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### Volume 37, Number 10 (October 1919)

James Francis Cooke

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RACHMANINOFF NUMBER  
**THE ETUDE**  
PRESSER'S MUSICAL MAGAZINE



*Sergei Rachmaninoff*

PRICE 20 CENTS

OCTOBER 1919

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# THE ETUDE

OCTOBER, 1919

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VOL. XXXVII, No. 10

## Rachmaninoff

This is the first issue of THE ETUDE which has ever been devoted in great part to a living composer—a Rachmaninoff issue. Editorial binoculars often look far into the distance, but cannot even focus upon men and things nearby.

That we have now residing in America a great master—one who in future years will stand out on the pages of history, as stood his great predecessors—is in itself an honor we should not ignore.

Not since Rubinstein visited America has any European composer-pianist of the stature of Sergei Rachmaninoff been with us. Simple, sincere, earnest, intense, granite in strength, yet fern-like in delicacy, the works of Rachmaninoff rank with the great music of all time. Representing, as he does, the genius of Russia, he brings a message to America to which our future MacDowells will eagerly listen. Indeed, his own admiration for the genius of MacDowell is very warm and sincere.

THE ETUDE takes pardonable pride in presenting in this issue Rachmaninoff's views upon important musical problems, and a composition by the master hitherto unpublished.

## A Magnificent Gift

AGUSTUS D. JUILLIARD, whose name was known only to a circle of friends and business connections a few months ago, has sprung into fame by the surprising bequest in his will of amounts reported to be from \$5,000,000.00 to \$20,000,000.00 all to be devoted to musical culture in America. Mr. Juilliard was born at Canton, Ohio, seventy years ago, of French parentage. He died on April 25th last. His wealth came from his activities in the textile commission business. He was not a musician himself, but was a director and boxholder of the Metropolitan Opera Company of New York. It is said that he rarely missed a performance. For many years he had been assisting young artists. Undoubtedly much of the money will go for the assistance of projects at the Metropolitan Opera House in New York. The following extract from the will denotes the limits of the bequest. "The administration of the gift is provided for along lines of great simplicity and elasticity.

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character appropriate for the education and entertainment of the general public in the musical arts, and to aid the Metropolitan Opera Company, in the city of New York, for the purpose of assisting it in the production of operas."

THE ETUDE cannot answer questions about this philanthropy, as we have none of the details. Address inquiries to the Juilliard Foundation, c/o Metropolitan Opera House, N. Y.

## How Music Saved a King

ONE of the fascinating little bits of medieval romance is the tale of Blondel, the minstrel to Richard I. After the King was captured by his enemies, he apparently dropped out of existence. Blondel then set out upon a tour as a wandering minstrel, and while passing a castle where the King happened to be imprisoned, he sang one of the airs which the King knew. The King was thus able to attract the attention of Blondel and make his whereabouts known.

## Upward Music

THE progress of the reformatory and prison systems during the last century has been one of the encouraging signs of human development. From the crudest kind of cruel discipline in the management of the psychological and physiological phases of the offender and the offense, so that, at the present time, the man behind bars to-day is treated as one of the unfortunate freaks of nature, who by means of certain methods may or may not be restored to society as a worthy member. The record of many "men who have come back" is a glorious wave, washing away much of the pessimism of the criminal systems of other days.

In a recent issue of *Musical America* there was an excellent article upon the results of music in the work of the Kansas State Reformatory. It was reported that the majority of the men became more trustworthy after being trained in chorus singing. In prisons all over the country music is being introduced more and more.

Many of the men who are now incarcerated have lost their liberty not because of innate wickedness, but because society has failed to understand them or has offered them an environment which has ensnared them in crime. Thus there are thousands of cases of so-called criminals who are really nothing more than undeveloped human beings—people who have never grown up, and who have no more control over their doings than little children. Thus a man may be thirty-five years of age, but when measured by the famous Binet tests he may have the mind and development of the child of ten or twelve. Music seems to have a peculiar effect in bringing many of these cases under the control of those who are working to help them. It is certainly a simpler remedy than the rawhide or the irons, and is likely to be far more effective when intelligently used. The whole subject is so vast that it offers unexampled fields for exploration. It is hardly likely that very much that is definite will be determined in the scientific administration of music in penal institutions for another half century. Meanwhile, however, the men and women, from whom society is temporarily protecting itself, should have music as often as is practicable.

## Technic To-Day and Yesterday

TAUSIG, according to the say-so of the editor of his Studies, Heinrich Ehlert, had very strict ideas upon certain phases of pianoforte study and technic.

As near as we can get to it from written records, Tausig used to insist upon holding the elbows tightly to the sides while practicing his finger exercises. Whether he actually did this or not we cannot really tell, but this report was probably ancestor to the practice of some teachers of other days in which a book was held pressed up to the side of the body by the elbow while the student played.

Anyone who tries this for any length of time will acquire a stiffness resulting in pain in the muscles, which must surely lead to unnatural strain and injury. Indeed, we have the testimony of teachers who tried it and became so muscle-bound that their progress was impeded.

Now the pendulum has swung the other way, and we have "relaxation" ad nauseam, often resulting in a kind of jelly-fish technic, weak and ineffective. Of course, the sensible pianist and teacher seeks the happy mean, in which the principles of "relaxation" are properly applied.



### "Acclaimed by the Orient"

It has been the custom for years for pianists about to embark upon the golden seas of the American concert tour, to forward their European press notices. Now comes one, Podolsky by name (as yet unrecorded in any of our contemporary biographical reference books), who offers critical opinions from Shanghai, Tokyo, Yokohama, Kobe, Nagasaki, Saratov, Samara, Irkutsk, Vladivostok, etc. So far as we can see the criticisms are written in the same spirit and intelligent aspect as might appear in *The London Times*, *le Petit Journal*, or *The New York Post*. We would not be surprised now if we were to receive an article upon the "Transcendentalism of Eric Satie" by the grand Lama of Tibet. Surely, "the world do move."

### Chopin Opus 35

In an inquiry conducted some years ago, a number of great pianists, speaking independently of each other, gave the Chopin Opus 35—the great Sonata in B flat as their favorite composition—the piece they liked to play best of all. Probably a similar inquiry to-day might bring a similar response. There seems to be a fashion of the recital hall that gives voice for a few years to a certain set of piano pieces, but the Chopin Opus 35 is something that survives fashion, for it is classically greater than fashion.

While the famous *Marche funebre* from this sonata is one of the most liked of all the Chopin compositions, the beautiful first movement, the *Scherzo*, with its intense dramatic force and the magic presto which ends the work, makes this masterpiece consummately interesting. Demanding the resources of an advanced technic, its interpretative responsibilities are so great that, although students love to dabble with it, only the mature artist who has spent years in fathoming its artistic possibilities ever succeeds in giving a satisfying performance.

### A Birthday Celebration

*The Musical Times* of London, which many Britishers like to think is the most important of the English musical publications, celebrates its seventy-fifth birthday this year—surely a proud and venerable age. In the anniversary issue there is an extremely modest editorial noting that the paper has naturally inclined more toward the field of choral music of the popular type—that is, the better class of choral music for the people. Perhaps it may be allowable for an American contemporary to point out that *The Musical Times* and its publishers (Novello and Company, Ltd.) have done more to advance choral music in Great Britain than any other similar factor. There can be no question that the impetus given by the Tonic Sol Fa notation and its promoters also had most stimulating effects, but *The Musical Times* has left nothing undone to develop the best, with the result that Choral Singing among English-speaking people is possibly more popular than among any other people. Hearty Birthday congratulations to *The Musical Times*!

### Seven Hours of Music

As American captain, returned from France, tells an interesting story of the way in which our men went up to the front just before the first battles in which American troops participated. He was conducting transport trains to the front and coming back in an automobile he passed a continuous procession of our men on the way to the battle lines. He reports that they sang almost incessantly during the whole of the seven hours he occupied in passing them. The men had been taught to sing for months past by our nation's song directors. Who can tell what the singing meant to those men at that thrilling time, when death hovered over the No Man's Land from which so many failed to return. Albert N. Hoxie, who at the Philadelphia Navy Yard trained two of the companies of Marines who went into the decisive battle at Chateau Thierry, reports that the returning fighters have told him time and again that song was one of their greatest inspirations at the last crucial moments.

### Amerikanischer Marsch

There is an amusing office incident which many of our readers will enjoy. In the first package of manuscripts received from Germany since peace came were the compositions of a widely-admired composer whose works have been played by thousands of ETUDE readers. One of the manuscripts bore the flattering label

### AMERIKANISCHER MARSCH

This label was pasted on and one could readily see by holding the page to the light, the original title, which with the translation we have given was

### AUS DEUTSCHLAND'S GROSSEN FEST (To Germany's Great Festival Day)

Hohenzollern Allen Voran  
(Hohenzollerns to the Front)  
Preussischen Siegesmarsch  
(Prussian Victory March)

The incident is only one of thousands indicating how the German people were misled for years into thinking they could conquer the world, while their citizens were being slaughtered to support an aristocracy.

The Victory somehow didn't happen and since the composer lived in the occupied territory, he has evidently seen one of the reasons why.

The war is over and the citizens of the new Republic across the Rhine are destined to find that the Americans, who were forced by altogether unexpected and unwanted circumstances into the great war against an enemy whom they had always looked upon with friendship, are neither "the contemptible little army of dollar hunters" nor the terrible beasts that their comic papers have led them to believe are. Evidently they are beginning to see a great light. Let us welcome it and the new Democracy in that spirit of bigness and fairness which we all like to call "American."

### An Encouraging Failure

MUSICIANS like to think that the tendency in mankind is away from the brutal toward those things which are ennobling, because music at its best appeals to the higher side in man.

It is, therefore, interesting to note the dismal fiasco of the brutal prize-fight recently held between two contenders for the empty distinction of championship slugger and a mercenary reward.

Men who went into the world war to sacrifice their all for the good of humanity fought bravely and unselfishly for a noble cause. But the Toledo disgrace was nothing of that kind—not even the good-natured sparring which the laws of Ohio permit.

Although it was the most advertised thing in America, it proved anything but the big money-making scheme which its promoters had looked for. The auditorium, erected to hold 100,000, had 77,000 empty seats on the day of the fight, according to reports. Toledo speculators who invested heavily lost enormously.

Now, you decent folk of Toledo, you who love the good name of your city, you who sent Brand Whitlock into the world to sustain the high ideals of American manhood, you who did all you could to repudiate the coarse and bloody slugger match, why not go a little further and purge your community of all the ill effects of the disgusting event? Why not organize a Peace Festival on a magnificent scale, in which music may play a great part, and summon the country to attend? It could be done, and the fair name of your city would be cleansed of the recent fiasco.

The world is turning slowly from brutality for brutality's sake, and looking toward elevating things for the sake of the best. This has a great note of encouragement in it for music workers.

### THE ETUDE

## National and Radical Impressions in the Music of To-day and Yesterday

An Interview Secured Expressly for THE ETUDE with the Eminent Russian Composer, Pianist, Conductor, Sergei Rachmaninoff

[EDITOR'S NOTE.—Not since the days of the triumphs of Brahms in America, has any Russian pianist-composer achieved such success as has Mr. Rachmaninoff. In Russia he is equally famed as a conductor. Although best known through his famous Prelude in C# Minor, he is only the most renowned of the living Russian composers of works in a more deeply serious vein. A comprehensive biography of

the Russian master, written by a leading Russian critic, appears elsewhere in this issue. This biography has been particularly well received by the composer, and it is a privilege to have an interview with him. He is a man of great greatness, and his music is truly linked with the eternal soul of humanity. Though not wanting in humor, he finds little time for the merely trivial. It is a fine commentary upon the

musical receptivity of America, that this master has met interviewers as secure as a specialty. For this issue of THE ETUDE we designed to honor our distinguished Russian master. It is interesting to note that during the interview the composer repeated the story that the famous Prelude was written about a legend. It is not program music in any sense of the word.]

### Musical Link with Folk Music of the Past

"It must be quite clear to American musicians that the link between the music of many of the greatest European masters and the folk music of the lands of their birth is a close—a most intimate association. Not that the masters make the practice of taking folk themes bodily and transplanting them to their own works (although this occurs repeatedly in many masterpieces), but that they have become so saturated with the spirit of melodies common to the native people that all their compositions thereafter produced have a flavor as readily distinguished as the characteristic taste of native fruit or wine.

Take such a work as Rimsky-Korsakoff's best known operatic composition, "Le Coq d'Or" (The Golden Cock). It is strongly flavored with the Russian folk song spirit, and is distinctly Russian—Russian and nothing else. Rimsky-Korsakoff, whom I knew very well indeed, worked carefully to preserve the Russian folk song flavor in it. Indeed, with the exception of a few modernists, all of the latter-day Russian composers have been imbued with the spirit of the Russian peasant song. Rubinstein, it is true, had a decidedly German complexion in much of his work, but, nevertheless, there are many Russian suggestions in his music. Tchaikovsky, who, I understand, is thought by some critics in America to have followed German or continental methods and models, more than native Russian modes, used Russian themes freely and adhered to the national flavor as much as his period would permit.

Glinka is given the reputation of being the first of the Russians to introduce Russian themes. Tchaikovsky said about him that he was to be compared to the seeds of an oak tree which laid the foundation for greater strength to come.

### Melody Supreme

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: "Music—that is, Melody—and words thereto—ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvorak, Grieg, and others, have turned to them as the natural springs of inspiration.

The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for "color" and "atmosphere," and by dint of ignoring every rule of sane musical construction, they secure efforts as formless as fog, and hardly more enduring.

By the word "modern" I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of revelling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, silted, not natural in their musical expression. This is true not only of the Russian Futurists, but of the Futurists of almost all lands. They

have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto it will be not by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as "the waters of many waters" from the seven seas of the great world.



Photograph by Miskine.  
SERGEI RACHMANINOFF.

**Variety of Material in Russia**  
The variety of folk song material in Russia is almost boundless. The immense dimensions of the country make it quite naturally a collection of diverse peoples—many of them totally and absolutely different from people in other parts of the land. They have diverse languages and different folk songs. The peasant music of the Caucasus and the Crimea, for example, are hardly Russian at all. They are Oriental. Borodin recognized this, and he has used them in some of his works with Oriental settings of wonderful effect. Probably the best known and most used folk songs are those of Middle Russia, the region of the Volga. Although Russia has a territory of eight million square miles, not all of this is distinctively Slav. The reason for this is that, in times past, the country has been overrun by many different races—Goths, Huns, Avars, Bulgarians, Magyars and Khazars—all leaving their impression in a way, but never wholly eradicating the strong Slavonic folk which marks the Russia of today, and is so characteristic of the significant music of the great Russian masters.

It has, for some time, been my impression that those countries which are the richest in folk song are naturally the ones to develop the greatest music. I am surprised to learn that Spain, which has so much wonderful folk music, has developed so few composers of international renown. But, on the other hand, consider the remarkable literary masterpieces that Spain has produced from the time of Cervantes down to the present day. On the contrary, a little group of countries, such as Scandinavia, with a comparatively sparse population, has produced, in music, men like Grieg, Svendsen and Sinding.

### Russian Music of Yesterday and To-morrow

There seems to be an impression that the Russian Church has made a profound impression upon Russian music. This is not exactly true. The composers for the Church, however, have resorted to collections of ancient melodies for use in their religious music. On the whole, I think that the influence of the Church is overestimated in the consideration of our music. I am sometimes asked whether I feel that the momentous change in regime in Russian affairs at the present time is likely to affect the future of Russian music. For the time being the unrest of conditions certainly impedes all creative work. It will take Russia some time to stagger out from the confusion resulting from the world war. I am firmly convinced, however, that Russia's musical future is limitless. The Czars did little that was of moment to aid the development of musical expression in Russia. This I think he understood, when it is remembered that most of the great modern musicians of Russia were forced to make an avocation of music, and to earn their living through other occupations. The late Czar Nicholas was rarely seen at a concert, and he had little or no interest in the great musical achievements



of his country. Indeed, his musical status may be estimated by the fact that his chief musical pleasure was found in the band of Ballalafta players conducted by Andreiff. This organization of well-drilled native players was creditable, but as circumscribed in its field as might be an American mandolin or banjo club compared with one of your great Symphony Orchestras.

The American composer, it seems to me, should find his outlet in music of a cosmopolitan type, rather than seek to evolve a purely national type. America is young, but as time goes on it will gradually acquire its own folk songs, and until this comes about the natural expression of its music will be as many-tongued as the sum of the various nationalities who are actually home here. I recently attended a concert—a very successful one—given by Mr. Josef Hofman, whose program was entirely of American composers. The compositions were very creditable, but—I did not hear them home. It was French music, German music, Italian music, just as surely as if it had been made in those countries.

There is a strong national characteristic in America, a characteristic born of her broad Democracy, the gathering together of many nations, a cosmopolitan note which your composers must catch and write into your music. How it will be done, or when, or where, no one knows. I am convinced, however, that the plan of taking Indian themes, and Negro themes, is scarcely likely to produce the great, distinctive American music, unless, indeed, these themes are developed by Indian composers and Negro composers. The highest quality in all art is sincerity.

#### MacDowell Popular in Russia

MacDowell is, as yet, the only American composer known to any extent in Russia, and some of his compositions are very popular there, as they deserve to be. He had a beautiful melodic sense, and he treated his material in a very musically manner. On the other hand, I am in America at present for the reason that nowhere else in the world is there such music as there is in America now. You have the finest orchestras, and the most musically appreciative people, and I have more opportunity to hear fine orchestral works, and more opportunity to play. Take the Philharmonic Orchestra, for instance. The development of the body and of its leader, Mr. Stokowski, has not been more leisurely progress—it has been a vital leap ahead! All musical conditions in America have advanced so markedly in the past ten years that I can hardly realize it possible.

American students are deprived, in many cities, of one opportunity which seems to be a common and an undoubted right of musical students in Russia. Orchestral concerts are expensive, and few students can afford to buy tickets for them. In America, I understand, the concerts are sold out so far in advance that only the few can attend them. In Russia, on the contrary, if a student shows the slightest signs of ability above the average, that student is recommended to the director of the conservatory as deserving of the privilege of attending the final rehearsals of orchestral concerts. Upon this recommendation, the student is admitted to all rehearsals without cost. In Russia there are usually at least three rehearsals, and the last is a virtually finished performance. Think how advantageous this would be to American students. Why cannot American Conservatories arrange such a plan?

I am asked whether it is my opinion that the interest in the piano is likely to become dulled? Why ask such a question? The mastery of the piano is always a matter of keen, ardent interest to all concerned in music. To my mind, no pianist of the present day approaches the playing of the great Rubinstein, whom I heard many times. The possibilities of the piano are by no means exhausted, and until this is achieved, the pianists of to-day and to-morrow have the most excellent before them in striving to equal the art of Rubinstein and other great masters of the piano. It is true that the standard of piano playing has advanced wonderfully. This was the case, even in the time of Rubinstein. And this fact reminds me of a remark of the master, not untimed with satire. When Rubinstein played in Moscow "everybody was there," and the concert was sold out weeks in advance. Shortly afterward Rubinstein went to hear a new pianist who had already acquired a name for himself by reason of his talent—at a recital which was rather sparsely attended. When he was asked after the recital what he thought of the new pianist, Rubinstein wrinkled up his heavy brow and then said earnestly, "Oh! nowadays everybody plays the piano well." That was the point. "Everybody plays the piano well." But how few—how very, very few—even approach the greatness of Rubinstein?



RUDOLPH E. SCHIRMER  
1859-1919

THE ETUDE notes with deep regret the death of Mr. Rudolph E. Schirmer, President of G. Schirmer, Inc. of New York. He was born at New York July 22, 1859. Educated in private schools at New York and Weimar, Germany; graduated with the degree of B.A. from Princeton University in 1880 and as M.A. from the Columbia Law School in 1884, being admitted to the New York bar in the same year.

He entered the firm of music publishers founded by his father in 1868. The sudden death of his brother, Gustave, in 1907, cast a great additional burden of responsibility on Mr. Rudolph Schirmer's shoulders, and the strain gradually undermined his health. While retaining active direction and advisory influence on the business of the firm, he gradually withdrew from the actual active management in favor of his nephew, Mr. Gustave Schirmer.

Mr. Rudolph E. Schirmer was characteristically a publisher of the type that sees in a publisher a trustee of the best interests of the art, and believes that it is a publisher's duty to give to the public not only what it wants, but what it needs. In matters of real art he did not hesitate to subordinate commercial considerations to the higher cultural aspects of an enterprise. He founded the *Musical Quarterly* in 1915. His interests extended to institutions and in keeping with his ideals he donated the Circulating Library of Music founded by G. Schirmer to the Institute of Musical Art, New York, and a select musical library to Santa Barbara in memory of his infant daughter who died in 1918.

As a boy he knew Franz Liszt at Weimar. The circle of his acquaintances and friendships with artists, great and small, was very wide. His love of the art of painting embraced other arts beside and his collection of Chinese porcelains and Japanese lacquers is appreciated among connoisseurs for its intrinsic value.

Mr. Rudolph Schirmer was a trustee of the Institute of Musical Art and a director of the Oratorio Society, and the New York Symphony Society.

#### Interpretation

By Ira M. Brown

Do you know how to phrase, analyze and properly interpret a composition? If not, why? The answer is simple. The teacher has failed to give you adequate instruction along these lines. If so, you should order good books, such as Oren's *Harmony for Beginners*, Christian's *Principles of Extraneous*, and the new *Playing Goodrich's Musical Analysis*, or his *Theory of Interpretation*, and learn about these very important things. All of the above-mentioned books are great helps to students who would go too deep under the surface of notes and learn the "mystical meanings" of compositions.

#### A Few Teaching Hints

By Joseph George Jacobson

MANY pupils, even fairly well advanced, seem to have exceptional trouble in remembering the fingering of the scales, especially when playing both hands together. The following rules as a guide, have helped to overcome the most stubborn cases:

Take the scales as they follow in the circle of the fifths, making the enharmonic changes at F sharp to C and G to D, inclusive, and the other from B to F, one inclusive. Let us now watch only for the notes on which the fourth finger of either hand falls, the thirds will take care of themselves.

In the first group C, G, D, A and E, remember that the fourth fingers will always fall on the notes which are on either side of the tonic; that is, the note which bears the name of the scale. For example, in the scale of C the notes on either side of the tonic are B and D, inclusive. In the left hand remember that the first finger that will have to pass over the thumb must be the fourth, except in the scale of F sharp and F. Therefore the note of the right hand on which the fourth falls is with the same name, while the note on which the fourth of the left hand falls is different. For example: In B major the fourth of the right hand is on A sharp, the left of F sharp, because the first finger to cross over the thumb must be the fourth. In A flat the fourth of the right hand is B flat (enharmonic to A sharp), the left on D flat. The harmonic minor scales have the same fingering, except C sharp minor in the right hand and B minor in the left.

Much unnecessary time is being wasted and not sufficient value received by the study of too many monotonous etudes. A pupil came to me recently informing me that he had studied scales, exercises and etude by Czerny. Imagine! Wading through that! It would seem to me that the four books of Czerny-Liebling with *Toccata* thrown in, should be sufficient Czerny for one incarnation. I have used with great success and developed some fine techniques by using the following combination of scales and chords. Taking for granted that the pupil has not an over-abundance of time to practice, I would have him prepare one scale for each lesson in the following manner:

- (1) Play the scale through four octaves with both hands, at the top repeating the last three tones three or four times. This gives a little extra work to the weak fingers. Then continue backwards with the left alone, holding the right on the top-note. After repeating the three lowest notes with the left hand return and take the right down again. In this way the left hand gets double the amount of work, which is very necessary, as the majority of etudes and pieces develop the right hand more.
- (2) Play the arpeggios of the common chord the same way C-E-G, after which this second inversion of the sub-dominant chord C-F-A. This gives a different fingering to both hands.
- (3) Play the dominant seventh chord the same way, G-B-D-F; also the three inversions.
- (4) Play the tonic minor scale as at No. 1.
- (5) Play the triad minor chord C-E flat, G, at No. 2.
- (6) Play the diminished seventh chord with the three inversions D-D flat, A, D.
- (7) Play all in octaves, developing wrist, forearm, shoulder and legato octave-playing.

I have found that stationary exercises should be used very sparingly, especially with beginners; with advanced pupils they are beneficial if done correctly. The study of arpeggio work should be done only a few times towards the end of *The New Beginner's Book* or in *The Student's Book*. If in doubt about your scales use *Mastering the Scales* and *Arpeggio*.

MENDELSSOHN was the first to revive an interest in the work of Bach, putting it upon his programs in the teeth of determined opposition from those who failed to understand the music of the "Great Cantor."

## Appreciations of Rachmaninoff from Famous Musicians in America

Harold Bauer

Sergei Rachmaninoff once said to me that he loved everything that Tchaikovsky had ever written. I doubt if any single phrase could better illustrate the character, the tendencies, the modesty and generosity of the distinguished composer who has endeared himself to all of us from the moment of his arrival on these shores.

We feel that this is a man whose personality bears an altogether satisfying relation to the music which we have so long admired, and our gratification is the keener for the reason that disillusioning experience has taught us that an artist does not invariably seem worthy of his art.

I believe Rachmaninoff to be intolerant of one thing alone: Insincerity. Were he less of a magnificent musician than he is—he had attained success in only a few instances instead of having written masterpieces in every branch of musical art—he would still afford noble example of all his colleagues in his unswerving and uncompromising devotion to an ideal.

It is with the greatest pleasure that I send through the columns of THE ETUDE my warm personal greetings and the expression of my respectful admiration to the man and the musician.

Felix Borowski

It gives me great pleasure to set down words of admiration for the art of Rachmaninoff. Among the living masters of musical composition there are but few who possess as he possesses on which the fourth of the left hand falls is different. For example: In B major the fourth of the right hand is on A sharp, the left of F sharp, because the first finger to cross over the thumb must be the fourth. In A flat the fourth of the right hand is B flat (enharmonic to A sharp), the left on D flat. The harmonic minor scales have the same fingering, except C sharp minor in the right hand and B minor in the left.

To me, Mr. Rachmaninoff's orchestral art appeals very strongly. He is not one of the composers who, having a masterly command of musical utterance, have nothing in particular to utter. His second symphony is a lovely combination of orchestral virtuosity and inspiration. The glowing color, the imaginativeness, the poetry of that work are contained, too, in "The Island of the Dead." It is much to be able to set down musical ideas with absolute certainty with the brain that has obeyed the dictates of the mind, but it is finer to be possessed of ideas that are as noble as they are fine.

Charles Wakefield Cadman

I regard the work and influence of Rachmaninoff as the strongest factor in Russian music since the days of Tchaikovsky. Rachmaninoff has run the gamut of every human emotion in his creative efforts. His popularity among those who comprehend only his more direct and emotionally appealing forms of composition has in no way affected his standing as a master of symphonic writing.

His "Symphony in E Minor" is one of the noblest contributions to present-day orchestra music, and deserves a hearing in every American city that maintains an orchestra. Mr. Rachmaninoff's present visit to our shores cannot help but make for a clearer understanding of Russian art ideals. American musical circles will no doubt welcome him unreservedly.

John Alden Carpenter

I am looking forward to your October Rachmaninoff number, and I consider it a privilege to join in the tribute which you are offering to the distinguished Russian. I hope that he will decide to remain long in America in order that this country may have the opportunity of hearing and absorbing more and more of his music.

I have many admirations for different phases of his work, but to me Rachmaninoff's importance in contemporary music lies in the fact that he is a sensitive touchstone between the new and the old, and a strong and logical link between the great music of the past and the newest tendencies of the present times. I am convinced that a composer who occupies this position is making

a greater contribution towards the progress of art than the detached genius who, no matter how powerful his personality, seems to be suspended, as it were, in space without any relation to what has preceded him or what is liable to follow. I suppose that it is all reducible to the same question that we have all been thinking so much about during the war, the question of evolution versus revolution.

I thank you again for this opportunity of saluting so distinguished a visitor.

Percy Grainger

I consider the presence of Rachmaninoff in America to be a great stimulus to the musical life of the country, for this great musician, exquisite pianist, as well as significant composer, is one of the most finely balanced artists of our era.

From a composer's standpoint it seems to me that he represents the somewhat rare case of a creative mind that is thoroughly original and personal without being particularly modern. This very absence of the experimental and the iconoclastic from his works lends them a certain quality of the inextinguishable and "naturalness" that makes their appeal singularly wide and immediate.

As a performer, Rachmaninoff seems to me to present one of the greatest pianistic delights imaginable. To hear him interpret one of his own beautiful concertos is an object lesson in "how to play an orchestra." The magic unfolding of the musical form under his hands, the magnificent effortless grandeur of his tone, the flexibility of his phrasing, the superb vigor of his rhythmic delivery—all these diversified qualities and attainments combine to produce a unique impression of complete musical mastery, as restful as it is imposing, as emotional as it is euphonious.

Josef Hofmann

Rachmaninoff! The man whose art, I feel, is as pure as gold! The sincere artist, equally admired by musicians and public. How many can lay claim to this distinction?

A great composer, a most admirable pianist, a truly remarkable orchestra leader. And yet always the most ardent student, and a tireless worker; never satisfied with himself and his achievements. A severe critic of his own work, hence a really great man.

And yet a fascinating personality in private life! Simple, unassuming, truthful and generous. Yet behind the gentle man there crops out at times the playful devilry of a giant.

Such is the man and artist, Sergei Rachmaninoff. May a long life permit him to work on in his realm to the delight of his numberless admirers, of whom I am proud to be the most ardent!

Frederick A. Stock

Not many composers of our day have won, within a comparatively short time, so much well-deserved success, and not many works of contemporary writers have been heralded with such spontaneous acclaim as those of the composer of the C minor Prelude, the E minor Symphony, "The Isle of Death" and a great many other works, equally important and meritorious. Wonderful sweep of imagination, sturdy rhythm, and remarkable force are the chief characteristics of Rachmaninoff's music. This, combined with an unusual gift for pure melody, such as we find especially in his E minor Symphony and the haunting tone poem, "The Isle of Death," place Rachmaninoff among the foremost of modern composers, and as the greatest among romanticists of the modern Russian school. His music impresses me, not only as the mature product of a great soul, one which strives to convey all, as the utterance of a highly intellectual mind, but, most of all, as the most inward thoughts man can feel, not for himself, but for the happiness or, as it may more often be, for the sufferings of mankind.

Leopold Stokowski

What I admire so much in the works of Rachmaninoff is, that having all the resources of modern music at his disposal, he still writes with the utmost simplicity. I have the impression of the greatest sincerity always in his works, and although there are often complex, it is an organized complexity, and it is this which produces the effect of simplicity. Or to express it in other words, the suppression of all non-essentials. Every note counts. Every note is inspired by feeling.











the case of the very young. It is the duty of the teacher to foster all the good points and to eradicate, or at least modify, the bad ones.

The teaching must be methodical, but the method must be elastic, so that it can be modified to apply to the different characters of each individual pupil.

And, most important of all, the teacher must thoroughly realize the importance of his task. He possesses to some extent the responsibility of the making or the marring of the character of a young pupil and can influence him not only musically but morally.

I say, you to the teacher who enters the profession for the mere purpose of earning his bread and butter; for the musicianly waterside to seek to see when his so-called "drudgery" will come to an end.

Aye, and there are hundreds of this stamp of teacher going about. They are a curse to the art, and do an incalculable amount of damage to music.

So many students enter one of our schools of music with the idea of becoming great public performers, but, alas! their talent is not sufficient to fulfill their hopes. They then are compelled to take to teaching in

## The Studio Problem

(A Dialogue)

By Wilbur Wolf Unger

Two music teachers (whom we will designate as "A" and "B") met one evening at a club to which they both belonged. The following dialogue ensued:

A—By the way, have you settled in a studio yet, or do you still persist in calling at your pupils' homes?  
B—Oh! I still "go the rounds." And, do you know, I doubt if you could ever convince me that I could better myself by having a studio!

A—"Probably not better yourself, but how about bettering your pupils? Don't you think that you owe it to your pupils to let them have the advantage of a studio to come to?"

B—"Why? What do you mean—'advantage'? In what way? I think it's their advantage that I go out to them!"

A—On the contrary, I should say it was a decided advantage for the pupil to sit in a cosy studio filled with a fine collection of music, musical pictures on the walls, reference books in the book case, and all that sort of thing, you know.

B—"Well, that's all right, old fellow; but how many pupils appreciate all that, tell me? How many ever stop to look at a picture or a book? How many can read a note, or even a few notes, on a piece of music? And, beside, many of the better class of pupils have these same things at their own homes."

A—"True, but then how about the piano? I offer my pupils a fine grand piano of the best known make, with a beautiful action, and always kept in good tune. Can you say as much for conditions in your pupils' homes?"

B—"Ah! there are two points in my favor! First, I do not have the expense or bother of keeping a piano in good order, and, secondly, each of my pupils is accustomed to the intimacy of his or her own home, and used to the peculiar action of the piano at home."

Whereas, one of your pupils who is used to a light, flimsy action piano, comes to play on my upper instrument, and thinks it a hard action,—and vice versa with another pupil. Now you have taken the initiative in this discussion so far; let me say something.

A—"Surely, go ahead!"

B—"Well, then, do you remember how often you've complained of your health? How 'run down' you always are? Look at me! I live 'on all day'—getting fresh air between each and every lesson. You sit still and suffer with nervousness, sleeplessness, loss of appetite, and all that? You say you haven't time for exercise,—give up your studio and go out to lessons, as I do!"

A—"I concede that as the best point in my favor. But if I did go out, I could not possibly give as many lessons in the day as I do now. Just at present, I can give forty-five lessons a week, and am making good work."

## Less Nervousness Now

By Q. A. Bowers

TEACHERS are commenting upon the fact that pupils nowadays do not seem to be so nervous as formerly. Possibly this is because the younger pupils are required to get more exercise in the course of their public school work.

Another reason is also probable. Twenty-five years ago the teacher who did not teach his pupils to play with high knuckle joints and a hand as stiff and hard as a garden rake was a rarity. In the writer's own

order to earn a livelihood. They take up their task with great reluctance and dislike, and become utterly sated with and thoroughly disenchanted human beings.

This could not occur if they felt the great importance of their new vocation. Surely it is most interesting to watch and foster the gradual dawning of intelligence in any young mind. The teacher who holds the key and is helping in the opening of the gates of knowledge ought to produce a feeling in you of pride and elevation, not of depression. I grant that some very dull minds are hard nuts to crack, but use your nutcracker vigorously, and you will at last generally come to some kind of a kernel.

In conclusion, I do not think I can do better than to quote the words of the Emeritus, Professor Niels, of Edinborough. He says, in one of his articles: "It is a great subject. In the limited time the discussion could not be otherwise than slight. Still I have convinced myself of the importance of psychology for the teacher. And it must have convinced him, of another thing, of the nobleness of the art of teaching."

money, and my name is growing all the times! I tried your way, one day, and the waiting for trolley cars and all that sort of thing disgusted me.

B—"Well, possibly I save more in doctor's bills than you make in extra pupils—who knows? Then again, my friend, I save myself from getting into a way by always having a change of scene. You cannot deny the benefit of that?"

A—"No, but I also spare myself lots of disagreeable weather, too! And it always strikes a business man as more systematic and business-like to have pupils on a certain schedule, and it trains the pupils to punctuality and promptness. If they are late, they are the losers."

B—"Well, as to that, I've often had to wait myself for pupils at their own homes! Sometimes they lag on the way home from school. But then I come in contact with *people*—I mean adults, not always children to whom you teach."

A—"Ah! I'm glad you said that. For it's a point against your argument. I'm thankful that I do not have to see parents with every pupil! When I formerly tried going out, as I told you, it was my mother who came to the studio, and I was 'talked' by the mother of almost every pupil and questioned as to 'how is Bessie getting along,' etc., and you have to commit yourself with an awful fee to keep in the mother's good graces for she would never understand nor appreciate sympathetically any criticism of her darling child, such as you could with impunity give direct to the pupil. No, sir! deliver me from going to the pupils' homes!"

B—"But, my dear fellow! Isn't it wise to let the parents see you and get in touch with your method in order to co-operate with you the better?"

A—"I can tell them all I want to reply or over the phone. And once in a while I make it a point to call on them, socially, when I have the time, see? Then it is not keeping some other pupil waiting. No, old boy; I tell you, a studio gives a teacher a certain dignity and prestige in the profession and with his clientele. The parents to which he leads teachers have studios? And here are a couple more points: Wherever you go, you are obliged to cart around a small music store with you. I have mine in my studio to lay my hands on at the expense of hiring a hall, while I can give as many recitals in my studio as I care to. But you must excuse me now, old man; I haven't been feeling very well, and I'm to see my doctor. Good night; I've enjoyed our little talk very much."

B—"Wait a moment, and I'll take you around in my new auto that I use to call at my pupils."

experience he was taught by a man who was a graduate of Stuttgart, and who could play a Chopin waltz as though it were carved out of the keyboard with a hammer and cold chisel. Six months of such instruction brought on hand strain so severe that a nervous condition of the fingers and arms developed, from which the writer had not yet entirely recovered after the lapse of two decades. Present day methods make such offenses impossible.

## Musical Monkeys and the Piano Touch

By Frederic W. Burry

MUCH of the so-called modern musical educational practice is a kind of musical monkeyism, a type of imitation. Thus it is that we find students imitating or monkeying some of the most absurd and erroneous things with a view of getting what they believe to be a good touch.

David Bispham tells a good story of a young tenor in Italy who was making his debut in an opera house. The stage manager was teaching him the traditions of a celebrated role. He said: "Here you were singing at the back of the stage, wait a moment and then come down back of the stage, wait a moment and then come down and sing 'Bravo.'" "But why do I do that," inquired the independent American? "Ah!" said the stage manager, "You do that because the great Rubini always sang the role in this way."

The young man was not satisfied until he had found out why the great Rubini sang the rôle in such a manner. Finally he found an old Italian singer, and asked him, "Is it true that Rubini always used to walk to the back of the stage and stay there for a moment before going down to sing his final 'Bravura'?" "Yes, yes!" replied the old Italian. "But why did he do so? Why did he go to the back of the stage at such a time?" "Ah!" said the old Italian, "the always went to the back of the stage to speak" (spit).

Many of the capers that one sees in the studio and on the concert stage are based upon traditions quite as senseless.

Fashions change. Some piano styles will recollect the hard, high, brittle finger stroke which, at times, would cause serious damage to the old-fashioned fragile piano's "insides." Indeed, it was sometimes necessary to acquire this brittle finger stroke, which imitating the mechanism of the instrument, for while inside the piano was frail enough, the keys and their action were strong, hard, heavy, virile.

Then the other extreme, in vogue for awhile—the careless, precocious, and play-making merely with the weight of the finger—did not seem to fill up all requirements, and various positions of the hand have been advised—level, curved, raised, high, and low, and more than that, a remarkable pianist. He had been a pupil of Field, and through all his life he had made strike from the wrist, strike from the knuckles. Relax, hold tense, move the hand, keep it still, bend it, straighten it—and the varieties of touch, all coming from authoritative sources, have been and will be.

Is there a correct touch?  
The mistake lies in considering the body as merely a material machine. The art of music lifts into a very different realm. It is because mind is the one real thing, because the body is a vehicle, dirge, tabernacle—that touch is a spiritual question.

Unfold the right attitude, overcome self-consciousness, and the artist's touch takes care of itself.

One easily imitates. Habits grow very quickly. I once knew a young man who imitated in the wrong direction. Seeing his musical friend hold his arm in a certain crooked position at the piano, he thought this was the correct thing to do, and so he tried to do likewise.

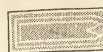
As a general rule, I think the partially relaxed pendulum forearm, fairly low wrist, with curved hand, striking with the tips of the fingers represent a good position for most technical purposes. Not the tip-tips of the fingers—surely not the nails!

They say Rubinstein used to play with his fingers flat.

Now general rules have many exceptions. It stands to reason that there must be more movement, more spreading of the fingers, more exertion of the biceps and triceps even, for some passages than there would be for others. Relaxation is a good word to remember, as long as one does not interpret it to mean idleness. For there must be a certain degree of physical tenseness to give character to the tone. Let there be alternations, periods, waves, rhythm—positive and negative. One minute the fingers are relaxed, the next covering long intervals, jumping from one chord to another, do it gracefully—describe semi-circles—the longer the distance, the higher the arc. Yes, the whole arm should play—the whole body. Of which the ten digits are extremely important.

All is one. And a good touch is the result of a harmonious blending of both instrument and performer.

## THE ETUDE



# An Authentic Biography of Rachmaninoff

Especially Translated from the Russian of I. Korzuchin

By KURT SCHINDLER

This Biography Has Been Read by the Great Composer In Person, and Is, Therefore, Accurate

RACHMANINOFF is now 45 years of age. He was born on the 20th of March, 1873, on the estate of his mother, called "Oniegi," in the province of Novgorod; that is to say, in the heart of the real Russia, where he spent his childhood, until he reached his ninth year. Thus his pianistic success, from the same part of Rachmaninoff comes, exactly from the same part of Russia as the Rinksy-Korsakoff, and one can say with certainty that in his case, as in that of the older master, the fact that he spent his childhood in the seclusion of a country life, in the midst of the typical Russian landscape—with its simple but irresistible charm—has given the formation of the composer's character its decisive direction.

## A Significant Ancestry

The son of rich parents, belonging to the stock of the old Russian nobility, Rachmaninoff was at first destined to enter into the most aristocratic school of his parents, but fate decided differently; the financial conditions of his parents took a sudden turn for the worse, and it became necessary to give up the idea to place his child in this very expensive, aristocratic school. As it was, this turned out to the boy's advantage, because he already showed with absolute certainty very unusual musical gifts. This musical talent was not a surprise to his family, because his grandfather—a Russian nobleman of the grand style, had been a great lover of music more than that, a remarkable pianist. He had been a pupil of Field, and through all his life he had made strike from the wrist, strike from the knuckles. Relax, hold tense, move the hand, keep it still, bend it, straighten it—and the varieties of touch, all coming from authoritative sources, have been and will be.

Is there a correct touch?  
The mistake lies in considering the body as merely a material machine. The art of music lifts into a very different realm. It is because mind is the one real thing, because the body is a vehicle, dirge, tabernacle—that touch is a spiritual question.

Unfold the right attitude, overcome self-consciousness, and the artist's touch takes care of itself.

One easily imitates. Habits grow very quickly. I once knew a young man who imitated in the wrong direction. Seeing his musical friend hold his arm in a certain crooked position at the piano, he thought this was the correct thing to do, and so he tried to do likewise.

As a general rule, I think the partially relaxed pendulum forearm, fairly low wrist, with curved hand, striking with the tips of the fingers represent a good position for most technical purposes. Not the tip-tips of the fingers—surely not the nails!

They say Rubinstein used to play with his fingers flat.

Now general rules have many exceptions. It stands to reason that there must be more movement, more spreading of the fingers, more exertion of the biceps and triceps even, for some passages than there would be for others. Relaxation is a good word to remember, as long as one does not interpret it to mean idleness. For there must be a certain degree of physical tenseness to give character to the tone. Let there be alternations, periods, waves, rhythm—positive and negative. One minute the fingers are relaxed, the next covering long intervals, jumping from one chord to another, do it gracefully—describe semi-circles—the longer the distance, the higher the arc. Yes, the whole arm should play—the whole body. Of which the ten digits are extremely important.

All is one. And a good touch is the result of a harmonious blending of both instrument and performer.

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was invited by his new master to live with him in his own house.

Later on, during the season of 1885-86, Siloti recommended his cousin to Liszt, who consented to accept young Rachmaninoff among his pupils from the beginning of the autumn of 1886. This plan, however, came to naught, since Liszt died during the summer of that year, and Rachmaninoff went on with his studies with Zverev.

In 1887 Siloti received a call as professor of the Moscow Conservatory; Rachmaninoff entered his master class, and under his cousin he finished his studies with brilliant success in the spring of 1891. His pianistic accomplishments, however, did not satisfy the young musician, who possessed, besides his unusual talents as reproductive virtuoso, rich sources of creative development. He made serious studies in music theory with S. I. Tanéiev and A. Arensky.

Having graduated from the conservatory as a pianist, young Rachmaninoff remained there for one year more and delivered there for the final examination his *Alto*, which was successfully performed in April, 1893, on the stage of the Grand theatre of Moscow.

This success gave wings to the young composer, who now devoted himself passionately to composition. During the summer of 1893, in the quiet seclusion of a country life, he finished many compositions; six songs, the first Suite for two pianos, a violin-piano, and an orchestral fantasia, *The Foxes*, also a short work for church choir, called, *The Prayers of the Ever Watchful Mother of God*. This latter composition has never been published, although it has been performed in Moscow; all the other before-mentioned works, however, enjoy a well-merited and widespread reputation.

## Tchaikovsky's Death

In the fall of 1893, Rachmaninoff received a very auspicious engagement to conduct his opera *Alto* in his first performance on the 20th of October, at the Kieff, when unexpectedly on the 20th of October, he tragically sudden death of P. I. Tchaikovsky occurred, which was a heavy blow for all musical Russia, and especially to our young composer, for Tchaikovsky represented to him not only the national pride, but was personally dear and near to him. Ever ideal, but was personally dear and near to him. Ever ideal, but was personally dear and near to him. Ever ideal, but was personally dear and near to him.

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work of the young composer did not meet with pronounced success, and—what was worse—it seemed to the young author that it had been an actual failure.

This mishap produced a strong impression upon the sensitive spiritual organization of the composer, who in respect of hypersensitiveness and lack of confidence in his own powers, resembled two other great predecessors, Glinka and Tchaikovsky.

It is known that Glinka spoke of himself as of a "mimoso," which closed his ears to every touch; such was the temperament of Tchaikovsky, and such is Rachmaninoff's, too. After having shown so many promising signs of creative genius, there came now a pause of almost three years, during the course of which his physical forces failed him to such extent that the young composer was forced to have recourse to medical help.

## Conducting Opera

Of course, in spite of the interruption of his creative period, his artistic life was very much occupied; either he appeared as pianist in concerts, or, still more often, he conducted orchestral concerts, an activity for which he also appeared to be singularly gifted. In this direction Rachmaninoff, as did many other leading Russian musicians, received considerable help and push from the well-known Moscow Macacens, S. V. Mamontoff, who at that time (1896) supported his own opera company in Moscow. Rachmaninoff was engaged by him for the post of third conductor, and in this position he acquired the routine so indispensable for even the most highly gifted musicians. Besides this, Rachmaninoff found here the important chance to become closely acquainted with the small group of highly talented artists of different types, whom Mamontoff used to assemble around him; especially with Th. I. Shaliapine, who at the time was only beginning his career.

Rachmaninoff, who, of course, as a musician was incomparably superior to Shaliapine, became so much interested and charmed by the brilliant dazzling talent of the young singer, that he gave freely of his home and interest in order to further Shaliapine's musical development.

After finishing his operatic season with Mamontoff, Rachmaninoff went to London (1897), where he appeared successfully in all his capacities: as pianist, composer and conductor (performing his orchestral fantasia, *The Rock*).

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Another short interruption of his creative activity should be chronicled; it occurred during the season of 1904-05, when he was invited to be first conductor of the Moscow Imperial Grand Opera; this position gave him an opportunity to lead the masterworks of many composers.

In 1906, Rachmaninoff took up his residence in Dresden, devoting most of his time to pianistic concert activities, in which domain he gradually attained a world-wide reputation.

In the same time Rachmaninoff made many European appearances as a composer. Especially should be mentioned a performance in Paris, of his *Symphonie Fantastique*, with Shalajine as soloist, under the leadership of Chevillard (1906).

During the season of 1906-07 Rachmaninoff wrote his Second Symphony, op. 27, and his first Piano Sonata, op. 28; and during 1907-1908 the *Symphonic Poem*, "The Island of Death," op. 29. These three works belong to the best known among his compositions.

The season of 1908-09 finds Rachmaninoff again in Russia, where he was offered the post of vice-president of the Imperial Russian Music Society. Thanks to this position, which he occupied for three years, he had to spend considerable time in the question of developing the larger forms of composition; it was then that the third Symphony, op. 35, appeared. This Symphony, which bears the subtitle "The Bells" (after Edgar Allan Poe, translated by Balmont), shows the full development of his orchestral style in large dimensions. In the same year the second Piano-Sonata was composed.

Rachmaninoff made several concert tours in these and the following years; in 1909 he visited the United States, in 1911 Holland, and in the beginning of 1914 he made a general tour through Europe. Between times Rachmaninoff was conductor of the Moscow Symphony concerts (1912-1913). When the big war started, Rachmaninoff made a prolonged tour through all Russia, giving concerts for the wounded soldiers and victims of the war. In 1915 he undertook another concert tour through Russia, but this time for another reason, the untimely death of his intimate

friend Scriabine, impelled Rachmaninoff thus to honor his memory by performing and spreading the knowledge of his work all over Russia.

As to Rachmaninoff's creative activities during these last years, we must mention "Vesper-Service," performed many times with extraordinary success by the Moscow Synodal Choir, and finally in 1916; a complete Moscow Synodal Choir (written during his younger years), a new set of songs and études for piano.

The tragic events, which happened in Russia in 1917, forced the composer to leave his native land in December, 1917, and take up his residence in the Scandinavian countries.

As a real Russian and a great-hearted man, Rachmaninoff feels deeply the woes and misfortunes that have befallen his homeland. But if there is sadness in his exile during these times of stress, there is also a hope—can do it if you only think of it—and dismiss it at full side to it. Rachmaninoff is at the present moment one of the first—not the very first—representatives of Russian musical art, and owing to the particularly rich organization of his talent, he embodies within him all the possibilities of musical manifestation as an original composer, as a virtuoso of the first rank, and as a remarkable conductor.

Exiled as he is by the force of circumstances from Russia, where he had reached his fullest artistic development, Rachmaninoff must be considered at the present moment as a pluri-territorial ambassador extraordinary from Russian musical art to the civilized world, with a mission to remind the world what it owes to humbled and (at present) unhappy Russia. He is the veritable high-priest of Russian musical art.

To all that we have said about the quality of Rachmaninoff as a composer, let us add that he is the prototype of the conscientious artist who puts the highest demands upon himself, and that he is able to combine the deep emotionalism of his creative thought with the highest delicacy and the finishing touch of the most minute detail-work.

Rachmaninoff has never been a child-prodigy, but all the more certain, all the more direct, has been his development. To every one who will take the trouble to analyze the content and the technique of his compositions it will be clear beyond doubt that he is now in the full bloom of his creative forces, and that he has reached a point where he can give to a world which needs them so much. We can also feel assured that the diversity of his gifts will not interfere with the development of the particular branches of his activity, although it almost seems impossible to say how he could still further develop as a pianist.

## Let the Parents Know

By Phyllis Olney Prouse

WHEN I have a small class, I find it a very satisfactory plan to go to the homes of the younger pupils.

Give lessons in an open room, where the mother and the father happen to be, that they may both see and hear how you instruct. They see the pupil gets full time, strict attention, is required to count aloud, and thus the parents know who is to blame for an unprepared lesson. The young pupil comes up with a much better lesson and fewer false excuses.

For a teacher not wholly dependent upon teaching for a living, I find it a good plan to take fewer pupils and spend a little more time in going from home to home to give lessons.

I took a little girl who previously went to a teacher's studio for her piano lessons. The teacher, for some

reason, finally left, and the child began with me. She had taken less than twenty-four lessons, but had been playing quite difficult music, in both clefs. I soon discovered she had been playing some way or other, not knowing her bass lines and spaces. The mother, in the nearby room immediately saw what I saw, and she won't allow any precious works to give to a world which needs them so much. We can also feel assured that the diversity of his gifts will not interfere with the development of the particular branches of his activity, although it almost seems impossible to say how he could still further develop as a pianist.

The teacher, a thorough, attentive instructor, perhaps, had taught Ruby all this, but the child failed to grasp the idea. Had the mother been present at the lessons no doubt she would have been able to follow up the teacher's instruction and help the child to master the bass def.

## How to Administer Rewards

By H. W. Moody

Knows the ideal standpoint rewards should come from the consciousness of work well performed. In other words the rewards should be in the work done and not separate from it. Efficiency experts, however, find that a well-regulated system of rewards is often the most effective, especially with workers down in the intellectual scale.

Every practical teacher knows that children respond remarkably to rewards, but few understand the advantage of keeping them constantly under the stim-

ulus of a regular reward system. The isolated reward at the end of each week. Thousands of teachers use a star system, a red star for progress, four or five red stars lead to a silver star, five silver stars to a gold star, and five gold stars to a book or pin or some other prize. Coupled with competition in a class, a regular system such as this often produces wonderful results. The pupils, however, should always be made to understand that all rewards are merely records of work accomplished.

This is not the only case I have traced back to misunderstanding and nullifying suggestions from family sources. In fact, I found that evil to lie at the root of many "I can't" problems.

These few remarks may give you a hint as to where to look for the source of the disturbance, when you have to deal with one of those "I can't" pupils.

One of Bach's greatest fugues came into the hands of a musician by the grace of pure accident. He went to a little grocery to make a purchase, and the clerk wrapped up his parcel in a sheet of music paper, which proved later to be a Bach fugue.

## THE ETUDE

### The "I Can't" Pupil

By Zarah E. Prable

We all have them—those "I can't" pupils! But how do we handle them? Do we keep on hammering in musical facts and mechanics, hoping against hope that some day the pupil's attitude will change, or that some of the ideas will sink in, and that the pupil will advance in spite of his or her attitude—or do we try to get to the root of the real trouble?

I am afraid that many of us teachers get into a nice little rut of presentation of facts, musical ideas, and methods. It is so much easier for us! And we forget the personal equation of the "I can't" pupil. It is so much easier for us to say, like the cross-stitch motto, "There is no such word as 'can't,' and I dismiss it at that, and go on trying to pour ideas and methods upon, not into, stubborn heads.

What is the remedy to be used in such cases? I have had some rather startling results through investigating along "applied psychology" lines. What is the prime cause of that "I can't" frame of mind? Is it stubbornness? Not one case in one hundred. Is it an certain in stating: "It is dislike of music? Yes, in some extreme cases, where food and over-zealous parents try to force a talent which never has nor never will exist. Is it thoughtlessness? or nervousness? Many, many times, it is just that. But there is usually a much more subtle cause lying behind that "bashfulness" which is just an euphemism word for extreme self-consciousness. Now, what causes that self-consciousness? Is it physical defect of some sort? Yes, that is often the case. I shall speak of two cases which are a little unusual. One was a case of both adenoids and tonsils. The proper operation restored normal physical and mental balance, and a freedom in use of the throat and nasal cavities never before experienced by that pupil. The bug-bear of "I can't" automatically disappeared.

### Tone Deafness a Mental Defect

The second was more difficult to reach. It was a case of "tone deafness"—the inability to distinguish the difference between tones less than a minor third apart. A complete examination revealed that the physical ears were perfect and normal. So I decided that the tone deafness was a mental defect which could be corrected. I experimented about three months before I accidentally stumbled upon the fact that my pupil was intensely interested in machinery of all sorts. When he learned that an expert machinist can tell by the slightest differences in sound whether all is well or not with the machinery, he became alert and eager to try to overcome his tone deafness, and succeeded in finally distinguishing even quarter tones. So that "I can't" disappeared in the light of a real interest.

Another case was one of pure auto-suggestion on the part of the family of the girl involved. Such remarks as "You'll never be a great singer," "Think you're some Melba, don't you?" and "What's the matter, are you sick?" when the girl was practicing scales, etc., from the well-spring family, "to keep her from becoming conceited," according to their ideas, crushed her sensitive soul. These crude jokes were nothing short of cruelty to this type of girl, who needed encouragement, commendation, and sympathetic interest in her work to keep up her moral courage. It took some time, and considerable tact to make the family see my ideas upon the subject in the proper light. But when they did, the reaction was well worth the struggle. And even after that, I had to re-establish in that poor child a confidence in her own ability, before results became manifest.

This is not the only case I have traced back to misunderstanding and nullifying suggestions from family sources. In fact, I found that evil to lie at the root of many "I can't" problems.

These few remarks may give you a hint as to where to look for the source of the disturbance, when you have to deal with one of those "I can't" pupils.

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## THE ETUDE

# Secret of Success of Great Musicians

By EUGENIO DI PIRANI

Edvard Grieg

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

How is it that we love the work of art the more we love also the artist, not as an artist, but as well as a man? Love is a beautiful state, a splendid picture, an imposing musical creation, and if we happen to know that the author was a bad character it leaves in us a bitterness and a disgust which prevent us from enjoying his work.

We go through the same experience in life. A sympathetic personality invests a man's doings with more merit than he sometimes really possesses. We are even inclined to give him credit for things which, in truth, have little value, if any. Some poor fellow has to suffer his whole life under this bias for the mere trust to his work. He may be a skillful, proficient in his line, but his unlucky personality is his flaw. He is awkward, shy, has no *savoir-faire*, no charm of manner. Nobody wishes to hear from him, nobody will acknowledge his merits. If one happens to speak of him, he is mentioned—yawns—is blind and indifferent to his self-consciousness. Now, what causes that self-consciousness? Is it physical defect of some sort? Yes, that is often the case. I shall speak of two cases which are a little unusual. One was a case of both adenoids and tonsils. The proper operation restored normal physical and mental balance, and a freedom in use of the throat and nasal cavities never before experienced by that pupil. The bug-bear of "I can't" automatically disappeared.

Of course, in many cases, we see only the artistic work before us, without knowing anything about the author, but then his creation is permeated with some of the invisible, impalpable fluid, which, according to the nature of the author, makes it sympathetic or repulsive to us.

So it is with Edvard Grieg. We love his music the more because we love the man. Let us speak of both.

Everyone is conquered by the fascination of Grieg's music. It has a special, indefinable flavor, like the fragrance of roses. Its harmonies, its melodies are profoundly original, typical of this composer. One can recognize Grieg after a few measures. It may be that, like the industrious bee, Grieg has extracted this wondrous flavor from the white, still bloom of his beloved Norwegian fairs, and—again like the bee—he has elaborated the precious essence through his genius, and converted it into the most delicate and enjoyable work of art.

Unlike other masters, Grieg's creations did not need to be imposed upon the music world through high pressure methods, through intimidation, through frightfulness, as the military caste in Germany used to impose its "kultur" upon weak nations. He had no Liszt, Wagner, Richard Strauss, Hugo Wolf, a powerful artillery of critics, influential persons, clever writers, well-organized societies, to shoot at the stubborn who would not consent to be converted to admiration and adoration of the new idols. Grieg's music came to its world quite of itself and without compulsion. One listens to it and feels pure, unalloyed pleasure. Nobody needs put the pistol to your head—nobody threatens to kill you if you dare to say that you do not like it.

That reminds me of an amusing episode. I was invited in Vienna to a dinner given by a high aristocrat. Near me at table was seated a monocolored and much-decorated gentleman, with whom we soon engaged in a lively discussion on modern music. At once, in the middle of the conversation, he looked at his watch and said: "I am very sorry to have to leave, but I must go and applaud at a concert of the Hugo Wolf Society, of which I am a

member. They are going to perform some new songs of Hugo Wolf."

"Did you say that you must go and applaud? But are you sure that you will like them?" "No," he said; "but that is immaterial, as every member is bound to applaud."

"Even if it does not please him?" "Most assuredly; you know it is *Vereins Sache*" (for the society's sake).

No wonder that Austria has gone to pieces!

### Grieg's Original Bent

Grieg was one of the few modern composers who did not follow in the footsteps of German music, although he received his education in Germany. He strove to emancipate himself from its influence and sought inspiration from the folk songs of his own land. In this endeavor, of course, there lurks a danger. Even if refined, "national" composers are liable to become too popular, or even vulgar. Their work sometimes seems to appeal only to the narrow circle of their fellow-countrymen, since only they are able to understand the meaning and to enjoy the spirit of their national language. It is like with national culinary specialties which enthrall only the gourmards of their own land. nice things—your flattery into her ears, only to cause her to smile a little more. We fairly bask in her sunshine of success.

Grieg is an exception, for, although essentially Nor-

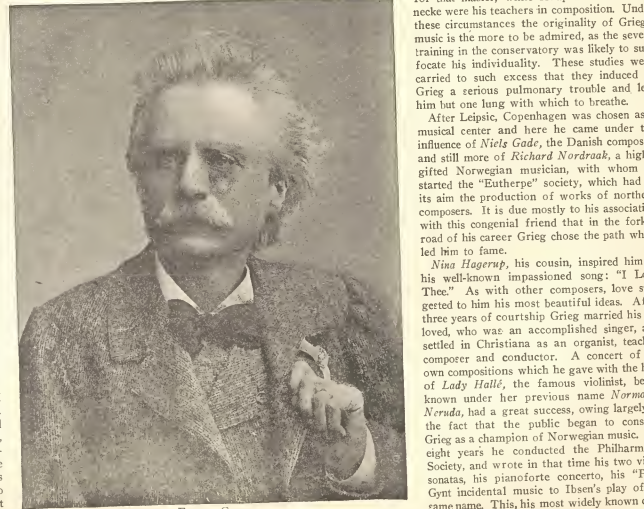
wegian in his music, he has not shared the same fate. Instead, he has succeeded in compelling the admiration of the whole world.

One has named Grieg the "Chopin of the North," as, like Chopin, he has not ventured upon the larger forms of composition—symphony, opera, oratorio—but he was much more versatile than Chopin in that he did not limit himself to one instrument, but wrote as well for voice, violin, violoncello, chamber music and orchestra. With Chopin he has in common the exquisite charm and loveliness of his melodies, appealing more to the heart than to the brain of the music lover. In a letter to *Henry T. Finck*, the excellent biographer of Grieg, the subject of it writes: "If there is in my music anything of lasting value it will live, if not it will perish. That is my belief, for I am convinced that truth will prevail ultimately. This is the most sympathetic traits of the artist and the man, who, as Grieg himself observed, are indissolubly wadded one to the other.

Grieg's mother, Gesine Hagerup, was a good pianist. She was his first teacher, and at home he breathed from early childhood a musical atmosphere. She played often for the family, and once a week she invited friends to a musical soiree. The mother had set her mind on making her boy a musician. She was very severe with him and did not allow him to lose his time in dreamy improvisations. When Ole Bull, the famous violinist, returned from his triumphal concert tour in America, in 1838, he heard the then 15-year-old Grieg and advised his mother to send him to Leipzig to study and become a musician. The Leipzig conservatory gloried at this time in many famous teachers and especially *Maschke*, the great player of the hour. He imparted to Grieg his enthusiasm for that master, while *Hauptmann* and *Reinecke* were his teachers in composition. Under these circumstances the originality of Grieg's music is the more to be admired, as the severe training in the conservatory was likely to suffocate his individuality. These studies were carried to such excess that they induced in Grieg a serious pulmonary trouble and left him but one lung with which to breathe.

After Leipzig, Copenhagen was chosen as a musical center and here he came under the influence of *Niels Gade*, the Danish composer, and still more of *Richard Nordraak*, a highly gifted Norwegian musician, with whom he started the "Euterpe" society, which had as its aim the production of works of northern composers. It is due mostly to his association with this country friend that in the forked road of his career Grieg chose the path which led him to fame.

*Nina Hagerup*, his cousin, inspired him to his well-known impassioned song: "I Love Thee." As with other composers, love suggested to him his most beautiful ideas. After three years of courtship Grieg married his beloved, who was an accomplished singer, and settled in Christiania as an organist, teacher, composer and conductor. A concert of his own compositions which he gave with the help of *Lady Hallé*, the famous violinist, better known under her previous name *Norrmann-Nordraak*, had a great success, owing largely to the fact that the public began to consider Grieg as a champion of Norwegian music. For eight years he conducted the Philharmonic Society, and wrote in that time his two violin sonatas, his piano concerto, his "Peer Gynt" incidental music to Ibsen's play of the same name. This, his most widely known com-



EDVARD GRIEG.



The most popular of all Grieg's songs are "I Love Thee," two songs for Solvejgs (Peer Gynt), "A Swan," "Margaret Cradle Song" and the dramatic "Autumn

### Some Anecdotes

At a time when Grieg concertised in several German towns he was invited by the reigning duke of a smaller state to visit him. In the course of the conversation

## Don't Sit Too Close

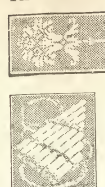
By Nana Tucker

Don't sit too close to the lesson that the composer and his ideas are crowded away. The musical idea—that is, what the pupil must be urged to get. And sometimes the teacher can help most from the farthest distance across the room. In our overzeal we may be in danger of forgetting that *teacher* means, in its best sense, the one who leads the pupil to something he can do for himself. In playing, but after full preparation there comes the place where it is as well to move aside and make way for the composer. When the pupil comes to regard the composer as a person, and the composition a "*something*" that the composer is saying, the piece assumes life, and the imagined presence inspires the player to grasp his meaning. From the moment this happens, it is so, it is easy and delightful sailing for both pupil and teacher.

5. Noble poetic nature.  
A TRULY GREAT ARTIST!

To teach the child in this fashion we must put ourselves in the proper attitude of mind. Success in teaching is in first adjusting *ourselves*, and then, by mental suggestion, leading the child along with us. At a certain point, after which the teacher-mind directs from a distance. It is so largely psychological, that understanding of it is what determines whether teaching is to be drudgery or not. If you have not gotten beyond the stage we all go through when trying to be conscientious and faithful, we must be absorbed and "hoovering." Remember—"the play is the thing." Push back your chair, and DON'T SIT TOO CLOSE.

THE ETUDE



By PERLEE V. JERVIS

"DEAR MR. JERVIS:

H. H. K."

## Many Methods Bewilder

Underlying the piano technic of to-day are four great principles: RELAXATION, CONTROL, CARRYING ARM WEIGHT, ECONOMY OF MOVEMENT AND MEASUREMENT OF DISTANCE. The most vital of these—because upon it all the others depend—is Relaxation. In spite of the fact that so much has been written upon the subject, it is surprising to find that to many teachers relaxation means flabbiness, and what James G. Hunecker calls "disgraceful relaxation." A muscle in order to act at all, must contract, but

For adding the muscular impulse necessary for producing all degrees of power up to the loudestissimo, there is nothing simpler or better than the exercise for the triceps found in Mason's *Touch and Technique*. It is thus described by him: "The triceps is located

The accurate, automatic measurement of distances on the keyboard is necessary to certainty in skips and jumps. It is a sort of sixth sense that is possessed by the blind to a remarkable degree. That it can be cultivated is proved by the fact that all good organists pedal without looking at their feet, and thousands of students of typewriting learn the "touch system" in which the keys are covered by a screen. A preliminary exercise in distance measurement, which also carries with it a study in lateral arm movements, is the following:



How to enable the pupil to carry the foregoing principles into his practice and playing at all times is the problem that has to be solved for the number of years to come. After much thought and long experience we have devised a method of practice by means of which these principles can be carried on concurrently at all times and without any confusion. It has yielded remarkable results in his own study and has been wonderfully successful with pupils. It may be called group study or practice of hand positions. Before describing the word of explanation is necessary. The first groups are made up of the thumb and the index finger, the second group is made up without shifting the hand, either by putting the thumb under, or by crossing other fingers over the thumb. The scale of C is a simple example, being made up of two alternating hand positions. The first



### Grouping Complicated Passages

The grouping of complicated passages may, at first, puzzle the novice, but the process will be clear if it is remembered that the thumb is never to be put under or over the fingers crossed over the thumb. In grouping a passage always keep the five-finger hand position, hold the fingers parallel with the keys, and avoid any twisting at the wrist.

All the examples given have been for the right hand, but left hand passages should be grouped and practiced in exactly the same manner, as, for instance, this from the *Georgian*, by Liszt.

THE ETUDE

## Conducted by N. J. COREY

### Diplomas and Certificates

It is the descending 5th, 4th and 3d scalesteps of the Japanese scale. Whole melodies are built out of this motive. The Japanese have no harmonies (chords). They have a kind of rude counterpoint in which the 7ths are especially the 3ds are rarely used. Their ears are more sensitive than ours, for they have "quarter" tones. That is, they distinguish at least two semitones between a whole tone. If a Japanese hears Western music, native music performed by Western instruments, he says that the music has no shading, that it is too cold, too formal and artificial, that it is uninteresting and out of tune.

4. Subconscious playing. In rapid playing the hands automatically adjust itself to a group of notes which the player without any more conscious thought than one gives in reading to the separate letters that compose a word. As these groups of notes are near always hand positions, it will be seen how this method of playing is a logical outgrowth of the reading. The pupil gets an idea of the harmonic and melodic construction of a composition, and also acquires facility in reading groups, that is very helpful in sight playing. The reason why this is so is that the player does not need to destroy a good legato and make a "staccato touch". On the contrary, the writer has found that even with beginners he can establish a legato very quickly. The reason for this is that a legato depends upon relative motion of the fingers, and not on the weight. Properly timed key release, all of which enter into the group practice.

## Grouping Complicated Passages

The grouping of complicated passages may, at first, puzzle the novice, but the process will be clear if it is remembered that the thumb is never to be put under or the fingers crossed over the thumb. In grouping a passage always keep the five-finger hand position, hold the fingers parallel with the keys, and avoid any twisting at the wrist.

All the examples given have been for the right hand, but left hand passages should be grouped and practiced in exactly the same manner, as, for instance, this from the *Gaumnertiana*, by Liszt.



## Transposing Five-Finger Exercises

By Theo. J. Hutten

THE benefit of a five-finger exercise is more than doubled by transposing it throughout the major and minor keys. The average student, however, is unable to master the process until reaching the third grade—at least without a disproportionate expenditure of time.

But as soon as the scales and key signatures have been comprehended, the student can be given command of the transpositions with the greatest ease. Name the following key-signatures to be prefaced in turn to the exercise called for, and the student is at once enabled to play in several keys from the same printed notes:



These key-signatures may be merely listed at the head of the page or written on scraps of paper to be attached in turn to the exercises.

The benefit of this practice to the 1st, 4th and 5th digits will be apparent in less than a week, as will the gain in the delicacy of touch (power and control). In many cases the young student will be found to take pleasure and interest in the exercises, always a valuable consideration.

For the next step in teaching two means are available—a brief formula and a written table. The formula is composed of three directions and repeat.

- (a) Five notes of a major scale.
- (b) Five notes of a minor scale (explaining to those who do not know the minor scales to lower the third not a semitone).
- (c) The lowest note of above and four notes of the major scale a semitone higher.
- (d) Five notes of this new major scale.
- (e) Continue as above until octave has been traversed.

The formula from another angle:

- (a) Take C as major keynote.
- (b) Take C as minor keynote.
- (c) Take C as leading note to the keys a semitone higher.
- (d) Take the major keynote a semitone higher, etc., etc.

Here is the tabulation which many will find useful even after the formula has been comprehended:

	Five notes of	C major.
	"	" C minor.
C and Four	"	" D# major.
Five	"	" D# minor.
C# and Four	"	" D major.
Five	"	" D minor.
D and Four	"	" E# major.
Five	"	" E# minor.
D# and Four	"	" E major.
Five	"	" E minor.
E and Four	"	" F major.
Five	"	" F minor.
F and Four	"	" G# major.
Five	"	" G# minor.
F# and Four	"	" G major.
Five	"	" G minor.
G and Four	"	" A# major.
Five	"	" A# minor.
G# and Four	"	" A major.
Five	"	" A minor.
A and Four	"	" B# major.
Five	"	" B# minor.
A# and Four	"	" B major.
Five	"	" B minor.
B and Four	"	" C major.
Five	"	" C minor.

The use of those sets based upon the leading note of each new key should on no account be dispensed

with, firstly, because of their benefit to the harmonic sensibilities, and, secondly, because they afford to many of the best finger positions.

As regards methods of practice in the junior grade, all the exercises for the day may be taken successfully in any one key; but it is better in the senior grade to take each exercise through all the keys according to the table, without stopping.

The exercises in contrary motion are the most useful for action training, but it will be better to use those in similar motion until the method of transposition has been mastered.

## Left-Hand Accuracy

By C. Sherman

It may seem a bold assertion, but one often finds vaudeville pianists with left-hand technique and accuracy which would put to shame that of the average teacher. Possibly the reason is that it is a kind of act in itself to startle the audience by left-hand solos.

Schumann's famous remark, "by the basses one recognizes a musician," does not apply to composers. The pianist who has a left hand that limps position is the musical world. We know of one teacher who had her pupils play the scales, keeping the left hand going continuously and inserting the right hand only with every alternate octave. She claimed that this produced surprising independence with the left hand, and it really seemed to do so.

## Rachmaninoff's "Fragments"

The Etude has the honor to present herewith for the first time a new composition of the Russian master Rachmaninoff.

Distinctive in style, indisputably Russian in its atmosphere, as modern as the latest works of Debussy or Ravel, and yet as logical in its harmonies as it is characteristic of Rachmaninoff.

Something refreshingly different always adds zest to the recital program. All of Rachmaninoff's works, like those of Chopin and Schumann, which seemed so exotic and iconoclastic when they were first heard, have the element of earnestness and sincerity which distinguishes all "permanent" music. "Fragments" is not especially difficult and will amply repay study.

## "Point At It"

By E. H. P.

ROBERT LOUIS STEVENSON somewhere quaintly remarks that though children have eyes they are not particularly good at seeing, but use them for bye-ends of their own. The piano teacher who has young pupils to deal with will be ready to admit that there is more of truth than jest in this remark: half of what passes for stupidity or inattention is merely the difficulty a child has in keeping his place on the page. Often the most painstaking and lucid explanations on the part of the teacher go for nothing, simply because while he is talking about one place the child's eyes have unconsciously wandered to another. It is a great help, in such cases, to have the pupil *point to the place on the page* and even to hold his own finger on the spot while the teacher explains.

In extreme cases, where a child seems to be unable to concentrate his attention on some particular notes in question, if the teacher will take a blank card in each hand and cover the notes to the right and left so as to leave only the necessary ones exposed the difficulty will be overcome.

It should be scarcely necessary to add that when either of these devices is resorted to, it should be in a good-natured and matter-of-fact manner, without any spirit of impatience. The child should not be allowed to feel that it is a sort of desperate measure, reserved for extreme stupidity.

## THE ETUDE

## Twelve Vital Points to Remember When Practicing

By Viva Harrison

## CONCENTRATION

PICK out the particular spot you have determined to improve. Keep your mind on that spot without deviation until you are convinced that you have improved it. If you try to think of two things at once, you are lost. Remember that if your attention is diluted instead of concentrated, your results will be diluted.

## RELAXATION

Don't waste any energy through unnecessary tension. If your muscles are tensed and you try to work with tightened muscles, your practice is bound to be laborious.

## OPTIMISM

Don't keep saying to yourself, "I'll never be able to play that passage," say, "Hundreds of others have mastered it. I will." Optimism always pays.

## ACCURACY

If you allow yourself to be careless in the reading of notes, use awkward fingering, or abuse the pedal, your music will be a complete disorderly jumble of tones. Accuracy is most essential, if you would be a clear, clean player.

## TIME-KEEPING

Be your own time-keeper, having a mental comprehension of the rhythm, metre, signature and character of the movement, as determined by the number of beats in a bar. As Shakespeare has said, "Keep time. How sour sweet music is, when time is broke, and no proportion kept."

## ALERTNESS

Train the mind to act quickly and grasp an idea at once. Allow yourself a limited time to accomplish the desired result. Always read several measures in advance, as the attention precedes the fingers.

## INDUSTRY

Form the habit of practicing a certain amount at a certain hour each day, as we are all creatures of habit. Work is the quickest road to reach the goal. As John Sebastian Bach has said, "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful."

## MEMORY

Visualize as you practice, so that in the end you will know it from memory, after having mastered it theoretically and mechanically. Cultivate the habit of playing without your notes and adding to your repertoire daily.

## PEDAL

Hearing the tone mentally and having the foot in sympathy with it is very necessary. Practice with the pedal alone, and then with the notes and all the shadings possible.

## SELF-RELIANCE

Cultivate self-reliance, depending upon your ability, resources and judgment. Imitation leaves no food for the intellect and checks development.

## INTERPRETATION

Always aim to express the author's meaning, which conveys a message to the audience if properly understood by the player. Make your music speak and reveal its artistic import.

## TONE PRODUCTION

Strive to produce a round, mellow, sonorous tone. Touch is the means, and should be acquired for artistic piano playing.

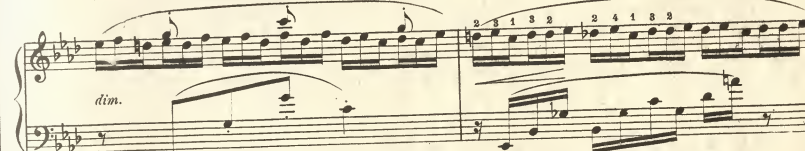
"Our opinion of a piece of music easily changes when we hear it repeated, and it may do so still more when we have the score before our eyes and can study it. . . . Do not believe every word you see against a work because it is printed; rather form your opinion of the work heard, thus making it possible for you to criticize even the criticism."—FELIX WEINGARTNER.

## THE ETUDE

## FRAGMENTS

SERGEI RACHMANINOFF

## Andante semplice



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# MELODIE

A splendid example of the modern treatment of the singing tone against an elaborate harmonic background. Grade 6

SERGEI RACHMANINOFF, Op. 3, No. 3

Adagio sostenuto

First page of the musical score for 'Mélodie' by Sergei Rachmaninoff, Op. 3, No. 3. The score is in G major and 4/4 time, marked 'Adagio sostenuto'. It features a complex harmonic background with dense chords and arpeggios, and a melodic line in the right hand. Dynamics include p, mf, f, cresc., dim., and pp. The piece ends with a final chord and a fermata.

Continuation of the musical score for 'Mélodie' by Sergei Rachmaninoff, Op. 3, No. 3. The score continues on the second page, maintaining the same key and tempo. It features a complex harmonic background with dense chords and arpeggios, and a melodic line in the right hand. Dynamics include p, mf, f, cresc., dim., and pp. The piece ends with a final chord and a fermata.



## PRELUDE

Next to the famous C# minor Prelude, this is probably the most popular of all of Rachmaninoff's pianoforte pieces. It is sometimes termed the "Passing Cossacks." The interpretation is obvious. Grade 8.

Alla marcia M.M. ♩ = 92

## THE ETUDE

## THE ETUDE



*cresc.*

*p*

*ff*

*dim e rit.*

*ppp*

*poco a poco accel. e cresc. al Tempo I.*

*Tempo I*

*cresc.*

*a tempo*

*ff*

*rit.*

*p*

*ff*

*poco rit.*

*ff*

*dim.*

*M.M. ♩ = 108*

*p*

*dim. poco rit.*

*pp leggiero*

*pp*

## LISTEN TO THE BUGLE

### CHARACTERISTIC MARCH

WALTER LEWIS

Based on familiar bugle calls, a study in staccato. Grade 2.  
*Allegro moderato* M.M. ♩ = 108

*mf*

*Fine*

*D.C.*



# PRELUDE SECONDO

SERGEI RACHMANINOFF, Op. 3, No. 2

Probably the most popular of all Rachmaninoff's compositions. Its breadth and sonority make it especially suitable for a four hand arrangement. It should be played in a clanging manner like the chiming of bells.

Lento M.M. ♩ = 69

Agitato M.M. ♩ = 69-80

# PRELUDE PRIMO

SERGEI RACHMANINOFF, Op. 3, No. 2

Lento M.M. ♩ = 69



## SECONDO

# THE PASSING PARADE

MARCH  
SECONDO

W.M. FELTON

Tempo di Marcia M.M.  $\text{♩} = 120$ 

## TRIO

## PRIMO

# THE PASSING PARADE

MARCH  
PRIMO

W.M. FELTON

Tempo di Marcia M.M.  $\text{♩} = 120$ 

## TRIO



ON THE TERRACE  
A FLOWER SONG

A rippling and melodious teaching piece. A good intermediate recital number. Grade 5<sup>2</sup>

MATILEE LOEB-EVANS

Moderato M.M. = 108

*mf brillante con espress.*

*cresc.*

*dim. e rit.*

*ad. simile*

*a tempo*

*mp*

*mf*

*f*

*rit. molto espress.*

*D.C. #*

*TRIO*

*p con amore*

*molto espress.*

*un poco marcato*

*rit.*

*D.C.*

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

THE ETUDE

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LETTERS FROM FRIENDS OF THE ETUDE

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THE ETUDE wants to share with its readers some of the very interesting letters that come to it. We can not, of course, allow our correspondents to indulge in lengthy, polemical discussions of articles. We do, however, enjoy reading terse, interesting remarks from our supporters. Therefore we shall be on the lookout for short, pithy letters from practical people on timely topics and shall print them now and then.

### Hold Fast to Music

[illegible]

When I was 16, I visited a friend in Chicago, who took me to see the head of a leading Chicago music school. He gave me a scholarship there, and I studied fourteen months with two very good teachers. I graduated from the teachers' class, winning a gold medal.

pleted my High School course the following year, then taught until I was 21. When I married I was 22. I was married, and I was married I tried to keep up my music, and I did to some extent for three years. Then, with small children and very limited means, I began to neglect the piano, although I think I now, as I search memory's storehouse, that I seldom let a day pass that I didn't play some.

Several years later we moved to a small western town, and from there to a homestead, twenty-five miles from a town and a mile to my nearest neighbor.

My daughter, then 12 years old and a very nice player, and I, spent many an otherwise lonesome afternoon, playing duets, classical and semi-classical, also singing light-spirited songs, grand operas, etc., and always one after another, with popular songs and dances. The world has become a very fluent reader.

This child has become a very good student. After proving up on our claim, we moved to a good-sized western town. I immediately looked up the best piano teacher I could find and started studying piano and tongue and pen case and never felt what I foundless joy those lessons were. I found, to my surprise, that my technique was not impaired, even though I had spent many years at hard work, both on the doors and in, and had four children to maintain credit.

In three years I have studied and memorized many wonderful compositions, including several concertos.

Though a lack of pipe-organ players in this city, I was offered a good position at a small salary. This was two years ago, and I have had a lot of hard work and determination and help and suggestions from other organists. I have a new renewal of last year's contract with a good increase in salary.

This covers a period of twenty-one years of married life, and I've always done all my own work until the past two years, when I had some help with the book work.

I wish I could make everyone see this question as I do. One spends months and years acquiring a musical education, and then, when one thrusts added duties upon

cause marriage trusts added that to them, gives up what has cost so much money and effort; and one who has such given talent and deliberately ceases to use that talent, will some day waken to find they have lost what is of inestimable value.

MRS. M. E. H., North Dakota

### Compensation

**TO THE EDITOR:**

I like your article "Prejudice or Justice." My friends used to bring it up at my intense Americanism during the war, but I am sure Americans must realize that Britain, which suffered far more than America, can afford to keep its eyes open to the wrongs of the world. There is no classics on the concert program here. The reason why we should give up the beautiful music which the Germany of the past produced. Surely we ought to get some new composers for all the money they have squandered on the war. Personally, I enjoy German music immensely, and mean to have all the best of it. At the same time, I don't want it. At the same time, I don't want it. At the same time, I don't want it. At the same time, I don't want it.

D. C. DUBOIS, New York.

### Move in a New Neighborhood

[illegible]

### Aid to Relaxation

[illegible]

IBENIE MILLER, Washington, D. C.

### The Establishment of Muscular Habits

By Thomas B. Empire

leave the piano and pick up a magazine from the table. How do we do it? Nine times out of ten with the stiffest kind of wrist possible—as if the magazine weighed a ton, and must be held up with all our muscles as rigid as iron. Yet it is perfectly possible to take hold of the magazine and to keep a firm, sure grip on it by the tension of the fingers alone. Fingers were made to grasp things. And upon their firm take-hold depends largely the proper technic of piano playing. But—and this is the crucial point—they must act with indepen-

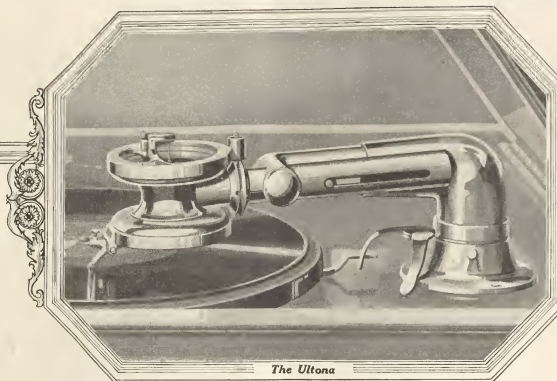
dence of the wrist. They must not compel the wrist muscles to tense with them.

The next time you pick up anything—beginning, of course, with light and non-frangible articles—try the "Mason" method on it. Apply this method to everything you do with the hands—typewriting, dusting, sorting the laundry—any muscular activity. And thus you will achieve the muscular habits for piano playing in much less time than in the ordinary way—of using one method at the piano and another away from it.



# The Brunswick

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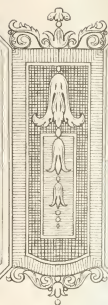
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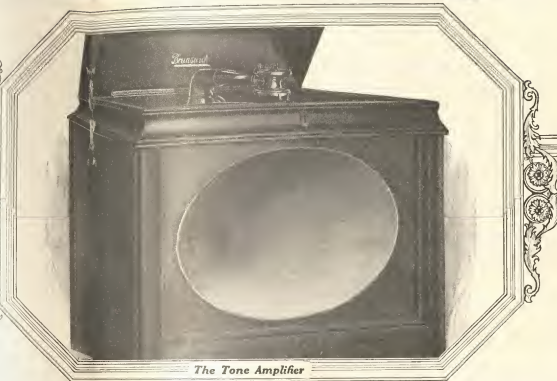
Phonograph design and tone reproduction did not reach the climax until The Brunswick and its method of scientific sound reproduction came into being. Experimentation, as everybody knows, was based on improving the records. In fact, old phonographs gained their reputation from records.

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The Tone Amplifier

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hon-or, Thou my soul's glo-ry, joy and crown, Thou my soul's

glo-ry, joy and crown!

Fair are the mea-dows, Fair-er still the wood-lands, Fair are the mea-dows,

Fair-er still the wood-lands. Robed in the bloom-ing garb of spring.

Je-sus is fair-er, Je-sus is pur-er, Je-sus is fair-er,

Je-sus is pur-er, Who makes the woe-ful heart to sing,

Who makes the woe-ful heart to sing, Whomakes the woe-ful heart to sing.

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Still there are mem-o-ries sweet. For  
Now that I'm far from fair Ar-ca-dy, There by the old ap-ple tree; Ah  
There in the fields of fair Ar-ca-dy,

there where we met by the sil-ver stream, In days of the long a-go  
oft-en I dream of her eyes so blue, The tread of her daint-y feet.  
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*p* *Ped. simile* *mf* *pp* *dim.* *p* *rit e dim.* *sempre rall.* *pp* *a tempo* *a tempo sempre legato* *Ped. simile* *mf* *pp*

*p* *pp* *sempre rall.* *molto lento*

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*p* *mf*

*simile*

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*p* *f* *accel.* *p* *rit.* *accel.* *colla parte*

*cresc.* *piu cresc.* *rit.* *accel.* *colla parte*

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*cresc.*

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*ff*

*rall.*

*Meno mosso*

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## More Income for Music Teachers

## A Timely Letter

The following letter is in line with the campaign of "The Etude" to help music teachers to increase their incomes at this time when the general cost of everything has gone up. Music teachers often live very retiring and unselfish lives, devoting themselves to their art, and little thinking of the practical side of things. Some do not know how to go about making a straightforward approach to the subject, and a letter modeled after the following, but adjusted to local and personal conditions, may be effective. First of all, remember, however, that the "increase" is much more readily attainable if you have made yourself more and more worthy of an increase.

DEAR MRS. WALLACE:

As the season is opening I have been looking over my records for this year and comparing them with present living demands. I appreciate the patronage of my friends very thoroughly, indeed, and am anxious to do everything possible to show this in service. We are all trying to meet the matter of higher living costs fairly, and the general belief that prices will go down as they did after the Civil and after most every other war in history, is encouraging. Meanwhile, the burden has fallen very heavily upon all professional people, who have made practically no advance during the war. I am sure that the slight additional amount that I am asking per lesson will not seem excessive to you. I know that you do not want to have me work under conditions that must keep my mind from the important subject to which I have devoted my life—musical education—which I have placed at your service.

It is always a pleasure to hear from you in any matter pertaining to the lessons which I am constantly striving to make more and more interesting.

Very cordially,

## Tell the Pupil the Whole Truth

By Alam P. Mecker

Nothing is gained by the teacher who fails to tell the pupil his shortcomings in exact terms. A teacher from the far West recently said to the writer:

"I realized, first of all, in my community that I must build up the confidence of my community in one thing, and that was, they could always count on me for a square deal. For that reason I made it a point not to take any pupils whom I thought did not promise to show good results with the right teaching. I may have turned aside a genius, as Verdi was turned aside by the authorities of the conservatory, who refused him admittance for lack of talent

—but I do know that I did spare many parents useless expenditures. They soon found out that I had a higher ideal than chasing the nearest penny."

The teacher who retains a pupil "who hasn't a chance in a hundred" of profiting from the lessons, has a liability which should be discharged as soon as possible. Jeremy Taylor, the great English philosopher-clergyman hit the nail on the head when he said:

"Most people prefer a prosperous error to an adverse truth." Nevertheless it always pays to tell the pupil the whole truth, even though it means losing one pupil.

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 "Should Musical Critics Be Abolished?"

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## Department for Voice and Vocal Teachers

Edited for October by LOUIS ARTHUR RUSSELL

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

### The Vocalist in the Americanization Plans

By Louis Arthur Russell

It is a hopeful sign of the times that the people of our country are so deeply interested in the plans looking toward the Americanizing of the foreign-born in the United States. It is a wise policy which is being adopted to make the study of our native language an important and first item in the work. The Americans as a class are none too proud of their language, and the people of Continental Europe are not given to complimenting us upon our Anglo-Saxon tongue or our use of it. But we have cause for much pride in the language which has been the vehicle for the expressing of the genius of Shakespeare, Shelley, Keats and Poe, and the wisdom of Bacon, Emerson and the lesser lights of poetry and philosophy. We should all realize and endeavor to "show forth" the beauty, strength and expressional variety of our Anglo-Saxon language, which is as free as any of the modern languages from harsh sounding elements, and with its greater number and variety of vowel sounds it has in it more elements of beauty than any other of the languages, let us say, of Europe.

We of the vocal professions especially should master our language and set it forth in all of our ministrations in its fullness of rich vowels, its great variety of expressive shades of consonantal beauty and its endless wealth of words.

There is no primary vowel sound in the modern languages of Continental Europe (speaking particularly of the languages of Europe) not to be heard in our own native tongue, and to this must be added the fact that we have more vowel and consonant sounds than any other of them. This wealth of sounds in our language is, of course, due to its composite nature, and we must acknowledge the debt the language owes to Greek, Latin, Saxon, Oriental and later French sources, all of which languages have served to enrich our great lexicon. It is self-evident that we who profess an art whose distinguishing medium of expression is the voice in combination with language, should make special study of language, and especially of our own native tongue, and that we should be living examples of our own language at its very purest and best.

This is a prime obligation of all vocalists, all teachers, preachers, orators, etc., for we who publicly use our voices are the living active forces making for popular habit in speech use, and our "example" should be worthy of its great influence.

If we who are known as vocalists and preceptors of vocalists have a true conception of our responsibilities, we will at once conclude that as are the missions in this field, and as true Americans we will join heartily in the general movement which is growing through the land to Americanize the foreign-born resident here, especially the illiterate of the class, by giving them the means to study American manners, American

spirit, American institutions and American aspirations through the knowledge and use of our language, as spoken and printed, and thus to open to them the vast treasure house of Anglo-Saxon literature—the mental and spiritual record of our race from its dim beginning. The organizing of a "Pure Speech League of America" is progressing satisfactorily and already is spreading through the States; and it is hoped that the plans to interest the patriotic societies, the churches and other public organizations will soon bear fruit. The public schools are already enlisted in the work in many centers, and a general campaign for pure American Anglo-Saxon speech among native and foreign-born here is sure to be an active fact during the coming season. We of the vocal professions are, of course, most vitally interested, and upon us, in large measure, falls the responsibility of making perfect the didactic process through the study of the language, and of teaching foreigners of even slight education have no difficulty in mastering the grammar and the syntax of the English language; but it is rare to find a continuous European who masters the phonic difficulties of English speech after grammar-school age.

#### English a Complex Language

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#### Anglo-Saxon Phonetic Values

However, the first duty in the study of phonetic values in our language is the mastery of the regular normal sounds and their symbols and the spelling (orthography) of words which are in the regular class. At the outset we must apprehend the fact that our language is largely diphthongal in its sounds and symbols. Most of our so-called simple vowels are of a diphthongal nature, and this calls for special analysis of our vowel sounds as to their complex character.

To master thoroughly the scale of vowel sounds, we must turn to the study of hearing to an acute appreciation of initial and secondary sounds in vowels or diphthongs. Many Europeans cannot realize this, and they often stoutly deny the fact that their mastery lies one of the secrets of pure speech in our language.

The variety of sounds represented by one symbol is also a perplexing problem for the adult student of our language. How, for instance, shall we explain the five sounds of A, our first letter symbol?

#### A New Code of Diacritics

All foreigners find it difficult to remember our secondary vowel sounds, especially the second and fifth sound of A; the third sound of O; the difference between the second sound of U and OO, while the diphthongs present many problems for the ear and eye to solve. Of the consonants and the consonantal diacritics, F, V, W, Y and Th are the most perplexing. The great dictionaries and many of the great phoneticians are much at fault for the lack of a clear and universal system of diacritical symbols, and the League has adopted a rational code of numerals as diacritics (replacing the hieroglyphs now in general use), and is hoping for its general acceptance.

#### Some Working Axioms

Not to enter too deeply into the subject of Phonic Dictation here, I will state, as briefly as possible, the code of the League, which is based upon the analysis of vowel color, their position or shape in the mouth, consonantal placement, shape, etc., all of which would exceed the

purpose of this article. A few axioms may have place here, however.

1. *The lips* in speech are mobile and free, but are not shaped for vowels, i. e., not rounded for O, side-spread for E, opened wide for Ah, etc.

2. *Vowel "shapes"* if we may use the term, are controlled by the tongue and inner tissue of the mouth.

3. *The vowels* are the singing or sustained sounds of speech, we may say, the texture of the word or syllable.

4. *The Consonants* are the outlines or the shaping elements of words or syllables.

5. *Diphthongs* and diphthongal vowels are of two-vowel sounds, one of which is prolonged for the "sustenance" of the syllable.

6. *A knowledge* and correct sense of the initial sound and the vanish is essential in the full analysis of the phonic values of diphthongs.

7. *The vanish* sounds are OO and E (somber and bright).

8. *The smallest*, most brilliant of initials (primes) is *th* (as in *it, did, pit*, etc.). This is the "animal gruff" of our language. *The deepest* and darkest of our primes is *uh* (as in *cut, rut, fudge, witch*). This is the "animal gruff" of our language. The most complete and fullest in resonance of our vowels is *Ah* (as in *father*).

9. *The use of UH* for secondary syllables is forbidden when the vowel of the syllable is other than U. The common use of UH for all classes of secondary vowel syllables is one of the vulgarisms of our abused language; thus, eternally (for eternity), heavenly (for heavenly), thus instead of *theh* for "the" (mute).

10. *Abrupt* and extreme change of vowel to a bright vowel, as O to A in "mo after" or "go in"; etc.; or to the contrary, from a bright vowel to a dark vowel, as E to O in "the opened," "opened," "the useful," etc., cause the injection of Y, as *ly opened*. Hey opened, etc., also a vulgarism; both processes are in error.

#### The Complete Code of Vowel Sounds

We classify vowel-sounds by numbers as diacritical signs, as in the following table:

##### THE VOWELS

A has five sounds of which:

a<sup>1</sup> (long a) as in *date, pray, dame*.

a<sup>2</sup> as in *cat, bad, lad, and*.

a<sup>3</sup> as in *far, barber, father*.

a<sup>4</sup> as in *law, lawyer, almost*.

(initial prime) as in *alone, asleep, private, surface*.

This a<sup>1</sup> is the long a<sup>1</sup> initial but without the vanish. All clear distinctions, such as in Webster's Tables, are classified under the head of "fusion," as in *care, dare, etc.*

The controversy as to a<sup>1</sup> in *am, at, ash, appear, etc.*, we settle by placing them

### THE ETUDE

as e, modifying the vowel-color by the tone-color.

E has two sounds:

e<sup>1</sup> as in *be, see, even, mete*.

e<sup>2</sup> as in *bed, led*.

This second sound is borrowed, it being really the initial prime of long a (e<sup>1</sup>), *eh*. The various sounds of e included in Webster's or other Dictionaries are subject to the rules regarding fusion (see above), or as borrowed sounds.

I has two sounds:

i<sup>1</sup> as in *die, try, light, quite*.

i<sup>2</sup> as in *it, bit, mid*.

Other sounds of this vowel are borrowed or close sounds due to fusion.

O has three sounds:

o<sup>1</sup> (long o) as in *go, oh, gold, obey*.

o<sup>2</sup> in *cod, fodder, content*.

This is the short o, practically a<sup>2</sup>-ah in common usage, and in prolonged tone the *ah* sound is correct.

as in *shown, wholly*.

This is practically the long o, without the vanish.

OO has two sounds:

oo<sup>1</sup> as in *spoon, cool, foot, boot*.

oo<sup>2</sup> is the forward dark vowel with the vanish in the diphthong *cu*.

oo<sup>3</sup> as in *wood, food, noel*.

A mute *oo*, lacking the vanish, having an abrupt ending (*ooh*).

U has two sounds:

u<sup>1</sup> as in *duty, mule, us*.

A diphthongal vowel, *re-oo* (or *ih-oo*) with glide.

u<sup>2</sup> (*uh*) as in *but, flutter, budding, usher*.

U has many equivalents in oo<sup>1</sup> and oo<sup>2</sup> and in digraphs.

##### THE DIPHTHONGS

(1) *ei* (digraph) as in *height*. The same as the vowel (diphthongal) *i* or its equivalents as in *eye, tide, sight*.

Sustained sound is *eh*, and the vanish e<sup>1</sup> (ah-e).

(2) *oi* as in *coil, boil*, with equivalents as in *boy, annoy*. The sustained sound is *o*, the vanish e<sup>1</sup> (ah-o).

(3) *ou* as in *thou, thousand*, or equivalents as in *now, down*. The sustained element is *uh* (ah-ou), and the vanish oo.

(4) *eu* as in *Europe, Eugene, euphony*, with equivalents as in *deu, new, tune*. The sustained element is *oo*, and the initial is *ih*, or, *broader forms*, *eu*.

##### THE DIPHTHONGAL VOWELS

a<sup>1</sup>=eh-e (close distinction, not de-

manded).

a<sup>2</sup>=ah-e.

w=oo or ih-oo, with glide.

A reference to the table of small and large vowel-sounds, with placement, will determine the placement of all these sounds.

Many of these vowel sounds are interchangeable in our orthography, and the League issues a table of equivalents showing these interchanging relations, as we often say, "borrowed vowel sounds"; thus, for instance, a<sup>1</sup> as in *day*, *ey* as in *prey*, or *ei* as in *skien, eight*, etc. The mastery of these equivalents is essential for a complete understanding of our language.

The final syllables, *ion, ial, etc.*, are all modified in the English Manual, and the item is important and essential.

##### CONSONANTS

The consonants in their first analysis I give below, codified when possible in pairs, consonants with cognate sounds.

##### SONANTS WITH COGNATE SOUNDS

(labial)

b as in *bad, bale, bill*.

p as in *pad, paid, pie*.

(lingual)

d as in *did, dull, damp*.

t as in *tell, tall, tend*.

(labio-dental)

v as in *veil, van, volume*.

f as in *fail, fan, follow*.

(linguo-palatal)

g as in *goal, girl, gutter*.

k as in *kill, king, keen*.

(lingual)

z as in *zeal, zone, zounds*.

s as in *seal, sad, sounds*.

(liquid-labial)

l as in *load, lure, love*.

m (nasal-liquid) labial, as in *man*.

n (nasal-liquid) lingual, as in *name*.

ng (nasal-liquid) lingual-paratal, as in *sing, ring, singer*.

h (aspirate) as in *ha (ah), hole, hate*.

r as in *roll, room, rear, reel*.

SIMPLE CONSONANTS WITH COMPOUND,

SONANT WITH COGNATE SURE

j as in *jail, few, jingle*.

w as in *weal, well*.

y as in *yew, yew*.

zh as in *range*.

dh as in *then, these*.

ch as in *cheu, child*.

wh as in *sheet, when, while*.

yh as in *heav*.

sh as in *rush, shut*.

th as in *thin, think*.

IRREGULARITIES, BORROWED SOUNDS AND

EQUIVALENTS

kw, qu as in *steward, quite, quest*.

c as s or h, as in *ceiling, cell, cedar, call, candy, canoe*.

cu as k, as in *circuit, biscuit*.

g as j or in *rouge*.

z as s or k, as in *Xerxes, Xenophon*.

sz, sz, sz.

zh, zh as in *witch, patch, thatch*.

ph and phr as f or fr, as in *physique, Phrygian*.

gu as in *guano*.

mp, mpt, mpt as in *jump, limp, jumped, exempt*.

nd, nk as in *and, and, pink, punch*.

ng, nch as in *sing, sung, lunch, lynch, bench*.

ngs, mps as in *songs, mumps*.

sh, sh as in *shy, shy, ash, aster*.

Double Consonants as bl, br, cl, cr, dr, fl, fr, gl, gr, kl, br, ll, ll, lm, pl, pr, sl, tr, ur, etc. in words like *blood, brood, clear, crown, drift, flight, glad, groom, cold, coil, helm, place, price, sleek, art, trial, wing, etc.*

The full code, with special table of equivalents, etc., is given in the Manual, which also defines the various characteristics of consonants, their mechanical action, place of making, their service in the form of words, and an analysis of the various elements of the speech organism, various members of a discourse for this article.

The study of Anglo-Saxon Phonetics is just complex enough to be delightful, and it unfolds the great strength and beauty of our native tongue, while it proves to us the necessity for a greater respect and closer attention to our speech in America. It remembers the sure, careful results of the movement to Americanize the alien element here depends upon the efficiency of the instructors and the completeness of the process.

No halfpenny theories or practice will bring satisfactory results. If we are to teach the language, we must do it with extreme thoroughness and with a real devotion to the beautiful tongue and a determination to conquer its difficulties and not simply to master its commonplaces.

The great burden falls on the professional vocalists. Will we all do a share, by gaining personal proficiency, then by imparting it to all within our reach?

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

## October

Here we are beginning another season, and it will be a good one, too; for we are going to work harder on music this year than ever before.

Just think! This time last year we did not know what might happen, and we worked hard on Red Cross and all kinds of war work.

Now, this year we will celebrate peace by practicing with a will and in a spirit of thankfulness that it is all over.

## Chinese Music and Nature

By George Kohl (Age 13)

The ancient Chinese scale consisted of five tones, F, G, A, C, D. These tones were considered symbolical of the five elements, earth, metal, wood, fire and water. But as music developed, the Chinese musicians no longer limited themselves to this small number of tones, and as time went on, new ones were added and much confusion resulted, until it became unendurable.

In the year 200 B. C. the Emperor Hoang Ti, urged by petitions of learned men, ordered Ling Lun, the greatest musician of his time, to put an end to the confusion and establish music on a new basis of fixed law.

Ling Lun left the capital and traveled to the high mountains where the Hoang River takes its rise. He followed the stream to its source and while ascending a high peak his feet gradually refused their support. He sat down and soon fell into a deep reverie.

Then there appeared to him the wonderful double bird, which appears to man only on rare occasions, and for the purpose of benefiting mankind.

The male bird sang six tones, and the female bird sang six tones, and the deepest tone produced was F, or the great tone of Ling Lun's own voice; and the waters of the Hoang River likewise intoned F.

Ling Lun therefore considered this to be the keynote of nature. The combined sounds of nature as heard in the roar of a distant city, the waving of foliage in a large forest, or the rumbling of water, it is said to be this F, below middle C.

## Pedals

I think it's very hard to know where pedals should be used; and if I sometimes make mistakes, I hope I'll be excused.

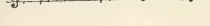
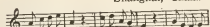
But I'm improving every day, and soon I'll know just how to pedal well in all my things—But I can not do it now.

Did you ever know that the JUNIOR ETUDE has many friends in far-away China? Some of these music friends have written about their music, and their letters are very interesting. Just think how hard it must be to study music in China! A sister in the Missionary College reads this to THE ETUDE:

DEAR JUNIOR ETUDE:

Chinese music is not written like European music. We use the Chinese characters. One of my favorite tunes is *Dul Kiew*, which means "Passionate outburst," and I have learnt it by heart. I have tried to write it out and am sending it to you as an example of our music.

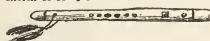
LIA WOO,  
Shanghai, China.



CHINESE TUNE.

DEAR JUNIOR ETUDE:

The musical instruments of China are very numerous and I am sending you a sketch of some of them.



CHINESE FLUTE.

The flute is the best known. Each man plays his own tune, so when a number play together the sound is not very harmonious and it sounds strange to foreigners who are not accustomed to it; but now music is making rapid progress, owing to the introduction of European music.

LIANG SING FONG,  
Siccawei, China.

## What the Piano Said

By Loretta M. Lawrence

(Molto Adagio)  
The children do not wash their hands  
Before they touch my keys.  
That's why they're sticky and unclean,  
As everybody sees.

My case is seldom dusted off;  
And finger marks and streaks  
Make smudges on my polished wood—  
They sometimes stay there WEEKS!

My top is piled with photographs,  
Stays books, to the left and right,  
And dog-eared music all askew—  
I surely look a sight!

The moths eat up my hammer felts,  
The rust corrupts my strings;  
The mice rest rooms within my case  
And live there just like kings.

I'd like to feel that some one cared  
To keep me clean and neat,  
To shut the windows when it rains  
Or shield me from the heat.

I'd love to have a shiny coat  
And pretty, snow-white keys,  
A top that isn't used for junk—  
Now can't I have them, PLEASE?

## "Jubilee Singing"

You have probably heard about the singing festival in honor of peace that is to be held all over America on the 11th of November, at 11 A. M.

Have you all got something patriotic ready to sing at that time and join in the "great big sing"? If you are to have a holiday so much, the better. Probably you are practicing some things now in school, but every music class or club ought to get together too, if possible, so practice hard between now and then. Remember the date, eleventh month, eleventh day, eleventh hour! And remember the place, EVERYWHERE!

SUSAN TRANG,  
Shanghai, China.



A CHINESE MOUTH ORGAN.

DEAR JUNIOR ETUDE:

I think you might like to hear about our music in China. We make a great many instruments. The monks play great instruments in their temples; they always beat on the "wood fish" when reading their sacred books, or walk in the streets. We Christians never beat on anything when we read our Bibles, but we play the piano or organ when we sing our hymns. Some ladies play the flute, and in summer they go into the garden and play in the moonlight and the sound is very sweet and clear. I am very fond of playing with my sisters.

RUTH NIEH,  
Siccawei, China.



A CHINESE FIDDLE.

## Answers to Last Month's Questions

1. Clara Schumann was the wife of Robert Schumann, and was a well-known pianist.

2. "Keep the Home Fires Burning" was written by Ivor Novello, a lieutenant in the Canadian Army.

3. A xylophone is a small instrument of wood or metal, played by striking it with hammers or sticks.

4. Pizzicato means "picked" instead of played with a bow.

5. Liszt was born in 1811.

6. Melody is a succession of single tones.

7. Melis is an Australian.

8. A chromatic scale is one which progresses by semi-tones.

9. A mandolin is tuned in fifths, G (below middle C), D, A, E, but having pairs of strings instead of single strings.

10. Beethoven's Minuet in G.

## To Make a Virtuoso

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Seek well in musical atmosphere.

Mix in large amount of endurance, patience, and concentration.

Season well with ambition.  
Bake in studio with good teacher for ten years.

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## THE ETUDE

### Junior Etude Competition

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

Subject for story or essay this month, "What Is Music?" It must contain 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 JUNIOR ETUDE, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of October.

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

### MY FAVORITE COMPOSITION (Prize Winner.)

I USED to wonder if I would ever have a favorite composition, as they all seemed so pretty, each with its own story to tell, but after all one cannot get along without a favorite piece. My favorite is "Bubbling Spring," and it is, indeed, a beautiful composition.

"I chatter over stony ways  
In little sharp and trebles,  
I bubble into eddying lays  
I bubble on the pebbles."

This is the way in which Tennyson describes it, and in truth he describes it perfectly. When I play that composition I seem to be far away by a tiny spring overgrown with moss that chatters and bubbles and bubbles. It tells me its story, but it would take me too long to tell that story to you.

KATHERINE DOUGLASS (Age 13),  
McAster, Okla.

### MY FAVORITE COMPOSITION (Prize Winner.)

The Minuet in G by Beethoven is my favorite composition.

As I play it I can see a boy and girl in colonial costume. They look very pretty and graceful. They hear the strains from a violin and the boy and girl exchange bows and begin dancing the stately minuet.

The passage in double thirds is a duet between the boy and girl. The next part seems to be an argument; perhaps it is a misunderstanding; but they soon make up as we come to passage in double thirds again.

I never tire of playing this piece and I am glad to have studied something from the great master, Beethoven.

ERNESTINE BEATTY (Age 12),  
Clinton, Ill.

### MY FAVORITE COMPOSITION (Prize Winner.)

My favorite composition was composed by an entirely unknown musician. Last summer I went to my grandfather's farm for my vacation. The second day of my visit, as I was exploring the farm, I heard in the wonderful music of a violin, and in the shade of a palm not far away sat a young man, pale and slender, his violin lifted to his chin. The beautiful music held me spellbound.

When he finished I ventured to ask him what he had been playing.

"Oh, that is just something I composed myself," he answered smiling.

During the summer I persuaded him to copy the piece for me, and after hard work I succeeded in learning it, though I can never play it as he did.

He died soon after I left the farm, but I shall always treasure carefully his beautiful composition—my favorite.

RUTH BUELL (Age 14),  
Escondido, Cal.

### Honorable Mention

JESSIE O'QUINN, Edward Tiernan, Carrie Shambarger, Helen A. Dunbar, Ruth Place, Genevieve Bruchner, Edith Adler, Donna Perry, Ruth Foote, Louise Cordy, Bernadine Gunther, Alice Marian Andras, Annahara Peck, Elizabeth Muir, Kelsey Hudless, Stanley Yashansky, Robert Henney, Lucile McKeegan, Candace McLean.

### Puzzle

By Philip Tapperman

(WHEN all the beheadings have been made, the initial letters of the remaining words will spell the name of a well-known composer born in 1771.)

Example: Behead a musical wind instrument and have a musical stringed instrument.

1. Behead a flute—lute.
2. Behead a durable blackwood and leave resembling wood.
3. Behead a banquet and leave the Orient.
4. Behead a shelf and leave a border.
5. Behead a belt and leave a share.
6. Behead neck and leave a musical instrument.
7. Behead a lid and leave above.
8. Behead to keep from and leave null.
9. Behead to rent by written contract and leave repose.
10. Behead knots and leave small saddles.

### Prize Winners

PRIZE WINNERS in the "Musical Temperament" puzzle were: Opal Dobson, Milford, Ill.; Rose Shindler, Milwaukee, Ore., and Virginia Ehrhardt, Newark, N. Y.

### HONORABLE MENTION

Alta Pace, Robert Vondries, Robley Evans, Florence Shipman, Ethel Fulper, Helen Klefeker, Bernice Hansen, Marie Hoesly, Frances E. Smith, Katherine Stouffer, Isabel Hesse, Charlotte Tegen, Margaret Brent, Frances Holden.

### Please Remember

MANY letters come to the JUNIOR ETUDE asking how to join the JUNIOR ETUDE clubs or classes, etc. There is no club or class of any kind connected with the JUNIOR ETUDE, and any one under fifteen years of age may enter the competitions, whether a subscriber to THE ETUDE or not, but please read all conditions of the competitions carefully and comply with them.

Any one may also write to the JUNIOR ETUDE LETTER BOX and tell of anything interesting from a musical point of view. Those living too far away to enter the competitions on time are particularly invited to do this.

Do not send us the answers to the Questions in "Who Knows?" These questions may be used in your own clubs or classes and you may give monthly rewards for the best answers if you wish; or your club leader may keep a record of the answers and the reward be given at the end of the season. You may do as you choose with "Who Knows" but do not send the answers to the JUNIOR ETUDE.

### Eurhythmic

What are "Eurhythmics"? I'd really like to know. Will some one please tell me just how they go.

Some say you dance them, Some say you do not—Some say you clap hands. Please tell a small tot.



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## One Way

By J. Lillian Vanderve

She was such a problem—Helen, of the ten summers! If one kept her at the point till perfection was reached the effect on child and teacher was utter weariness of soul. If half finished work was accepted, where were one's standards? Truly, it was a matter for the night watches and the melancholy afternoon. Most important of all, she should have a far larger repertoire to show for the time and money already invested in her musical training; but the mention of her musical training brought forth tolerant shrugs, or downright impatience. Then, in one of those rare moments which preserve sanity and keep one's mental grip, the idea came.

"We're not finished!" said Helen at the next lesson, when the study book was closed ten minutes early.

"Of course not," answered Miss Waite, "but we've something else to do," and she picked up her pen and pencil. "Tell me the names of the last eight pieces you've studied."

After a bit of thinking, Helen recalled the titles, and they were jotted down.

"Now check off the six you like best," and she handed over the list.

All alert, Helen chose her favorites, and as she finished Miss Waite turned to the study book.

"Choose two of these between No. 20 and No. 30," and the child, eager-eyed in her decision, forgot that she "hated studies!"

When the study numbers had been added, Miss Waite spoke impressively.

"Now, I'll tell you why I let you choose these things. Next time you've got to play a lesson for me—you're to give me a recital in it."

A volume of excited comment threatened to pour forth, but, checking it, she went on.

"All these numbers may be played without music—s grived look to the by the

listener, "and you are to make out the program all yourself, like this."

A leaf from the pad was made into the little folder.

"Put the composer's name opposite the list of each number, and make a nice little cover page, with your name and the date, just like the printed programs we had last spring."

"May I say 'Recital by Helen Bentley'?"

"Certainly, and I'd say, 'At the studio of her teacher, Miss Agnes Waite.'"

"May mother come?"

"And Charlotte? She's my best friend in school, and she's never taken lessons—may I invite her?"

"Of course, and I have a friend who will visit me that day, and I believe she will enjoy listening, too."

The steady grey eyes looked a question into the dancing brown ones, and met the answering flash of determination and willingness that they longed to see.

"I'll work every minute I can spare from school, and I'll make Daddy bring home a big sheet of paper for the program!"

On the evening after a properly impressed Charlotte sat by Helen's mother in the window-seat. Miss Waite's friend joined them, and Helen, of the type whom an audience inspires, did work that was unaccountably careful and brilliant.

"You don't know how Helen's father enjoyed hearing her prepare for this afternoon," said Mrs. Bentley, as she was leaving.

"Helen played several of her numbers for Charlotte's mother this week, and if you will telephone about Charlotte in music."

"Well," said Miss Waite, when he had gone, "six pieces memorized, an excited child, pleased parents and a new pupil! As a last resort and a delicate discipline, I think it worked rather well!"

## Keep Fit

By Thomas B. Empe

It doesn't matter what you are doing—singing, playing the piano or violin, going in for a business career, or doing a ditch—you will do it better and more easily, say nothing of the success-and-money side of it, if you keep your machine in good running order. This body of ours is a funny sort of machine, that we are just beginning to find out about.

If we sit still and take no exercise all the food we eat goes to fat—plain, uncompromising fat! And you really don't do much work on fat. After you have played the part of the fatted calf for long enough, the quality of fat gets into your mind itself—you become a fat-head. And the main characteristic of a fathead is that he cannot think clearly.

So, instead of being a fathead, instead of sitting still and eating, will take regular

and systematic exercise the wise body gets down to work, and out of the body consumed makes muscle tissue, and a firm coating of it all over the body. And the mind, too, partakes of the quality of this new tissue. Nature begins to discard the fatty values in the food, and instead takes the muscle-forming part of it, and builds the body up in the new idea.

Keep fit. Exercise. Even walking is better than nothing, though exercises for the whole body are better. But as soon as Nature sees that you are bound to improve the body issues the food, and best out of your machine she will start in to help you. Keep fit. You will be a better pianist, singer, workman, business man, ditch digger, for it—and it's not such a bore, if you go at it in the right way.

Keep fit. And, again, keep fit.

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## Sensing Rhythm with the Eyes

By George Gilbert

Every pupil finds certain rhythms, turns, trills, etc., that are hard to grasp; certain measures that are "stumbled over" each time a given piece is played. Why not make use of the roll of a player-piano to help in such cases if a player-piano is available? Select a piece that has been included in the list of some maker of player-pianos and that has measures, trills, turns, etc., like those in the piece that is causing your pupil worry. Perhaps the very piece the pupil finds hard to play may be procured in a music roll.

Do not place the roll on the player-piano at first, but unroll it at hand, finding the measure in question or the turn or trill, point out to the pupil how it appears as cut on the roll—the length of the notes, their relation, in regard to length, to each other. Measure them with a

ruler and let the pupil grasp the mathematical elements of the problem, as exactness in simple lines made by holes in the paper of the roll. Then, placing the roll on the piano, play it, pointing out that measure, turn or trill, as it passes over the track-board. Do this several times. Then play the hard part by hand and then by roll several times. Invite the pupil to play it, first by roll, then by hand. Or, draw the measure, trill or turn on a slip of paper, using simple straight lines to represent the notes, say a two-inch line for a half-note, an inch line for a quarter-note, a half-inch for an eighth, a quarter-inch line for a sixteenth and for the notes of a trill or turn little dots.

By using such methods, it is quite possible to make a pupil "hear with his eyes."

## Sing for America!

By Geo. Chadwick Stock

Singers of America! These are strenuous times in which we live, and do not forget that you and I, as loyal Americans, have a very definite part to play in the reconstruction days which are now upon us. Every real American will fulfill to the uttermost his obligations of citizenship, immensely intensified by social and industrial problems that are of far deeper significance and importance than any that the human mind has heretofore had to grapple with.

Keep your mind fixed upon this fact: that you and I are living in a new era. It is the Era of Service. The man or woman who fails to realize this—who does not find time to put his shoulder to the wheel of national growth moving towards an ideal democracy—might better be dead.

Music, singing especially, has played a prominent and useful part in the great world war. Now that peace has come, music has a much greater part to play in helping to bring back the human mind into new and better channels of thinking and planning. Our government and all men and women engaged in educational affairs have encouraged and will continue to encourage in every possible way all kinds of legitimate music activities. Vocal music particularly is becoming an increasingly important factor in our national life.

There is no question but that every

American singer stands ready to help unsterily in the special field of musical performance for which he is qualified. Singers! We should make it our business to encourage the performance of whatever is good in American song composition. We should also encourage in every possible way the use of the English language in song and speech. Think what it would mean for millions of American singers to act in a concerted way toward this end! Think what a tremendous stimulus it would prove to American composers and the undreamed results to be obtained in the present great Americanization movement.

Such nation-wide service will help in an incalculable degree to promote a life for some of the finer things of life. It will increase loyalty, it will inspire love of some of the choicest American traditions. It will help in every State in the Union to maintain national ideals. It will be the quintessence of pure democracy. It makes a universal appeal, for the reason that it is a universal force.

Music is the most democratic of all the arts used by man, because it does not depend upon anything exterior to itself. It is felt and understood by everybody, of every race and every condition. It becomes a great unifying principle working among the discordant and antagonistic elements that make up human life.

## "Grand!"

By Helen Maguire

It's quite some time since we ceased to give "grand concerts" or "grand entertainments," or "grand productions" Dickens, perhaps, did as much as anyone to show us the ridiculousness of the "grand scale" on which we boasted of doing everything. But the "grand scale piano" we still have with us, one of the last remnants of our early American vaingloriousness. When you think of the musical and charming names of the Old World instruments, the Harpsichord, the Clavichord, the Clavichord and the rest, it makes you long to find a fitting and dignified name for our beautiful American instrument.

Our first instruments would seem to have been named by the carpenters who built them; first we had "the square," and then came "the upright," good, honest carpentry terms; but the "grand" was quite the most American of all. And when the makers began to modify the term, and gave us "the parlor-grand," it certainly "went with the 'whatnots' and the 'lambrequins' and the 'everything-get-aways'—after that they gave us the "quarter-grand."

Fancy anything being one-quarter grand! To be wholly grand is one thing, but to be only one-fourth grand is to be a humbly-majestic grand instrument, or a "humbly-majestic piano." How make the two go together?

Really it would almost be better to stick to the good plain carpenter's name and call it, as the children do, "the three-cornered piano."

It is noticeable that the manufacturers of the various phonographs earnestly try to give their instrument names which are at once descriptive, which designate, and which sound well. I do not say that they all succeed, but the attempt to do so is evident.

It must be that there is a name for our lovely "grand" without going back to the length of its very first and certainly descriptive name—"the clavi-cembalo-confor-te-piano." What call this be-

the "lambrequins" and the "everything-get-aways"—after that they gave us the "quarter-grand."

Fancy anything being one-quarter grand! To be wholly grand is one thing, but to be only one-fourth grand is to be a humbly-majestic grand instrument, or a "humbly-majestic piano." How make the two go together?

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