjoyment will be much greater.

Subscribe to one or more of the leading music journals. The real worth of the music contained in them, to say nothing of the fine articles by eminent musicians representing all departments, is far in excess of the subscription rate.

Remember, it is not the musician who excels in technique alone, but rather he who can charm by his artistic interpretation, who can hold his hearers. Music is something to be felt as well as heard. Yet, you who give their heart and soul in their interpretation are very few, indeed.

Constantly study music history, and you will feel an added stimulus in your interpretation of the masters of composition.

Keep buoyant in spirit. Look the old world in the face, and give it a smile, and see if it has not a ready response for you.

"To thine own self be true," wrote the immortal bard, "and it must follow as the night the day, thou canst not then be false to any man," and in this proclamation he solved the main problem of our lives.

A definite system is essential to success. Find the method that suits you, and stick to it.

Much valuable time is lost in changing teachers. Find one in whom you have the utmost confidence, and stick to him.

The most important quality in teacher, as well as pupil, is "stick-to-it-iveness." Resolve to stick to your "specialty" until it is mastered.

"A little learning is a dangerous thing; Drink deep, or taste not the Pierian Spring."

## The Major and the Minor Scale

By Joseph George Jacobson

To many students the relation of the *Major* scale to the *Minor* is very confusing, and in the *major* and *minor* keys even more incomprehensible. First, the difference between the terms "scale" and "key" should be made clear. A scale is a succession of the tones of one or several octaves in some prescribed order of intervals. The term "key" embraces all of the tones in one or several octaves in any other order than a numerical succession. The difference between the two is that the *Major* scale is a succession of the tones of one or several octaves in some prescribed order of intervals. The term "key" embraces all of the tones in one or several octaves in any other order than a numerical succession. The difference between the two is that the *Major* scale is a succession of the tones of one or several octaves in some prescribed order of intervals. The term "key" embraces all of the tones in one or several octaves in any other order than a numerical succession.

The difference between a *Major* scale and its relative *Minor* is only the pitch and the melodic structure. For example, let us examine the melodic structure of the scale of *C Major*. With the exception of the third and fourth (E and F) and the seventh and eighth (B and C) we have intervals of major seconds, the two exceptions having minor seconds. Now take the sixth tone of the scale, which is A, and make it the first one of another scale. Build this new scale with the same tones of *C Major* until we get to G, which was the fifth of our first scale. Instead of using a major second we use a minor second, which makes the tone G sharp. By placing the two scales together, as follows, we can clearly see the difference:

*C Major* C-D-E-F-G A-B-C

*A minor* A-B-C-D-E-F-G sharp-A

That the *Minor* scale is started lower than the *Major* scale, shows that they differ in pitch; and since the *Minor* scale has minor seconds between the second and third and seventh and eighth tones and an augmented second between the sixth and seventh tones, it is obvious that they differ in melodic structure.

Remember that the Dominant chord is a *Major* chord in both the keys, but the Tonic chord is a *Major* chord in the *Major* key, and a *Minor* chord in the *Minor* key.

Remember, too, that the signature of the relative *Minor* scale is always the same as that of the relative *Major* scale.

## 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.

### Interesting Experience

The Round Table has received the following letter, containing the practical experience of a successful teacher as to the advisability and practicability of the simultaneously learning of the treble and bass staves. There has been a growing sentiment for years in favor of their both being introduced at the beginning or the recognition that the two are merely one great staff with the middle line left out in order not to confuse the eye. All teachers know, and most pupils also, that reading from the lowest bass line up leads through the treble without a break, except where the line for middle C should be. The *New Beginner's Book* makes provision for this improvement of the future by arranging so that either method may be employed. The pupil may begin with Section I (treble), or with Section II (bass), if preferred, or by combining both at the start. This is not the least noteworthy merit of the work.

As the movement grows, THE ETUDE will be found ready to recognize it in the forefront of progress, as it always has been. The letter herewith follows—

"The experience I had with my first pupil taught me a lesson by which each beginner I have had since has benefited. We both began the lessons seriously. An instruction book was used, and we followed directions exactly, taking the exercises progressively as they were printed. The treble staff, as usual, came first, and she learned the letter names of the lines and spaces, as well as the names of the keys very thoroughly. She could use her two hands together, and had mastered the simpler rhythms. There seemed to be nothing to prevent her becoming a fair performer in a reasonable length of time, and everybody was pleased—when we came 'up to' the bass staff. I explained that when the bass clef sign was on the line she must play in the bass below middle C, and that the first line here was G. 'But,' she said, in great surprise, mixed with indignation, 'I've learned that the lines are a-b-c-d-e-f.' I tried to make her understand, but she went away in a very sullen mood. I received word that she would 'take' no longer."

"My second pupil learned something about the bass staff at the very first lesson, and since that time I always turn to where the bass staff begins in the book, and we may happen to be using when commencing the lessons. Usually our pupils begin their course in music after they have been a year or more at school, where training has been continued to the treble staff. Why then begin with the treble again at the piano lessons?"

"Little pupils have no more difficulty beginning with the bass and treble simultaneously than with the treble alone. The method, especially as their reading is done more by position than by thinking the names of the lines and spaces. Advanced players, no more think the names of the letters of their music than they spell the words by letter when they read a newspaper. Pupils should be taught to think tunes from the beginning, and all that is foreign to tunes should be eliminated. Beginners seldom play wrong notes without knowing it. They take in the notes, ascending or descending, and incidentally learn the names of the letters in a surprisingly short time. And still three-fourths of the present-day methods begin tunes from the beginning, and all sorts of ways have been invented for learning the letters."

"Why pages of uninteresting exercises of no technical or musical value, with instructions to name every note as played? This may be better

than finger marks, which are always over the notes, even when covering only five keys, in which case the pupil plays the finger markings and ignores the note. "Elaborate apparatus has been invented and patented for learning musical notation. They say children like to do things and handle things; but music has but little to do with 'things', but is tone and rhythm. Recently I bought two books by eminent instructors that were supposed to conform to advanced educational methods used in schools. But first came the treble staff and a number of lessons spent in learning letters before there was a word about ear training or rhythm. It all smells musty to me."

### Missed Lessons

"Can you advise me on the business side of teaching, what to do in regard to missed lessons? I have a great deal of trouble and in the aggregate no money.—Mrs. W. J. C."

This is a very troublesome matter and one in which so many teachers are helpless, as an attempt to collect on missed lessons only results in a loss of the pupil. The general misunderstanding in regard to right business principles in music teaching is very widespread.

There is one simple principle that all patrons should be made to understand, namely, that it is the teacher's time that is being paid for, so many hours for so many dollars. The teacher is on hand to give the lesson, and if the pupil absent himself it is not the teacher's fault. The missed hour cannot be put to any other use, and the teacher is prevented from selling it or disposing of it in any other way. If the pupil cannot pay for ten lessons and misses two he has really had twelve hours of the teacher's time, which is unfair. The pupil also loses, especially if only one lesson a week is being taken, for with two weeks elapsing between lessons his faults increase so greatly for lack of the teacher's attention that there is a good deal of time unnecessarily wasted in straightening things out. All this should be explained to patrons, and an effort made to make them understand the fair business side of things. Many are so ignorant that they seem unable to realize this. The Philadelphia Music Teachers' Association passed the following resolution, which has had widespread recognition, and resulted in thousands upon thousands of the cards or slips being distributed. These cards are already printed and may be procured at slight cost from your publisher.

"Please tell me in THE ETUDE how to know if a grace note (appoggiatura) is to be played with the treble note or the bass?—C. C."

You will be perfectly safe if you follow the traditional teaching regarding this disputed point, which is that, in any case, the grace note is an appoggiatura or acciaccatura be struck exactly with the bass note. This, however, is inaccurate, as there are often grace notes on the unaccented portions of a beat, and no bass note to play them with. The simplest interpretation of traditional rendering of grace notes should be played exactly as they would be if they were written as large notes. The disagreement as to grace notes has been largely as to whether they should take their time from the preceding count or from the count following. Traditionally they take it from the note that follows, and you will conform with the majority opinion by playing in this manner. The question seems to be so involved that large books have been written upon it. In my own opinion it should be very simple, and I have given, briefly, from time to time my reasons for disagreeing with traditional practice. I believe that in traditional practice, from one to two hundred years the whole musical world will be in accord on this subject, that being about the length of time required for a fixed idea to become dominant in the human brain. Your statement as to playing the grace note with the treble note is inaccurate, which could not be, or they would both come at once.

## MISSSED LESSONS

Musicians of the country have adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule.

A Resolution Passed by the Philadelphia Music Teachers' Association passed the following resolution, which has had widespread recognition, and resulted in thousands upon thousands of the cards or slips being distributed. These cards are already printed and may be procured at slight cost from your publisher.

"Please tell me in THE ETUDE how to know if a grace note (appoggiatura) is to be played with the treble note or the bass?—C. C."







## MEDITATION

GEO. NOYES ROCKWELL

A charming song without words, in the style of a soft organ piece. Grade 4

Moderato sostenuto M.M. ♩ = 60

mp cresc. dim. f. rall.

pp mp cresc. dim. rall.

cantabile mp mf cresc.

f ff mf dim. e rall.

allegro mp cresc. rall. piu lento rall.

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## MENUET ROCOCO

British Copyright secured

A dignified and sonorous menuet in the olden style. Grade 4

Moderato con brio M.M. ♩ = 100

GEO. NOYES ROCKWELL

mf f

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cresc. f

atempo ff

mf dim.

## MELODY AT TWILIGHT

An expressive nocturne, organ-like in character. Also published as a trio for violin, 'cello and piano, and for violin and piano. Grade 4

F.P. ATHERTON

Andante con moto M.M. ♩ = 96

mf ben sostenuto dim. sf rall. e dim.



*Poco piu mosso*

*cresc. e' allarg.*

*Meno mosso*

*dim.*

*rall.*

*Tempo I.*

*p*

*sf*

*piu tranquillo*

*cresc.*

*dim.*

*Lento quasi chorale*

*piu riten.*

*p*

*pp*

# CHEERFULNESS

## VALSE VIVE

DANIEL ROWE

A rapid waltz movement, alluring in rhythm, affording good finger practice. Grade III.

Tempo di Valse M.M. ♩ = 76

*mf*

*con forza*

*sfz*

*brillante*

*atempo*

*mf*

*lunga*

*piu mosso e accel.*

*ff*



FROLICS  
SECONDO

WILLIAM E. HAESCHE

An original four-hand number in the style of a *poika*. Grade 3 $\frac{1}{2}$

Moderato

♩ Tempo di Polka M.M. ♩ = 80

*Moderato*

*Tempo di Polka*

*ff* *p* *f* *mf* *cresc.* *marcato.* *Fine* *p* *cresc.* *ff* *p* *cresc.* *p* *D.S.*

SYLVAN ECHOES  
 VALSE IMPROMPTU

L.W. RUSSELL

A lively running waltz, with a lyric middle section. Grade 4

Allegro con brio M.M.  $\text{♩} = 72$

Allegro conrio M.M. 2=72

*p*

*Ped. simile*

*leggiero*

*p*

*Fino*

*Meno mosso*

*p marcato il canto*

*Ped. simile*

*p.c.*



## SINGING IN THE MOONLIGHT

THEODORA DUTTON

An artistic lyric piece, of harmonic quality. It will repay careful study. Grade 4.

Andante espressivo M.M. ♩ = 72

An artistic lyric piece, of harmonic quality. It will repay careful study. Grade 4.

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

THEODORA DUTTON

*mp* *poco rit.* *allegro* *poco rit.* *allegro*

*allegro* *poco rit.* *cresc.* *rit.* *mp dolcissimo* *mp*

*mp* *cresc. poco a poco animando* *sf* *sf*

*dim. e rit.* *sempre espressivo* *allegro* *poco rit.*

*allegro* *poco rit.* *cresc.* *rit.* *mp* *Piu mosso sempre espressivo*

*mp* *poco rit.* *cresc.* *rit.* *mp* *Piu appassionato* *cresc.*

*Lento* *Tempo I.* *allegro* *poco rit.* *poco rit.*

*allegro* *poco rit.* *rit.* *mp molto es-*  
*pressivo*

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## PARADE MARCH

PRIMO

JOSEF LOW

**Allegro maestoso e marcato** M.M.  $\text{♩} = 108$

This image shows a page of musical notation for a piano piece. The score is written for two hands, with the right hand on the upper staves and the left hand on the lower staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid runs. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. There are also articulation marks like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The page is numbered 8 in the top left corner.



## ORCHIDS

## CAPRICE

NORWOOD DALE

A graceful drawing-room piece in the style of a modern *gavotte*. Grade 3 $\frac{1}{2}$

Moderato M.M.  $\text{♩} = 108$ [illegible]

\* From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.  
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*THE ETUDE*

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## A GAY LITTLE DANCE

An attractive teaching piece aptly named; also published for four hands. Grade  $2\frac{1}{2}$

E. L. ASHFORD

**Allegretto giocoso** M.M.  $\text{♩} = 108$

An attractive learning piece appropriate for four hands, grade 2<sub>3</sub>

**Allegretto giocoso M.M. = 108**

The image displays a musical score for a piece titled "Allegretto giocoso" with a tempo marking of "M.M. = 108". The score is written for four hands (two staves per system) and is in the key of D major (indicated by two sharps). The time signature is 3/4. The piece is marked with a piano (*mf*) dynamic at the beginning and a forte (*f*) dynamic later on. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is presented in a clear, legible format, suitable for educational purposes.

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# MARCH TO THE FEAST

A gay little parade march, full of go. Grade 2½  
Moderato M.M. ♩ = 104

CHARLES H. DEMOREST

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# MY OLD KENTUCKY HOME

British Copyright secured

An effective easy arrangement of one of the old favorites. Grade 2  
Moderato M.M. ♩ = 80

Arr. by SIDNEY STEINHEIMER

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## THE ETUDE

## THE ETUDE

# LASCIA CH'IO PIANGA

G. F. HAENDEL

A master transcription of one of the immortal melodies from the classics, enhancing the beauty of the original. Grade 3½  
Larghetto M.M. ♩ = 63

Transcribed by  
M. MOSZKOWSKI

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# AUTUMN BLOSSOMS

## VALSE LENTE

A showy drawing-room waltz with much contrast in melody and expression, Grade 3  
Grazioso M.M.♩ = 54

R.S. MORRISON

Musical score for 'Autumn Blossoms' (Valse Lente) by R.S. Morrison. The score is in 3/4 time, marked 'Grazioso M.M.♩ = 54'. It consists of eight systems of piano and violin staves. The piano part features various dynamics including *ff*, *mp*, *f*, *espress.*, *marcato, il basso*, and *tranquillo*. The violin part includes fingerings and bowings. The score concludes with a '1st time only' and 'For Fine only' section.

# FROLICS

## PRIMO

WILLIAM E. HAESCHE

Musical score for 'Frolics' (Primo) by William E. Haesche. The score is in 2/4 time, marked 'Moderato' and 'Tempo di Polka M.M.♩ = 80'. It consists of ten systems of piano and violin staves. The piano part includes dynamics such as *ff*, *p*, *p poco*, *leggiere*, *mf*, *f*, *Fine*, *cresc.*, and *ff*. The violin part includes fingerings and bowings. The score concludes with a 'D.S.' (Da Segno) section.



# PARADE MARCH

## SECONDO

JOSEF LÖW

A processional march, in semi-classic style, with independent part-writing throughout. Grade 3

Allegro maestoso e marcato M.M. = 108

# A DANCE IN THE VILLAGE

WALTZ

C. W. KERN

A charming little teaching or recital piece. Grade 2½

Tempo di Valse M.M. = 144



# THE AMERICAN STEP

MARCH

WALTER WALLACE SMITH

A rousing march, with the real American spirit. The composer has recently been in the service of his country. Grade 3  $\frac{1}{2}$

Tempo di Marcia, aggressivo M.M.♩.=126

Tempo di Marcia, aggressivo M.M. = 126

100

*f*

*sfz*

*mf*

*cresc.*

*marcato il basso*

*marc.*

*sfz* *sfz* *mf*

*TRIO*

*sfz* *sfz* *sfz* *sfz* *mf* *mf*

*cresc.*

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1

2

*cres.*

*marcato*

*ff*

*fz*

*r.h.*

*l.h.*

*Fine*

*D.V. Trio*

*B.D. & Cymb.*

*8*

## KEEP A GOOD GRIP ON DE HOË!

HOWARD WEEDEN

A characteristic dialect song by a well-known concert singer and composer.

H.T. BURLEIGH

Andante

Swing by a Well-Known Finger and Thumb

Andante

1. Dis worl' is a migh-ty con-  
2. You kin al-ways de pend on de

fu - sin place Fo' a man lak me you know, An' d. on-ly safe thing I've found has been is to  
fies an' de sky which ev-uh way oth-er things go, An' de res'il git plain in time to de man who

keep a good grip on my hoe! Keep a good grip on de hoe, Keep a good grip on de  
keeps a good grip on his hoe!

*rit.* *atempo*

hoe; De on-ly sa'f' thing in de worl' fu me is to keep a good grip on my hoe!

*rit.*



## SLEEP, LITTLE SWEETHEART, SLEEP

Strickland W. Gillilan

A good teaching or recital song, graceful and natural.

Andante tranquillo

WALTER HOWE JONES

Sleep, lit-tle sweet-heart, sleep; Thy  
Sleep, lit-tle sweet-heart, sleep; Thy  
moth-er is watch-ing near; His  
breath-ing, soft and low, Is sweet to me as aught can be, And 'tis joy to me to  
fear; In the years to come when thou hast thine own, When there's nev-er a heart-beat free from fear, Thou'lt  
know That some-time, dear, when thou li-est near Thine own first-born with its breath-ing low, This  
then re-call thy youth and all The love of a heart no long-er near.  
joy of mine will be joy of thine, A bliss there can none but a moth-er know.  
pa-rent! Sleep, sleep, lit-tle sweet-heart, sleep, Sleep, sleep, lit-tle sweet-heart, sleep.  
colla voce

## THE SHADOWS GAIN UPON THE LIGHT

Frederick H. Martens

An effective and well-written evening hymn for a solo voice, suitable for church use, by an accomplished American writer.

A. WALTER KRAMER, Op. 22. No. 1

Adagio e molto sostenuto

The shad-ows gain up-on the light,  
Driv-ing the sun to west-ward flight, Dear Sav-iour, keep me in Thy sight Through-out the night.  
When dark-ness that ob-scures the right Threat-ens me with its  
gloom-born blight, Dear Sav-iour, guide my soul a-right Through-out the night. And  
when the last hour takes its flight, All doubt and wear-i-ness de-spite Dear Sav-iour, still Thou'lt be my light Through-out the night.  
Dear Sav-iour, be Thou still my light Through-out the night.



## THANKSGIVING

E.S. HOSMER

(Gt. Full to 15th  
Prepare: Sw. Full  
(Ped. to Gt. and Sw.  
A rousing postlude or grand chorus for festival or recital use.

Allegro M.M. = 128

MANUAL

PEDAL

\* From here go to the beginning and play to *Fine*; then play *Trio*.  
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ROMANCE  
IN E FLAT

ANTON RUBINSTEIN, Op. 44, No. 1

Arranged for violin and piano by Arthur Hartmann

One of the finest of Rubinstein's shorter pieces, beautifully arranged for violin. A fine recital number.

Moderato M.M. = 72

VIOLIN

PIANO

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## THE HEAD VOICE AND OTHER PROBLEMS

By D. A. CLIPPINGER

"It will be of the greatest help,"—ARTHUR FOOTE, "interesting and of great value."—GERALDINE FARINA.

"Ought to be read by every student of singing."—HARRIS WITKAMP.

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The average man, if placed under cross-examination in July, 1914, would have said without hesitation that opera and music had about as much essential importance in war time as a fur coat on the Congo. It has, however, been one of the astonishing things revealed in the present great struggle, that music, and the inspiration which music, only seems to be able to give, is, after all, one of the great forces that make men and women fit for the fight that leads to victory.

Early in the war General Pershing declared that "music and entertainment are as essential to the soldier as food and sleep." These from all parts of the country, from men in civil and military life, came a chorus of vocal experiences relating to music in the great crisis, all telling how indispensable it

### Good Manners at the Symphony

By T. McLeod

THERE is a large class of amiable people—people who would never be guilty of eating with their knives, or combining their spoons with their forks, or what have what seems to be a sort of "knack" for bad manners when music is going on.

Too frequently we find them rattling their programs and making a horrible noise, not at hand from blending with the music. Now if they would only consider a little, they could consult the program correctly, and get just as much good out of it.

Then there is the "time fiend" who, to show his musical inclinations, beats time over relentlessly with a heavy foot. And all too often, alas! beats it wrong. I heard one man behind me the other night, essaying to beat the time of the 5/4 in the *Faust* and what a funny mess he made of it! It was evidently not one of the "Times-I-Have-Me" in his limited experience and it kept getting away from the sole of his shoe in the way that must have puzzled him extremely.

But the worst of all thoughtless aggressions on other listeners' comfort, is "That Awful Cough." A good cough is a welcome tribute to the music, as is enthusiastic applause—a more subtle token of real appreciation at once of the lovely art, and of the comfort of one's fellow listeners.

One or Two Hints on Breathing some practice, too, once learned, long phrases will have lost their power to worry the singer. Often when a young pupil asserts that a phrase is too long for him, I tell him to try again, squeezing out for him with my hands from his bellows a reserve of air that he did not know he had in storage. Exercise of the expulsive muscle will all he needs to enable him to empty his lungs completely.

Two of the greatest female singers of the last century were Maria (Malibran) and Pauline (Viardot), the daughters of the greatest of Rossini's tenors, the first Manuel Garcia. In speaking of the difference between his gifted daughters, the father used to say, "The one must be

Opera and the Great War has proven. One of the most positive statements comes from President Wilson, and reads:

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

In taking millions of men from civil life away from their homes and surroundings, and placing them in totally different conditions, music—as administered through the regular military and naval bands; through the Commission of Training, Camp Activities; and through the Y. M. C. A.; the Navy League; Knights of Columbus; the Y. M. C. A.; and other organizations—has proved a godsend.



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## Question and Answer Department NEWLY CONDUCTED

THE ETUDE is pleased to announce that this important Department will hereafter be conducted by the well-known French-American Musician ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only one initial or a chosen name de plume will be printed.

Make your questions short and to the point.

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

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Please mention **THE ETUDE** when addressing—



## Playing Piano for Evangelical Meetings

By Foss L. Fellers

THE evangelistic pianist should be a good pianist and a good accompanist. To be a good pianist does not necessarily mean that he must be able to play from memory a program consisting of a Bach prelude and fugue, a group of Chopin études and some of the ultra-modern compositions. To be a good accompanist does not necessarily mean that he must be able to play from memory a program of Schumann and Schubert songs and appear in recital with Caruso, etc.

I think that the worst criticism we have to-day of the evangelistic pianist is the fact that he is able to do "stunts," but is not equipped to do anything else. So it is equipment I am pleading for the evangelistic pianist. What is the result after the pianist has read some of the Beethoven sonatas and played perhaps one or two of them in a creditable manner? Or what is the result after he has read the compositions of Chopin and played in detail one or two of his standard compositions? What is the result after he has read the Schubert songs with a good singer? The result is that he will do away with the "stunts" he has heretofore used and adopt some ideas which can continually be used and never wear out.

## How to Lead a Congregation

How do we want to play in this class? First, play the hymn exactly as it is written. I could speak at length upon the experiences I have had in trying to get the pupils to play the four parts. It seems that to a great many pianists the choral effect of a hymn has no value whatever. If the melody is played with a somewhat weak accompaniment—very frequently improvised without previous practice—many a pianist seems to think that he has given out the musical value of the hymn. I will say that as a rule a prelude to congregational singing should be given out with the exact four parts of the hymn.

Secondly, play the hymn with the thought in mind of leading the congrega-

tional singing. Now, I do not mean that the pianist is expected to lead a congregation without a conductor. Of course it is possible to lead a congregation without a conductor, but it is much better to have a conductor. The pianist will be either of great assistance to the conductor, or he will be a great hindrance. Notice, I put conductor before congregation, for the pianist is supposed to follow the conductor and lead the congregation.

In playing for congregational singing there are two things to be emphasized—rhythm and melody. The melody may be played in octaves in the part of the upper register of the piano which will give it the greatest possible advantage in leading. Some melodies may be situated high, others not so high. It is obvious that the short and high pitched strings of the piano will sound out above a great congregation. This will give the piano the greatest advantage possible in helping the congregation not only to keep up to pitch, but also to get the right idea of the intervals and rhythm. However, in playing for an evangelistic chorus rehearsal it is better to play the exact notes until all parts are true, and when the hymn is new to the congregation, it is better to play it exactly as it is written for a number of times, since there are many people in the congregation who know enough about music to listen for their part but who do not know enough to read.

Thirdly, play the hymn with an improvisation. By an improvisation I mean playing the melody with an attractive accompaniment or counter melody. I do not think it is in good taste to employ a counter melody, but it is better to employ another familiar melody, which I have heard pianists do which attracted our attention to his "stunt." Taste in improvisation may be acquired by the study of the classics, finding out how the masters were different accompaniment schemes around their various melodies.—From the *Musical News*.

## Organists and Their "Little Foxes"

How many of us organists allow that miserable little fox, "a poor organ," to come between us and success; or some of us as if that particular church could never contain a new organ, or as if that one miserable music committee represented the entire universe of music committees, or as if that one narrow-minded, bigoted clergyman was the only one you would ever have the opportunity of meeting.

Don't forget that if you don't get a new organ in your church in place of that old fret-trap that has been in the church since the time of the first settlement, it is by killing off these little foxes in your life, you have made yourself worthy of better things, better things are waiting for you, but you must first kill off these things so clinging in their nature that drag us down to eternal damnation.

Don't forget, either, that there are music committees in some churches that are more a well-defined knowledge of musical conditions than you ever dreamed of. Find them out. If you don't, remember someone else will.

Then don't forget that in the place of your narrow-minded, bigoted clergyman, you will find some of the most noble, godly men the Almighty ever breathed

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

## Department for Violinists

Edited by ROBERT BRAINE

## The Benefits of the Class System

THE many letters received by THE ETUDE, inquiring about the class system of violin instruction, proves an ever-growing interest in the subject. It is only within the last few years that much attention has been paid to this method of teaching the violin in this country, although it has been used very extensively in Europe, in one form or another, for many years. Especially in the British Isles do we find much violin instruction by the class system, almost every school there having its violin class and orchestra.

As every educational system has its advantages and its drawbacks, so we find that much can be said both for and against teaching the violin by the class system, according to how it is conducted. In considering what can be accomplished by this method, there are three things to be reckoned with: the size of the class; the talent of the pupils, and the stage of their advancement, and whether they have individual private instruction in addition to that received in the class.

In the case of a small class consisting, say, of four pupils, where each pupil receives a certain amount of individual instruction while the rest listen, a series of lessons can be accomplished in a very short way. A lesson in a class of this size usually lasts for an hour-and-a-half or two hours, each pupil receiving a half-hour or less of private instruction for himself. Conducting the lesson in this manner, the teacher can correct the position, bowing, intonation, etc., of each individual pupil, and these corrections, remarks, illustrations and general information will prove of the greatest interest and value to the listening members of the class, as well as to the pupil receiving the individual instruction.

In classes of four, conducted in this manner, two courses can be pursued; either the four pupils can study the identical technical work, studies, pieces, etc., or each one may be working on different material. Either plan has its advantages. Where the same material is studied, a certain amount of time can be gained by having the four pupils play the studies and pieces, and even the technical exercises, together in unison, as well as separately, as soon as they are far enough advanced to do so. Where each pupil has different exercises and pieces, the lesson is somewhat more interesting and the students become acquainted with a wider range of compositions.

Two lessons per week in a class of four, conducted as outlined above, is an ideal method of studying the violin, and is naturally far superior to the usual method of two strictly private lessons of the half-hour each per week. With two hours at his disposal the teacher can go into minute details which would be impossible in the case of a single half-hour lesson. One suggestion, but of information or illustration will suffice for all, instead of having to be given to each pupil separately. A two-hour lesson also leaves considerable time for unison work.

One advantage of class instruction of this kind is that it develops confidence and overcomes timidity in the case of bashful, diffident pupils who are nervous when playing before others. Many pupils of such classes testify to the fact that they would feel less timidity about playing for a large audience than for their fellow-students, since they are quite well aware that the latter will detect mistakes much more readily than the general public. Another advantage of the class system is the social element, which enters largely into the matter. Man is a social animal and he enjoys the association with his fellows. He will naturally be interested in meeting with his fellow students, all trying to accomplish the same work as himself and he will be spurred on in a friendly rivalry to accomplish it better than any of the rest. A pupil would much sooner play a lesson which he has badly prepared for his teacher alone than for a class of his more meretricious fellow-students.

In conducting violin classes, the teacher should strive to keep the close attention of all the pupils and see that, when he is giving one member individual instruction, the rest are listening. If the rest are inattentive or prefer to read books or music while one member is playing, the peculiar advantages of class instruction are lost. The criticism and really criticize the work being done by the others and profit by the suggestions of the teacher. Eminent instructors in the art of the piano, and singing as well as violin teachers, have often followed this plan, as witness the coteries of pianists and piano students who met at Liszt's house at Weimar to hear the criticism and instruction of Liszt as each one played in turn.

There is another kind of violin class instruction with which very little can be accomplished and that is where a large class, fifteen or twenty or more, of absolute beginners or comparative beginners meet once or twice a week for an hour's instruction. In a class of this size, most of them with crudely constructed violins, it takes almost all the teacher's time to keep the violins in tune, let alone giving each member of the class the proper individual instruction. Under such conditions it is impossible for the teacher to give the pupil anything but the crudest technique and the merest smattering of the correct elements of violin playing. In the case of the average violin pupil, it is all the most skillful violin teacher can do to fashion him into a respectable violinist with two individual half-hour a week.

I recently had the opportunity of examining a number of pupils who were the product of such a large-class system. Some bright geniuses lit on a scheme of commercializing violin instruction by the class system in the following manner: He would go to a town and organize violin classes by a house-to-house canvass. Each class consisted of twenty members. All were taught at once, the lesson lasting one hour. The term consisted of forty lessons, and the price was \$30 for each class, or four cents per pupil. Each pupil received as a gift a cheap violin, costing at wholesale possibly \$1.00. At this rate it will be seen that the teacher's fee for each hour of instruction was over \$10. Out of six of the pupils of the school who had completed the forty weeks' term, whom I examined, not one had the proper position, not one knew how to hold the violin and bow correctly. Everything was wrong, every position, every movement of bow and hand, every fundamental of violin playing were incorrect. All the pupils had gained was a slight ability to read music of a popular character, a superficial knowledge of time notes and rests, and the various characters used in music, and a limited ability to play with correct intonation in the easier keys. This is all the more talented pupils had gained. Those without talent knew absolutely nothing. After having formed so many bad habits, it will be difficult for these misguided pupils, if they wish to acquire the art correctly, to establish the correct fundamentals of violin playing without the greatest exertion and constant care on their own part and that of their teachers. It is almost impossible to get into shape and they will play incorrectly as long as they live.

Beginners can gain great benefit from playing together only if they have private individual instruction besides. It will be urged that we have these beginners' classes of fifteen or twenty in schools all over the country, and that they learn to play. This is no doubt true, but is it violin playing? Is how do they play? If bad position, false intonation, rasping, scratchy tone, bad time, and every other fault known to violin playing can be so easily taught, then the system of instructing beginners in large classes is a success. If not, it is a wretched failure. The most experienced ingineer I ever listened to in my life was

## Misfit Pupils

"ARTEMUS WARD tells us about a man he knew in Oregon who had not a tooth in his head and yet who was the best bass drummer he ever heard. This story does very well as an Artemus Ward joke; but if Artemus Ward had been a correct teacher and if the man without any teeth had gone to him for lessons on the cornet, he would not have thought the joke very funny. And yet this is the sort of a thing teachers have to put up with all the year around. Piano teachers get pupils with fine mouths for the bass tuba, but with hands webbed enough for an amphibious cross between a white man and a duck. Violin teachers get pupils with good hands, but with no sense of rhythm sufficient to make them solo drummers. Cornet teachers get pupils with hard lips, but with hands like enough to play octaves on the double bass. Trombone teachers get pupils with arms too short to reach the seventh position, but with a delicate tone sense which would have made fine oboists out of them. 'Cello teachers get weaklings with curvature of the spine, who get twisted into an S when they try to play a loud tone on the C string with the tip of the bow, and when they play the tip of the bow, they play the whole lower limb exercise of playing the flute. And all teachers—from the triller with the jew's harp to the master of the organ—aid their get pupils who forget various things. Sometimes they forget who their old teachers were when they come back to the States with a German veneer or a little French polish on them after a year abroad. Sometimes they forget to pay for their lessons and act as if the teachers owed them considerable money for the use of their names as pupils. Then there is the hopelessly conceited pupil who blames all his lack of success on the teacher. There is also the over-confident pupil who applies for a position in the Boston Symphony Orchestra or in Sousa's Band at the end of the first year of his training. Teachers also know the anxious but timid pupil who will do nothing but what his teacher shows him. He takes lessons year in and year out without learning how to do anything for himself."—New York Musical Courier.

## Heavy Programs

It is not often that a violinist plays three concertos in a single evening, but this feat was accomplished recently in Cincinnati by Edward Vasey, one of the greatest living violinists, who played on one program a concerto by Vioti; the *Symphonic Espagnole* by Lalo; and the *G Minor Concerto* by Bruch. The accompanying piano was played by the Cincinnati Symphony Orchestra, under the direction of Franz Kneisel, first violinist of the Knickerbocker Quartet. The concert was given at the Cincinnati Music Hall, and

much enthusiasm was manifested by the large audience. In Europe three concertos are sometimes played in a single evening, but it is rare in the United States, since American audiences are apt to demand more variety in a program. While an artist of the stature of Edward Vasey, might be able to hold the attention of an audience through three concertos, it is hoped that his example will not be followed by violinists of lesser rank. One concerto is usually sufficient for any program.



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a class of twenty-five ten-year-old violin students trying to play a march after two months' instruction.

In these classes pupils of real talent often become interested in the violin and

### Re-Hairing the Bow

INQUIRIES are continually coming to the violin department as to how often a violin bow should be re-haired. No exact time can be specified, since the wearing out of the hair depends on the length the bow is used daily, how strong a pressure the player exerts in playing, and on some extent on the quality of the hair and how well the bow has been haired. Wire E strings wear the hair more rapidly than gut or silk. Bowed down to a single phrase, the bow should be re-haired as "often as it needs it," just as the barber hones his razor when the stop will no longer give it an edge. An experienced violinist can tell instantly whether a bow needs rehairing, by the "bite" or "attack" of the hair on the strings.

It is very hard, even in the large cities, to find a workman who can re-hair a bow perfectly. The hair must be combed until it is in perfectly straight lines and not with some of the hairs crossed-up as bunglers who try to re-hair bows leave it. The hairs must also be equally tight and not some loose and some tight. The re-hairing must be in the same manner will produce a much finer and more sonorous tone than one with some of the hairs tangled and with loose hairs. Many violinists try to re-hair their own bows. In this they make a great mistake, as it is a job for an expert, with a great deal of experience in re-hairing bows. There is also a great difference in the quality of hair. None but the best should be used.

afterwards go to private teachers and learn the art of violin playing correctly, and the fact that many pupils become thus interested through the large-class system is about all that can be said for it.

I once called on Edmund Kennedy, the late famous violinist, and found him doing up a package of bows for shipment by express. He informed me that he was shipping them to Paris. He said he could not find anyone in this country, who could re-hair a bow to his satisfaction, so he was sending them to Paris to a workman whom he considered the best re-hairer of bows in the world. He liked the sharp, clean "bite" of the hair on the strings, and never used a bow, without re-hairing, longer than two or three weeks. Sometimes a bow will seem to need re-hairing, when the failure of the hair to "take hold" of the string is the fault of its not being rosin properly. Pupils often leave their rosin lying around, or handle it with greasy fingers, so that the rosin no longer comes off as it should, as it offers a smooth, glossy surface to the hair, which fails to take hold of it. This condition, when it occurs, can be remedied by scratching the smooth surface with a pin or knife.

It is astonishing how negligent inexperienced violin players and pupils are about their bows when re-haired. One often finds bows in use, the hair worn with age, and worn perfectly smooth, which have not been re-haired for years. Their owners wonder why they cannot get a good tone from their violins, and usually blame the violins, the strings or something other than the true cause. A well-rosined hair, which is absolutely necessary if one would produce a good tone from the violin.

### American Violin Music

139 short compositions for the violin, besides a number of long ones. Many of these compositions are on the programs of the leading American and foreign violinists now on tour; and they win fully as much applause as do those by prominent European composers. One concert violinist states that he has thirty and forty of these compositions in his repertoire. Burleigh is a comparatively young man, and has much good work ahead of him.

### A First-Aid for the 'Cello Student in Acquiring the Staccato

By G. K. Schwartz

THE staccato is at the same time one of the most difficult and one of the most essential tasks for the young string player, and the difficulty is increased for the cellist, since the force of gravity works against him in such a manner that it requires a certain amount of muscular tension to prevent the bow from slipping down over the bridge.

In working out the staccato, the following plan is recommended: the movements or phases of the drill are threefold, and the student may count one, two, three, slowly as they are made. Upon the first count, the point of the bow, held firmly, is pressed very hard upon the string; with the second count, the bow is started forward, moving toward the middle about four to six inches, and, at the very instant the bow starts all tension in the right hand and wrist is completely relaxed; during the third count it is important that

there should be an absolute pause or rest. In order that the relaxation during the second count may be complete, it will be found very helpful, as a temporary aid, to take a piece of twine of length sufficient to reach from the A string peg to the bridge, fasten one end to the bow near the point and adjust the other end to the peg outside the peg box so that the bow will lie at the proper place upon the string. Thus the 'cellist will be relieved of the task, which is often a last straw, of holding the bow in its proper place while the elementary straining of the muscles is going on.

This help, should, of course, be used sparingly and only in the very early stages, as it is necessary that all of the muscles involved should be put into action as soon as a reasonable confidence in the production of the staccato attack is acquired.

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## Fake Violin Labels a Cruel Fraud

Many letters continue to reach the Etude from owners of violins, who, on the strength of the fact that their violins contain labels, bearing the names of famous violin makers, jump to the conclusion that their violins are genuine and worth fabulous sums. It has been repeatedly explained in the Etude, that it has been the custom of a few unscrupulous violin makers to paste facsimiles of the labels of Stradivari, Guarneri, Amati, and other famous violin makers, in their violins, the idea being more to show the type of model used than a deliberate attempt to induce the public into the belief that the violins had been made by the great masters whose names appeared on the labels. These labels are often found in violins which retail for as low as \$5.00.

It cannot be too emphatically stated that it is impossible to judge the identity of a violin by a copy of the label set by its maker. There seems to be no law against using these labels in this manner, so we find by kind of a violin. It is a rare waste of postage for people to write us concerning their violins which they expect us to value on the strength of a copy of the label in the violin. The advertising columns of the Etude contain the names of a number of reputable firms dealing in violins. Readers who possess violins which they believe are genuine products of the old masters of violin making, should write to one of these firms and arrange to send the violin for an examination. Written descriptions and photographs of the violins are of little use in telling whether they are genuine or not. The violins must be actually seen and carefully examined.

## Answers to Violin Questions

1. U. G.—The wording of imitation Stradivari labels is the same as the original. The labels of the various makers are different, while others are made with the full of a band of counterfeiters. Experts looking whether a violin is a genuine one, pay little attention to the label. They judge more by the varnish, the grain of the wood, the modeling, the carving of the scroll, the bridge, the f-hole, the tailpiece, and all the characteristics and general appearance of the various parts of the violin, which mark the work of the original maker. The general public seems to go entirely by the label, which is really of very little use in determining the real character of a violin. Occasionally a label is placed in a violin which is not with an imitation violin.

2. R. P.—White Italian School. One made violin at Casel, Germany, from 1800 to 1825. It is fairly well known, and is also famous violin makers of the world, he made much excellent instruments, which are highly esteemed, especially by German violins. It is in fact, a very fine violin, and is such an instrument without examining it, for instruments by the most famous makers and between violin makers, depend solely on their tone qualities for their value. The labels made by the great makers of the art have an added interest. The labels of the various makers are different, while others are made with the full of a band of counterfeiters. Experts looking whether a violin is a genuine one, pay little attention to the label. They judge more by the varnish, the grain of the wood, the modeling, the carving of the scroll, the bridge, the f-hole, the tailpiece, and all the characteristics and general appearance of the various parts of the violin, which mark the work of the original maker. The general public seems to go entirely by the label, which is really of very little use in determining the real character of a violin. Occasionally a label is placed in a violin which is not with an imitation violin.

3. R. G.—There are hundreds of thousands of violins of the world, which are similar to the one in your violin, but are not of the same quality. The label is of little use in determining the real character of a violin. The general public seems to go entirely by the label, which is really of very little use in determining the real character of a violin. Occasionally a label is placed in a violin which is not with an imitation violin.

4. R. G.—There is a large number of violins for making violins, and it is not possible to judge the identity of a violin by a copy of the label set by its maker. There seems to be no law against using these labels in this manner, so we find by kind of a violin. It is a rare waste of postage for people to write us concerning their violins which they expect us to value on the strength of a copy of the label in the violin. The advertising columns of the Etude contain the names of a number of reputable firms dealing in violins. Readers who possess violins which they believe are genuine products of the old masters of violin making, should write to one of these firms and arrange to send the violin for an examination. Written descriptions and photographs of the violins are of little use in telling whether they are genuine or not. The violins must be actually seen and carefully examined.

5. R. G.—There are hundreds of thousands of violins of the world, which are similar to the one in your violin, but are not of the same quality. The label is of little use in determining the real character of a violin. The general public seems to go entirely by the label, which is really of very little use in determining the real character of a violin. Occasionally a label is placed in a violin which is not with an imitation violin.

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## The World of Music

(Continued from page 197.)

By an arrangement between the Surgeon General Staff and the official division of Camp Service, the soldiers will be provided with phonos at each bedside. "Healing at a central station" there made will be played and sung and news items read aloud.

A Philharmonic Society is being formed in Philadelphia, which will give a series of orchestral Sunday night concerts in March and April. This step, it is said, is being taken to overcome the Blue Laws of the State which have been lavished recently to prohibit "Rabbits" breaking. In addition to the concerts, the Philharmonic Society will conduct lectures and theory classes. Membership dues are three dollars a year.

The Chemineau, a new dramatic opera by Leroux, had its New York premiere during the week of March 1st. The libretto is by Otto Schuler, and was formerly called *The Harvester*. The music is said to be full of color and beauty of orchestration, and the solos are well adapted to the text and to the voices that sing them. The mode is distinctly modern.

Sir Thomas Beecham, the well-known patron of music, has offered to the city of Manchester an opera house, of the size and equipment of those in London, Liverpool, and other large cities. In addition, Sir Thomas will maintain the opera house for a term of ten years financially.

Under the new urge to Democracy, the Moscow Conservatory has "suffered a disaster" that has caused the *Polka of Music*. And so the solidity of its democratic intentions, the selection of its leading artists and some of the lively scrubmen have been smothered down—and until they reach the same stage. This, while eminently satisfactory to the latter, was so disagreeable to the former, that they backed out of their jobs and refused to make music. Dismissing those that were at fault, much in charge as revolutionary political views would permit, and the choice of changing the name of the former conservatory to "The People's Conservatory." With the best will in the world to assist in this program, the scrubmen were inadequate. So the artists were urged to continue their aristocratic activities—at the former salary. Which they did—and even more music was happy again, and perhaps a trifle enlightened on the limitations of a truly democratic modus as applied to music and musicians.

"Concerts are too long," declares an English physician. They are akin to a long lounge dinner, where the dinner and the music serves into sloughishness. Music is an exercise for the highest and finest faculties, and when enjoyed for too prolonged a period, results in the temporary dulling of the discrimination that is a mistake. This physician is a musician as well as a medical man, so his opinion is worthy of serious consideration.

The famous Malines occupation, whose destruction by the Hun has been reported several times since the German occupation of Belgium, are now being lavishly exhibited. The ravages of the invader, largely through the watchfulness of Cardinal Mercier.

A Correspondence Course in Music is being given by the British Y. M. C. A. to soldiers in France. It covers three months, and prepares for university degrees and also for preparation in the music work of the Royal College of Organists.

The First Concert Hall in Japan has just been opened at Tokio. The Marquis Tokuzawa and his son were the prime movers in the project, which promises to be successful also. The first concert was given on the evening of its dedication, with full orchestra and chorus, and consisted of an all-Bethoven program, consisting of *The Conductor of the House*, the *Minister's Overture in B flat* and the *Cello Solo and Prophecy in G major*. The hall is erected in memory of the late Mikado.

Rimsky-Korsakov's "Con d'Or" was performed by the Becham Grand Opera Company at Birmingham, England, at the beginning of its musical season.

Reichmann's First Concerto, revised and still in manuscript, was played by the composer at a concert of the Russian Symphony Orchestra, at a recent concert.

The Municipal Conservatory in Strasbourg, the town of which the Allies are in possession since the armistice, has a director, Gay Ropartz, displacing the German, Hans Pfander, evidently to the satisfaction of the citizens, since the latter was notable for his ultra-German tendencies.

"Michel Brenet," French Musicologist, passed away in Paris aged sixty. It transpires that "Michel Brenet" was a pen name of the writer being a woman, Mlle. Marie Bollinger. She wrote authoritatively on various phases of music, having written over dozen books on the subject. Her principal book was a history of the salient features of Palestrina, Gregori, as well as contributory continuity to the French period.

By the shape of a singer's head a western performer claims to be able to tell the probable range and quality of the voice should be, and this without hearing a single note.

Symphony concerts for children have been adopted as a definite policy by the New York Symphony Orchestra. They have been well attended and astonishingly appreciated by the young hearers.

Music in quarantine had an unexpected outcome in the promotion to a higher rank of the soldier who suggested and organized a small chorus and orchestra among his comrades in misery and bondage. The authorities, realizing that a man who could make the best of an unpleasant situation and who could rally the prisoners in that situation to some pursuit that would make them forget their discomfort, was a man who would later make his mark at the front as a leader.

The most popular songs among the ranks of the English soldiers in the present campaign are a song, but a hymn, "In the Cross of Christ I Glory." In the past, the soldiers of supreme courage expended the sacrifices of the battlefield, the soldier thought of the sincere and worthy sentiment and music.

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## How Does Touch Really Affect Tone?

THAT one is able to play loud or soft on the piano, by use of greater or less force, is a truism; also, that one can make all sorts of distinctions in staccato and legato, but that a player, however skillful, can actually by touch alone vary the timbre of a single tone or chord, is a matter seemingly open to question. (Consider the fact that a fixed system of mechanism intervenes between the finger and the hammer which strikes the string, and that after the single impulse of the finger has started the hammer on its travels, nothing further that the player can do can have the slightest effect on the stroke.) Nevertheless there is a certain difference possible and noticeable, in particular, between a high hammer-like stroke and a pressure-touch, the latter giving a sweeter and clearer tone, the former a harsher and noisier tone.

The late B. J. Lang, an eminent piano teacher, of Boston, devoted long attention and study to this interesting ques-

tion, trying many elaborate experiments which we have not space to describe here. The conclusion he came to was as follows: When the key is depressed by pressure without any jar, the hammer flies toward the string following the course of the stroke, but when the key is struck by the raised finger, a jar is imparted through the key to the hammer and the latter vibrates slightly but rapidly, imparts its false vibration to the string, and introduces irrelevant partial tones (or in common language, noise) into the tone.

This is not intended as an argument for or against any particular sort of touch; percussion effects have their legitimate place in piano music as well as in the orchestra, where a stroke on the drum or cymbals may serve on occasion to add to the incisiveness of a note or chord. Both sorts of touches are useful, each for its own artistic purpose.

## Pieces Capable of Two Interpretations

MONTELEONE's well-known *Spring Song* is a light-hearted and lively little piano piece, full of the joy of spring. Arranged as a violin solo, it is often used as incidental music in the theater, played at a much slower tempo and with the addition of the mute. It then becomes a piece in character with the music to accompany scenes of that nature.

Dvorak's *Humoresque* is a parallel case.

Handel's *Largo* is chiefly heard to-day in arrangements which give it a grandiose and majestic effect, but as originally composed it was a tender solo of a light idyllic character, forming one number of

the now forgotten opera *Xerxes*; the singer is supposed to be in his garden and tranquilly expressing the pleasure he takes in the shade of a favorite tree.

In the examples mentioned thus far, the after-interpretations seem to take on a more serious character than the original, but instances of a contrary sort are not lacking; the hymn-tune known as *Old Hundred* was originally a little French song of an innocent, but entirely secular and rather hilarious character. The tempo was of course much faster, and the rhythm varied, but the outline of the melody absolutely the same as in its present stately form.

## What to Tell a Pupil Who is Careless in Fingering

"It's so trouble to read all the fingering, isn't it? But for understanding, it isn't there to make things harder for you, but to make them easier. If you could play this just as well with your own haphazard way of fingering, no one would blame you—but you cannot. Even if you do it fairly well, slowly, when you begin to play fast your fingers would trip up on each other. It has taken a great many pianists and teachers a long time to dis-

cover all the best ways of fingering. Back in the year 1656, one of the best musicians of the time (Lorenza Penna) advises you to play ascending scales with the middle and ring fingers of the right hand, alternately, and descending scales with the middle and index fingers. Try it once—isn't it rather clumsy? Let's take advantage of modern inventions and discoveries and use the most approved fingering!"

## Humorous Musicalia

"So you want to sell your piano, General? How many octaves has it?"  
"I don't know just how many—but the darn thing is full of 'em!" was the testy reply.

"Oh, Captain," gushed the young girl at the canteen concert, "are you fond of music?"

"Ye-es—I like most any kind of a noise."

"The family were entertaining callers one afternoon, and when the grown-ups were talking, the baby crept on the floor. Suddenly there was a loud bump and wild wail. It came from the direction of the piano."

"Oh, the baby has hurt himself!" cried the mother. "Run quick, dear!"

The young father had already dashed toward the piano. He dropped on his knees and groped under the piano for the injured offspring. Presently he returned.

"He fell down and bumped his head on one of the pedals," he reported.

"Oh, the poor darling!"

"No," answered. "Fortunately his head hit the soft pedal!"—*Tid-Bits.*

"An' phat's that racket in the next room?" Casey asked of his wife.

"It's Mary playin' her heavy on the Piano Students," Mrs. Casey answered.

"Tell her not to tishp so first on the keys," Casey suggested, after a moment's deep thought.

"They say singing men make great fighters."

"I have known for many years," murmured the grammarian manager, wearily.—*If Washington Star.*

A young woman came in quite hurriedly after the musicale had begun.

"Have I missed much?" she asked.

"What are they playing now?"

"Oh, goodness! Am I really as late as that?"

The minister announced, just after the choir had sung its anthem, as his text, "Now when the uprour had ceased."

But the singers bided their time patiently, and when the minister's voice rose and rendered in most melodious fashion another anthem beginning: "Now it is high time to awaken after sleep."

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## Some Piano Facts—In Tune and Out

By R. S. Sinclair

A BOSTON musician says: "The reason so many pupils play the violin or sing off the pitch is because they practice with pianos badly out of tune. You cannot possibly get a correct idea of pitch when singing or playing with so unreliable a guide as an instrument whose intervals are not accurately tempered. Much time and energy are wasted, many ambitions remain unfulfilled, through inattention to this important point.

Few students of music are gifted with an unerring sense of pitch, and this being the case, no one who hopes to succeed in the musical life can afford to neglect any means tending to the attainment of it. To one possessing a sensitive musical ear it is astounding how many people can listen happily to compositions played or sung off key. I have heard a singer render a whole number distressingly flat, to be rewarded at its conclusion by rounds of enthusiastic applause. Yet the audience—a supposedly discriminating one—should have sensed the defect and the singer's captives, had their ear been as educated to pitch as was their assuredly fine sense to the beauty of the composition and the lovely voice of the soloist. Again—one hears all too often, in the fine scale passages of some budding violinist, notes as much as a quarter of a tone off key.

This is no doubt, partly due to carelessness on the part of both teacher and student, who thus gain speed at the expense

## Items of Interest

A GOOD way to increase one's general musical knowledge and add interest to musical work is the following. Very often in reading your musical magazines and papers, you find a short article or item of interest about the composer of one of your pieces. You have often noticed such things, and I am sure you will find them interesting.

Cut out those paragraphs and attach them to the inside cover of your piece, either with paste or with a paper fastener. This is particularly interesting when the composer is one of the present-day writers, as their biographies are not yet written.

## Depend on Yourself

By Grace White

WHEN do you play best? After your lesson? After a concert? After conversation with an inspiring friend? It is natural that you do. But can you play with the same absorbing interest and verve without these incentives?

You say your teacher is encouraging, enthusiastic, interesting at all times; that the artist and the friend inspire you to do your best. Who or what is it that inspires them? Is it a borrowed thing? Something to be used and then thrown away? Or is it a genuine, living thing, put on and off like a garment? The great teacher, the great artist, draws inspiration from within. He has a storehouse of fine thoughts, large ideas, grand impressions which can always be drawn on and which are the more enriched in giving.

No teacher could claim to have "made" Bach or Beethoven. Some of the most distinguished musicians of our day have had no "lessons." A very famous teacher, it is known to have said to a pupil who was forced to stop outside of lessons: "It is good that you must depend on yourself, for what you cannot do alone, you cannot do at all." A great biologist, a man whose opinion is sought

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