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James Francis Cooke

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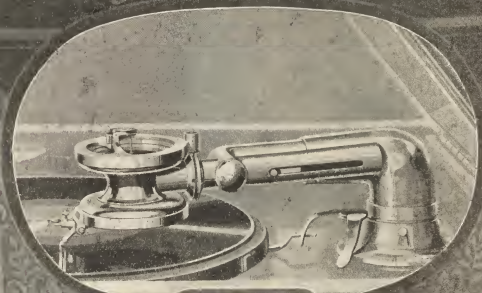
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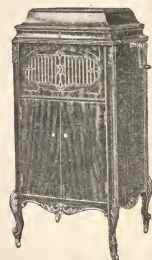
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THE ETUDE

AUGUST, 1919

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"Aim at the Mid-Day Sun"

TRUE, Harold Bauer aimed to be a great violinist and became a great pianist; True, Galli-Curci aimed to be a piano virtuosa and became a prima donna, but note ye, young folks, one and all, and old folks of twenty, thirty, forty, fifty, sixty and seventy, all of these celebrities aimed at a high ideal. More than that they became surprisingly efficient in what they started out to do.

Perhaps the musical career, more than any other, calls for a definite aim. More than that, it calls for an exalted aim. The childhood of the masters was spent in hours of dreams of celestial achievement. Their aim has been infinite in its height.

One of the reasons for mediocrity is that most of those who permit it have never aimed very high above the ground. Here is a line from Sir Philip Sidney that is so worth while, that we trust a great many ETUDE readers, who do not consider themselves past the verbal line of hope, will copy, and place upon their music desks for daily leaving.

"Who shoots at the mid-day sun, though he be sure he shall never hit the mark; yet as sure as he is, he shall shoot higher than he who aims at a bush."

Enlightened America

WE have always held our heads aloft, here in America, when the matter of illiteracy was discussed. Here we were in the home of education looking down upon benighted Europe. It was a pleasant pose, but it was one of the things which the world war cast into the great holocaust.

Of the soldiers enlisted during the war in America, there is a government report revealing that one-fourth could neither read nor write the English language. In some States in the South the percentage ran as high as 48—doubtless due to the large percentage of negro population. In New York, however, the percentage mounted to seventeen.

This is certainly good news for teachers, although a very bad showing for the country. It represents just so much virgin soil to be cultivated—just so many wonderful opportunities for the spread of all kinds of education. Remember, these opportunities are growing just at our own doorsteps—not 'way off in China, Africa or Sumatra.

When ETUDE readers ask us what we think of the possibilities of the profession in America we think of things like this, indicating that we have hardly scratched the surface as yet.

How Lack of Music Marred a Historic Event

WHEN the 28th Division, the "Iron Men" (nearly every other one of them with a wound stripe on his arm), came back to the Keystone State, Philadelphia naturally decided to turn itself upside-down to greet them. Accordingly, a line of parade was laid out over nine miles long, so that all would have a chance to see the men who had fought so valiantly and successfully for humanity. The Liberty Bell was brought out of the old State House, and solemn and beautiful memorials were laid at its base in memory of the vast number of splendid men who died in battle. Two million people from Philadelphia and thereabouts turned out to greet the home-coming heroes. Grandstands were erected here and there along the line of march, and seats were

said to have sold from five to fifty dollars apiece. The multitude waited for the great march. A thin line of mounted police came up the street, then a few mounted men in khaki, then others on foot, and finally, after more than five or ten minutes a band. The crowd began to realize that the parade had begun. There were a few more bands breaking up the long line of 19,000 men. They were the Army's own bands, it is true, and this, perhaps, was the dignified military way of conducting such a parade. The result was, however, that without music the public found it so lacking in the urge to enthusiasm that before the parade was half over, thousands and thousands became so tired that they started homeward. Surely this was the time for great joy—such joy as only music can express, and at the end of a war in which music has played an acknowledged important part such as never before in the history of mankind; it was obviously a serious omission. It did serve, however, to indicate the importance of music to the public mind, and it was the common talk of the town for days—the one thing that marred a great historic occasion.

New Audiences for Debibes

LEO DEBIBES, the composer of so many fascinating Ballets, is known to pianists through a few pieces selected from these Ballets, such as "Sylvia," "Coppélia," "Naila" and others. The Pizzicato from "Sylvia," is particularly effective with the brittle staccato of the piano and makes a very good teaching piece. Other excerpts from the Ballets should be used more and more at the keyboard. Just now, however, we hear so many compositions of Debibes that are not at all suited to the piano. Some of his compositions lose immensely in charm without orchestral color. Parts of "La Source" sound "white" upon the piano, whereas in the orchestra they are gorgeously primitive. Numerous excellent records of Debibes' music are now obtainable for sound-reproducing machines. They may be made a very interesting adjunct of the teachers' studio work. Your editor used a talking machine successfully in his teaching routine and found it extremely helpful.

A Studio Beacon

WE know of a family—one of the happiest families we have ever heard of—who have, on their way down stairs from the bedroom floor to the dining-room, a fine hall window through which the bright rays of the early morning sun gleam gloriously. On the wall just by this window there is a large card-board with the heading:

"THE MORNING LIGHT."

On this board members of the family pin any clipping or saying or quotation that may have impressed them during the day. It is a bulletin of good cheer, good sense and inspiration that may be read with bright eyes and upward looking thoughts. It is a kind of beacon for the new day, even if the day is a cloudy one or a cold, cheerless one.

The teacher in the studio can have no more inexpensive or practical aid than a good bulletin board. Every teacher should have one. THE ETUDE and other papers just teem with good thoughts for students that can be copied and placed upon such a board. The quotation from Sir Philip Sidney, "Who aims at the sun," etc., is one that may change the whole career of some young person.

SEPTEMBER PROMISES TO BE ONE OF THE MOST ACTIVE MONTHS IN AMERICAN MUSICAL HISTORY

The Cause of Satisfactory Piano Playing

By Eleanor P. Sherwood

Mrs. Sherwood was associated as an assistant for many years with her brother, W. H. Sherwood.

THAT not all hand-made piano playing is satisfactory is evident from the widespread preference for machine-made music. However, there are master pianists whose personal concerts are preferred; whose titles of musical eloquence, spontaneous as miracles, always even a sophisticated audience with their irresistible emotional impulse. Yet this spontaneity, upon investigation, is found to result from that superlative degree of command in which art conceals art. And when piano playing gives complete satisfaction there is a reason. Not instinct, ear and temperament, nor knowledge, nor technique, can suffice alone to produce desired result, but the proportionate happy conjunction of all matters concerned, is always imperative.

Those who have the education
Often lack the inspiration,
Those with ear and inspiration,
Sometimes, need more education.

The Diction of Music is an encyclopedic repository of scientific lore.

The gifted composer accumulates essential knowledge, less for its own sake, than for its inexhaustible possibilities of artistic application. Also, relative to piano composition, for those opportunities for the composer's enigmatic camouflage—orded by the compromise of pure acoustic science in even temperament.

Neither music doctors, nor inspired composers are necessarily master pianists. Quite frequently they are neither Liszt, nor Rubinstein. Nor were these impassioned virtuosi composers of the Helmholtz or Tyndall type of acoustics. It is seldom, if ever, that the same musician is supreme as theorist, composer and technical interpreter; a true virtuoso in the art of transmitting music's every shade of psychic meaning. For owing to the brevity of human life and to the vast scope of the science of music; to its multitudinous applications in the art of composition; and to the rigorous exactions imposed by its adequate technical interpretation, musicians, like other artists, do not specialize. In the opinion of the late William H. Sherwood, a thoroughly enlightened, technical transmission of the infinitely versatile spirit, which characterizes piano repertoire, is as fine an art as that of composition, itself—an art quite as worthy of mastery, yet one less frequently mastered—no doubt owing to the severe conditions involved in expressing the elusive essence of wordless music through the material medium of muscular control. Yet practically to fulfill all of the conditions imposed by diverse interrelations of music elements, in each specific composition, is at once the most of the interpreter's pianist and, when attained, the cause of his satisfactory playing. Directly conducive to this aim is the habit of placing mentally and psychic perception back of ear discipline of technique—back of co-ordinate study and practice which cannot be formed too soon. And, on this indispensable basis of proportionate correlation, every composition should be jointly studied and practiced, in accordance with its own peculiar appeal to the ear and imagination, as conditioned by its specific artistry in applying essential knowledge of allied theory and technique.

Many, however, disclined to mental effort and running instinct and temperament to carry them through are content to play superficially—heedless of promiscuous tone consequences which result, when proportionate values of combined music elements necessarily lack of significant touch and pedaling—are disregarded. The pianist whose playing satisfies on the other hand, commands not only the catch-what-one-can, sight-reading habit of executing a composition, but also penetrates to the root of the matter by analyzing proportionate notes and rests—as precisely conditioned by the given music, however complicated may be the polyphony of its combined thematic and attendant parts—and then proceeds—through ear-directed touch and pedal control—to visualize these otherwise, insignificant note and rest symbols of music through their proportionate equivalents of rhythmic tone and no less pulsating silent time, in each beat, measure, phrase-member and series of connected phrases.

Simultaneous control over various independent musical activities, in effective proportionate connections and contrast inherent in the phrasing of music, may be demanded at the merest fraction of a beat; activities which concern not only independence between right and left hand, but also between different fingers of each hand and between hand and foot technique—the

pedal is to fit in (and out), harmoniously. And, of course, the beat—at whatever tempo and even during "rubato"—must be held steady, in pulsation from accent to accent, as the tick of a clock, however variable its proportionate, fractional or multiple tone or rest values. And these necessities: either consequent touch lightness and prompt finger lifting from key to key, relative to consequent passing effects; or else, due touch energizing and sustaining—whether by touch or pedal—for long, sonorous tones, when these are designed to permeate the music atmosphere. Nor do these necessities of distance and of black or white key level, to be encountered in transfer of duly poised positions from beat to point across the keyboard, facilitate keeping the beat steady, precisely now, now was and when—at which beat or at which fraction thereof—to transfer position, without disturbance of either muscular balance or even time-keeping—are considerations most obviously necessary, than are intelligently controlled. Yet both pitch accuracy and interpretative tone production depend upon their command.

Complex embarrassments of rhythmic tone detail abound. In order that it be heard duly fitted into whatever inspired composition design may be in question, it is imperative that all proportionate music, rooted in knowledge—to interpretation touch and pedaling.

With all requisite conditions coordinated, the master, at last oblivious to past efforts, becomes a susceptible medium for the communication of music's innermost mysteries. Their own inexhaustible fertility of suggestion—all sufficient to fire the imagination and temperament of the fully equipped artist—thus finds spontaneous expression in creative piano playing, which is at once authoritatively interpretative and satisfactory.

Beethoven's Tardy Fame

GRAND as was his genius, unsurpassed his power and widely promiscuous his productiveness, he had very formidable rivals during his lifetime in Spohr and Cherubini; and after his death Mendelssohn threatened not to rob him of his fame but to share it with him. I can myself recall an older world of today, which ranked Mendelssohn on the same level with him, while a somewhat previous generation worshipped at the shrines of Spohr and Cherubini as at his.

The outstanding popularity of Beethoven is of comparatively recent growth. It is probably not too much to assert that, though musicians love their Beethoven for his quietudes, and though the cultured amateur loves him for his symphonies, it is by his pianoforte sonatas that he has unlocked the door which leads to the hearts of the great of large. Had he been half a dozen years earlier instead of the one, and had he composed twenty symphonies instead of nine, but no sonatas, he would have counted his worshippers by the thousand instead of the million, as he does. No pianist of to-day may confess ignorance of Beethoven's sonatas, and no reciter can possibly claim eminence till he has demonstrated how he handles his Beethoven. Even so, it is only some half-dozen out of Beethoven's thirty-two sonatas that work this startling miracle: the "A flat" with the *Panther March*, the *Moonlight*, the *Pastorale*, the *Appassionata* and the *Waldstein*. A Beethoven minus these would be as impossible as a Shakespeare without *Hamlet*, *Othello* or *Macbeth*.

One has been told that Beethoven was jealous of Rossini. But the latter could never have been his rival seriously, for he only wrote operas, whereas Beethoven's one work of this kind is not the foundation on which his fame rests. He may have felt jealous of the Italian's financial and social success, but surely not of his musicianship.

The case was widely different with Spohr and Cherubini. In these he had adversaries worthy of his steel. They were richly provided with musicianship, and had the advantage of their *fini* work in such a proportion to the art they had acquired, their music would be sounding in our ears to-day, as does that of Beethoven and Mozart.—Francesco Berger in the *London Monthly Musical Record*.

PACANENI is said to be the first violinist to use double stopping. He wrote a Capriccio founded on the Irish air, *St. Patrick's Day in the Morning*, which could be exchanged for *God Save the King* when occasion demanded. And this composition is said to have been the first one in which double stopping was used.

THE ETUDE

Intimate Glimpses of Grieg and Dvořák

SIR FREDERICK BRIDGE, in his recently published "A Westminster Pilgrimage" tells of his meeting with Grieg and with Dvořák. From previously printed biographies and from these composers it would be as difficult to think of Grieg as being severe and exacting as it would be to think of Dvořák as being humorous.

It was at the Birmingham Festival that I met both Grieg and Dvořák. Grieg was rather a terror to the orchestra at the London rehearsals. Extremely fastidious, and demanding the most minute attention to tidious, and demanding the most minute attention to the nuances in his music, he kept the band hard at it for a very long while, when he had finished appearing a complete wreck from his exertions. He was a very fragile-looking man, and he did rather prematurely.

Dvořák was a man of different build; also he had much natural simplicity. I remember a remark he made which serves to sustain this impression. During the festival week a large party was entertained at the house of Mr. G. Hope Johnstone, who luncheon at the house of the Festival Committee. It came on to rain rather heavily, at which most of us were inclined to be sorry. But Dvořák turned animatedly to myself—and made a remark in German, which I did not understand, but which seemed to amuse Mr. Lidvalke, no less than the mere pitch of his voice. I did not understand, but which seemed to amuse Mr. Lidvalke, no less than the mere pitch of his voice. I did not understand, but which seemed to amuse Mr. Lidvalke, no less than the mere pitch of his voice.

Next day I traveled up to London with Dvořák. He was somewhat disappointed with the reception of his work, and I did my best to cheer him up. But it was a difficult task, for, to tell the truth, the work was a failure. It was his oratorio, *St. Ludmilla*, in which the composer made the mistake of attempting to write music that he would appeal to English folk, rather than giving rise to his own genius, as he had done in his noble *Stabat Mater*. *St. Ludmilla* was a cop, to a great extent, of Dvořák's style, and did not reflect the real genius of Dvořák.

Habit Lessens Fatigue

By D. G. Woodruff

"What's the good of all these finger exercises and scales?" quite naturally asks the pupil who is bored by a little concentration and digital work.

One very good answer is to explain to the pupil that the men who have made a study of the mind—the psychologists—have found that habit lessens fatigue. Take the case of the little child starting to walk. The first efforts soon tire it. The man starting to play tennis for the first time cannot keep up with the boy whose muscles are habituated to playing tennis. He becomes tired after a comparatively few strokes of the racket.

Finger exercises make playing habits very quickly and they save the fatigue which would otherwise result. Scales are advantageous because they form habits of fingering in each key so that when the pupil plays a new piece all the little details of fingering do not have to be studied over and over again. They are really great time savers and the pupil should know this.

That Awkward Fourth Finger

By H. E. Delaney

Most pupils have worried over that awkward fourth finger, for he only wrote operas, whereas Beethoven's one work of this kind is not the foundation on which his fame rests. He may have felt jealous of the Italian's financial and social success, but surely not of his musicianship.

There is no reason for worry if the fourth finger refuses to rise as high as the others. Nature's intent with this finger is evidently that of grasping and holding. Notice that when you carry any heavy weight, such as a pail of water, the burden of the weight is held more by this finger than any other.

The fourth finger may be made to move quite as rapidly as any other, even though it does not go quite so high. As a matter of fact it is utilized in playing in conjunction with the hand, and the fact that it cannot be elevated higher than the other fingers is not noticed in actual playing. It may be injured seriously if it is strained. The writer had a pupil who strained this finger in such a manner that a large lump developed on the back of the hand, requiring the attention of a surgeon.



GANZ



SHERWOOD



HOPEKIRK



LAMBERT



GRAINGER



ZEISLER



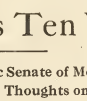
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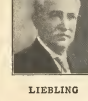
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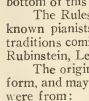
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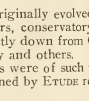
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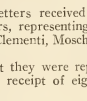
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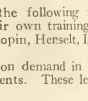
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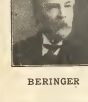
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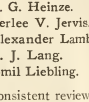
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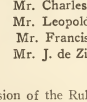
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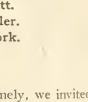
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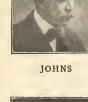
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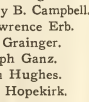
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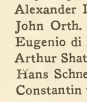
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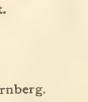
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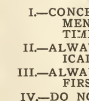
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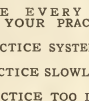
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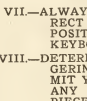
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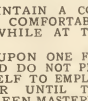
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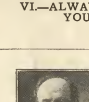
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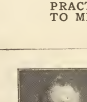
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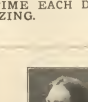
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STERNBERG

Ten Famous Rules Ten Years After

A Thoroughly Democratic Artistic Senate of Men and Women of Experience Epitomize Their Best Thoughts on Piano Practice

Ten years ago THE ETUDE published the ten Master Rules which now appear at the bottom of this page.

The Rules were originally evolved from letters received from the following well-known pianists, teachers, conservatory directors, representing in their own training the traditions common directly down from Czerny, Clementi, Moscheles, Chopin, Herselt, Liszt, Rubinstein, Leschetizky and others.

The original letters were of such value that they were reprinted on demand in book form, and may be obtained by ETUDE readers on receipt of eighteen cents. These letters were from:

Mrs. Bloomfield Zeisler.
Miss Amy Fay.
Mr. J. J. Hattstaedt.
Mr. L. G. Heinze.
Mr. Perlee V. Jervis.
Mr. Alexander Lambert.
Mr. B. J. Lang.
Mr. Emil Liebling.

Mr. E. R. Kroeger.
Mr. F. H. Shepherd.
Mrs. Marie von Unschuld.
Mr. Charles E. Watt.
Mr. Leopold Winkler.
Mr. Francis L. York.
Mr. J. de Zielinski.

Believing that a consistent review, or revision of the Rules is timely, we invited the following group of eminent pianists, teachers and conservatory heads, to give their opinion upon the Rules. These may be found on ensuing pages.

Oscar Beringer.
Le Roy B. Campbell.
J. Lawrence Erb.
Percy Grainger.
Rudolph Ganz.
Edwin Hughes.
Helen Hopekirk.

Clayton Johns.
Alexander Lambert.
John Orth.
Eugenio di Pirani.
Arthur Shattuck.
Hans Schneider.
Constantin von Sternberg.

Master Rules for Successful Piano Practice

(First Published in THE ETUDE 1909)

I.—CONCENTRATE EVERY MOMENT OF YOUR PRACTICE TIME.

II.—ALWAYS PRACTICE SYSTEMATICALLY.

III.—ALWAYS PRACTICE SLOWLY AT FIRST.

IV.—DO NOT PRACTICE TOO LONG AT ONE TIME.

V.—REMEMBER THAT THE MIND MUST GOVERN ALL MUSCULAR MOTIONS.

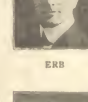
VI.—ALWAYS LISTEN INTENTLY TO YOUR OWN PLAYING.

VII.—ALWAYS MAINTAIN A CORRECT AND COMFORTABLE POSITION WHILE AT THE KEYBOARD.

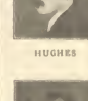
VIII.—DETERMINE UPON ONE FINGERING AND DO NOT PERMIT YOURSELF TO EMPLOY ANY OTHER UNTIL THE PIECE HAS BEEN MASTERED.

IX.—ALWAYS PRACTICE IN STRICT TIME.

X.—DEVOTE A PORTION OF THE PRACTICE TIME EACH DAY TO MEMORIZING.



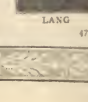
HUGHES



KROEGER



CAMPBELL



LANG

Ten Famous Rules Ten Years After

(Continued from the Previous Page)

PERCY GRAINGER
Eminent Pianist and Composer.

I think the question of RULES FOR SUCCESSFUL PIANO PRACTICE is a very interesting one, and the ten rules you propose do, I am sure, represent the consensus of opinion of most of the best teachers. Unfortunately my opinions on these matters are so very radical, so very much at variance with the opinion of almost all artists and teachers I have ever met, that I am afraid my ideas would not add to the purpose you have in mind, and would only obscure the issue. Nevertheless, I add a very rough exposition of my ideas, just to show you that I am not indifferent to the very interesting issues your questions raise, and without any feeling that these ideas of mine are any more true than the opposite set of ideas so much more frequently met with.

I feel that everything to do with art, be it creation or reproduction, should be as instinctive, as UNCONSCIOUSLY AS POSSIBLE. I admit that my reason helps us in piano practice, but only to the VERY MOST LIMITED DEGREE, to my mind. Occasionally one wants to look at a fingering or pedal mark, occasionally one wants to think deeply and very ACCURATELY AND CONSCIOUSLY about such things, but (and this is the whole crux of the matter for me) MERELY AS A SUPPLEMENT NOT THE MAIN BODY OF one's pianistic equipment, which is in the realm of the UNCONSCIOUS, UNREASONING, UNCONCERNED, EFFORTLESS; in other words, the result of blind habit and a million repetitions, just as in our mother tongue, and everything that is most lasting and reliable in our other daily manners. When we find ourselves slipping to death down a mountainside we act instinctively. We clutch at a passing tree (I did it once in Norway) by movement and subconscious action. The muscles and the UNTHINKING REPETITIONS are able to build up. If these instincts did not lie there ready to come to the surface when need arises, we would simply not catch the tree, and would die. At least, I believe so. I maintain that a RELIABLE technique is built up by such countless UNTHINKING repetitions as those that build up the habits of walking and speech, and that a reliable habit of memory, the habit of recall, and the habit of power to transpose reliably and quickly have, all of them, similar origins.

Therefore, I would advise students to avoid system and concentration above all things, to read a book (or otherwise take their mind off their tasks) while playing. I also believe that beauty of tone in playing is best arrived at unconsciously or subconsciously, and that, in consequence, we should avoid *listening* too much to our playing and, in consequence, our subconscious sense of tone beauty act WITHOUT THE INTERFERENCE OF OUR MIND.

For similar reasons I do not believe in THINKING about fingering except in exceptional cases. I believe in just taking whatever fingering comes natural without thinking about it and letting HABIT (formed by continual repetitions of the passage in question) select the best, or at all events rate a serviceable fingering. What I do believe in is THOUSANDS AND MILLIONS OF HOURS OF PLAYING, READING MUSIC, PERFORMING IN PUBLIC (whether at important concerts or in orchestra or otherwise), and the more effortless, the more unconscious, the LESS CONSCIOUS, THE LESS THE STUDENT TRIES, the more I would expect whatever inborn talents (great or small) he or she has to come to the surface, and respond. That is to say, to do as much as possible.

This does not mean that I do not believe in elaborately edited editions or in teaching of a very detailed nature, for I do—MORE THAN MOST PEOPLE. But I regard such editions, such teaching, as a MERE APPROPRIATE to the bed-rock work of study. One of a million technical problems that come to US WITHOUT THOUGHT OR EFFORT will always be found a few PROBLEMS that do not resolve themselves by the thought or effort or assistance from the outside (a different set of problems to each student, of course). It is for these comparatively rare problems (that have to be solved consciously, with effort) that we go to teachers and instructive editions; and since the problems are so few, I advocate individual editions in which the GREATEST NUMBER OF PROBLEMS are solved consciously, though I would advise pupils to ignore all outside help to prob-

lems that THEY CAN SOLVE THEMSELVES UNCONSCIOUSLY AND WITHOUT EFFORT. In other words, I think of marked fingerings, expression marks, and conscious effort in practicing, as I think of surgical operations; something to be avoided, if possible, but, if of proven necessity, then as skillful, as experienced, ABOVE ALL AS EXHAUSTIVE, as possible.

Those are my sincere views, though I am not advancing them as being of any value to anyone, but artists and teachers I have ever met, that I am afraid my ideas would not add to the purpose you have in mind, and would only obscure the issue. Nevertheless, I add a very rough exposition of my ideas, just to show you that I am not indifferent to the very interesting issues your questions raise, and without any feeling that these ideas of mine are any more true than the opposite set of ideas so much more frequently met with.

RUDOLF GANZ
Eminent Pianist.

I think that the ten rules still hold good, though I personally would change No. 2 to read: "Always practice systematically and with an aim to accomplish." No. 8, I would say: "A difficult passage is entitled to be tried with several fingerings." One has to decide individually upon fingering.

As to No. 9: "Always practice in strict time if you are a 'Rubato' fiend; and *not* in strict time if you are a military person, or inclined that way."

HELEN HOPEKIRK
Noted Pianiste, Composer, Teacher.

I think the rules are very good, as far as they go, but for the average student, I am sure they are not definite enough. To tell anyone who has not had training, to "think," is like telling a man always to stop—English, when he does not know what good English is. And I must say regretfully, that the present system of education does not seem to develop thinking power. I am supposed to work only with so-called "advanced" students, and I know that I am not doing much to make them realize even slightly, what thinking means. They neither know how to think, nor do they know for a long time how to listen to their own playing. As to correct position, musicians differ. Those who teach their pupils almost entirely the use of the fingers, ignore arm, advocate a low seat and a low wrist often; while those (the minority) who know how necessary the arm is in modern piano playing, advise another position which gives more freedom.

There are many suggestions which would really help. For instance, to point out the necessity of knowledge scales intimately, with mind and fingers, in all rhythms, as every piece is built on scales—and hosts of other suggestions not so general as those sent. Every student has had these things said to him many times; but the thing is to help the student towards thinking, but something more definite. Memorizing alone, to me is not a separate part of study. That comes naturally as the faculty of attention develops. We always remember what we are most interested in, and so I think it would be more to the point to advise students to devote a part of each day to studying away from the piano, so developing inner hearing, attention, and memory!

However, all these things that one inculcates in lessons, are hard to condense into rules.

ARTHUR SHATTUCK
American Pianist, Composer.

My own suggestion would be that the student spend less time at the instrument in planning out his interpretations.

However, all these things that one inculcates in lessons, are hard to condense into rules.

ALEXANDER LAMBERT
Celebrated Piano Pedagogue.

You may add to Rule 3: Always practice slowly at first. And each hand separately. To Rule 10: "Be every day to memorizing and reviewing your last lesson."

The ten rules are just as modern to-day, as they were a decade ago. One more thing I would add, and that is: Practice with only as much strength as you can with a loose wrist.

OSCAR BERINGER
Professor of Piano Playing, Royal Academy of Music, London.

Number I of the rules is all right; and also Rules II, III, IV, V, and VI. Number VII might be amplified to include: Avoid crossing your legs while sitting at the keyboard. Do not curl your legs under the stool or the piano chair. These are faults which occur very frequently, and many teachers pay no attention whatever to them. Number IX cannot always be applied, as it is surely necessary to practice *rubato* passages not in strict time. If these rules are to apply only to beginners or pianists not far advanced, of course number IX is all right. Number X might be have after "memorizing"—"sight reading." One might add to rule number III—all difficult passages should be practiced with each hand separately.

EDWIN HUGHES
Pianist and Teacher.

I certainly think that such a compilation of practice suggestions such as you have indicated would, beyond any doubt, prove a most valuable monitor for all piano students. I would recommend the use of the word "Maxims," in place of "Rules" or "Suggestions," "Maxims for the Piano Student," or "Maxims for the Practice Period."

The "Rules" as you send them to me are too condensed and dried in their phraseology to accomplish the best results. A series in more or less epigrammatic form would make ten times the impression. The following is an attempt. You may succeed in improving on it:

- I. Concentration means Success.
- II. System brings Results.
- III. Slow Practice means Fast Progress.
- IV. The Mind is Captain of the Fingers.
- V. Self-Criticism, Constantly Applied, is the Highest Road to Artistic Achievement.
- VI. Fingering, Phrasing, Designing, Marks of Expression, are Matters to be Memorized and not merely Notes.
- VII. "In the Beginning was Rhythm."—Böhm.
- VIII. Intelligent, Attentive Effort Accomplishes in Minutes the Task over which Thoughtless Repetition spends Hours.
- IX. First the Conception of the Musical Ideas in your Inner Ear, then its Expression through the Means of Execution at your Command.
- X. It is the Tone which Makes the Music. Only through Beauty of Tone Production and Intellectual Expression, Practice is the First Goal of Emotional Eloquence at the Piano to be Reached.

CONSTANTIN VON STERNBERG

Let me say that of the ten rules, I do not think No. 2 essential.

By practicing too "systematically," such things as our architectural and other surroundings, as well as the light of the particular hour of the day, are only too apt to associate themselves with our work, and have the disagreeable consequence that when we have to do our work under different surroundings and at a different hour, we feel somewhat upset by the change.

No. 10 of your rules I would preface by saying, "avoid practicing the technical part of a piece."

To your third question, "What all important passages have been omitted?" I can give only a negative answer.

In closing let me say that my objection to co-operation with others is based upon the fact that the list of your contributors to this particular set of rules contains the names of at least seven teachers with whom I am distinctly disinclined to be ranged. This is not a matter of conceit but of perfectly legitimate modesty. The production of a continuous honest work and he is, therefore, justified in guarding it against being lowered by being thrown into one and the same list with those whose reputation or standing is still less than his own.

CLAYTON JOHNS

Distinguished American Composer and Teacher of Piano, Playing at the New England Conservatory.

All of the rules seem practical and essential but I would suggest as Rule I, Relax; and as Rule II, Consider the quality and quantity of your touch of every note in a phrase. I would have Rule VIII read: Determine your own fingering according to the sense of the phrase, and do not employ any other fingering until the piece has been mastered.

To Rule IX, I would add: Always practice in strict time according to the sense of the phrase.

To Rule X, I would add: Devote a portion of the practice time each day to memorizing—memorizing phrases, not notes.

J. LAWRENCE EBB

Professor of Piano at the University of Illinois. Twice President of the Music Teachers' National Association.

I have read your ten rules very carefully many times, and I believe they are both practical and essential. The only omission that I can see that belongs in the same category is some provision for the development of the musicianly side of the pianist's training. For instance, the important matter of *sight reading* has been omitted, together with *transposition, improvisation and ensemble*. With regard to the last named, it might be just to say that ensemble does not strictly fall under the term "piano practice," but I do not believe that the same objection can be made to the other suggestions. Perhaps improvisation might be ruled out, but my purpose in including improvisation was that it provides the very best method of learning to think at the keyboard, and is to my mind the very best way in piano, even to become acquainted with the instrument in an intimate, masterful fashion. Improvisation includes, too, the very important training in applied harmony. I am aware that the beginnings of it must be crude, but so are the beginnings of piano playing.

I like your idea of making your set consist of ten rules. Therefore, instead of suggesting an eleventh, my thought would be to add to the tenth the words *SIGHT READING, TRANSCRIPTION AND IMPROVISATION*, or, if anything must be deleted, certain of the words in the title. Perhaps my attitude toward piano teaching is not quite orthodox, since my work for many years has inclined me to the view that no specialty may legitimately be developed exclusively on the background of musicianship. Possibly my friends, the artist-teachers, and so on, will insist that my point of view is wrong. Nevertheless, if I understand the policy of THE ETUDE correctly it is to be devoted to the great army of earnest music students, rather than the very few small group of aspirants for virtuoso honors. If so, I feel justified in my point of view.

JOHN ORTH

Pupil of Franz Liszt.

Yes, these rules are all right, fine, very fine as far as they go, and they go a good way. They all help the student to build a good career. After that, what of it? If an edifice is to be going to build? Isn't that the question?

The ideals of pianistic art have undergone in the last few years a great change, owing to the invention of the automatic player-piano.

Some time ago a virtuoso who excelled in any technical specialty won general admiration and became famous. Transcending difficulties—passages in thirds, sixths, octaves and still broader intervals; performing arpeggios and other musical figures with the utmost rapidity were among the chief specialties of the piano virtuoso. Think what amount of technical training is required to master the purely mechanical part of piano playing!

Nowadays all those neck-breaking gymnastics have become a mere trifle for the automatic player-piano. These machines can perform all the formerly most feared passages as though they were mere "child's play."

No wonder, because the player-piano has a hand with eighty-eight fingers, all equally built, all equally strong, which can strike the whole keyboard at once, if necessary, and make the poor pianist (who has only

I listened to a very eminent pianist of the present day. He had as big a technique as Liszt. Did he play like Liszt? No, he did not. Far from it. Why not? What was the difference; what was the matter; what did he lack? What he lacked was back of his fingers. "As a man thinketh in his heart, so is he" and so it is his playing. Walk the straight and narrow path of course, but with many, very many people this path is just a rut which they have worn so deep they can't see over its sides.

Technic is a matter of the mind—concentration. Art is primarily a matter of the heart. Watch Paderewski. He has consecrated his life to something higher even than art. He has obeyed the heavenly vision. Only a Wagner, Liszt or Paderewski is capable of such a surrender to the higher, to the heavenly vision. As Mark Hambourg says, you must be in sympathy with the life all about you. If your soul is any yours you will not let against injustice and distress, and try to leave the world a little better than you found it.

Then your finger dexterity will be consecrated to something higher than mere display of self, or worldly ambition, which, in the long run, never can satisfy the inner craving of the soul. You want to be more, to develop and expand. Well, then, be humane. Write to some friendless prisoner in jail; interest yourself in societies for the prevention of cruelty to children; to dumb animals, including trained animals, the insane, the poor and unfortunate. So, I say, relax, concentrate and grow.

HANS SCHNEIDER

Teacher and Conservatory Director.

All I can say is that these rules are very good, and I approve of them. It is a very practical aim to get up something in this line, that the pupils can be before them at all times; and it will actually mean a great saving of time and nervous force on the part of both teacher and pupil.

You are on the right track in strongly emphasizing the practical side of teaching in THE ETUDE. We have a plethora of "musicians," and they all practice and practice and play scale-leaden exercises for hours to improve their mechanical dexterity when it is not a great saving of time and nervous force on the part of both teacher and pupil.

I had an idea like yours years ago, and printed the enclosed folder. If anything in this folder appeals to you, help yourself and use it.

*Mr. Schneider's rules were published in the June ETUDE.

LE ROY B. CAMPBELL

Teacher and Conservatory Director.

The ten suggestions for practice I should say will be a capital idea, especially if they could be made in the form of a card to hang near the piano, as an ever-present reminder of essential points.

It would be difficult, indeed, to leave any of these rules out. Of course, other rules—and very important ones—could be added, but the ones given are fine. I

believe all of us have some pupils who will be very fond of Rule IV. Rule V must read as follows, in order to include, in a sense, relaxation.

Remember that the mind must govern all muscular motions and conditions.

Also, an addition to Rule VI might be made: Always listen intently to your own playing.

(Ear training.)

It almost seems that, in any set of practice rules for the present day, one rule should read: Relaxation—some such rule as this:

Mentally sense some relaxation exercises every day.

Perhaps the addition to Rule V will cover it. Another rule I find of some importance is the following:

The sensation coming into the mind in practice should be the same as the player expects to use in real playing.

EUGENIO DI PIRANI

Noted Pianist and Composer.

To show you the warm interest I take in your "Suggestions for Successful Piano Practice" I add to the long article I sent you yesterday: "New Ideals in Pianistic Art," some more detailed comments concerning your "ten points."

The given rules are so far practical, but they omit an essential point; that, even in practicing, the *beauty of tone* ought never to be forgotten. As I pointed out in my article, the mere striving after technical perfection would today (even more than was the case some years ago—before the appearance of the automatic piano-player), be a very poor aim for the pianist. Even the simplest exercise ought to be practiced with constant consideration of the quality of sound. That is one of the reasons why I do not approve of practicing at the dumb keyboard. What enormous difference between an exercise played merely technically correct, and the same when special attention is given to beauty of tone. What charm in a simple scale! The double exercise. I mean in the equal distance of the notes from each other and in the equal *intensity* of tone, suggesting a perfectly graded pearl necklace—form a highly artistic goal, as well for beginners as for advanced students. What fascination in a smoothly-rolling, perfect scale!

But what difficulty in playing it! Also, the passing of the thumb, which should not be noticed at all by the listener—not heard and not seen, as if the hand were possessed of an unlimited number of fingers, enabling the performer of the scale to play it gracefully, perfectly even touch—this alone constitutes an object for continuous study.

Just this attention to beauty of tone takes away the dullness, the monotony of practicing, which is one of the most insidious danger-rocks in piano instruction. For this way—listening carefully for tone beauty—exercises can be made attractive, and the students (especially the young ones) would cease to revolt against them and even learn to like them. One of the secrets of successful teachers is to make matters as agreeable as possible for the pupils.

(Signor Pirani's article follows.)

New Ideals of Pianistic Art

By Eugenio Di Pirani

ten fingers—some of them (the fourth and fifth) imperfectly developed and weaker than the others;—some of them (the thumb) crooked and much shorter—make the pianist, I repeat, feel like an insignificant wretch in comparison.

The result of the new invention is that, technically, the pianist is left in an appalling inferiority. In conditions where agility and rapidity are the highest goal, the best-trained pianist cannot surpass the automatic piano.

Artistic Tone

But there is one thing which remains still the unrestrained domain of the pianist: The beauty of tone; the singing touch; the artistic conception. In this realm he remains undisputed sovereign. To reach perfection in this specialty, must become now his supreme aim. Now more than ever it will be necessary for the pianist—if he would not see his very existence imperilled—to strive to emulate the singer in the sustained and undulation of the tone.

How to accomplish that?

Take one of the best grand pianos and strike a key with an intense pressure. You will be astonished to notice how long the vibration of the string lasts, in full force. And even when the vibration begins to weaken, the pressure of the pedal will revive it and prolong it. Rubinstein used to prolong the duration of a note *ad infinitum* through soft caressing or rubbing of the key, just as the vibration began to weaken. Through the spring was brought into further, delicate resonance, and he would have us believe that the prolongation was due to this clever manipulation.

Now, if you understand how to use the wonderful tonal mechanism offered by the modern grand piano, you can obtain such a beautiful tone, and variety of expression and tone color, such a poetic reproduction of melody that you will have little cause to envy the human voice or the other instruments capable of sustained tone.

Tone Color

Readers of THE ETUDE know that my belief in the possibilities of tone coloring goes so far as to lead me to assert confidently that the pianoforte, besides its own individual language, can, through a variety of touches, develop an unlimited wealth of colors, and at times almost transform itself into another instrument, as I tried to demonstrate with my "Variations on America," in which I offered an imitation of the tone color, peculiarities and effects of such instruments as the flute, cello, trumpet, organ, harp, string quartet, and orchestra.

Of course I do not mean that the pianist may now neglect technique. On the contrary, he will be spurred by his new rival to still higher attainments, but he must not make of them "false gods" as formerly.

Where the Player-Piano Excels

When one has to cope with a powerful competitor, it is manifestly foolish to uncover one's weakest points. This is the case with the pianist to-day. If he tries to compete with the automatic player in the overcoming of technical difficulties, he is at a great disadvantage. Try to outdo the automatic player in the rendering of such pieces as the "Perpetuum Mobile" by Weber; the "Campanella" by Liszt; the "Thirds-Edude" or the "Sixths-Edude" by Chopin; and you never will be able to equal the rapidity and the mechanical perfection of the music itself.

Art and Mechanics

On the other hand, you will be unconquerable in the interpretation of the classics, on which beauty of tone, correct phrasing, purity of style are of the utmost importance. Also in the rendering of polyphonic music, where the thematic detail must be brought into sculptural relief; where the different parts must be made prominent through different kinds of touch—here the pianist will retain undisputed superiority.

It is just the warm feeling, the powerful emotion, which deeply impresses the audience; and this alone will prevent the interest in pianistic productions from fading away, as unfortunately has been the trend nowadays. Technical mastery alone is no more capable of captivating the attention of an audience. Everybody finds out sooner or later that the player-piano has at long last can do the tricks "better and quicker" than the pianist.

Try to infuse into your instrument all your soul! All your enthusiasm; let it express your love, your joy, your weariness and all the innermost sympathy of the listeners suddenly revived. You will cast against the magical spell on the hearer; you will subdue him as of yore; you will invite his soul to vibrate together with yours. For to this field the player-piano can never follow you.

Therefore let me warn you, fellow-pianists, leave the vulgar pyrotechnic "stunts" to the automatic players, and reserve for yourself the most ideal, the most poetic part of the piano playing, the "singing." The connoisseur will thank him, able to tell, even from distance, if it is a machine which belabors the piano, or a tone-poet who imparts to the instrument his pulsating life, his divine inspiration!

"Let There be Tunes"

By Rose Frim

In classes in pedagogy prospective teachers are urged to look back to their memories until they can picture periods in their early youth when they became acquainted with certain sense impressions. This is believed to be one of the best ways in which to develop in the mature mind a deeper understanding and sympathy with child life. Merely observing children without reliving the life of the child, is not enough. You must "think as a child." Theorizing upon what the child should have, is not at all sufficient.

Can you remember your first pieces? Can you remember with what delight you picked out your first tunes at the keyboard? Robert's *Waverley* (No. 1) may seem like a very trite and inconsequential piece to you now, but can you not remember the time when you were full of charm and novelty to you? Do you remember the pianist's program for the first time when your first suspension of the third of the scale over the dominant seventh? Didn't it wring your child-soul with the very beauty of the thing?

Remember that the child's immature calls out for tunes. Let the child hear them and play them and learn to love them.

Mentally Photographing Music

By Gertrude H. Truman

There is an old adage which runs, "There are more ways of killing a cat than one." There are dozens of ways in which to memorize. Some succeed and some fail, while others fail miserably. The psychologist contends that the way to memorize quickest is to keep reading a recitation over and over or playing a piece over and over time and again until it sticks. He insists that piecemeal memorizing is the longest way. Very well—but what about the folks who try the psychological plan and fail at it. There must be other ways, and it is the purpose of this article to suggest one which has "worked" nicely with the writer of this article. It is a plan for making mental photographs of small sections and then putting the sections together.

We cannot all be like Von Bülow, who, we are told, memorized Beethoven's "Chase" and "Fugue" on his car, while traveling from Dresden to Hamburg, and played them the same night without notes, and without the need of previous trying them on the piano; but we can take a lesson from his experience and profit thereby.

Select a piece worthy of the time to be expended upon it, yet simple enough to be within your present knowledge of harmony; for harmony, concentration and a thing for good, healthy, pleasurable work are the most helpful requisites for memorizing; and, also, a lesson from his experience and profit thereby.

"Luck" and Success

By Thomas B. Emptie

THE careers of many famous artists read like fairy tales. It would seem that some of them have only had to stand at the corner of a street and warble, or draw the bow across the strings, to attract the attention of the world-renowned impresario who "just happens" to be passing by. And the rest of the pleasing drama is already foretold—the gift of study under the best of teachers, an untiring devotion to the art, and the smooth waves of public approval—presto! the poor, obscure musician has "arrived," to the tune of a small fortune for each and every appearance. It looks easy, but there are many things behind the scenes which are delightful phenomena. In the first place, there was study—work of some kind, probably without the stimulus of lessons under a teacher. And every student knows the difficulty of keeping up his work when he has the urge of definite lessons to practice and to play for to which one has set ones. In the second place, there was the financial necessity for making this gift count as a money-maker.

You, who think you have not had a chance—why

memorizing will help cultivate all of these good qualities.

Having chosen your piece and secured pencils and a tablet of manuscript paper, proceed to work anywhere but at the piano, preferably up in the orchard or down by the brook.

Next decide how many measures you can grasp at a time, then learn the first two, three or four, as the case may be. Now resort to pencil and paper and see how much of these measures you can write, without referring to the music. You may not get it all down correctly the first time, but try, try again, and above all things, do not proceed until you have written this much correctly, at least once.

Each day begin at the beginning, writing what has been learned before attempting new measures, and never going on until the review is perfect. This may sound like tiresome work, but if tried, will be found most interesting, and memorizing in the future will be much easier and more interesting, even though this process is not resorted to every time.

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A Plan of Musical Study for the Busy

By H. K. Jackson

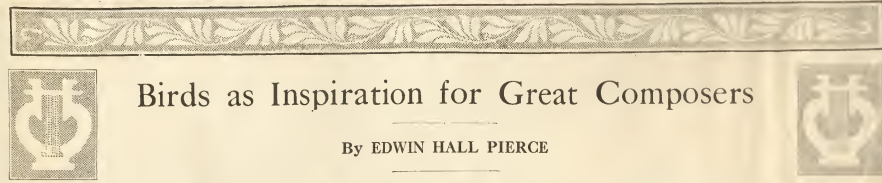
ONE of the problems which present themselves to the music lover is the question of continuing practice even when he or she is engaged the greater part of the day in business. It is scarcely to be expected, after working hard all day, that one should sit down to practice scales by the hour. It is, on the other hand, unnecessary to give up musical study entirely, as is too frequently the case. A happy medium may be struck by devoting about fifteen (more if possible) minutes of one's instrument each day. A surprising amount of work can be done in this musical moment if it is done systematically. A short period of music will fill in admirably the evening meal and will give one a happy mode of relaxation, but will help the digestion of the dinner as well.

A great deal of pleasure may be derived from a systematic plan for this musical hour. About twenty-one of the most attractive and not too difficult pieces with which one is familiar may first be selected. These are divided into small programs containing from two to five numbers (depending upon the length and technique of the pieces). The programs should be drawn up carefully, so as to offer an interesting variety in key, mode and form, no two selections being similar in these particulars. If the arrangements are well made, the attractiveness of the program for the day will be a pleasure to look forward to. Another advantage is that there is a definite plan outlined, and the fact that certain pieces are to be played is a marked improvement over the slipshod method of taking any piece one comes to hand. When the first list has been fairly well mastered

a better time is set apart for a recital in private with or without listeners. The program is played over only once, putting as much expression and interpretation into the rendition as possible. After this formal recital of the first program, the second is treated in a similar manner.

When all the programs have been studied, instead of starting at the beginning again, an entirely new arrangement of the piece is made. Although the same selections are practiced the novelty of the second set of lists will prevent the danger of becoming tired of the work. The object of this kind of study is to accomplish a considerable amount of practice at a sacrifice of it be a sacrifice of little time. Variety—and concomitantly interest—are secured by the change of pieces from week to week. New selections may be added, care being taken that they are not too difficult. The system, the variety, the pleasure of composing the programs takes away all monotony, while the little mock recitals supply the necessary end in view.

This plan makes it possible to keep a number of pieces constantly at the tips of one's fingers. It is an established fact of psychology that one is learning one program while practicing another. It will be found on coming back to a piece two or three weeks later, that it will be played with greater ease and more intelligence than before. If this method of music study is followed the busy will find it possible to enjoy the satisfaction of accomplishing something definite in spite of the limitation of time.



Birds as Inspiration for Great Composers

By EDWIN HALL PIERCE

A FEW years ago, when THE ETUDE offered a prize for the best cover design, a large number of the efforts submitted embodied a representation of birds, showing the popular belief that birds are in some way connected with the idea of music. The same thing crops out in the common expression "she sings like a bird," which is intended to be a compliment of the best sort, whereas any singer whose repertoire was as limited and monotonous as that of even the most highly accomplished bird would have no chance whatever on the concert stage. Between the most melodious outpouring of the nightingale and the simplest folk-song sung by a peasant-girl, there lies the impassable gulf between instinct and reason. Each species of bird has at most a few short phrases; these have been studied and collected by lovers of bird-life and written down, as far as may be, in musical notation. They serve the bird to a limited extent in lieu of speech, and are to the human ear agreeable animal noises, but only by a wide license of language can they be called "song." Birds have indeed served as an important source of inspiration to many great composers, but often through the poetic ideas connected with them than through the bird's own musical outpourings. As an illustration of this last statement, take the case of the swan; we doubt whether one reader in a thousand has ever heard a swan or knows whether he makes a sound, musical or otherwise, yet he appears to have furnished far more inspiration to composers than any other bird. For this very reason we find ourselves impelled to devote a perhaps disproportionate amount of attention to him in what follows:

The Swan and the "Swan Song" in Music

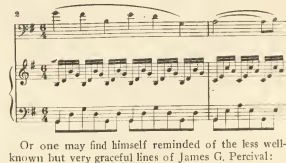
THE Swan seems to have had a perennial attraction for both poets and musicians, not simply because it is a beautiful sight floating mirrored in the still water, but for the peculiar and mystic traditions and superstitions woven around it from time immemorial. In early Roman mythology the god, Jupiter, emperor of the nymph, Leda, and she bore him a brood of swan; in Norse mythology the Valkyries, those supernatural maidens hovering in the lurid skies above the battle to carry the souls of fallen heroes away to Valhalla, could change themselves to swans at will. When the Norse warrior dared to see a flight of wild swans over the field of carnage it is easy to imagine the weird premonition that quickened his pulses.

The legend of the Swan Knight was familiar in the folklore of the Lower Rhine for centuries before Wagner embodied it in the plot of his opera, *Lohengrin*.

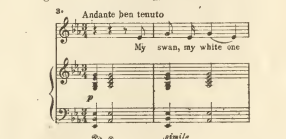
Most of us have read in our childhood, the adventures of the young swan in Hans Andersen's *Ugly Duckling*; the young swan who did not even know he was a swan, but grew up among the ducks and other ignominious fowls, old lonely and persecuted, until on a day of happy fate he saw other swans, glided gladly across the water to join them, was at once hailed as a fellow-swan and thenceforth tasted whatever happiness the Heavens have allotted to swans. A pretty story for children; but one in which Andersen hid a deeper meaning—a parable of the young artist in a deadening commonplace environment.

But to return to the subject—the influence of the swan idea on composers—in our own day, possibly the most familiar example is *The Swan*, by Saint-Saëns. Originally an orchestral number, it has been transcribed effectively for organ, for violin and piano, for cello and piano, and various other combinations of instruments. It is an exceedingly graceful piece, appealing powerfully to the imagination; one can close the eyes and picture the white swan on the surface of the water in Wordsworth's poem:

"The swan . . . floats double, swan and shadow."

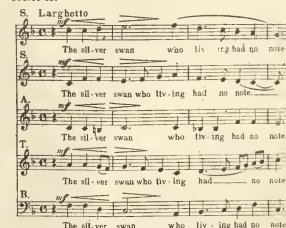


Or one may find himself reminded of the well-known but very graceful lines of James G. Percival:



deserves to be even better known than it is, though the sentiment is of a nature so mystical and elusive, scarcely to appeal to a large or casual public. The words are originally from the Norwegian of the great dramatist Ibsen, and the several existing translations differ widely from each other, indicating that the artist's meaning was somewhat enigmatic in the first place, though it undoubtedly has allusion to the swan's fabled death-song.

In England the swan was regarded with superstitious veneration in early centuries; its eggs were protected by stringent laws, and in the days of Henry VII (1485-1509) none but the king might own a swan, save by royal permission. When such permission was granted, it was accompanied with special ceremony of two later Orlando Gibbons, that matches composition of both madrigals and church music, well deserving the appellation of "the English Palestrina," composed a beautiful five-voice madrigal, *The Silver Swan*, which has survived the changing tastes of centuries and is still found in the repertoire of the best choral societies.



The words of this madrigal, by an anonymous author—perhaps Gibbons himself—are not of a melancholy or mystical cast, but have a downright old English heartiness and humor:

"The silver swan, who living had no note,
When death approached, unloosed her silver throat;
Leaning her breast against the reedy shore,
Thus sang her first and last, and sang no more."

Farwell all joys. O death, come thine my eyes—
More grace than sweetest note have,
More fools than wise!"

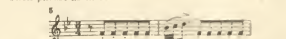
It is a far cry from the mood of this old madrigal (composed about 1612) to Sibelius's effort, a symphonic poem of our own day, and his wonderful symphonic poem *The Swan of Tuonela*.

In the folklore of Finland, Tuonela is that mystical river in the limbo of the dead, who, between this world and the next. The ancient Greeks knew it under the name of the River Styx, but it is surely in Finland—that land of lakes and marshes, of leaden sky and dim, gleamy mist, of vast, lonely, silent distances—rather than in sunny Greece, that a composer might find inspiration for such a theme, and it is no wonder that *The Swan of Tuonela* is one of Sibelius's strongest works. In the orchestral score a wonderful painting in tone-color which defies any attempt at adequate transcription for the piano—the *Cor Anglais* (English Horn) is entrusted with the solo picturing the swan-song.

It is more than doubtful whether the parting song of the swan has any foundation whatever in dull, arid belief, yet if not, why has it been so persistently believed, for so many centuries? Is it not because most of us have the same feeling as that little child Ruskin tells us in his *Edith of the Daur*, who, in regard to some other charming old myth—"It is so beautiful, it must be true." Plato evidently thought so—writing about 410 B. C., he reports these words as part of the conversation of Socrates:

"You think that upon the score of *forbearance* and *drinking* I am infinitely superior to the swans. When they perceive approaching death they sing more merrily than before, because of the joy they have in going to the God who is their lord."

From the fabled swan-song to the prosaic cackle of a hen is a step from the sublime to the ridiculous, yet one of the first examples that occur to us in seeking for imitations of bird-notes is a piece called *La Poule*, by the old French composer Couperin, built up on some such phrase as this:

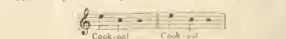


Schubert's little-known song *The Quail* furnishes a quaint example of a composer's effort to reproduce the actual call of a bird. Both the poet and the composer rather strain a point to hear in the cheerful "Bob-whistle," various pious ejaculations such as "Fear thou not God," "Love thou God," and "Hail to the Lord."

Haydn, in *The Seasons*, introduces a very realistic imitation of the crowing of the cock, the blue being the instrument used:

Saint-Saëns, in his *Don Quixote*, also introduces a cock-crow to signify the approach of sunrise, which puts a sudden end to the weird dance of "specters and skeletons."

The note of the cuckoo is easily imitated, being almost (though not exactly) the interval of a major third. It has been used countless times by various composers, but mostly in small pieces intended for children.



There are two great difficulties in the way of the actual use of bird-song in music. The first is that the intervals do not conform exactly to those found in any musical scale used by human beings, the second, that the quality of tone is often impossible to reproduce.

*Transposed Treble-clef.

duce. On the violin it would be possible (even though difficult) to imitate the birds' intonations exactly, but the quality of most birdnotes is that of the flute, the clarinet or the oboe, and these are all instruments having a fixed scale, like the piano. The slide-trombone is another instrument on which it would be possible to imitate any intervals exactly, but the fact that its compass brings in the bass puts it out of the question altogether.

Really the best examples, from an artistic point of view, are those which merely suggest bird-song in general rather than attempt any exact imitation of particular birds. The *Scene by the Brook* in Beethoven's *Pastoral Symphony* contains a charming example.

There is a little-known but very clever little *Trio in F*, by Meyer, for violin, cello and piano, entitled *Naturleben* (The life of Nature), in which the note of the bird is the pivot, the piano and cello parts being simulated with remarkable fidelity as to intervals and rhythm, but the quality of tone of the instruments used is wholly inappropriate to anything like a real imitation. For the same reason Haydn's *Bodie in F* (a violin solo) and various other attempts of the same sort by less known composers for the violin are more amusing than impressive.

Indirect Influence of Birds

Hensel's light and melodious duos for piano, *Si Oiseau* (*If I were a bird*) pictures admirably the lightness and airiness of a bird's flight. The same may be said of Leschetizky's *Two Larks*, and in this case it does not need even the suggestion of the title to enable the listener to picture to himself two bright birds sporting in the upper air and flying first one and then the other, higher and higher.

Schumann's *Vogel als Prophet* (Bird as a Prophet) is a charming little piano piece which we trust is too well known to our readers to require description. It seeks to give any more exact interpretation of its sentiment than that already suggested by the somewhat mystical title would be the mark; there is a certain attraction in things which are suffered to remain just a little mysterious.

Were we to enumerate all the *salon* pieces, good, bad and indifferent, which are named from birds (mostly by lesser composers) this article would be too limited. In most cases the music bears but little relation to the title, the choice of which is a mere matter of fancy.

American Opera One Hundred Years Ago

Before the advent of the famous Garcia Opera Company, in 1825, opera in America was in a condition somewhat compromising for American musical historians to describe. True, there were a few "travelling" performances, but these in no way compared with the concert work nor with the accomplishments of such organizations as the *Handel and Haydn Society* of Boston, which celebrated its one hundredth anniversary a few years ago.

This seems somewhat remarkable, as Rossini's *Barber of Seville* was first produced in Rome in 1815, and the interest in opera in Europe was very keen. In America, Boldieu, Aubert and Grétry to say nothing of Gluck, Monsigny, Gossec, Hérold and Mehul—had produced many very remarkable operatic works and the intercourse between the continent and the Revolution was highly active. Nor was there a lack of interest in things dramatic and musical. George Washington took quite as active an interest in music and the theater as President Wilson. Many of the amateurs who gave vent to their feelings on the fashionable flute.

The musical fare served to them in the contemporary opera houses (however satisfactory it may have been to some) was quite different from the Revolution. Take the case of Mr. Hodgkinson, for instance. He was the reigning operatic star of the early years of the last century. He was, indeed, the stage hero of his day, and his immense crowds to the opera houses to see pieces that could not now hold the stage even as musical fads. He was a singer, a tragedian, and also a comedian. His presence was a sign for a gala night at the opera.

Perhaps the best way to place him in the minds of present-day opera-goers and also to reveal the operatic standards of our great-grandfathers, is to quote the lines of his favorite song which were engraved under the wood-cut of the American Czar of his day. They run:

We sing a little and laugh a little
And work a little and swear a little
And fiddle a little and foot it a little
And swing the swinging can.

Surely, the cause of opera, to say nothing of prohibition, must have made singular strides in a century.

What "Jazz" Is, and Why

KING SOLOMON's challenging query—"Is there anything new under the sun?" might well find an answer in the latest international sensation—"Jazz." To say to a real enthusiast a world weaned by a long and ghastly war to draw sorrowful people from brooding over the loss of all they loved, to follow for a moment the fascinating and intricate rhythms of a rule-breaking music—this is a few things, demonstrating something startlingly new. It is a question just how far the apparently "new" is merely a fresh combination of time-worn units. The discovery of steam a few decades ago was only the application of a well-known fact, to say nothing of the modern world, which might conceive that its "newness" inheres rather in its spirit than in its musical content. Its charm is in the exploitation of the unexpected, in rhythm, harmony and melody, in the use of these constitute a new reality, even though it reaches down into the very roots of long past ages for its musical material.

The late Lieutenant "Jim" Europe, the negro bandmaster who first rose to fame by providing music for the dancing Cadets, was interviewed a short time before his death, by Mr. Grenville Vernon, of the *New York Tribune*. He said:

"I believe that the term 'jazz' originated with a band of four pieces which was found about fifty years ago in New Orleans, and which was known as 'Raz's Band.' This band was of truly extraordinary composition. It consisted of a barytone horn, trombone, a euphonium, an instrument made out of a cherry-tree. This instrument is something like a clarinet, and is made by the Southern negroes themselves. Strange to say, it can be used only while the sap is in the wood, and after a few weeks' use has to be thrown away. It produces a beautiful sound and is worthy of inclusion in any band or orchestra. I myself intend to employ it soon in my band. The four musicians of Raz's Band had no idea all this time they were playing; they improvised as they went along, but such was their innate sense of rhythm that they produced something which was very taking. From the small affairs of New Orleans they graduated to the St. Charles Hotel, and after a time to the Winter Garden, in New York, where they appeared, however, only a few days, the individual musicians being grabbed up by the stars of the city. Somewhere in the passage of time Raz's Band got changed into 'Jazz' Band, and from this corruption arose the term 'jazz.'"

"The negro loves anything that is peculiar in music, and this 'jazzing' appeals to him strongly. It is accomplished in several ways. With the brass instruments we put in mutes and make a whirling motion with the tongue, at the same time blowing full pressure. With this 'jazzing' we pinch the mouthpiece and blow hard. This produces the peculiar sound which you know. To us it is not discordant, as we play the music as it is written, only that we accent strongly in this manner the notes which originally would be without

accent. It is natural for us to do this; it is, indeed, a racial music, and is characteristic. I have to call it only rehearsal of my hand to prevent the musicians from adding to their music more than I wish them to. Whenever possible they all embody their parts in order to produce new, peculiar sounds. Some of these effects are excellent and some are not, and I have to be continually on the lookout to cut out the results of my musicians' originality."

"When war broke out I enlisted as a private in Colonel Hayward's regiment, and I have just passed my officer's examination when the Colonel asked me to form a band. I told him that it would be impossible, as the negro musicians of New York were paid too well to have them give up their jobs to go to war. However, Colonel Hayward rewarded me \$10,000 and told me to get the musicians wherever I could get them. The reed-players I got in Porto Rico, the rest from all over the country. I had only one New York negro in the band—my solo cornetist. These are the men who now compose the band, and they are all fighters as well as musicians, for all have seen service in the trenches."

"Everywhere we gave a concert it was a riot, but the supreme moment came in the Tuileries Gardens when we gave a concert in conjunction with the Great Land of the world—the British Grenadiers' Band, the band of the Garde Républicain, and the Royal Italian Band. My band, of course, could not compare with any of these, yet the crowd, and it was such a crowd, as I never saw anywhere else in the world, desired them for us. We played to 50,000 people at least, and had we wished it, we might be playing yet."

"After the concert was over the leader of the band of the Garde Républicain came over and asked me for the score of one of the jazz compositions we had played. He said he wanted his band to play it. I gave it to him, and the next day he again came to see me. He explained that he could not get the score, so I took it and asked me to go to a rehearsal. I went with him. The great band played the composition superbly—but he was right; the jazz effects were missing. I took an instrument and showed him how it should be done, and he told me that his own band would use it."

"Indeed, some of them, afterward attending one of my rehearsals, did not believe what I had said until after they had examined the instruments used by my men. 'I have come back from France more firmly convinced than ever that negroes should write negro music. We have our own racial feeling and if we try to copy whites we will fail and spoil it. I noticed that the Morocco negro bands played music which had an affinity to ours. One piece, 'In Zanbari,' I took for my band, and the white audiences seem to find it to discordant. This music which was ours and not a pale imitation of others, and if we are to develop in America we must develop along our own lines. Our musicians do their best work when using negro material. Will Marion Cook, William T. Tires, and Duke Ellington and Coleridge-Taylor are not truly themselves except in the music which expresses their race. Mr. Tires, for instance, writes charming waltzes, but the best of these are his negro influences. The music of our negroes springs from the soil, and this is true today with no other race, except possibly the Russians, and it is because of this that I and all my musicians have come to love Negro music. Indeed, as far as I am concerned, it is the only music I care for outside of negro."

One Great Source of Mastery

By G. B. Newcomb

Why is it that one talented person, working to the limit with excellent opportunities, etc., fails; and another person succeeds? Sometimes the reason can be traced to what some have called "the all-inspiring idea." Call it an ideal or what you will—you will find that about of almost every man or woman who has achieved greatness, is a wonderful illuminating idea, and leading him to the heights of his career. Beethoven had this "Gomus" idea; Wagner had it; just as Milton, Hugo, Goethe, Napoleon, Emerson and Lincoln, all were thrall to a dominant idea. The inspiring idea gives the worker a kind of necessary egotism which tells him that he can do things

which he otherwise might be afraid to attempt. It is a well known fact that ideas actually seem to have art workers, noticeably musicians, physical strength to enable them to do work which under ordinary circumstances would be beyond their powers. Thus it is that the great composers, the great artists, the great players, all have had this "Gomus" idea, and that the roles of great difficulty without apparent exhaustion.

If you haven't the all-inspiring idea leading to a more or less definite goal, much of your work at the keyboard will be treadmill work. Had you ever thought of that? Perhaps it is one of the reasons why you are not succeeding as you expected to succeed.

THE ETUDE

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The piano-teacher-fraternity—one might more properly say sorority—practices a faith in certain accepted pedagogic ideas not always justified by its fruits. Thus, for more than a generation teachers have preached relaxation as the one infallible cure for all the ills to which the piano student is heir, without—it must be confessed—having advanced the cause of music very far. By this I mean that there has been no such brilliant development of youthful talent along pianistic lines as has taken place among the violinists in the past decade and a half. And for this backwardness among the pianists I believe the teachers are partially responsible because of their unthinking adherence to certain outworn ideas.

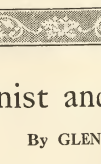
The most general—and, therefore, the most mischievous—of these, is the relaxation dogma, now become so familiar that it no longer stimulates cerebration, but is accepted without that detailed and precise application to the mechanical problems of the instrument necessary to intelligent consideration. That, at least, is the impression which the metropolitan teacher receives year after year as he examines the candidates for artistic distinction who enter his classes. Wherefore, the following suggestions as to the exact relation of muscular relaxation to the problems of piano playing are submitted in the hope that they may be found helpful.

Sources of Power

Be it said at once that, as a starting point in the development of pianistic habits, relaxation is not to be recommended—that is, not the type of complete muscular relaxation usually advised by the doctors. For it is evident that only those muscles in the wrist, arm, shoulder and back should be relaxed which are not in use, and an examination of the several tasks which the pianist's arms, wrists and fingers must accomplish will disclose the fact that practically all these muscles are in use. Mechanically stated, the pianist's task is the communication of energy to the key under such conditions that that energy—which is derived from a certain source—may be transferred quickly from the key to key and may be graduated through all degrees of power. Now the idea of the communication of energy involves, if only subconsciously, the idea of muscular tension, for which reason, the experienced pianist is prone to develop muscular tension that hinders digital agility and reduces muscular endurance. Especially is this the case if he has been taught to approach the keyboard with fingers that are dangled, with wrists sag and with arms that dangle—in other words with complete muscular relaxation.

Since the idea of energy and its communication begins in muscular sensation, a feeling of tension, the necessity for fixing this tension at the point of contact, that is at the ends of the fingers, was long ago recognized by piano teachers. The pupil was told that he must have a relaxed arm, but perfectly loose fingers held firm at the terminal joints, all of which are comparatively easy of acquisition. But having acquired them, the pupil soon discovers that his muscular troubles are not ended. He finds that his arms cannot be kept in a condition of complete relaxation; he discovers that, despite a soft and pliable condition of the muscles of the upper arm, the muscles of the forearm often tire, notably in the performance of long-continued scale passages, and that the wrist, when most relaxed is also extremely sensible of strain. For these troubles the average teacher can suggest only more relaxation. And so the vicious circle completes its course to the pupil's certain and justifiable disgust.

Now, in considering the several sources of power which are at the pianist's command, the weight of the arm is regarded as one of the most important. It was this weight which was established at least a generation ago. Having secured the desired condition of relaxation in the arm, the pupil was told that its full weight must be supported on the finger tips. Usually that excellent device was nullified by the practice of resting the wrist which made it impossible to support the weight of the arm on the fingers without creating a condition of tension at the wrist; and with tension at the wrist the



The Pianist and the Relaxation Fad

By GLENN DILLARD GUNN

pupil's tendency toward muscular exhaustion was inevitably continued and confirmed. The remedy is simple. It was suggested by Leschetizky as much as thirty years ago, when he said, "The fingers must be steel, the wrist a spring." Unfortunately the word for spring in his language was not the word for feature on the same and the average American student whose tuition in Vienna had been received from one of the old master's assistants, seems to have demonstrated his misunderstanding of the method he afterward professed to teach by selecting the latter translation which, of course, in this connection means just nothing at all.

Had this same American unfortunate observed the

ability. The pianist's arm spans the distance between shoulder and keyboard; it carries its own weight to the key. If the weight of the arm is permitted to fall vertically (as it does when the arm is completely relaxed) only such portion of it will reach the key as may be communicated by the fingers, the rest being lost in the wrist. This direction of attack is wrong. It is away from the key rather than toward the key.

By way of a remedy, consider again the not unattractive smile of the ballet dancer. The graceful person moves habitually in a state of relaxation of the body is directed forward. The most skillful of the tepidochore tribe can stand on her toes and on her heels at the same time. But that is precisely what the unaccustomed devotees of relaxation are trying to do. Their loose arms hang on their wrists, and their fingers drag upon the keyboard. The whole effort suggests a desire to pull the piano over into the player's lair.

The remedy, after all, is simple. Change the direction of attack. Play away from the body and toward the piano; not toward the body and away from the piano. Godovsky says, "The piano is something we lean on," meaning just this changed direction of attack. Now, as everyone knows, the principles governing the support of weight have long since been established. The arch has been proven the strongest support, because it directs the tension, not to any part of the support itself, but to the vertical supports of the arch. So the arched wrist directs the tension to the end of the finger, while the low or flat wrist supports the tension itself, and the energy developed from the weight and impulse of the arm reach the key only by the tension of the muscles, indirectly and, in the end, at the expense of stiffness.

Octaves as a Remedy

In applying this principle of wrist position and the direction of attack to the teaching of children, it is wise to state it merely in terms of sensation, to present it by example rather than by precept. With all of us, mental effort tends to translate itself into muscular tension, and this is especially the case with the very young. Observe the child at any task involving mental effort. He sits at his desk in the schoolroom with his legs twisted around the legs of the bench. As he struggles with the characters of the alphabet, the facial muscles work almost as much as do the muscles actually engaged in forming the letters. Similarly, every mental difficulty that offers itself in his musical lesson will immediately stimulate muscular stiffness. Wherever the less he is required to perform a task in terms of the mind the better. Let him rather be concerned only with the establishment of the right sensation, and this can most readily be accomplished by having him imitate his teacher in the vital matters of wrist position and the direction of the attack.

It is well to reduce individual finger movement to the minimum compatible with the development of velocity, with the sole purpose of enabling the fingers to move ultimately serves. It is wise to abandon all forms of staccato that depend upon the artificial stroke from the wrist, replacing them with a staccato that results naturally from the rebounding of a resilient arm. This form of staccato is valuable, as it develops directly the focus of power on the finger tip, the forward direction of attack, the elastic arm and the feeling of ease, if performed with the high wrist.

In dealing with mature pupils who suffer from stiffness, it is wise to begin at once with octaves as offering the most efficacious corrective exercise. In octave playing the hand, rather than the individual finger, is the playing unit. The muscles of the hand and forearm that the fixed span may be held firm and the unvarying interval of the octave accurately measured upon the keyboard, is self-evident. The high wrist is a necessity for all but the largest hands. Finally, it is a well known fact that the most valuable and quoted method of Kallak (who must have played them very badly indeed if he practiced his own system) but with the attack of the whole arm, the muscles maintaining a condition of resiliency which automatically causes

"The Wrist a Spring"

"The wrist a spring." But not the wrist only. Rather the whole arm. For the pianist's arm must be like the dancer's leg—elastic, resilient, with weight and energy focused upon the finger tip, and the wrist absorbing the shock of the key. The arm must be as supple as the dancer's ankle. Let the piano teacher replace his overworked idea of relaxation with this idea of elastic energy and some of his difficulties will begin to disappear.

To the successful development of this idea, however, there must be added still another. Too many teachers conceive the weight of the arm as resting vertically upon the key whereas, in fact, that is a physical impos-

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the hand to rebound from key to key, the correct sensation, both as to muscular condition and as to direction of attack establishes itself and needs only sufficient repetition to become a habit.

That's what technique is—a habit. That is the purpose of practice—the formation of habits. And many of the habits which the pianist has acquired in the past by great labor and effort have no true relation to his instrument. The wrist staccato is one of these. To be convinced of this statement the reader needs only to experiment with a series of diminished seventh arpeggios in octaves, playing first with the old-fashioned wrist stroke, and then with full arm. He will observe that by the former method he has three tasks to perform and by the latter but one. With the wrist stroke he must depend on the elasticity of the forearm as expressed in the stroke of the hand moved from the wrist for the volume of his tone, a task involving two movements; and he must find the correct octave in the series. Playing the octave arpeggio from the full arm his only task is to find the next octave in the series. The weight and impulse of the arm produce the tone, and the rebound of the arm releases the key and carries the hand to the position of the next octave. This latter movement he must direct.

Chords, as well as octaves, should be studied by the adult pupil in the same manner as the octave arpeggio, and with the same end in view, namely: the fixing of tension in the hand; the pointing of the weight of the arm on the finger-tip; and the directing of the attack toward the key rather than toward the body. When this treatment of octave and chord has become a fixed habit of the muscles the pupil should be directed to apply it to the grand arpeggio in single tones.

Practical Hints

What becomes of the legato touch under this method? This question one may answer, Yankee-wise with another. Is it possible, to play a legato on the piano? Considering the term "legato" as it is defined by the finger or the violinist, one must reply in the negative. The piano tone, being at least but not more than an echo, being totally deficient in true sostenuto, is incapable of a true legato. The legato which the instrument seems to produce under the hands of a master is but another of its many beautiful illusions. The effect of perfect rhythmic and dynamic evenness, rhythmic evenness in passage playing results from control of the smallest rhythmic unit. Thus, if the measure is in sixteenth notes, common time, the student should count, not four, but sixteen in the measure. Evenness of pulse results when every tone in the passage is produced by the same amount of energy. The unvarying source of energy most immediately available to the pianist is the weight of the arm, which is the same to-day or to-morrow, in the practice room, the studio or the concert hall.

He can learn to apply the weight of the arm most readily by a conscious movement of the arm, which, whether for octaves, chords or single tones, can be made to disappear as a movement, though its product in sensation and in time remains. Using Basson's octave playing, in which the utmost resonance of the instrument and the utmost velocity are achieved without visible up and down movement of the arm.

With the abundance of prevailing misconceptions in regard to the piano, it is not surprising that it follows a revision of the concepts of technique and its necessities. If the piano cannot produce a true legato, much time and energy spent in perfecting connections and crossings in arpeggios is wasted. All the effort mistakenly spent upon the impossible task of educating the fourth and fifth fingers to be as strong as the third finger or the thumb, can be channeled if evenness is directed to the weight of the arm rather than upon the strength of the individual finger. The tiring wrist stroke can be abandoned if the natural resiliency of the arm can be employed for the purposes it was intended to serve. And but a few of the economies that result from this concept of the sources of power at the disposal of the pianist are their control and development.

Even more revolutionary are the conclusions which result from a recognition of the fact that the piano is incapable of legato and also of any qualitative variety of tone. The piano can vary the volume and, to some extent, the duration of the tone. It can play loud or soft. It can play loud and soft, and soft and loud in many varying degrees. But it cannot alter the quality of the tone. Wherefore most of the different touches, movements and practices are so many delusions. As the piano is one quality of tone, the player needs but one kind of touch, which

can be varied as to intensity, duration and the relative value of tones simultaneously sounded. But that, as Kipling says, is another story.

If it be good pedagogy to "teach one thing at a time," as the learned professors tell us at college, then it certainly is wise, in an article of this kind, to write about one thing only. Wherefore the discussion of piano touches, useful and useless, can wait for another occasion, while I repeat in condensed form the recommendations made at length in the foregoing paragraphs. Briefly, then:

To establish the proper muscular condition in the pianist's hand, wrist and arm.

Make the hand and fingers firm by exercises in fixed spans (octave and chord).

Raise the wrist that the weight and impulse of the arm may pass directly to the point of contact, the finger tip.

The Music Teacher's Prescription Box

By Hans Schlimmer

When the doctor comes to the house, he brings with him a leather case with bottles of pills. When he departs, he leaves some of the pills and takes our money; occasionally he leaves the skeleton of a too, too, taking it along. The little leather case is called his "medicine case" or "box." Mother always had a medicine closet with a lot of mysterious bottles and boxes which we cordially disliked.

The relations between teacher and pupil are very much like those of doctor and patient. Something is wrong with the patient, something which prevents him from making the fullest use of his mental and physical facilities. The doctor is to try to find the cause of his diagnosis, based upon experience and knowledge. Then he gives the patient some medicine.

Now a teacher has to go about in the same way. After he has diagnosed the situation, he must give the proper exercises and music (medicine) to overcome and correct the faults. As a teacher grows older and wiser, he uses less and less music, for his experience has taught him what is sure to bring results and what is not.

The other night I was sitting in a café near two musicians who hotly debated the relative merits of Schoenberg's music. When, after one hour's debate, they went home, they were sure to win when they began. I was sitting with a Dr. D., a psychopath of national reputation. When we separated, I had learned a lot about the dissociation of mental processes. The moral of the little incident is that we can learn only from people who know things we ourselves do not know, and that we always profit a great deal when we look into the other fellow's work-shop. For instance: In the business man's office we find files, cases and boxes with index cards. At any moment the business man can lay his hand on a transaction of two years ago, the day of the order, shipment, cost, profit. It is a time-saving device and success.

Are all music teachers efficient in this, which is also a part of their success? Why not combine the doctor's and the business man's scheme, and arrange a card index in a filing-box with names of compositions and their uses as "medicine chest"? Close to my piano stands an old-fashioned flat desk. I would part with all my other furniture before I would give up this desk near my piano. Here I find everything I use: music paper, pencils, black, blue and red; ink; work-bench, where I keep my accessory tools.

I see a very pretty little nose go up in the air with contempt. How prosaic! Where does the art come in? The doctor, the business man, the artist, the mason has put up the house and the walls, and then the decorator. If a skirt does not hang right at the beginning, all the trimmings and ruffles in the world will not make it hang later, *n'est ce pas?*

A Desk File

And here on this desk is also my medicine chest, a filing-box, 9 x 6, filled with cards 5 x 3, which I keep on the names of compositions which have proved useful, efficient and successful in solving certain technical problems. These 800-900 cards are divided into the different branches of technique.

Direct the attack away from the body and toward the key.

Establish in the muscles of the arm and shoulder a condition of resiliency such as would cause the hand and arm to rebound freely from the key.

Maintain in this condition, whether the arm is permitted to rebound or whether the wrist is permitted to absorb the shock of contact with the key.

Remember that the muscles function through sensation rather than through process of reasoning; therefore no set of mechanical exercises can be exclusively relied upon to produce the desired results automatically.

Remember that there is no vocabulary to define sensation; wherefore the correct muscular condition can be communicated only by the sense of feeling; and the correct functioning of the muscles can be described by example. But the whole process may not be treated accurately in words.

When we look at piano technique from a fundamental point of view it is not such a confused matter as it appears to the layman at first glance. Like everything else, this complicated technical problem can be reduced to some simple basic principle which must be mastered first before we can attempt its enlargement.

A technical figure consists either of successive or simultaneous tones, tones which follow each other in degrees or skips, or are both mixed. Then there are the different touch *genres*, and so forth. And so the index cards read:

Octave, compact, scales, arpeggios, rolling, alternating, slow, instructive, melodic, rhythmic, trills, double thirds, staccato, left hand, etc. According to the more or less frequent appearance of certain branches, each section contains more or less cards, but none holds less than 20-25, and the material is always added, although not at a rapid pace.

Each card has, in its right corner, the technique it belongs to: for instance, "octaves." Often when after technique is used, the pupil's name is written in his filing box with the outcome of many years' teaching. It is a record of compositions which must be learned in his memory if it was to them successfully. In order to keep this "memory" I make use of the principle of association, strengthening my memory function by connecting with the composition as many outside factors as I possibly can.

I connect it with the first pupil with whom I used it, the year it was first used, the place I heard of it, or saw it; all these matters appealing to the physiological memory, assist me to keep the whole work with all its technical details in my mind.

Nothing can dispense with system any more than anything else—except drawing. All planless and purposeless teaching leads to nowhere. The giving of a piece, the apportioning of page to page in exercise books is not developing a pupil, but fooling him and taking time away from him, giving him proper repetition and practice, giving him proper repetition, especially in the case of chords, is the teacher's responsibility to the child, but to the parents; and parents want their children to get somewhere, to know something to be a "finished product," and the ultimate aim of all teaching is the final independence of pupil from teacher.

Diagnosis is one thing, medicine another. Both must be right. The doctor's patient is to grow well. The faults of the pupil are one thing; music to remedy them is another. Both must be recognized. The teacher's right if teaching is to be a success, and the musical medicine may smell of the grocery store. It may be prosaic, it may smell of the grocery store, it may have but little to do with the music of a Chopin scherzo, but it has a lot to do with getting the pupil to the Chopin scherzo.

Even in the age of aviation it is still necessary and much safer to let the pupil travel by the post road for a while, and not hitch him to the stars too soon.

THE ETUDE'S first and highest aim is to build more and more music enthusiasm; without enthusiasm music lover, student, teacher are as helpless as a dynamo without power. The power—the enthusiasm—must be kept up every day of the year.

The Origin of Some Masterpieces of Music

By LOUIS C. ELSON

SCIENTIFIC composition began about 700 years ago, for we may take "Sumer is i-cumen in," the canon recently described in these columns, as the earliest specimen of good contrapuntal music, and that is traced about A. D. 1215. But it was only in England, at that early date, that they aimed to have their scientific music sound well as well as conform to the strict laws they were beginning to formulate. In continental Europe they cared much more for a display of ingenuity than for a resultant euphony. This led to much competitive writing. A popular melody was made the gauge of combat. This melody was given to the tenor voice, and various composers using the same tenor part, would breathe counterpoint around it, each striving to outdo the other. In this manner an old folk tune called "L'Homme Armé" gave rise to some 200 masses, Palestrina himself composing two to this melody. How important the tenor was in the old contrapuntal style may be shown by the following rhymes which I found in an old volume of a tenor score:

In middle paths are all my arts,
From me spring all the other parts.
They lean on me through all the song,
Or all the singing would go wrong.

The origin of the forty-eight Preludes and Fugues constituting the two volumes of Bach's "Well-tempered Clavier" was a desire to demonstrate that every key of the twelve minor and twelve major signatures could be practically employed in music. The Clavier played only on a keyed instrument if it were tuned in equal semitones. If it was tuned to the intervals demanded by Nature, it would sound in perfect tune only in the key to which it was tuned. This is what is known as "mean tempering," which allowed them to play in three or four keys, major and minor. But Morley states that such keys as A or E major are theoretical and not in practical use, and in all the old volumes of my library the composers never stir far from C or F.

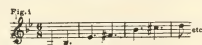
All Keys Created Free and Equal

In 1722, when Bach wrote his first volume of the "Well-tempered Clavier" he actually established the fact that all keys were practicable. It was the musician's Declaration of Independence. "We hold that all keys are created free and equal." But too much credit is sometimes given to Bach in this matter. In the first place the "Well-tempered Clavier" was not published until very long afterwards, and exerted no widespread influence at the time. Secondly, Bach drew his idea from Andreas Werckmeister who had written a volume upon this matter just a little time before.

Sometimes a single composition has interesting points of history connected with its origin. Thus the fact that Louis XI could not sing and yet wanted to appear in a musical work, led Josquin des Pres to compose a motette in which one voice has only a single repeated note at intervals. A very similar case led to a certain part in Mendelssohn's "Son and Stranger." He composed the opera in secret for the celebration of his parent's silver wedding, and determined all his family except the parents, should sing in it. Hence, the artist, who had married his sister, Fanny, was almost tone-deaf, and, therefore, Mendelssohn wrote the part of the Mayor on one note only, and it never appeared in it. But at rehearsals it was sometimes very difficult to get him to give this note at the right time and on the right pitch.

Perhaps the strangest origin of any composition is that of Domenico Scarlatti's "Fuga del Gatto" or "Cat's Game." The composer often had a cat sitting on his shoulder as he sat at the spinet. One day puss becoming alarmed at some thing spring from his shoulder and scurried across the keyboard and away. But in her flight she had married his sister, Scarlatti afterwards made into a fugue in her honor.

There are many false stories in music, but this at least has probability, for no composer would think of making a fugal subject like the following:



and it will be noticed that the notes go in one direction only. The cat has won distinction in executing contrapuntal music, but this is the only instance of her becoming a contrapuntal composer.

The origin of the Austrian national hymn came from Haydn's visit to London in 1791. He was impressed by the respect with which the English treated their national anthem and was envious that his own country had nothing to compare with it. On his return to Austria, therefore, he at once set about writing a national hymn. He derived it from a Croatian tune, but it is nevertheless sounds like the "Star of the King" strained through an Austrian mind. The Prussians pre-empted it during the recent war as "Deutschland ueber Alles."

Beethoven never wrote a national hymn he composed much that had its origin in his love of liberty. Before we touch upon that, it may be stated that an idealistic love of woman also led to much music during his career. He was continually falling in love, but in a much more platonic manner than his contemporary Goethe. Eleonora von Breuning, Bettina Brentano, Countess Erdoedy, Amalia Seebald, Giulietta Guicciardi, to name the list is endless, but each case led to some worthy music.

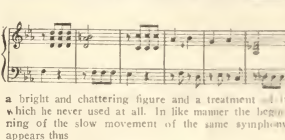
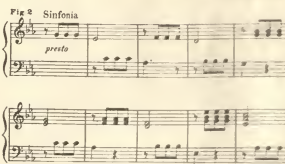
Out of his love of liberty spring such work as the "Egmont overture" with its piccolo shrieks of triumph and the heroic symphony in which Beethoven's funeral march written, when he found that his hero (Napoleon) had betrayed liberty, and the Ninth Symphony in which he grows frenetic over Schiller's "Ode to Joy," in which we believe the poet would have written "Freiheit! Freiheit!" instead of "Freude! Freude!"

Beethoven must have enjoyed composing the pastoral symphony, for he was always inspired by outdoor life and many of his compositions had their inception in his long walks. Franz Lachner, who knew him well, once told me that he had frequently seen Beethoven stop in the middle of the roadway, in Vienna, whip out his memorandum-book and begin to write, as some musical thought came to him. And once on one of these walks he was arrested by a village dogberry, as a suspicious character. When the watchman reported his strange arrest and the furious behavior of the prisoner, the lieutenant who knew the eccentric composer, rushed down to the jail to release him, but Beethoven would listen to no apologies and rushed away in fiercest anger.

Beethoven and the Ninth Symphony

He composed a good part of his Ninth Symphony in a tree in the royal park at Schoenbrunn, just outside of Vienna. He told Schindler of this tree, and Schindler told Thayer, and through the last-named I obtained a description of it and after some search found it. It is a tree of great height, and the trunk is gnarled and twisted, which spreads out three branches about three feet from the ground, making a natural seat where the composer was quite at ease while using his memorandum book.

Some of these memorandum books have been preserved and it is most interesting to note what changes took place between the first inception of certain themes and the completed work. The chief changes in the first movement of the Fifth symphony, for example, is of the grandest character, and Beethoven's rehearsal said to his pupil Ritz, "That's the way that a healthy knock at the door!" But in the memorandum book it runs as follows:



a bright and chattering figure and a treatment of it which he never used at all. In like manner the beginning of the slow movement of the same symphony appears thus

but it was subsequently altered from a Minuet like theme into something stronger and better.

Mozart and Billiards

The manner in which different composers inspire themselves to composition is various, but Beethoven's out-door way was certainly the healthiest. Mozart found his musical ideas best when he was playing billiards and he sometimes played this game alone, with out an opponent. Wagner in his later days had a most expensive way of stimulating his imagination. He had his study furnished according to the topic which he was working upon. If it were grand or heroic, he dressed in satin, had perfumes and flowers around him, light hangings on the walls, etc. If it were dark or gloomy he would have everything draped in black. He was once allowed to enter the study when Wagner was within. Such was the respect given to his commands that when he fell dying within its walls on that fatal February afternoon in 1883, although Betty Barckel, the servant, heard him groaning, she did not dare to cross the threshold until Wagner managed to gasp her name. The steward at the Palazzo Vendramini, which I visited very soon after the composer's death, told me that the swift changes in the furnishing of the study were almost incredible.

Very different was the mode of inspiration of our American song writer, Stephen C. Foster. He wrote (when he managed to gather the necessary dollars) in a room in the corner of a saloon in New York, and found his ideas quickened by the purling.

Frequently sorrow is a stimulus to musical creation. Schubert sometimes complained that the public seemed to like those songs which he had written in misery. It is often undoubtedly true that "The anguish of the singer makes the beauty of the strain," and the singer may be personal or national. Thus Chopin's Prelude in A minor, Op. No. 12, was written out of the grief that the loyal Pole felt at the capture of Warsaw by the Russians.

With Schumann, however, the opposite is true; he could not write at all when overwhelmed by sorrow. He was a rose that required sunlight to unfold its petals. His greatest joy in life was when he won and married Clara Wieck. In the year of his marriage, (1840) we find him composing his best songs and his best instrumental symphony, the one in B-flat, which sings of love and spring.

Schumann was the pioneer in causing compositions to grow out of the alphabet. He sometimes spelled with notes in a manner that was at least ingenious. Bach, long before, had ventured such spelling in a vocal subject, B, A, C, H. or, in the English lettering, B-flat, A, C, B, natural, but Schumann tried the experiment on a more extended scale when he wished to dedicate his "Carnival Scenes" to Mendelssohn. He certainly could not spell that name in music, but she was born in the city of Aachen, and that gave him his opportunity, for both A, C, H. (A-flat, C, B natural) and A, S, C, H. (A, E-flat, C, B natural) spell this domicile.

In a similar manner, when he desired to pay a musical compliment to Pauline Aberg, he dedicated the composition to the "Contessa D'Aberg," who was as well-known as Dickens. "Mrs. Wagner" gave to his musical alphabet with "B, A, E, G, G, in English A-B-flat, E, G, G. A brief and really musical bit of such spelling is found in Schumann's "Northern Song" of which the first four notes, and the leading figure of the short piece, spell the name of Gade.

If Schumann was autobiographical in some of his music, others were sometimes more extremely and more concretely so. Wagner, Schumann, Brahms, and Walther, and Liszt as Hans Sachs, and deriving Dr. Hüller as Beckmesser, in the "Mastersingers of Nuremberg" may be taken as an example. And it was an example with "Richard the Second," Schumann's simile Strauss, slightly followed. The disease began with him somewhat mildly, in "Feuerstein" when he threw a few bouquets at both Richard Wagner and himself, which were taken up by the orchestra in larger dimensions in "Heldenleben" ("Hero's Life"), in which, lest anyone should doubt as to who was the hero intended, he brought in excerpts from several of his works and used them with understanding and musical skill. It culminated when he threw the whole Strauss nursery at the head of the public in *Sinfonia Domestica*, turning an innocent obituary into a walling infant, suggesting the education of the child by a double fugue, and giving a family program which it is safe to say has never been dreamed of in music before and will not be again unless the race of colossal egotists is continued.

"O, Rest in the Lord"

One of the most curious origins of a composition remains to be noticed. It is the beautiful solo, "O, Rest in the Lord," in Eljahn. Mendelssohn had been in Scotland in his young days and had heard much of the Scottish music. He was, by the way, the only German composer who attained the real Scottish spirit (as in the *Scherzo* of his *A minor symphony*) although Beethoven, Schumann, Robert Franz, Bruch and many other Teutons attempted it. When he first wrote "O, Rest in the Lord" it was almost an exact copy of Rev. Wm. Leve's tune of "Auld Robb's Gray," which he had heard in the highlands and which had stuck to his memory. Mendelssohn's musical friends, when they saw the manuscript, were aghast, but scarcely knew how to break the news to him. It was a case of what psychiatrists call "unconscious cerebration," certainly not a conscious plagiarism, which would have been evident to every man, woman and child in Scotland alone. Finally his friend Chorley, sent him his manuscript of the music together with Leve's song. Mendelssohn at once changed the air, but even in its revised state if any of my readers will compare "Auld Robb's Gray" and "O, Rest in the Lord" they will find a curious resemblance.

Many other anecdotes (most of them too well-known to quote) will come to the mind of the reader, Stradella's Prayer, Beethoven's Moonlight Sonata, Schumann's "Warum," for example, but they are all false, while the above citations, even if rather desultory, have the merit of being true.

Youth's Day of Opportunity

By Andrew Ross

THE time was when the musician did not begin to get an opportunity until his hair was sprinkled with gray, or at least till he had reached the days of maturity. Now, however, many very young players have splendid opportunities. The concert master of the Boston Symphony is so young a man that his name is not in biographical books of reference issued only last year. The average age of the first violin of the Philadelphia Orchestra is 35 and Siskowski himself is only 37, while there are players in the orchestra as young as twenty-four.

On the other hand, there never was a time when artists advanced so far as to be so successful before the public. Leopold Auer at 74, and Valdemar de Triebmann at 72, are but of many conspicuous examples.

Never Too Young to Learn

By Mrs. Ernestine Norris

Hyoceroses of mothers are continually asking the question:

"How soon shall I begin the musical education of my child?"

The sensible answer to this inquiry is—

"Begin Now."

The slowly-working and dimly-groping consciousness of the infant—before it can grasp the meaning of spoken language—responds to the soothing influence of the lullaby softly crooned by its mother or its nurse. It is quieted by the magic of the monotonous refrain, and the cradle song is its introduction to any form of art.

We know that a sense of rhythm is implanted in many, if not all, animals—spiders, mice, horses, elephants, all fall under its spell. Is it any wonder, then, that a child is rhythmic by nature, and that in its early years its ears should be as keenly attuned as the lower animals? Yet—not realizing this—with how many discords do we surround the child in the home from its babyhood up? How little ear training we give the child in every-day life! Loud voices, clanging doors, crashing dishes, and all the noisy confusion of the average home probably sound as harsh to him as thunder does to us. A little later we offer him rattles and tin horns—we speak to him in strident tones—we bring about in him a sort of mental deafness, and then we wonder why he hasn't a "good ear" for music.

Most children of three or four years of age can distinguish the primary colors, and designate extremes of taste, such as sour, sweet, or bitter, and they recognize certain dainties by their odor—and we mothers instruct them faithfully along these lines. It would be a no more difficult task to teach them the difference between consonance and dissonance than to distinguish red from blue, or smooth from rough; a little melody could be learned as quickly as some of these senseless jingles we teach them, and then, when they reached the primary grade at school, the first step toward an appreciation of good music would have been taken.

In the early days of school music sight-reading was the only aim, but supervisors have long since learned to teach the child first *to hear* and then *to analyze*. They used to teach them the notes and staff—lars and mores—first in the first grade, but now this method can be found only in benighted places. We have come to recognize that a child must first *hear* real music before it should be asked to deal with facts about music. You surely would not shut your child up in a deaf and dumb asylum from his birth, and then, at six years, hand him a primer and bid him read, when he has never heard any spoken language. Then why expect him to enter

joyfully upon a course of musical training without first having heard and made melody himself?

So I would advise you to inaugurate in your own home, from the baby's birth, a campaign for beautiful tones—the soft voice and speech—not nasal twang—then teach him the fundamental element of rhythm with his own little body—a graceful walk, not a hunch nor a hop. There are many things one would like to say about right and wrong systems of teaching, and the traditional method of making the child waste through a lot of mechanical and tuneless studies before allowing him to come in contact with a composition of real musical worth, but time and space forbid. Suffice to say that the teacher's business is to develop the child's *love* for music, and not to make it a task. And he is a wise instructor who, instead of putting a child on the intimate friends could give him a preliminary position among the Russian composers. It may be that this failure to give him due credit was not altogether sincere, but was prompted by an unconscious rivalry and jealousy. Rubinstein, to whom originally his piano concerto of 23 in B-flat minor was dedicated, found it "worthless and absolutely unplayable, bad, trivial, common. It had better be destroyed or entirely rewritten."

Hang now *Bilow*, in direct opposition to Rubinstein, praised the concerto very highly, saying that of all Tchaikovsky's works with which he was acquainted, this was the most perfect. "I should grow weary," he wrote to the composer, "if I attempted to enumerate all the fine qualities of your work, qualities which compel me to congratulate not only the composer, but all those who will enjoy the work in the future, either actively or passively." Tchaikovsky changed the dedication from Rubinstein to Bilow. *Max Bruch*, the German composer, when asked his opinion on T's music, replied: "I am far too stupid to criticize such things." *Dvořák*, on the contrary, wrote about his opera, "Eugen Onegin": "It is a wonderful creation, full of glowing emotion and poetry, and finely elaborated in all its details; in short, the music is captivating, and penetrates our hearts so deeply that we cannot forget it. Whenever I go to hear it I feel myself transported into another world."

Tchaikovsky's Natural Tendencies

This is another instance of that most amazing disparity of opinions we encounter at every step in the history of music. To-day, however, there is hardly a doubt as to the fact that Tchaikovsky must be considered the greatest representative of Russian music.

One of the reasons for this belated recognition is to be found in the pronounced individuality of great musicians, which makes them often unable to judge impartially of their fellow artists. Tchaikovsky himself was not totally exempt from this "blindness." Of *Brahms* he writes: "In the music of this master's (it is impossible to deny his mastery) there is something dry and cold which repulses me. He has very little melodic invention, and he never speaks out his musical ideas to the end. Scarcely do we hear an enjoyable melody than it is engulfed in a whirlpool of unimportant harmonic progressions and undulations, as though the special aim of a composer was to be unintelligible. He excites and irritates the musical senses, without wishing to satisfy them, and seems ashamed to speak the language which goes straight to the heart. His depth is a real *c'est vous*. He lacks the chin thing—beauty."

On the other hand he had a passion for *Bizet's* "Carmen." He was never so completely carried away by any modern compositions as by this opera, which *Richard Strauss*, on the contrary, finds "repulsive," which fact, however, would have very little weight with Tchaikovsky as to his mind. "Such an astounding lack of talent (speaking of Richard Strauss), united with such pretensions, never before existed."

Tchaikovsky was, from his earliest youth, extremely sensitive. The least criticism or reproach that would pass lightly over other children, would upset him alarmingly. But he showed also an excellent heart. The weak and ungrateful found in him a warm friend. Once he heard with indignation that some one intended to drown a cat. When he discovered the monster who was planning that crime, he pleaded so eloquently, that pussy's life was saved.

But his development of his musical gifts we learn that the music of *Mozart's* "Don Juan" was the first to make a deep impression upon him. It awoke a spiritual ecstasy which was afterwards to bear fruit. By



Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

Tschaikovsky

This is the Sixth Article in this Interesting Series by Commendatore di Pirani. The Former Ones Were Devoted to Chopin (February), to Verdi (April), to Rubinstein (May), to Gounod (June) and to Liszt (July).

IT is help he penetrated into that world of artistic beauty where only great genius abides. "It due to Mozart," he writes, "that I devoted my life to music. He gave the first impulse to my efforts, and made me live it above all else in the world."

One of the most characteristic peculiarities from his earliest life was his docility and compliance with the opinion of others in all questions save those concerned with music. Here he would brook no interference. In spite of any attempt to influence his judgment in this respect, he adhered to his own views

case my conscience will be clear, and I shall no longer have a right to grumble at my lot."

In 1863 he writes: "I have renounced all amusements and luxuries so that my expenditure has very much decreased. You will want to know what will become of me when I have finished my course. One thing I know for certain. I shall be a good musician and shall be able to earn my daily bread."

Anton Rubinstein, the director of the Conservatoire, found for him some private teaching. These lessons brought him about fifty roubles a month (25 dollars). The curriculum of the Conservatoire consisted of the following subjects: choral singing, solo singing, pianoforte (Leschetitzky), violin (Wienjowsky), violoncello (Schubert), and composition (Zarembo). Tchaikovsky had more respect than enthusiasm for Beethoven and never aimed at following his footsteps. His need of independence was always remarkable. He never swore in *verba magistra*.

Tchaikovsky and Rubinstein

It is just in the years of development of a great artist that he can discover the way which led him to success. Later, when he has conquered, when he has already reached the goal, there is nothing more to be learned. It is of no use for us to know that he is at the top; we wish only to know how he arrived there.

In 1862 Tchaikovsky learned that, in 1863, strict counterpoint under Zarembo, with whom he began also to study form. About the same time he passed into Rubinstein's class for instrumentation. The great personality of the master impressed his pupils profoundly. Besides being director of the Conservatoire, he taught piano, and his class was the desired goal of every young pianist in the school; for, although the other professors, *Girke*, *Dryshchak* and *Leschetitzky*, had excellent reputations, they were overshadowed by Rubinstein's fame and his wonderful playing. In his class, which consisted of three male students and a host of women, Rubinstein would often set the most peculiar tasks. On one occasion he asked his pupils to play Czerny's Daily Studies in every key, keeping precisely the same fingering throughout. As a teacher of theory, Anton Rubinstein was just the opposite of Zarembo. While the latter was somewhat of a pedant, Rubinstein led all to the inspiration of the moment. On one occasion he set Tchaikovsky the task of orchestrating Beethoven's D minor sonata in four different ways. Tchaikovsky was not without his arrangements, but he reprimanded him severely. It is peculiar that Rubinstein, although sincerely attached to Tchaikovsky, never valued his genius at its true worth. It is all difficult to understand this, because Tchaikovsky's artistic growth was so perfectly normal and devoid of that startling brilliancy which would strike a teacher. On the other hand, Rubinstein cast a magic spell over Tchaikovsky. He noted his pupil's real and made no further demands upon his capacity for work. But he harder the task the more energetic he became. Sometimes he spent the whole night upon some score he wished to lay before his insatiable teacher the following day.

A RARE PICTURE OF THE RUSSIAN MASTER IN MIDDLE LIFE.

and followed only his own inward promptings. In all other matters he was as malleable as wax.

As a boy of 15 (1855) he showed a remarkable talent for improvisation and harmony, although he knew nothing of the theory of music. However, his first teacher, *Kündinger*, and his relations saw nothing phenomenal in him, and considered his improvisations of dance music only a pleasant accomplishment.

He once accompanied on a journey an old friend of his father, in the capacity of an interpreter, for he was conversant with French and German. In this way he went to Berlin, London, Brussels, and Vienna. Peter pleased him best, but he learned to realize the inevitable end of idle and pleasure-seeking life and to convince himself that it led to nothing, and that existence held other and nobler aims than the pursuit of mere enjoyment. The distraction of Parisian life brought about a wholesome reaction.

When he returned to Petersburg (1861) he began to study theory with Zarembo, an excellent teacher. His music was unimpaired by what perished in the Peter Ilich would sit at the piano for hours together playing the most abominable and incomprehensible preludes and fugues."

Anton Rubinstein writes to his sister: "I have entered the newly opened Conservatoire and the course begins in a few days. As you know, I have worked hard at the theory of music the past year. Do not imagine that I am becoming a theorist. I am only a theorist. I must do the work which I feel to be my vocation. Whether I become a celebrated composer or only a struggling teacher, 'tis all the same. In any

The Best Relaxation Exercise

By Wm. H. Bush

DR. WILLIAM MASON was one of the first to realize the significance of relaxation in pianoforte exercises and playing. The little preliminary exercise he devised to induce relaxation and introduced in the first lesson of his book, and Technik has hardly been exercised by the "rule" of so-called relaxation exercises that have been introduced by teachers in all parts of the world. The writer has cured hundreds of stiff wrists and stiff forearms by means of it. Best of all

it is simplicity itself—simply letting the arm fall at the side, and then, with a to and fro movement, starting at the shoulder, oscillate the wrist to and fro rapidly and loosely like a tassel on the end of a stick. The hand becomes as light as a feather. The writer has seen Dr. Mason, Wm. Sherwood, Edward Macdowell, Paderewski, and other pianists go through this simple exercise preparatory to playing.

Making Pupils Work

By Alice MacDougall

"How can I make my pupils work?" asked a young teacher at a recent teachers' meeting. Nothing easier. Take your pupils bodily by the arms, place their hands upon the keyboard and work their fingers up and down in the right note and rhythm at the right time. This is one way to make pupils work. But if you want to do it that way you are no teacher.

The human being cannot be "made" to work. He must be half-worked. And the only way the teacher can do this, is first by means of gaining the pupil's

wholehearted loyalty and sympathy, then by means of emulation, induce the pupil to take a greater interest in music as a whole, and thereafter take a pride in increasing the ability to play. Note every little thing that the pupil does well, and praise him for the pupil, and above all, let the pupil see that those students who can play are admired by others. Keep at it patiently and the pupil will "make" himself work in the manner in which you desire.

MARGOT'S WOODEN SHOES

LES GROS SABOTS DE MARGOTON

ED. POLDINI, Op. 78, No. 2

From Mr. Poldini's latest *opus*, a set of four pieces entitled *Images*. The *Wooden Shoe Dance* is a quaint and characteristic humoresque in the style of an old fashioned country waltz. Grade 2

Tempo di Ländler M.M. ♩ = 144

Handwritten musical score for 'Margot's Wooden Shoes' in 3/4 time, key of D major. The score is written for piano and includes various musical notations such as *vigoroso*, *Pod, simile*, *ff*, *sempre*, and *r.A.*. The piece consists of several staves of music, including a main melody and accompaniment, and a final section marked *ff*.

Handwritten musical score for 'The Drum Major' in 3/4 time, key of D major. The score is written for piano and includes various musical notations such as *ff*, *sempre*, *rall.*, and *ff a tempo*. The piece consists of several staves of music, including a main melody and accompaniment, and a final section marked *ff a tempo*.

THE DRUM MAJOR

L. A. COERNE

A comic number, suggesting the rub a dub of the drum corps, with its strutting drum major. Grade 2½

In march time, with military precision

Handwritten musical score for 'The Drum Major' in 3/4 time, key of D major. The score is written for piano and includes various musical notations such as *ff*, *sempre*, *rall.*, and *ff a tempo*. The piece consists of several staves of music, including a main melody and accompaniment, and a final section marked *ff a tempo*.

IN THE PAVILION

INTERMEZZO
SECONDO

CHARLES WAKEFIELD CADMAN

By one of the most popular contemporary American writers. Written in his earlier manner, but most acceptable, nevertheless

Moderato grazioso M.M. ♩ = 86

ff

mp

pp

mp melodie marcato

f

mp

mf

D.C.

IN THE PAVILION

INTERMEZZO
PRIMO

CHARLES WAKEFIELD CADMAN

Moderato grazioso M.M. ♩ = 86

ff

mf

pp

ff

mf

pp

TRIO

mp

f

mp

D.S.

D.C.

CARILLON

"And changing like a poet's rhymes,
Rang the beautiful wild chimes
From the Belfry in the market
Of the ancient town of Bruges."

Longfellow

From a group of five four-hand pieces entitled "In Friendly Lands" Carillon represents Belgium, Grade 3.

SECONDO

E. L. ASHFORD

Not too fast M. M. ♩ = 120

CARILLON

PRIMO

E. L. ASHFORD

Not too fast M. M. ♩ = 120

MEDITATION

A very pleasing drawing-room piece, varied in content, and with good teaching features. Grade 3

Andante sostenuto M.M. ♩ = 96

GABRIEL MOREL

FIELD DAY

MARCH

A useful march movement, suitable for calisthenics, school and fraternity marching etc. Grade 2

I.W. RUSSELL

Tempo di Marcia M.M. ♩ = 108

* May be played in D

by changing signatures; ♭'s become ♯'s, ♯'s become ♭'s.

COREOPSIS

A graceful drawing-room piece in the modern *intermezzo* style. Play in the "singing style" throughout. Grade 4
INTRO. Moderato M.M. ♩ = 108

LESTER W. KEITH

PUSSY'S LULLABY

Go to sleep my little Pussy,
Where its nice and warm:
If you cuddle down so cozy
Nothing can you harm.

Pussy's gone to sleep
In her Missis' lap;
How she purred, and purred and purred!
"The darling little cat."

Also published for two pianos, 4 hands. Grade 2½

Slowly M.M. ♩ = 83

MARY HELEN BROWN

CHANSON SLAVE

C. W. KERN, Op. 370

A dignified characteristic number with a noble opening theme. Grade 5.

Moderato M.M. ♩ = 72

KATY DID

RECITATION WITH MUSIC

WALTER HOWE JONES

Edwin L. Sabin

Musical recitations are proving very popular nowadays. This one would make a good encore number. It may be played also as an instrumental piece. Grade 3.

FRAGMENT FROM VIOLIN SONATA

IN C MINOR

BEETHOVEN - MOSZKOWSKI

This transcription from a famous violin and piano sonata is so beautifully made that it seems almost like an original piano piece. Grade 5.

Adagio cantabile M.M. ♩ = 68

MANDOLINATA

de E. Paladilhe
PARAPHRASE

C. SAINT SAENS

This melody, in folk-song style, is by Paladilhe, himself a distinguished French composer, born 1844. This is one of the finest of all concert pieces in which the mandolin imitations are introduced. Grade 8

Allegro M.M. ♩ = 100

mf marc.

Animato

pp

marcato

cresc.

p cresc.

f marcato

dim.

p sempre dim.

pp

accl.

Allegro

sempre pp

legatissimo

Moderato

Allegro

p

pp

soffo voce

accl.

Presto

Lh.

ppp

HUMORESQUE

THE ETUDE

Humoresque as applied to this piece refers to a certain cheerfulness and geniality of style. Note the rippling character of the violin part.
Grade 3.

GEO. NOYES ROCKWELL

Moderato con brio M.M. ♩ = 84

THE ETUDE

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Gladys Lacy SOME DAY I SHALL HEAR YOU CALLING

The latest song by the popular writer of *Somewhere a Voice is Calling* and *Dreaming of Love and You*. A companion song to both of these.

ARTHUR F. TATE

Moderato

mp

Oft in the twi-light when shad-ows are fall-ing,
 Oft in the night when my soul in its dream-ing,

mf **p** **rall.** **p**

simile **rall.**

Faint-ly come steal-ing from o-ver the sea; fac-es long van-ish-ed and voic-es now still, Voic-es I lov'd and so
 Longa for your voice and your smile as of yore, Then I re-mem-ber your mes-sage so sweet, Joy fills my heart love shall

colla voce

ten. **mp**

dear once to me. Some-day I shall hear you call-ing As in days of yore. Some-day I shall
 live ev-er-more.

mp **rall.** **mf** **simile**

feel your kisses, Love you ev-er-more, Some day when the clouds have van-ish-ed & stars will shine a-

rall. **mf**

gain. Then shall dawn hopes glo-ri-ous morrow, Love be our re-frain. Love be our re-frain.

1 rall. **2** **rall.** **colla voce** **rall.** **colla voce**

ONE DAY

ADAM GEIBEL

To be sung in declamatory style.

Andante espressivo

cresc. One day a star a-cross my path-way shone, One lit-tle ray, and it was gone.

cresc. One day a flow'r-et in my garden grew, But like the star, it van-ish-ed too.

cresc. One day a young life in-to my life came, most passing fair, may not speak her name, But

dim. star and flow'r and life have pass'd a-way, and I, a-las, am left a-lone for aye.

con sentimento et ad lib. *morendo*

dim. *p* *colla voce* *pp*

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From the French of OCTAVE CRÉMAZIE
by DAVID BISPHAM

A real singer's song, with a splendid sweeping refrain.

Broadly

1. O Ca-ri-lon my
2. Let me a-gain my

home in this new coun-try Ne'er shalt thou be As on that glo-ri-ous day, When on thy walls by
dear-est hopes re-viv-ing Nour-ish for hearth and home my fond-est love. Toward this new land my

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CH. W. SABATIER

Edited by DAVID BISPHAM

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blast of trum-pet sum-moned, Broth-ers u-nit-ed we fought in the fray,
hope be-ev-er turn-ing, Hon-or-ing her oth-er things far a-bove,

Adagio

Home-ward I turn my spir-it near-ly bro-ken,
These no-ble thoughts my ach-ing heart my com-fort,

af-ter re-pulse from mon-arch and his lords,
E'en though my France I shall nev-er see a-gain,

Bear-ing the blood stain'd ban-ner, pre-cious tok-en,
Clasp-ing my flag the em-blem of my home-land,

Torn from our foes, and res-cued from their swords.
Now let me die, nor long-er live in vain.

slower

Torn from our foes, and res-cued from their swords.
Now let me die, nor long-er live in vain.

slower

Prepare: Gt. to 15th
Sw. Fall to Gt.
Ch. Soft 8'
Ped. 7

A dignified postlude, effective and playable.

Allegro moderato M.M. ♩ = 108

MANUAL

PEDAL

RECESSIONAL GRAND CHORUS

ERNEST H. SHEPPARD

MANUAL

PEDAL

Gt. to 15th to Sw.

Sw.

Gt. Dia.

Gt.

Gt. to 15th to Sw.

Add.

Fin.

TRIO Andante

Sw. Celeste

Ch.

Ch. Gamboa & Flute

Sw.

Sw.

Ped. Bourdon 16'

atempo

Sw.

rall.

DO.

THE ETUDE

THE ETUDE

The Piano vs. Instruments of Small Repertoire

From time to time we have inquiries from some who are considering the taking up of one of the less familiar instruments, such as the zither, the chromatic harp, the flageolet, or what not. Or again, those who have become enamored of the charms of the banjo, the guitar, the mandolin or the ukulele, and wish advice as to commencing the study of one or other of these now quite well-known smaller instruments.

It is more or less embarrassing to be asked to give advice of this kind, because good advice is like a good glove—designed to fit one particular hand, not hands in general. It is a safe axiom that everyone knows his own business best, and no one, however intelligent or sympathetic, can fully understand the tastes or the plans of another.

However, we are convinced that the reason advice is sought, is that people not in the musical profession are generally quite at sea in regard to the musical standing of an instrument—the character of the music which is available for it, the estimation in which it is held by composers in particular and musicians in general. To them, a musical instrument is a musical instrument—their ideas on the subject are as cloudy as those of the new recruit who asked which ranked the higher, a "quartermaster general" or a plain "general."

The Literature of a Language

Possibly we can make what we are about to say clearer by a little comparison with the subject of languages. There are over two hundred different languages spoken on the face of the earth. A little book in the present writer's possession gives sample verses from 164 different translations of the Bible printed and circulated by the Bible Society, and this list has largely been added to since the date of this catalogue. But most of these languages have little or no literature of their own; in some cases, a translation of the Bible or of part of it, represents nearly the only thing available for reading; and again, in some of these cases, the language itself is such a poor and faulty medium of expression, that the translators have been put to some straits to render the meaning faithfully.

No one in his right mind would ever dream of studying Lap, Maltese, Malagasy or Maori, unless he had some strong practical reason for needing to communicate directly, constantly and personally with the inhabitants of Lapland, Malta, Madagascar or New Zealand, as the case might be. The great literature of the world is concentrated into some half-dozen languages. One does not study French, for instance, merely to talk with Frenchmen, but as to read Balzac, Victor Hugo, Molière, Verlain, Maeterlinck, etc.

The Repertoire of a Musical Instrument

Now for the application. The piano has the richest "literature" of any instrument. Practically every great com-

poser has written for it, and even many works not originally written for piano, have been transcribed for it with such skill and genius as to be idiomatic for the instrument. Take Liszt's transcription of some of Schubert's songs; Schumann's transcription of Paganini's violin Caprices, and others.

The repertoire of the violin, violoncello and viola is (as solo instruments) much smaller than that of the piano, but this is counterbalanced by the wonderfully rich field these instruments find in orchestral music, as well as quartets, trios, etc. The same statement might be made, with even more force, with regard to the flute, oboe, clarinet, etc. Again, certain other instruments, as the tympani, and the double bass, have practically no solo repertoire whatever, yet are worthy and necessary members of the orchestra or band and take an important part in the performance of the world's great music.

When we come to the mandolin, banjo, etc., however, we find them in much the position of the less-known languages—they have a vital significance to those people to whom they are the natural medium of expression, but they have no great treasury of wonderful compositions by the great composers of yesterday and to-day. To be sure, Mozart used the mandolin in one number of *Don Juan*. A certain expert banjo player of some twenty years ago used to play his own transcription of the Mendelssohn *Viola Concerto* in a way to command serious attention, etc., etc., but one swallow does not make a summer.

The Place of the Informal Instrument

The entire repertoire of all these instruments consists practically of these three things:

1. Old folk songs and dances.
2. Modern popular music of a very low type, or at best commonplace and without artistic character.
3. Arrangements of familiar selections from the classics, pruned and abbreviated to suit the limited scope of the instrument.

The first is wholly commendable, but limited; the second, self-condemned by its description; of the third, we would simply say that these pieces are all much more effective in their original form.

But just as one may wish to acquire even some language that has no literature, for the sake of hob-nobbing with the natives, so one may wish to take up the banjo, guitar or the like, for the sake of playing in a club, or for use on a boat, in a tent, on a journey or elsewhere when a more cumbersome instrument would be out of the question.

All these things are worth considering; but as regards genuine musical culture—"if one wants to do business, he must go where business is."

The Pleasure of Memorizing

By Ben Venuto

Cicero tells us "Memory is the treasury and guardian of all things." To have memorized a number of really noble and beautiful pieces of music, is to have added immensely to one's inward wealth and to have enriched one's personality. To have a good repertoire at one's fingertips for use in public or in the social circle is a desirable object in itself, but

the benefit does not stop there. A really musical person often takes great pleasure in recalling a melody to the mind, when not at the instrument at all, just as a religious person might meditate on a verse of Scripture while engaged in every-day occupations. Be careful to fill your musical memory with what is worth while, not with trash.

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By Godfrey Buhrman

In building up climaxes, the only good way is to build up the climax itself, and, in fact, the only warrant, is in the content of the climax itself.

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lighter" and tones the skin and underlying tissue. No harm to tenderest skin. Get an express package. follow the simple directions—see what just one application will do. Sold at all drug stores.

Department for Violinists

Edited by ROBERT BRAINE

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

The Right Size

In the case of children and young violin students it is of the greatest importance to have the violin and bow of the right size. People buy suits, shoes, hats, etc., for their children as a matter of course. They do not have them wearing things several sizes too large because they happen to have them on hand, or have bought them cheap at a rummage sale. When it comes to the choice of a violin and bow, they often reason from an entirely different standpoint, either through ignorance of the injury done to the pupil by using a wrong-sized instrument and bow, or because they do not feel like spending the money for an outfit of the correct size, when they already have one which is too large or small for the pupil.

We often see a tiny pupil struggling with a full-sized violin, and a low weight is six inches or a foot too long for his arm, thereby acquiring faulty habits which will cling to him through life. If the violin is too large, the pupil will infallibly acquire a faulty position of the left hand and fingers. In the case of a child pupil the violin should be small enough so that he can hold the left elbow far under the violin, and the fingers far above the fingerboard, in the same position as that of the performer whose arms are long enough to reach the fingerboard. A small pupil struggling with a full-sized violin will hold his arm to the left of the violin instead of under it, and will finger on the sides instead of the tips of the fingers. Also, because the length of the strings is too great for him, he will continually finger short, especially with the fourth finger on the G, D and E strings, thus acquiring the distressing habit of continually playing flat.

A bow which is too long also leads to most serious faults. The pupil naturally tries to use its full length, and in order to do this he will be obliged to draw back his right arm and elbow, thus drawing the bow out of parallel with the bridge, and thus spoiling the tone of the instrument. I know many veteran violinists who bow more or less crooked when approaching the point of the bow, simply because they used bows which were too long in their childhood practice. The full-size bow is calculated for the arm of the average adult, so that it can be drawn as far as the point, keeping it at right angles to the strings to the very tip. Some violinists of very large build and long arms, such as Ole Bull, have used bows of extra length and weight. The great point is that the bow must be exactly adapted to the length of the performer's arm.

The weight of bow and violin in the case of youthful performers is also to be considered. Many a talented child has been turned away from the violin by being made to struggle with a heavy, heavy violin, and full-length heavy bow. Holding the violin up in the proper position is very tiresome to the youthful student, especially if the violin is heavy, and it is also laborious to use a bow which is too long or too heavy.

The choice of bow and violin, as regards size, should be left entirely to an experienced violin teacher. Age has nothing to do with it, since the length of arm differs so much in children at various ages. The aim in choosing the size of the violin and bow should be that the young performer may be easily able to play in the same position, as regards right and left arms, as that assumed by the adult performer with his full-sized instrument.

There are thousands of young performers struggling with violins and bows of the wrong size, and acquiring habits (bad habits) of position which will cling to them through life, simply to save a little money. I have frequently had young pupils come for lessons, who had been playing for years. Their entire length of time and who, according to their parents, could not be induced to take any interest in the violin, and who were making no progress whatever. In many of these cases it was found that the pupils had violins and bows of the wrong size, or the instruments were not in good playing order. When violins and bows of the proper size and in first-class playing order were given them, the effect was magical. The pupil began to take greater interest and to make real progress. I cannot overstate the good progress with poor tools, so why expect a beginner in violin playing to make any progress with a poor violin and bow. "Anything is good enough for a beginner," has ruined countless thousands of young violin pupils.

Conversely, the pupil should not continue to use a small-sized violin when he is ready for a larger one. We sometimes see tall, dangling, long-armed youths with half or three-quarter sized fiddles and small bows, which are toys in their hands, when they are fully prepared for full-sized instruments. A pupil should not be ready for it. There is nothing more important than this. The mental effect of using a violin on which tones of full power can be produced is very great, and aids in the development of the artistic nature of the pupil. The only reason why the small pupil should use a small-sized instrument is because it is necessary for him to do so.

The more limited the state of advancement of the pupil, the more perfect tools he should have, and not conversely, as many people seem to think.

These instruments with which young spirits call

The future from its cradle, and the Past

Out of its grave, and make the Present last
In thoughts and joys that sleep, but cannot die,
Folded within their own eternity."
"All lutes, all harps, all flutes, all lyres,
Fall dumb before him one string suspends.
All stars are angels, but his son is God."—SWINBURNE.

The All-Conquering Steel E String

SINCE the publication in a recent number of THE ETUDE of an interview with Jacques Thibaud, the eminent French violinist, with as little string trouble as possible, and this, at least, the steel E string ensures.

The music dealer is foolish to fight the popularity of the steel E, because it will decrease his sale of gut and silk strings, for the reason that what he will lose in string trade will be more than made up by the increased sale of violins, bows, cases and accessories, as a result of the decreased string trouble.

Selecting Wood for Violin

THE shape, design, construction and gradation of the violin, and the location, size and shape of the bass bar and sound post and other accessories of the violin once settled, there is little doubt that the tone of the instrument will depend principally on the vibratory qualities of the wood used in its construction. For instance, a piano; this is a wonderful instrument! Now, how to play on it. Very few can get the soul out of it, although lots of persons play it. It is true, with the orchestra, the conductor who draws the very soul from the human instrument is the great man.

Must Be a Leader
The above mentioned duties of the concertmaster are not all that are required. He must be, first, a very accomplished violinist, if possible above the rest of violinists in that organization. He is the leader in his section—the first violin. The other leaders in the second violins, violas, cellos, and basses, should at all times communicate with the concertmaster in regard to bowings, etc. It is not a good idea, as in many orchestras, to permit the various leaders of the different sections to keep their own sets, all sorts of bowings and phrasings. This is the work of the concertmaster and should at all times be followed, unless the conductor has his ideas about certain phrasings.

Violin Teaching
In regard to teaching he says: "To my mind, to be a successful teacher, one must love this kind of work. It is very hard sometimes to know just what to do with a pupil. My idea is very seldom to treat two alike. I look at each a great deal as a doctor would at his patients—different diseases need different treatments. There is a lot of musical medicine for all kinds of violin diseases. It is up to the teacher to know just what is the best for each individual pupil. In studying a concerto and finding a great help to the pupil to tell him something about the composer, his life and activities. Absolutely necessary I find it to analyze the work with the students, play the work for them, show them how it should be worked out and developed and impress upon them always the fact that they must keep the accompaniments in mind and sound the piano score, so that if they should play the work some day they would know exactly what to expect. Therefore, I find it absolutely compulsory for every serious violin student should study, first, enough piano so that he may be able to play the piano part of the

concertmaster should be the right hand of the conductor. He should have a thorough knowledge of the orchestra as to score, reading, orchestration and conducting and should be able at any time to take the conductor's place should the latter be unable to appear for the concert. A concertmaster should study the scores of all the standard symphonies and at all times be familiar with everything that is to be played by the orchestra. In some orchestras he holds many rehearsals, so as to relieve the conductor from some of his work, for a great conductor works very hard; particularly those who make the orchestra play and use it as an instrumentalist uses his instrument. Take, for instance, a piano; this is a wonderful instrument! Now, how to play on it. Very few can get the soul out of it, although lots of persons play it. It is true, with the orchestra, the conductor who draws the very soul from the human instrument is the great man.

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Some authorities contend that Sainer may have made violins equal to those of Stradivarius time, but he used the same model instead of the high model he employed, which violin authorities break down a good deal of the work of the teacher's time, as is also the case when pupils at other times bring their violins to the teacher to have strings put on. The teacher cannot very well

works, but studies—not necessarily master them, he knows—or he may get an idea of what is going on while he plays the violin part; second, he should study by all means, theory and harmony, etc., so he may know the grammar of the language he is speaking. Although it is called the universal language, I always find it quite pitiful when I think of musicians who do not know their A B C's; in other words, do not master the language they speak every day.

It is not always true that a great teacher must be a great artist himself. There are many great artists that could not teach, principally perhaps because they are too interested in it and have learned their things too much on their concert work. I know of teachers who, while their pupils play, look out of the windows and study the life of the street; others memorize their concert pieces and so on, but I should think such people ought not to teach. They should have teaching to those who make a study of this kind of work and are really interested in it and obtain results. Take, for instance, great men like Joachim, Auer, and Sevcik. These are real pedagogues, and they have proven it to the world.

Turning Down the Kaiser
"Speaking of Joachim reminds me of the violinist and the Kaiser. The Kaiser asked Joachim to teach two of his sons the violin. Joachim replied: 'Your majesty, I fully appreciate the honor of teaching your sons but I am very sorry to say that all my time is taken up with talented students that I find it impossible to accept your majesty's offer. Ever after the time Joachim was no longer a favorite of the Kaiser. Often asked why he would not go to America for a big tour, Joachim would say: 'I would love to go, for I am very anxious to see that wonderful country, but I must not neglect my students. I have all sorts of people so there and I could never leave my pupils alone that long.' The biggest trips ever made by Joachim were to England, where he was the most celebrated of them all. The music lovers of London presented him with a wonderful Stradivarius violin which he treasured very highly. "Not enough can be emphasized the necessity of playing a great deal of work on chamber music, particularly quartet playing. It is musically more broadening than anything else.

At the same time I enjoy recital work with piano accompaniments. The recital, of course, gives the artist all the chance the world to show off in every direction—ally, as well as technically.

American Compositions
"I have been asked many times why I play numbers of American violin pieces. Spalding, Stossel, McMillan and Hochstein. Well, I play them because I like them, not because they are American or any other nationality. They are lovely numbers and I wish very much that other violinists would look into some of our own music. They would be surprised how many lovely things they would find. Why always play the same old things? I cannot see it. There is a lot of good music written right here in this country. I would like to draw attention to a new work by Cecil Burleigh, which is very fine."



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CONDUCTED BY ELIZABETH A. GEST



Running on Schedule Time

You know everything must be managed with regularity. Trains and boats must leave when they are scheduled to leave, entertainments and meetings must take place when they are scheduled to take place, schools and music lessons must be arranged by the clock, and everything must move according to a fixed plan.

No plebe do not think that the competitions are an exception to this rule of order.

When the competition is announced to close on the twentieth of the month it will close on the twentieth, and contributions received after that date cannot be considered.

Please remember this, because some very good contributions come in late, which might have been prize winners had they been received on time.

The contributions are sorted out, and the successful ones sent to the printer the day after the competition closes, so if your contributions are too late, they simply miss the train, as it were!

It is too bad, but it cannot be helped. Then another thing. If you make a mistake or a blip on your paper, you will have a better chance of winning a prize if you re-copy your work instead of rubbing or scratching it out.

This has been mentioned before, but nevertheless a great many papers are received each month with actual holes rubbed in them, and when neatness is one of the conditions of the competitions—well, you know what we mean!

Letter Box

DEAR JUNIOR ETUDE:

I am writing to tell you that our club has united squares for this Junior Etude blanks and we are sending them to you.

I thought you might be interested in our club, too. Because St. Cecilia's patroness of music, we call it the St. Cecilia Junior Music Club. We meet once a month for music and a short lecture. One half of the program is furnished by any pupil who has seven pieces ready to play from memory. I have eight violin pieces ready, and will give the recital soon. Each time we give a recital we move up one point in the club.

Everyone that has knit a square has their name put on our honor roll.

Your friend,
LYALL EDWARDS COVER,
Fairfax, Minn.

THE Egyptians are conceded to have been the first people to develop music. No one knows just when the first music was performed or sung, but it is known that 4000 years before the birth of Christ music was heard in the valley of the Nile.

Bobby and the Metronome

By Anna S. West

Poor little Bobby! What a dreadful thing it was to have to count aloud to "keep time" in his music. "I just cannot do it," he pouted, and he did not look a bit like the nice little boy he really was. "Why what is the matter, Bobby?" asked his sister Nan as she came into the room.

"Oh, I just cannot count this old piece, that's all," answered Bobby. "I just let you don't have to count aloud as I do."

"Oh, don't I though! You just wait till you come to Mozart sonatas and you'll see whether you have to count aloud or not. Of course, I have the metronome to help me, but it is a great deal better to be a metronome yourself. I'll let you use my metronome to-day for a treat."

"What, that old tick-tack thing that will never stop long enough to let you fix a wrong note?" asked Bobby.

"Yes, but you must not make it tick so fast that you will make a mistake," said Nannie, and off she went to get her metronome. (She always kept it put away from her little brothers and sisters.)

"Now then," said Nan, "we'll let the metronome man beat time for you very slowly and I'm sure you will have a fine lesson to-morrow."

Off went the little tick-tack, one, two, three, four, and off went Bobby's little fingers, one, two, three, four just as nicely as could be.

After Bobby had been practicing for an hour he thought he would take a rest for a few moments, and he went over to the window and leaned his head back on the soft cushion.

He looked up at the metronome and—why—what was that on top of the piano? A funny little man, with a funny little face, shaking his funny long finger back and forth.

Presently he spoke with a funny little voice—"I understand that you do not like to count aloud, Bobby. Ahem—is that so?"

Once upon a time
There was a little girl
Who took music lessons
But
She did not practice
And
She never learned
To play
And
Nobody loved her!



"Oh, well, I suppose I will have to try to tick along evenly, just as you do, Mr. Metronome Man," said Bobby.

"Sure, that's the way to talk," said the little man, and then he began to tick slowly and more slowly and still more slowly, and then—why then—in came Sister Nan again.

"Why Bobby, wake up," she cried. "I left you with my metronome to help you with your practicing, and you've been asleep all this time in that big armchair!"

"Indeed I have not," said Bobby, trying to get his eyes open.

He had just thought he would take a little rest you remember, and he fell fast asleep and dreamed that the little man in the metronome had talked to him. But he was very glad that he had dreamed the queer little dream, and after that he really and truly did count aloud carefully, and he found that it was not such a very hard job after all, when he tried to do it in the right way.

Once Upon a Time

Once upon another time
There was
Another little girl
Who took music lessons
And
She practiced hard
And
She learned
To play beautifully
And
Everybody loved her!

Who Knows?

1. What is a life?
2. Who wrote the opera "Thais"?
3. Of what nationality was d'Alen?
4. When was Weber born?
5. What is meant by "Da Capo"?
6. What is a double flat?
7. What is a grace note?
8. What is meant by Legato?
9. What is a cadence?
10. What is this x?

Answers to Last Month's Questions

1. Bach and Handel both died blind.
2. Chineses are large sets of bells, each one being tuned to a degree of the scale so that melodies may be played upon them.
3. Con grazia means gracefully.
4. Saint-Saëns wrote Samson and Delilah.
5. A madrigal is a secular composition for three or more parts, written for chorus, unaccompanied.
6. The national anthem of France is L' Marseillaise.
7. A metronome is a small mechanical instrument with an adjustable swinging pendulum used to mark strict time.
8. Dvořák was a Bohemian, died in 1904.
9. Harmonics are tones produced by lightly touching a vibrating string at certain points.
10. Trumpet.

(Owing to an oversight in the July answers No. 10 should have read trombone instead of trumpet.)

A Medley

By Minnie Olcott Williams

THAT summer day was a Musical Medley in several keys. While knocking my dough in the morning, I was highly entertained by a Symphony from a road-machine in the neighborhood. Every time its deafening noise stopped and there was a ♯ I was sure that some of the kiddie playing about would utter a ♯ of distress from under those noisy wheels, which with Ray, my husband, so far away was no minor matter to me. La! how it did rack my soul. I could see nothing, though I kept a ♯ lookout for ♯s. The tempo of that machine was presto, the movement fortissimo agitato. I could no longer be ♯.

Executing a run in search of the Bass Staff in charge of that instrument of torture, with a quaver in my voice, I tried to hold the Major and ask him to ♯ the road no longer but ♯ up the engine

and proceed upon the even tenor of his way. Then, meeting a ♯ refusal, tones could not express the measure of my wrath.

With a ♯ whose > was not all harmony, I returned to find my dough had risen to the highest pitch.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subjects for story or essay this month aim not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age, may compete.

All contributions must bear name, age, and address of sender, and must be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of August.

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

"HAVE I IMPROVED THIS YEAR?" (Prize Winner)

This question is easy for me to answer. Every day that I spend without learning something is a day lost! This saying of Beethoven has helped me very much.

I have improved in my scales, the ways of producing tones, my fingering, my reading notes more quickly, and the greatest of all, I have learned to put my mind upon my playing instead of thinking of something else. Sometimes I can hear the sounds of babbling brooks and birds singing.

I have found out that success in a musical career is entirely up to the individual, and that time is precious to me, as I have many things to crowd into a day if I mean to do standard work and do it well.

To improve the things I have learned this year will require courage, courage to do my best always.

ONE EMMERSON (Age 13),
Copan, Okla.

"HAVE I IMPROVED THIS YEAR?" (Prize Winner)

The question that is uppermost in my mind has been asked on the JUNIOR ETUDE page.

When I first started taking music lessons I practiced very little, but now that the girls my own age are taking lessons I am trying very hard to keep ahead.

The word "competition" is one that sounds high among words that make me sure to try to do my best in music. I am sure that I have improved in determination to make good this year.

In the summer I would rather play out of doors than practice, but when I remember what music will mean to me when I grow older I put the wrong thought out of my mind and practice with a will. Like Fanny in the story I can play better than my friends, but for that reason I should work to keep my place.

Therefore, because I have tried, I feel that I can answer "yes" to the question "Have I improved this year?"

MILAN BAILEY (Age 12),
Greencastle, Mo.

"HAVE I IMPROVED THIS YEAR?" (Prize Winner)

After my brother went to war he sent me the new songs. That was about the first of the year, and I found that I could play only the very easiest parts, so I began practicing a working harder on my music and now I can pick up a piece of music and play it very easily.

I also had a hard time with my scales until I read in my Etude how to practice scales, so I have been naming over the times of my scales without touching the keys with my fingers, then playing them with my eyes closed. Now my scales are improving wonderfully.

I think there is nothing that can cheer this sad old world, especially at this time, any more than music, and I intend to continue my music.

INEZ CALHOUN (Age 14),
Wilbur, Ore.

Honorable Mention

Helen Holmes, Ruth Christes, Laura Bartt, Anna E. Karcher, Dorothy Patterson, Reginald E. Ansmus, Mildred Trautwein, Beatrice Weller, Dorothy Simonds, Frances Collins, Sarah Cover, Gertrude Slanter, Irene Sherman, Bernice Byland, Gorgia Robison, Susie Gallup.

Puzzle

(Idea sent in by Marjorie J. Tech, aged 13)

How many kinds of characters used in musical notation can you find on this musical temperament?



Answer to June Puzzle

Weber Farrar
Bauer Homer
Heller Presser
Hollaender Tapper

Enigma

To my name, when you hear it, pray listen.

It gives you the best of advice,
For without it your friends and companions
Will find you not nearly so nice.

I'm a square-built, compact little fellow,
My complexion is certainly pale.
I have a long list of relations.
In ascending and descending scale.

In print I am seen very often,
Though I rarely appear in your books,
And when you obey my instructions,
I add very much to your looks.

I'm not to be found in the water,
Yet close by my side is the sea.
When tried, if I'm true, I'm required
To live in accord with the Dea.

And now in the effort to guess me
Let us wrinkle your fair face.
You'll be clever to name, yet to live me,
Will bring you a far greater grace.
B.

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What is "Popular Music"?

By Norman H. Harnay

If a music teacher were to ask one of his young boy pupils what he understands by the term "popular music," the younger student would doubt no doubt rattle off with great glibness, the names of a dozen songs which seem to be on everybody's lips to-day, and which nobody will be interested in to-morrow. On the face of it, this would of course be an entirely correct answer; but it is not a rather severe criticism of the human race to suggest that the music which stands highest in its favor, is precisely that which is most likely, in the great majority of cases, to descend very soon into the deepest oblivion.

Of course the truth of the matter is that the music to which we ordinarily apply the word "popular," is not so in any real or permanent sense. The true popular music of the world is that which the people have taken to their hearts, to cherish and preserve and pass on to succeeding generations. It is the music which has entered the lives of innumerable men and women, and which has brought them joy and inspiration.

Regarding the matter in this light, it is not a fact that the songs of Schubert and Schumann, the piano-music of Chopin and Grieg, the operas of Wagner and Verdi, are more truly popular music than the latest cabaret stidie, the newest musical comedy or the thing the rag-time player tortures from his instrument.

This is not written to disparage the so-called "popular music" of the day. It has its merits, no doubt, and serves some purpose in the world. The teacher should not derive a fondness for it in the part of his pupil. He should rather seek to explain to him what the world's popular music really is in the true sense of the term. He should point out to the pupil that it consists almost exclusively of music of high merit; music which has stood the test of time and criticism; music which wears well. It is the music which humanity has gathered to its bosom as a priceless heritage, and which it will not let die, this is the true popular music.

What Not to Imitate

IMITATION is the sincerest form of flattery—at least, that is what the proverb says—but what do you think about it? Indiscriminate imitation (regular tongue-twister, that!) might possibly flatter some people, but it might do a great deal more harm than good, especially as far as the flatterer is concerned.

For instance (and of course we are speaking in regard to music) you probably have a favorite singer or pianist or violinist among the famous stars, and you may think that one particular star is almost beyond comparison with any other mortal, and you "just love" to hear him (or her, as the case may be) in real life when possible, and on a sound reproducing machine at other times.

This is not far from the truth, is it? Of course every artist, to be successful, must have some personality to begin with, and must cultivate and develop that given amount. But it sometimes happens that mannerisms are cultivated, and grow up along with the personality, which really should have been dug up by the roots and thrown on the weed pile.

Nothing is so easy to cultivate as a weed, as you have probably discovered in your own garden; and sometimes it is so conspicuous when it is where it should not be.

Sometimes when you go to hear your favorite star you overlook the great artistry and the individual personality, but you are impressed with an unimpaired mannerism, and either consciously or subconsciously you imitate it, not realizing that it is merely a weed.

It would be well to think a little about such things; and if you notice some little way of doing this that which attracts you, ask your teacher if it would be all right for you to do likewise.

Suppose a pianist has an attractive way of "circulating the wrist over the key," as I once heard a certain motion described by a non-musician; does not imitate it unless you know what the motion means and that it would be good for you to try.

Then some singers have a "thrilling throbb" in their voice, or a way of pronouncing their r-r-rs, that when imitated by a young student becomes quite ridiculous.

Remember that these heroes and heroines really would not be at all flattered by your imitation; they will even be blissfully unaware of your efforts. And do not forget that sometimes a great artist is great in spite of a few mannerisms, not because of them.

Musical Instruments of Remote Ages

By Joseph George Jacobson


The origin of the violin dates back to a very remote age. It ranks among the most ancient of instruments in use at the present time.

As to the principle of construction, it has been found that its earliest form was not very unlike the modern. It appeared both with and without the frets. On some of the representations seen in stone carvings at Thebes in Egypt, there were some with three, some with five and some with eight strings. These strings were made sometimes of sheep's intestines, sometimes of linen thread and sometimes of wire. The neck resembled a guitar. The ancient name was *kinura*. The Persian *kinura* was played in the manner of a bass viol with a bow resembling a shooting bow. None of the old violins

had such an accompaniment as a chin-rest.

The Grecian lyre had seven strings. As it was very small it was held in one hand. The Egyptian flute was only a cow's horn with four holes. The Jewish trumpets which shattered the walls of Jericho, were ram's horns. The Jews had no other instruments but percussion instruments. They use a small triangular harp which was struck with an iron needle. The timbrel was the tambourine, the dulcimer was a horizontal harp. We are told that two hundred thousand musicians played at the dedication of the Temple of Solomon. Considering that the Jews had no written music, the noise would have satisfied the ears of even our most modern futuristic musicians.

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Practicing Away From the Piano

By Grace Busenbark

The painters had come to Dorothy's house, and she could not get into the parlor to practice.

Suddenly Dorothy remembered what her teacher had said one day: "Did you ever try practicing away from the piano? You can almost remember a piece that way, and you can think your scales and write them, and learn the sharps and flats and fingerings, too."

So, just for fun, she thought she would try it. She wrote down her new scale and practiced it on the table while she was waiting for lunch.

The next day at school she practiced it again on her desk—both hands. One day sharp below? She looked it up when she got home at noon. Yes, the new sharp was D sharp—it was the E Major scale.

Then Dorothy thought of the piece she had begun to memorize. She could remember the first three measures, but what was the fourth measure? She ran to the music-cabinet to get the piece, and took it into the library. "Doesn't it seem funny to see my music away from the piano?" she said to herself, and her uncle heard her.

"Dorothy, do you know what mental photography is?" he asked. "Get your music-writing book, and I will show you. Now, how much do you know of that fourth measure?" asked Uncle John. "What notes are in it?"

"I know three notes in the treble," said Dorothy, after thinking a bit.

Uncle John covered up all but the fourth measure. "Now, pretend you are a photographer, and that you are going to photograph that measure on your mind. Look at it carefully for thirty seconds by my watch, and then write down what you remember."

Dorothy was pleased with this new game, and looked earnestly at the music. When she tried to write it from memory she had all but two bass notes.

"Pretty good for the first photograph," said Uncle John. "Now, see if you can write it again without looking at the music, and add the expression marks."

She tried several measures and learned to look more sharply and think harder. To her delight it became easier and easier to take "mental photographs."

"All I have to do is to use my mind instead of my fingers," she said. "It is slow at first because you have not practiced so much with your mind," said Uncle John, "but the more your mind is used the stronger it grows."

The next day Dorothy did four measures in the same way, and reviewed the ones memorized the day before. On the following day she found a piece of music paper on the floor. "I wonder if I could write some of that piece," she thought. To her surprise she found she could remember the first two lines with scarcely a mistake.

When music lesson day came around her teacher certainly was surprised and pleased, for Dorothy had memorized the whole first page of the piece, besides the scale, away from the piano.

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Miss Mary E. Brackman, Normal Class, Muskogee, Okla., June 16, 1919, Toledo, O., July 21, 1919. Address 254 Irving St., Toledo, O.

Mrs. Harriet Bann MacDonald, Normal Class, Dallas, Texas, May 14, 1919, Tulsa, Okla., June 2nd, 1919, Chicago, July 24th, 1919. New York City, Sept. 2nd, 1919. Address 3623 Pine Grove Avenue, Chicago.

Miss Clara Sabin, Winter, Normal Class, Wichita, Kan., Sept. 3d, Topeka, Kan., Nov. 11th. Address 111E, Third St., Wichita, Kan.

Mrs. Carrie Mungen Long, Normal Class, Birmingham, Ala., March 1st, 1919, Chicago, Ill., May 1st, 1919, Ft. Worth, Texas, June 10th, 1919. Denver, Colo., Aug. 3d, 1919. Permanent Address Congress Hotel, Chicago, Ill.

Mrs. Wesley Porter Mason, Normal Class, Dallas, Texas, April 20th; Denver, Colo., June 20th, 1919. Address 5011 North Street, Dallas, Texas.

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Your Eyes and Hands, Friends or Strangers?

By A. B. Pastor

Have you ever stopped to analyze the most important thing, of all important things, necessary for the assurance of good music reading? Has it ever occurred to you while playing a composition, that either your eyes or your fingers did not cooperate at various passages? Have you tried to overcome this difficulty, and did you dig from the bottom to find the real cause of this unappreciated, bewildering occurrence?

When you have finally convinced yourself that a particular passage is too difficult for you and you decide to go over and over it again until you know it, but in a much slower tempo, you are surprised, after several repetitions, that the same phrase which caused so much trouble and excitement at first, is now simple, both to the eyes and fingers. Now that you ever wonder why you couldn't perform this same passage just as well the first time, which, after close and quiet study, became very simple?

What was the cause for this strange melting away of the difficulty? Simply that your mind was uncertain of the ability of the eyes and fingers; you were afraid that your fingers couldn't grasp the notes as fast as your eyes could identify them, thus causing a hesitation that resulted in the entanglement of the fingers.

I have played with musicians classed as professional men, noticing particularly that when a passage which looked slightly beyond the foregoing one was reached, a sudden uneasiness prevailed. They became excited and moved about in their chairs, got closer to the stand and even raised and lowered their instruments like the boom of a crane. All this unnecessary excitement results in the loss of energy to a musician. On the other hand it will be noticed, also, the one who keeps a cool head and reads his music through the course of a composition without fear of any black phrases that may appear, is the most successful musician.

The mere fact that a passage consists of eighth notes or sixteenth notes, has no reason why excitement should occur. Your fingers will be capable of playing the figure as fast as your eyes shall see it, if only you work them together and without fear of each other. Until you can make up your mind that there exists no need of bewilderment when you meet with a black passage, and till you go at it in the same way as you would if it were written in white values, it's a sure thing that you'll be subject to a breakdown every time such passages appear.

An Exercise for Shaping the Hand

Place the first finger on F natural on the E string; the second on C on the A string; the third on G on the D string; and the fourth on D on the G string. Alternate the first finger and the open E in a slow shake, keeping the others firmly in place. Then replace the first finger and alternate the second and open string. Proceed in the same manner with the third and fourth fingers in turn.

This exercise has not only the merit of strengthening the joints and enabling the fingers to act more independently of each other, but also, it is a sure thing that clear of neighboring strings, and is an excellent preparation for quadruple double stopping.

It should not be practiced for long at a stretch at first if the fingers ache afterwards. It may be practiced also as left hand pizzicato, giving the bow arm a rest.

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