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Volume 38, Number 01 (January 1920)

James Francis Cooke

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Edith Mae Bishop

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

JANUARY
1920



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All lovers of good drawing-room music will be delighted with this excellent collection. It has been prepared with the greatest care and contains nineteen compositions carefully chosen from the best and most popular numbers of Wachs. They are chiefly of intermediate grade (Grades IIIA, IV). Wachs is one of the foremost French salon composers, and this collection is, indeed, a notable one in music publications.

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A delightful book of a dozen and one bright, easy piano numbers with words between the staves. These facts about great composers. After gathering these facts the child is to write a story of the composer on the blank pages and the book is also pictured to interest to know that these numbers are also published separately in sheet form.

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Henry Hes Lowinson, philanthropist and music lover, died November 14th, at Boston, Mass., at the age of 85. He was known locally for many years as the generous patron of the Boston Symphony Orchestra, but lately his name won the length and breadth of the land because of many virtuosic offerings revealing the conductor, Muck, a German, who treacherously used the hospitality of the American people in conjunction with the German war system here. The time given to Mr. Muck was widely and justly informed as to the character of the conductor, one of the most powerful and powerful of Muck. But subsequent events have shown the truth of the statement that the no doubt had much to do with shortening the life of the philanthropist. The report of music lovers both local and continental.

One hundred and fifty thousand dollars per annum has been paid to have been the man that Adeline Patti received in the United States. She sang at Covent Garden for more than twenty consecutive years.

Mme. Lucie Chappell, opera singer and teacher of voice, died at 82 in Zurich, Switzerland, at the advanced age of ninety-two. She was the first of the great talents to be guided as the leading vocal teacher of New York City.

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PRESSER'S MUSICAL MAGAZINE



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXVIII, No. 1 JANUARY 1920

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The World of Music

Hoiland's old musical journal, "The Musician," is about to celebrate its seventy-seventh anniversary. The editor is M. J. Cooke, who has been the editor of the journal since 1894. The journal is published by Theodore Presser Co., Philadelphia, Pa.

The direction of the Conservatoire of Music, Paris, has been given to M. J. Cooke, who has been the editor of the journal since 1894. The journal is published by Theodore Presser Co., Philadelphia, Pa.

The body of the late Adeline Patti, who was sent to Paris for interment, was delayed in transit for several days by the railroad strike in England.

The Bethlehem Steel Plant, which has been the scene of the strike, has been closed for several days by the railroad strike in England.

The Mammesmith Sunday Concert Society, newly formed in London, has been the scene of the strike, has been closed for several days by the railroad strike in England.

Richard, who is to give a series of subscription concerts this season. The program will be the most interesting of the season.

John Fairchild, the American composer, has been decorated by the French Government with the Legion of Honor.

"Cleopatra," Massenet's opera, directed by Louis Paves, was performed in the beginning of the season for the benefit of the Philharmonic Society of Paris.

Philip Simon, the famous American pianist, has been the scene of the strike, has been closed for several days by the railroad strike in England.

Thousand dollars is offered for the best string quartette this year in the United States. The names of the judges are: Mr. J. S. Cooke, Mr. J. S. Cooke, Mr. J. S. Cooke.

Three scholarships for students of the New York Conservatory of Music, of which he is the conductor, have been invited to the New York City.

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C. H. Stelzner, the head of the famous piano firm, died on October 30th, after a short illness of twelve hours. He was the grandson of the founder of the house, Henry B. Stelzner.

"Pro Patria," a new English opera, Opera Company in London. The book is by M. J. Cooke, who has been the editor of the journal since 1894.

The second English opera performed this season, second English opera performed this season, second English opera performed this season.

"International Celebrity Concerts" will be forthcoming in the musical season in Birmingham, England.

Clarence Devers, Mayor, violinist and composer, founder of the violin department at Cornell, died recently at Lancaster, Pa.

Mrs. Minnie Kahn, a favorite singer of the past generation, is blind, old and without any of her former wealth.

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The Psalm Singers Three Centuries Ago

EVERY now and then some musical wiseacre points out that we cannot possibly be a musical people because our Puritan forefathers abhorred music. Then this pessimistic thought gets the impetus of print and it is passed on from musical club to musical club like a row of tumbling dominoes. Papers are read upon it and club members yawn and nod and seem pleased to have it settled at last, one way or another.

As a matter of fact, that famous voyage of the "Mayflower" was made endurable for many of our forefathers because there were "several musicians aboard." We have this on the written word of one of the voyagers.

Picture yourself, if you can, starting out to spend the winter in an unknown uninhabited country, where death lurked and all life was to be a terrific struggle. You are to spend weeks in a little vessel crossing the North Atlantic in October.

Wouldn't you have blessed these musical folk who, from the quaint speckled pages of Ainsworth's *Palmer*, sang those courage-giving words of God, first sung by King David. The music heard at such a time must have swung itself into the soul of the nation. They were beautiful hymns of Inspiration. Let no one cavil at our musical beginnings.

"Palma Non Sine Pulvere"

"Don't expect the palms unless you can put up with the dust of the race," that is, in substance, what the old Latin proverb means. The dust of the race in musical success is often fine, penetrating and very disagreeable. It is impossible to make it enjoyable at times no matter how much some enthusiastic optimists may prate about it. Once we asked a great pianist how he came by such pearly scales—scales that were the admiration of thousands at his recitals. "Easily," he replied, "I came by my pearly scales through playing about one hundred miles of them a year for ten years." Piano technique is the race track upon which the races are run. The trouble is that so few are ever willing to even try to raise the dust.

Strike a New Pace.

PACE is a habit. You can move along at a slow speed or you can quicken your step and form the habit of going twice or three times as fast until you have established a new pace by habit. The change may be made in one or two weeks and if you have any life purpose worth while which enables you to fill your time you will find that you can get over twice as much ground with hardly any more perceptible effort.

Progress in piano study or almost any other kind of study may be accelerated in much the same way. Of course nothing should be sacrificed for thoroughness, soundness or accuracy, but many students are what the actors call "slow studies." They have never attempted to speed up and strike the pace enabling them to keep up with others in the great race. The result is that they never "get there" or that they get there so far behind all their competitors that they are virtually failures.

What New Year thought can we give you better than the conviction that pace is a habit, and that it lies within the province of almost everyone to strike a new pace—do things a little better, a little quicker, so that he may have more time for real leisure and more opportunity to help others in the world.

Music in Politics

THE jollity of "Trial by Jury," with its melodious plaintiff, defendant, jury and judge, has amused thousands. Gilbert's inimitable wit and Sullivan's jingling tunes are hard to forget. Naturally, the European cartoonists have had a happy meleé in picturing the musical Premier of Poland, Mr. Paderewski, but Mr. Paderewski is by no means the first musician to hold an important State post. As long ago as 1696, the Abbate Steffani, an able composer and one time the Court organist at Munich, and later Capellmaster at Hanover, became a fine diplomat and ambassador. In the youth of Bach and Handel, Steffani's operas were considered second to none. His orchestration was very rich for the time and church music was very highly regarded. Yet this musician and priest (later a Bishop) was considered one of the most astute statesmen of the day.

The present Lord Mayor of London, Sir Edward Cooper, is an enthusiastic musician. For over twenty years he sang in the choir of St. Paul's Cathedral. He is chairman of the Royal Academy of Music, Vice-President of the Royal College of Organists and Master-elect of the Musicians' Company. Lloyd George, the greatest of British Premiers, the brilliant, patient, tactful English master of the situation during the whole war, is a devoted lover of music. He reads the tonic-sol-fa notation readily and loves to sing the tenor part at Welsh gatherings. To be Welsh and not to love music, is as inconceivable as to be Italian and not love chianti.

Music Education for the "Masses"

A SPECIALIST'S British essayist once wrote: "America is the only land without Masses," this unpolished brick intimating that having no masses we could not possibly have any aristocracy. Such a state of literary snobism is detested quite as much in England as it is in New York. In America we all like to feel that we are akin to both the masses and to the aristocracy, and thank the Lord most of us are. We find our aristocracy in the masses. Taking America by and large—excepting the little social cesspools of our large cities—the aristocracy of brains and honest work is still the basis of our economic society.

This is also true in England, and the great broad spirit bred of the war, makes the mother country more democratic than ever. The working men and women of England—that is the real workers who honestly want to work and rise by their work, are "strong" for education. The *Workers' Educational Association* in London, for instance, has accomplished wonderful things. Its interesting field includes music and the arts. It has 14,607 members, and is constantly growing. It conducts classes, study circles, lectures, educational propaganda, etc. The *London Musical Herald* in commenting upon this profitable work notes that "The essentials of a college or a university are neither land nor buildings, but groups of students associating together for purposes of study under the tuition of competent teachers." This is merely another way of expressing the oft-quoted remark about the great New England educator, Mark Hopkins, "A log, with Mark Hopkins on one end and a student on the other, is in itself a university."

The following is the classification of workers among the 3,000 and more music students receiving instruction under the "W. E. A.," as it is called in London:

Clerks and telegraphists, 623; teachers, 308; textile, 235; domestic, 193; engineers, 177; shop assistants, 160; miners,

etc., 148; printing, 144; metal, 95; building, 83; carpenters and joiners, 82; various factories, 65; railway, 63; tailors and dressmakers, 61; insurance, 59; postmen, trams, police, 58; potters, 57; boot, shoe and leather, 57; warehousesmen, 47; laborers, 51; foremen and managers, 46; food, 25; bookbinders, 9; miscellaneous, 254.

The courses run from one to three years and the cost per session is only two shillings and six pence. The interest in music is said to be very remarkable, and the seriousness of the work excludes frivolous applicants.

Of course, study under such conditions implies that the worker must do a great deal for himself. But, as we have said, time and again, all study is of value in proportion to the effort of the individual student. Match some of the rich men's sons who wriggle languidly through Harvard, Yale, Princeton, Pennsylvania, against the struggling young men of some of the lesser known colleges, and you will soon find who will lead in the race. Ohio Northern University has contributed several Governors to its State, and yet this is a college where the greater number of young men and women work their way through. It really does not make so much difference how you get your education—the main thing is to get as good a one as possible and work hard for it. Many a fine one has been acquired without the shadow of a university. Think of Wagner, Lincoln, Shakespeare, Edison. Chances for the so-called masses in musical education are increasing every day. If you, who read this, are a worker, know that if you will only make a start and determine to work hard in your spare hours you may, even when working alone, do more and better work than hundreds of rich men's children who have thousands of dollars thrown away on expensive teachers.

Clearing Up Confused Pedaling

THERE is no need for great confusion, however, over the matter of the pedals. There is great need for pedal, over the student who thinks that he can get off without this is making a great mistake. He will need quite as much foot drill as he will need finger drill, if he expects to be a great artist. The pedal is the color palette of the piano. Mark Hambourg some years ago gave his opinions on the pedal in the following very succinct manner:

- I. Pedal no two harmonies with the same pedal continued.
 - II. Pedal no two phrases with the same pedal continued.
 - III. Pedal long melodic notes in phrases, but do not introduce the pedal in the middle of a phrase or at the end, unless you can give a good artistic reason for so doing.
 - IV. Pedal with judgment when approaching the climax of a piece.
 - V. Pedal by pressing down the foot after a long melodic note has been struck. This often avoids the blur caused by putting down the pedal and the note at the same time.
- Of course, all the foregoing remarks refer to the damper pedal or, as it is sometimes called, the "loud pedal."

Chamber Music Festivals

FROM time to time THE ETUDE has given small notices in its "World of Music" department relating to the annual chamber music festivals held in Massachusetts under the benefactions of Mrs. F. S. Coolidge. Mrs. Coolidge is the donor of the festivals, the hall in which they are held and the prizes for which exciting contests are waged. The first prize this year was won by Ernest Bloch, the Swiss composer, and the second was carried off by Miss Rebecca Clarke, an English woman composer, who nearly succeeded in defeating as renowned a master as Bloch for the \$1,000 prize offered for the best chamber-music composition. The whole plan is one of lofty idealism and deserves the enthusiastic interest of all American music-lovers. Some one has said that chamber music concerts must have private assistance. This has been true in all but a few instances. Some of the quartets have made money. The Kneisel, the Plozaley and others have had numerous successful concerts and other quartets such as the Zoellner quartet have been popular success entirely without subsidies.

Rotate Your Studies

HAVE you ever had a music lesson from a really fine teacher made dull and stupid because that teacher has been so inoculated with the bacillus of system, that every lesson was as like another lesson as it was biologically possible for the teacher's brain to make it.

There is a great principle of rotation that seems to affect all things, even the spheres in the firmament. Students of all people need constant, but well administered change, precisely as crops need rotation. If the student has been studying a sonatina by Clementi, when that sonatina is mastered the work should be rotated so that something very different indeed will follow it. If the student has had a series of scales, follow them with interesting pieces of the chord type.

Part of the work of the International Harvester Company Extension Department, under the direction of Dr. P. G. Holden, has been to issue pamphlets in enormous editions designed to remedy educational conditions in various parts of the country, particularly in rural districts. One circular, for instance, is designed to help in raising the salaries of teachers. Another is devoted to this important subject of rotation in education. Here are some extracts: "It has been clearly demonstrated in many districts, especially in Missouri, that children are more interested—teachers' work is more vital—and the entire country is vitalized educationally, industrially and socially, by rotation of subjects."

Codfish and Fox Terriers

HERE is an idea—a comparison—that is worth more than money to the student, the music lover, the teacher, who can make use of it by practical application. The first and greatest essential in learning anything is *attention*. Without concentrated attention all learning halts and stumbles. Once attention is assured, the path to knowledge is blazed, and progress becomes possible.

How can we cultivate attention? How can we make ourselves more continuously attentive? Some psychologists have insisted that it is literally impossible to concentrate the mind upon any one thing for more than a very short time. They tell us that we may be acutely attentive for a few seconds, but then the truant mind will wander off on thought excursions in all manner of directions. We are then supposed to bring it back by repeated efforts. We poor mortals are not allowed by our psychological wardens to be continuously alert for more than a few seconds.

Did you ever watch a fox terrier sitting at a rat hole? Did you ever try to coax that fox terrier to do something else while he was on that particular job? Did you ever note his tenseness, the gleam in his eyes, the steady, unmoving posture, with every atom of his slick little body intent upon one thing and one thing only? On the other hand, did you ever watch a codfish swimming around in a tank apparently inhaling his nourishment from the invisible animal life in the water? Or did you ever watch a mollusk anchored in one place waiting for the food to float into his vicinity?

Attention, after all, is controllable by the will power. You can be attentive if you want to be, and you can be as attentive as you are willing to make yourself. It may be a good thing to ask yourself in your study periods if you are like the codfish or like the fox terrier? It is purely a mental state. One hour of "fox terrier" attention—with any kind of study, particularly music, which demands keenness and alertness more than almost anything else—is worth a year of "codfish" attention.

Indeed, the very attention condition of the mind shows in the countenance. The passive state in which some virtuosi appear on the platform, is by no means that in which they originally studied their works. Your editor in his own teaching days always found it profitable to look at the pupil's face. If the pupil had the expression of a codfish, not much could be expected; but if the expression was that of the fox terrier, all eagerness, all alertness, then there was attention. And attention is the greatest factor in learning.

The Indispensables in Pianistic Success

An Interview with the Eminent Piano Virtuoso

JOSEF HOFMANN

Secured Expressly for THE ETUDE

"THE Indispensables in Pianistic Success? Are not the indispensables in all success very much the same? Nothing can take the place of real work. This is especially true of America, in which I have lived longer than in any other, and which, I am glad to call my home. Americans are probably the most traveled people of the world, and it is futile to offer them anything but the best. Some years ago a conductor brought to this country an orchestra of second-class character, with the idea that the people would accept it just because it bore the name of a famous European city which possessed one of the great orchestras of the world. It was a good orchestra, but there were better orchestras in American cities, and it took American audiences just two concerts to find this out, resulting in a disastrous failure, which the conductor was man enough to face and personally defray. The American people know the best, and will have nothing but the best. Therefore, if you would make a list of the indispensables of pianistic success in this country at this time you must put at the head of your list, REAL WORK."

Musical Gifts

"Naturally, one of the first indispensables would include what many term 'the musical gift.' However, this is often greatly misunderstood. We are, happily, past the time when music was regarded as a special kind of divine dispensation, which, by its very possession, robbed the musician of any claim to possible excellence in other lines. In other words, music was so special a gift that it was even thought by some misguided people to isolate the musician from the world, to make him a thing apart and different from other men and women of high aspirations and attainments."

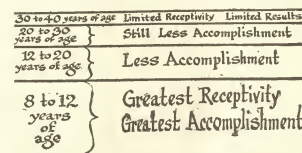
"It is true that there have been famous prodigies in mathematics, and in games such as chess, who have given evidence of astonishing prowess in their chosen work, but who, at the same time, seem to have been lamentably under-developed in many other ways. This is not the case in music at this day at least, for, although a special love for music and a special quickness in mastering musical problems is indispensable, yet the musicians are usually men and women of broad cultural development if they desire it and are willing to work for it."

"Nor can I concede that a very finely developed sense of hearing is in all cases essential. The possession of what is known as absolute pitch, which so many seem to think is a sure indication of musical genius is often a nuisance. Schumann did not possess it, and (unless I am incorrectly informed) Wagner did not have absolute pitch. I have it, and can, I believe, distinguish differences of an eighth of a tone, find it more disturbing than beneficial. My father had absolute pitch in remarkable fashion. He seemed to have extremely acute ears. Indeed, it was often impossible for him to identify a well-known composition if he heard it played in a different key—it sounded so different to him. Mozart had absolute pitch, but music, in his day, was far less complicated. We now live in an age of melodic and contrapuntal intricacy, and I do not believe that the so-called acute sense of hearing, or highly developed sense of absolute pitch has very much to do with one's real musical ability. The physical hearing is nothing; the spiritual hearing—if one may say so—is really counts. If, in transposing, for instance, one has associated the contents of a piece so closely with its corresponding tonality that it is hard to play in any other tonality, this constitutes a difficulty—not an advantage."

"Too much cannot be said about the advantage of an early drill. The impressions made during youth seem to be the most lasting. I am certain that the pieces that I learned before I was ten years of age remain more persistently in my memory than the com-

[HOFMANN'S NOTE: No pianist of high distinction has played for more years before the American public, and yet Mr. Josef Hofmann is still to be regarded as a prodigy. In 1887, as a child of ten (after four years' public experience in Europe, touring Germany, Norway, Sweden, Denmark, England, France and the Netherlands), he made his American debut, playing forty concerts in two and one-half months. His father, who was professor of harmony and composition at the Warsaw Conservatory and orchestra leader at the Royal Opera House (in Warsaw, then Russian Poland), then withdrew the boy from public work for special study. After a year spent with Moszkowski, Josef Hofmann went to Rubinstein (piano) and Uram (music theory) for the completion of his musical education. In 1894 he made his debut as a mature pianist in Hamburg (Rubinstein leading the orchestra and Hofmann performing the piano part of Liszt's *D Minor Concerto*). He was then eighteen. Since that time he has played in most of the great music centers with ever-increasing success. His fine polyphonic and sensitive musical appreciation, high intellectual attainments and rich technical endowments have made him one of the most demanded of all the greatest-day virtuosos.]

positions I studied after I was thirty. The child who is destined for a musical career should receive as much musical instruction in early life as is compatible with the child's health and receptivity. To postpone the work too long is just as dangerous to the child's career as it is dangerous to overload the pupil with more work than his mind and body can absorb. Children learn far more rapidly than adults—not merely because of the fact that the work becomes more and more complicated as the student advances, but also because the child mind is so vastly more receptive. The child's power of absorption in music study between the ages of eight and twelve is simply enormous; it is less between twelve and twenty; still less between twenty and thirty, and often lamentably small between thirty and forty. It might be represented by some such diagram as:



"Of course, these lines are only comparative, and there are exceptional cases of astonishing development late in life, due to enormous ambition and industry. Yet the period of highest achievement is usually early in life. This is especially true in the arts where digital skill is concerned."

Early Drill

"All teachers are aware of the need for the best, possible drill early in life. The idea one so often hears expressed in America: 'Since my daughter is only beginning her studies—any teacher will do,' has been the source of great laxity in American musical education. If the father who has such an idea would only transpose the same thought to the building of a house he would be surprised to find himself saying: 'Since I am only laying a foundation, any kind of trashy material will do. I will use inferior cement, plaster, stone, bricks, decayed wood and cheap hardware, and employ the cheapest labor I can procure. I can't afford to get to the roof I shall engage the finest roofmakers in the world!'"

"The beginning is of such tremendous importance that only the best is good enough. By this I do not mean the most expensive teacher obtainable, but some-

one who is thorough, painstaking, conscientious, alert and experienced. The foundation is the part of the house in which the greatest strength and thoroughness is required. Everything must be solid, substantial, firm and secure, to stand the stress of use and the test of time. Of course, there is such a thing as employing a teacher with a big reputation and exceptional skill, who would make an excellent teacher for an advanced student, but who might be incapable of laying a good foundation for the beginner. One wants strength at the foundation—not gold ornaments and marble trimmings and beautiful decorations, fretwork, carving. Just as in great cities, one finds firms which make a specialty of laying foundations for immense buildings, so it is often wise to employ a teacher who specializes in instructing beginners. In European music schools this has almost always been the case. It is not virtuosity that is needed in the makeup of the teacher—beginners, but rather sound musicianship, as well as the comprehension of the child psychology. Drill, drill, and more drill, is the secret of the early training of the mind and hand. This is indicated quite as much in games such as tennis, billiards and golf. Think of the remarkable records of some very young players in these games, and you will see what may be accomplished in the early years of the young player."

Meeting Obstacles and Complications

"In all arts and sciences, as one advances, complications and obstacles seem to multiply in complexity until the point of mastery is reached; then the tendency seems to reverse itself, until a kind of circle carries one round again to the point of simplicity. I have often liked to picture this to myself in this way:



"It is encouraging for the student to know that he must expect to be confronted with ever-increasing difficulties, until he reaches the point where all the intricate and intricate problems seem to solve themselves, dissolving gradually into the light of a clear understanding. This is to me a general principle underlying almost all lines of human achievement, and it appears to me that the student should learn its application, not only to his own art but to other occupations and attainments. This universal line of life, starting with birth, mounting to its climax in middle life, and then passing on to greater and greater simplicity of means, until at death the circle is almost completed, is a kind of program which I would suggest that every student would attempt to follow. Perhaps we can make this clearer by studying the evolution of the steam engine."

"The steam engine started with the most primitive kind of apparatus. At the very first it was of the primitive type. Hero of Alexandria (Heron, in Greek) made the first steam engine, which was little more than a toy. According to some historians, Heron lived in the second century before Christ, and, according to others, his work was done in the latter half of the first century. He was an ingenious mathematician, who often startled the people of his times with his mechanical contrivances. It is difficult to show the principle of his engine in an exact drawing; but the following indicates in a crude way the application of steam force something after the manner in which Heron first applied it."

(Mr. Hofmann's extremely original and interesting interview will be continued in THE ETUDE for February)

By T. L. Rickaby

It sometimes happens in this world that things work out much better than is anticipated. At the close of the war of 1812, the treaty of peace between America and England was a very incomplete and unsatisfactory document in the eyes of many statesmen, in that it made no mention of or provision for rectifying those matters which had been the occasion of dispute, yet it proved to answer the purpose, and there has been peace between these countries ever since—over a hundred years.

The writer has never, during the last decades, met any music teacher who was prepared to claim that he had lost pupils, either actual or prospective, through the competition of "canned music."

It is surprising, too, to note how many skilled musicians find pleasure in the possibilities of the sound-recording machine. No one can excel personally on the piano or on two instruments, but the pianist often enjoys listening to the recordings of his music, and so do the singers, the singer to orchestral accompaniment, and so on. *ad infinitum*. Much may be learned, too, and that very pleasantly, by listening to the records of great artists in the line of one's own specialty. Again, the writer once met with a professional violinist who made an occasional practice of playing his violin accompanied by a player-piano, and was considering the purchase of such an instrument, merely for his own enjoyment.

Help in Club Programs

Qu'est-ce Que Vous Voulez?

By May Hamilton Helm

A teacher, prominent in the musical circles of Indiana, is reported to have said, "I know exactly what I want, so I'm going to Godowski for this, and to another for something else." Well, if the great teachers sell their wares like open stock china, she probably got what she wanted from each.

A pupil once applied to my former teacher for "that pearly touch." Now, if I'm wrong I'm willing to be set right, but it seems so plain that music is a growth, only a means of expression of *what is in each soul*. Why else is individuality so apparent in *touch*, even among those who use the same "method"?

"The 'public' still holds strange ideas about taking music lessons. Some think a music lesson can be delivered like a bushel of potatoes. If they do not see the immediate results of each lesson they change teachers. That class also feels cheated if the teacher fails to measure out the exact half hour.

It is well enough to have an understanding about what they want or have a right to expect.

Every pupil cannot eventuate in an artist. Why, then, should all be required to take an artist's course.

If one needs a house dress, should she be required to get the child material for a ball gown "she may some day need"? If the child of only average talent (and a good teacher can soon tell) wants "pieces" to play simply for pleasure, why "in the name of common sense" shouldn't he have them, without hours of drudgery to acquire "technic" he may never need?

accustomed to give weekly programs, usually illustrating some particular composer or school of composition, preceded by the reading of an essay on the subject. The membership being overwhelmingly rich in pianists, with a slight sprinkling of singers and a still slighter trace of violinists, it was hard to avoid a certain monotony in the character of the programs, broken occasionally by the appearance of a "guest" from outside. This year it was determined to give the programs a new cast, the subjects being, for instance, "Opera," "Oratorio," "Chamber Music," "Classical Music," "The Orchestra," etc., and were in the form of lectures by various professional musicians engaged on outside, illustrated by programs prepared under their direction.

The press writer was engaged to cover the subject of *The Orchestra*. He desired to present a brief history of the development of orchestral music from the time of Haydn and Mozart up to our own day, but it was a matter of considerable perplexity how to prepare a program with the most important, and other than the history of the various transcriptions, to be in his hands only. This, however, would be practically putting the club back in the same old rut from which they were intending to escape. The answer came clear at last when he saw the program of the lecture on Church Music, which was delivered by the professor of that department in a certain Theological Seminary, where the available material was so sufficient to enable the illustrations desired, used records on a sound-reproducing machine of well-known make,

The result proved so satisfactory that we determined to illustrate our own lecture entirely in that manner, and set about making up a suitable list of illustrations. The selection of available records was not quite as ample as we had hoped, and we were obliged to revise the lecture at some points, to conform to what we were prepared to illustrate, but in the end the result proved quite satisfactory. The records actually used were as follows:—

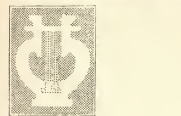
One or two movements each from Haydn's *Military Symphonies*, Mozart's *G minor and Jupiter Symphonies*, the Andante and Beethoven's *Fifth Symphony*; Mendelssohn's *Middlemarch*, *Night's Dream Overture*, an excerpt from Dvořák's *New World Symphony*, and the *Largo* from Dvořák's *New World Symphony*. It was originally intended to commence with a number from Bach's *Suite in D major*, for orchestra, and close with examples of the modern French school—for instance, Debussy's *Afternoon of a Faun*. This would now be impossible, and would serve to round out the historical outline.

Do you want to be an accompanist? Then quick, accurate sight reading is an absolute necessity.

A middle-aged woman once came to me saying she wanted to take about half a dozen lessons, as she was going back to visit her old home and they'd expect her to play. She said she knew her technic was old-fashioned, but if I'd take her she'd "brush up" a few pieces, if I'd criticize and help her. I did so. She was satisfied with the result, and so was I.

I consider that a very different case from another woman who came to me for French lessons. (My study of French at a language school was valuable to me pedagogically as well as otherwise, and so convinced am I of the correctness of the "direct method" I use it in music teaching also.) This applicant labored under the delusion that all one had to do to learn a language was to commit to memory the dictionary! How little she knew of the laws of the mind. If she had ever observed a child learning its native tongue she would have seen the falseness of her position. So, in trying to give her "what she wanted" I feel we wasted both her money and my time.

Psychologists say that the two processes of memorizing and sight reading are exactly opposite. Some pupils can't do both, but why deprive the one who memorizes easily of that pleasure because she can't "read notes" fluently? Even supposing a child cannot do either (and it's not fair to say it *can't* until a fair trial has been made), if by its lessons it gains a better appreciation of music, it is time well spent.



By HENRY T. FINCK

The eminent New York Critic tells why and how we should musically unbend

INCALCULABLE harm has been done to the cause of music by the notion many high-class musicians have that they must be always solemn, dignified and ponderous, heavy to the point of dullness, avoiding all approach to levity—to lightness of humor or temperament, as if it were unbecoming to one of their profession.

One summer, when I was spending a few weeks at a certain hotel in Switzerland, a talented young English professional pianist was among the guests. She was asked by some of the girls to play a waltz for them to dance to, but seemed offended at the request. She didn't know, poor dear, that some of the greatest composers delighted in playing waltzes for their friends to dance to. In the days of Chopin and Liszt there were social gatherings in Paris at which these two geniuses played dance music together, and the guests made the best use of the opportunity.

Schubert was never so happy as when he was playing waltzer for his friends. There were regular meetings in Vienna called Schubertiads, because he was the soul of them. "Occasionally" (I quote from my "Songs and Song Writers") "the ladies were invited, and there was dancing as well as singing. Schubert sat at the piano and improvising those lovely waltzes and other dance-pieces of which many were afterward written and published. A dilettante entered and recommended the dancing to stop—because it was Lent—greatly to the annoyance of Schubert, who exclaimed: 'They do that just to spite me, because they know how I love to improvise dance music.'"

This same prince of melodists used to amuse his friends by singing his highly dramatic song, *The Erlking*, through a comb, in the most tragicomic manner. It is said that he was annoyed when Hüttenbrenner arranged this song as a waltz; but from all we know of Schubert, we may be sure that this was not because he considered it undignified, but because it was badly done.

All the great masters, from Bach to Beethoven and Brahms, wrote dance music in abundance. Even Wagner has a waltz in one of his music dramas—*The Mastersingers*. Tchaikovsky introduced a waltz in one of his symphonies—and think of the glorious waltzes written by Chopin! Many of Grieg's pieces are Norse dances. The waltzes of Johann Strauss may not be as "dignified" as Bach's *B Minor Mass*, but they are none the less works of true genius, which deserve a place on classical programs.

Raisins But No Grapes

Schopenhauer, used to scold the Germans for their habit of abusing their men of genius and not paying homage to them till after they were dead. "Why," he asked, "always eat raisins and never fresh grapes?"

I often think of him when looking at orchestral programs. Their makers never hesitate to include in them "raisin" suites by Bach or other masters made up of old-fashioned medieval dances like courantes, allemandes, sarabandes, minuets, pavanes, gavottes, gigues and so on; but they shun the line of modern dances, which are so recent halls, apparently because they consider these undignified. Are fresh grapes, pray, less respectable than dried raisins?

Hans von Bülow was a notable exception among conductors. One of his principles was that just as a well-made bill of fare includes olives and ice cream and cake, so a concert program should always be lightened by a delicacy like a Strauss waltz. For many years I have been preaching this same doctrine, but it is seldom that it is adopted by conductors.

When Paur was at the head of the Boston Symphony Orchestra he once put two Strauss waltzes on his sketch for a New York program, possibly to pacify me; but, although these numbers were announced, they were withdrawn because, as I was told, men in authority were convinced it would be undignified for an exalted orchestra to indulge in such levity.

Poor fools! Composers as widely apart as Wagner and Brahms had one thing in common: their admiration of the waltz-king. Everybody has heard of Mme. Strauss' fan on which Brahms had written the opening bars of the *Blue Danube* waltz, with the words: "Alas, not by Brahms."

The New York Philharmonic, the oldest orchestra in America, and in my opinion, the best in the world, has a pleasant habit of providing its subscribers every year with one or two extra concerts at which only Strauss waltzes and Sousa marches and that sort of thing is played. These are relished as much as the regular "dignified" programs. But why not give those who are not regular subscribers a chance, too, to enjoy this light music, superbly done, by including such a titbit on each program of the season?

The Cornerstone of Theodore Thomas' Success

Theodore Thomas, the pioneer conductor, who did more than any other musician to educate the American public to an appreciation of the best music, was wise in his day. When visiting Vienna, he often went to hear Strauss' dance music as conducted by the great Johann himself, so that he might reproduce its best effects at his own concerts in New York. "No one," writes his widow in her admirable "Memoirs," "knew the value of a good piece of popular music so well as Thomas, and he was always on the lookout for such dainty musical titbits and would take infinite pains to make them effective."

He recalls his arrangement for orchestra of Schumann's *Träumerei*, ending with muted strings "piano, pianissimo, pianississimo," as he said. He instructed his violinists, in order to emphasize the effect at the end, to continue drawing their bows over the strings without making a sound. The audience imagined it still heard the sounds floating off to an immeasurable distance. Till Thomas broke the spell by quietly bowing down his bâton.

Maybe it wasn't very "dignified" to do such a thing, but, as Mrs. Thomas relates, when her husband began to travel with his orchestra, his little arrangement of Schumann's exquisitely dreamy piece "erected such a sensation with the public everywhere that it *might almost be called the cornerstone of his success*."

Sensible Musical Education

The word education comes from a Latin root meaning "to lead." People who are engaged in education have one great task, and that is to lead people to better things, better thoughts, better ways of living.

Mr. Finck's article has a great significance to "The Etude," particularly in the case of our music section. If we were to accept the valued suggestions of some of our readers, this might be the ideal kind of catabolism of musical bones. Thousands who have been attracted to "The Etude" by the lighter pieces have as a matter of course developed a taste for high music by reason of the contact with more serious music sandwiched between. "The Etude" has thus led a multitude to better and better music year after year. That Mr. Finck's article is a tribute to Fritz Kreisler, whose violinists all recognize as the master of technique and finish. That Mr. Kreisler introduces the lighter numbers for educational reasons goes without saying. The article itself has always been very clearly defined.

hesitate to select the best movement of a great symphony and play that alone in order to give the people a chance to digest it. Pedants abused him therefore, but *he* knew, if the pedants didn't, that not much more than half a century earlier Viennese orchestral conductors actually used to interpolate vocal numbers between the several movements of a symphony, in order to make it easier for the audience to assimilate the orchestral pabulum.

For many people, listening to an elaborate composition in four movements is as difficult as mountain climbing. They need an occasional rest, time to breathe, and if they don't get it they conclude the game isn't worth the candle. Concert givers and solo recitalists too often forget this. Their bread is heavy and indigestible because they put no yeast in the dough, and that is why so many persons, particularly men—conclude that the usual concert fare is too heavy and dignified for them, and stay at home.

Shakespeare is frolicsome and facetious, now and then, even in his tragedies. Richard Wagner, in an occasional merry mood, used to astonish his friends by suddenly standing on his head or climbing a tree. When he was in the habit of doing such things, he had a sort of thing on the stage. Pechmann's pranks revolved on foolishness, and they did not particularly redound to his credit. What I wish to emphasize is that there are times and occasions in programs, as in life, when it is well to try to get a little out of the ordinary. A dignified expression, but slang often expresses a writer's meaning better than the most carefully chosen words. My experience with great men has been that the greater they are the more they are inclined to use slang and puns. I have known John K. Paine and Edward MacDowell be irrepressible punsters. So were Beethoven and Shakespeare.

Why Chamber Music is Not Popular

The most intellectual, serious and dignified form of the tonal art is chamber music. It is usually played by two violins, a viola and a 'cello, which gives but limited scope for coloring, or for stirring dynamic effects. That being the case, one would think that the composer of chamber music would have to make up for these disadvantages by providing variety in other ways. Instead of doing this, they go to the opposite extreme. Of all dull, dreary, unimaginative, repelling programs those of chamber concert are the worst. First series: *Quartet in C minor, opus 315*, by Mozart. Second series: *Quartet in G major, opus 136*, by Haydn. Third series: *Quartet in F sharp minor, opus 719*, by Rachmaninoff—or something like that. Each of the three numbers has four movements: *Allegro, adagio, scherzo, allegro*. Only this and nothing more! It is horribly monotonous, monstrous, asinine. And then musicians wonder why chamber music is so unpopular!

Some of the greatest gems in music are in the form of quartets, trios, or sonatas for two instruments. They could be made as popular as other kinds of the best music if they were not thus motivated by pedantic and formalist ideas. The form of the sonata, being a great achievement in music, has been its deadliest enemy. In innumerable cases it has tempted composers who had good material for a movement or two to spoil everything by adding the other two regulations of the form. The result was failure; the more so because, invariably, the less a composer has to say the longer it takes him to say it.

A symphony is an orchestral sonata, and there are four of them in all four movements which are good. Mrs. Thomas writes, regarding her husband's early days: "To the average concert-goer the word 'symphony' was a synonym for 'bore,' and it repelled rather than attracted an audience." It does so to this day. Our compositions, so far as the general public is concerned, and the symphonies are the symphonies which are good in every section.

Program music, which has helped so much to make symphonic music popular in the form of symphonic poems, was bitterly opposed for generations as being undignified. It was not till Beethoven endorsed it by his *Pastoral Symphony*, with its imitations of bird calls, its scene by the brook, and its thunder storm, that it was accepted as a serious species of music; but to this day some conservatives speak of it disrespectfully.

To come back to chamber music: If the givers of it were not afraid to be considered undignified they would select only the best movement or two of each quartet or trio. Foolish critics, of German training, would accuse them of "mutilating masterworks," but this attitude is ridiculous, because in the vast majority of existing works in sonata (cyclic) form there is no organic connection between the movements. They are merely suites.

Never has there been a more ardent and sincere lover of chamber music than the late E. J. De Coppel; a statement which is proved by his spending a fortune to organize and fund the admirable Piazzi quartet. Yet this Macenas once told me that two of the usual three quartets on a program were all he cared to hear at one sitting. If this was the case with an enthusiast, how foolish and antiquated is the regulation program of a chamber music concert!

Percy Grainger and Fritz Kreisler to the Rescue

The Kreisler Quartet used to put life and go and variety into its programs by playing Percy Grainger's *Molly on the Shore*, to the delight of its audiences. This piece is not dignified, but it is tuneful, sprightly, entrancing—everything that makes music worth while. But the Kreislers played this winsome piece only on the road. For metropolitan audiences it was apparently considered too undignified. A queer world, ladies and gentlemen!

If Grainger were given as prominent a place on programs as Beethoven and Brahms, chamber music would be more popular, and more people would therefore hear Beethoven and Brahms.

Grainger is never tiresome for one moment. If he ever penned anything tiresome he would cut it out. He doesn't believe in the Teutonic method of "rhythmic development" in plain English.

Fritz Kreisler is another very prominent artist who never bores or tires. There is a world of useful suggestion in what a San Francisco manager, Frank W. Healy, said about him the other evening in speaking of him as one of the important factors in *making new concert goers* in that city: "By introducing a certain number of the lighter pieces in his programs he has made friends for music among those who have had neither the training nor the experience to jump into the higher grade of recital programs with understanding."

Taking Stock

By Emil A. Bertl

TEACHER, take stock of yourself.

Are you pupils getting the best of you all you have to give them, or are you neglecting vital details? The mere fact that you know your subject will not do everything. You are paid to make the pupil share in your knowledge.

Remember that you cannot talk in the phrases to all

of your pupils. We must vary our language, adjust it to the needs of the pupil.

If the pupil does not seem to understand one form of expression try another until you are sure that he comprehends your meaning fully.

Fit the lesson to the pupil. The tailor fits you with a coat he has to sell you. Do not be less sensible than the tailor.

Musical Embellishments

By Ira M. Brown

MANY teachers do not understand the principles which govern ordinary embellishments well enough to explain them satisfactorily to their own pupils. In similar manner there are many, many things which can be mastered quietly at home by the teacher at the sacrifice of a little time and the purchase of an inexpensive book. Make a plan to buy at least one authoritative book once every three months, and read it carefully, and devote a little time every day to special study which, with the assistance of papers like *THE ETUDE*, will keep you "up-to-date." The teacher's commodity is information. His class must be filled with the latest and most authoritative information. To do this he

must restock constantly, precisely as the merchant restocks. If the merchant fails to restock he fails. If the teacher fails to keep up-to-date he may fail. Therefore, he must either receive fresh instruction from a living teacher or he must refresh himself constantly from books. Here are four books that the teacher will find most useful in restocking. Try them on some such year-plan plan as: January, February, March, L. A. Russell's *Musical Embellishments*; April, May, June, *Great Pianists on Piano Playing*; July, August, September, *Principles of Piano Playing*, by Bren; October, November, December, *Principles of Piano Playing*, by Christiani. Such investments always pay.

The Three R's of Sight Reading

By Elizabeth A. Gest

WHERE reading at sight we are always doing one of two things, and constantly alternating from one to the other. We are looking at the keyboard while playing the printed notes, or we are looking at the printed notes while playing the keyboard.

That sounds strange, but it is quite true, nevertheless. We are doing either one of these two things continuously, and the faster and smoother the connection is made from one to the other the more nearly we approach the state of seeming to do both at once.

Playing from notes, whether reading by sight or not, develops the muscles of the eye so that they can jump from the printed page to the keyboard and back quickly and focus instantly, and if one's eyes are normal we have no particular trouble in making this connection. However, good sight-readers demand that the number of times this connection is made shall be minimized. So it is the two situations mentioned above—looking at the notes while playing the keys, and looking at the keys while playing the notes—that need practice.

It is not difficult to play without looking at the keyboard. While a knowledge of harmony is a great help, it is not absolutely essential, but one must have a clear mental picture of the keyboard, and a sure grasp of all chords, scales, arpeggios and key-groups, which are controlled by the sense of touch unaided by sight.

For this, practicing with closed eyes is very good; and in *THE ETUDE* for January, 1915, another method was suggested, that of having a piece of paper cut over the keyboard with one hand while playing with the other.

In the other situation—looking at the keyboard while playing the notes—we must carry our eye and mind the notes we are about to play. This faculty can be greatly developed also, and it must be remembered that the notes also include the rests and rhythm. Look at a measure for a moment and then try to play it correctly without further flashes of the eye. Take very simple things at first, and each hand alone if necessary. As one improves, two measures may be taken at a unit, then three or four.

When the notes are not clearly necessary, look at more than the first three or four notes, but note the position or "pattern" of the whole passage, and the stopping point, so that you will not run beyond it. The student is true in arpeggios and scales and in rapid passages.

In repeated figures note the first group, and at what intervals the figure is repeated. Broken octaves or figures repeated on the same notes at necessary only to look at the first figure, and notice how long it is kept up, giving the attention to the other hand.

Any one who can play fluently while looking at the printed page, and can carry a mental picture of the notes while looking at the keyboard, and whose eyes focus instantly in going from page to keyboard and back is a good sight reader.

Conversely, if one is not a good sight-reader, look to one or more of these three points for the reason.

Conquer Your Bête Noire

By Nannette van Alstin

As everyone knows, *bête noire* is the French word for, literally, "the black beast." They give it a significance that makes it cover a great many things. For the black beast is applied to anything that one detests or fears, just as nurses threaten the children with it, attributing the most feared characteristics, to make the magic word the stronger. Now each one of us has a black beast—perhaps several. As applied to our musical life, it may be scales, or arpeggios, or regularity of the practice hour, or punctuality in giving or receiving lessons, or patience, or—well, it may be any one of these, or any or all of them. But whatever it may be, let us start the season by going after it with a steam roller, so that when the season is over *bête noire* will be rolled out flat, and make the nicest kind of rug for our feet to stand on.

"Whether you have composed a little song or a great symphony, it will only be a true masterpiece if Beethoven's inscription on the manuscript scroll of the *Missa Solenne* can be applied to it: 'This work comes from the heart; may it go back to it!'"—FELIX MENDELSSOHN.

The Inter-relationship of the Ear and the Eye

By WALTER RAYMOND SPALDING

Professor of Music at Harvard University

Professor Spalding's appreciation and understanding of the aims of *THE ETUDE* and his long continued interest in our work has been most encouraging and stimulating. That he regularly advocates the use of *THE ETUDE* for study and reference purposes among the students at Harvard is in itself a very flattering endorsement of this publication.

THESE are days, as everyone knows, of great activity on the part of psychologists and aestheticians in regard to the inter-relationship of all the senses. It is alleged of the famous French novelist Guy de Maupassant that at the end of his brilliant but checkered career he became so subtle that he could smell sound, see touch, and so forth. Whether from use it has become so far advanced that we can touch smell that we can to honest debate; but it is fair to say that for the average human being "this way madness lies."

We are, however, on solid ground when we say that there is a relationship between the workings of all our senses for the simple reason that they are all means of registering on our brain and imagination impressions derived from outside sources. For example, attention to the relation to the sense of taste and smell how closely they are interlocked in the enjoyment of our food. It is surmised, in fact, that cooks derive a certain nourishment from the aroma of the delicious dishes which they are preparing, so that they need a minimum of nourishment taken through the ordinary channels; it is certainly true that they often become too stout. There are also very subtle associations, with which everyone is familiar, in regard to the sense of smell in recalling past associations which oftentimes were originally connected with other senses.

To take up the subject of this present article, the inter-relationship of the ear and the eye as means of receiving impressions of sound and sight is a double-edged great deal more in this matter than is often believed; the subject should also be one of vital importance to any well-equipped musician. The relationship is a natural and obvious one for the simple reason that both sound and sight, in physical terms, are the result of wave motion—waves of sound striking on the tympanum (thence registering their inner impressions) and waves of light acting in a corresponding way upon the eye.

The subject is of practical concern to musicians for the reason that we are constantly using our eyes in reading scores, in practicing upon any instrument, or in singing; and the real and final impression of any work of musical art is received through the ear; for, as St. Sæns so eloquently says, "The ear is the sole avenue of approach to the musical sense," although the eye is an accessory help of great value.

Truly, it is an open question how much a great many people would get from a symphony concert if a screen were placed before the orchestra so that they could not see any of the motions of the conductor or the impassioned efforts of the performers, and had to rely upon their ear alone.

Color and Tone

Whether we are ready yet to grasp all the mysteries of so-called color-audition, or to endure the experiments of the Russian composer Scriabin—who, after composing a symphony in which during the performance the various colors were thrown on a screen, was planning one in which delightful perfumes were to be released in the auditorium—must not be settled; but there is a real connection between color and sound which is proved by the word "chromatic," one of the oldest words in musical terminology. This word—the Greek derivation of which is plain from our English word chromo—first came into vogue among the painters of the Venetian School. The Italians are a very sensuous people; that is, rather than apologizing for the senses, which have been bestowed on us by the Creator, they have made of sight, hearing, touch, taste, and smell should be developed to their fullest efficiency. Italy, with its gorgeous colors of nature and

its startling contrasts between snow-capped mountains and radiant fields, is a constant delight to the eye, just for the sheer pleasure in seeing such a wealth of color; and so the Italian people have a highly developed color sense. It is perfectly valid to say that the Italian musicians, Monteverdi, Zarlino, Merulo, and the two Gabriellis in their significant works were merely introducing into music the same elements as a fascination to the ear, which their great painters, Titian, Giorgione and Veronese had employed so wonderfully in their glowing canvases.

Ever since that time the chief progress in music on the harmonic side has been involved with the chromatic element; that is, to introduce more and more dissonance as a stimulation to the instinctive desire of the imagination for warmth and color. We see this tendency in Bach's Chromatic Fantasy, in the coloristic modulations of Schubert and Chopin—which often appeal to our imagination through the ear in the same way in which landscape painters bring the changing colors of a sunset appeal to the eye—in the orchestration of Berlioz and Liszt with its emphasis on those colorful instruments, the wood-wind group, in the sensuous orchestration of Wagner and Rimsky-Korsakoff, and in the piano-forte pieces of Debussy, perhaps the greatest colorist of modern times.

Do Keys Suggest Color?

That famous French organ composer, Grétry, who indulged in a kind of speculation, has some very suggestive comments on this subject in his *Essais sur la Musique*, "going so far as to assign definite colors to the various keys and to the different orchestral instruments. Although this is a purely subjective matter and one which cannot be treated specifically there is no doubt that the difference which actually does exist between keys in piano-forte and orchestral music can be more vividly expressed in terms of color than in any other way. It is also deplorable that auditors and even conductors are so insensitive to these distinctions, for the difference in color of keys should always be considered in arranging the order of pieces on a program. Often the real poetic effect of a piece is largely dependent on just the appropriate setting with reference to the key of the piece preceded and of that which is to follow.

Let us now consider some practical inferences which may be drawn from the inter-relationship of the ear and the eye. The matter is summed up in the statement, well-known but seldom lived up to: "A well-equipped musician must hear with his eyes and see with his ears"—the two senses working hand in hand in their effect upon the imagination; that is, when we look at a printed page of music, actual sound, with all the effect of dissonance and color, must be heard in our brain. Conversely, when we hear music, unless the harmony is extremely complicated or the modulations very exotic, the notes should pass before our eyes as vividly as if we were seeing them on a printed page. Certainly the musician with a keen ear for pitch—this may be cultivated to a high degree—should always be able to tell in what key a piece is being played, and children should be trained early to write down simple melodies and chords from dictation. In this way only may the standard of musicianship be raised to a point where it may be met by the layman, become symbols of living sound; so that when we hear music or listen to it, something beyond a pleasing mixture of tones is registered within our brains. If the necessary connection between the ear and the eye be acknowledged, the faculty for inter-relationship and seeing can be cultivated like any other of

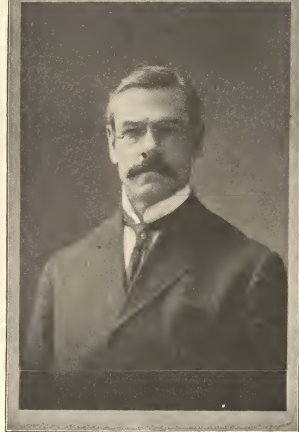
our powers—it being assumed that all musical persons have a certain amount of oral and visual power.

Let us now discuss certain distinct gains which will result in the use of two of the universal media for rendering music, *i. e.*, the voice and the piano-forte. We know how many people sing merely the notes, their tone being hard, dry and cold, and certainly lacking in color. Yet the human voice abounds in wonderful shades of color, and singers should quicken their color sense, open their ears, listen to the tones they are producing, and see to it that the sound of their beautiful instrument delights the ear as much as the color scheme of an artistic painting delights the eye. Whatever the piano-forte is or is not, by means of its mass of vibrating wires, its large sounding board, and, above all, the two pedals, it is certainly one of the most colorful instruments ever invented.

Piano a Colorful Instrument

It should always be played with a constant realization of the fascinating shades of tone which can be produced. Too often it seems as if the player were simply attempting to make up for its deficiencies by forcing it to become something which it is not, for that the piano-forte has limitations is impossible to deny. It is not, for example, a rapid instrument in comparison with many others, such as the violin, flute and clarinet, and it certainly is not a loud instrument in comparison with such overpowering sound producers as the organ, trumpet, cornet and trombone. Its dynamic effects are purely relative, as is implied by the term "piano-forte." Unless piano-forte playing is done in subtle effects of light and shade, of delicate gradations of color, the instrument is dull and monotonous; but when its infinite possibilities are realized it is worthy of the poetic thoughts confided to it by such masters as Beethoven, Chopin, Schumann, Liszt, Brahms and Debussy. We may say in passing that the piano-forte should be kept in better tune than is generally the case, for the writer is convinced that the lack of development in the color sense is chiefly caused by the fact that people are generally playing upon instruments not in perfect tune. A good piano-forte, when it has just been tuned, sends forth waves of colored sound which delight the ear and stimulate the imagination. On the other hand, no one can make a piano-forte out of tune produce anything but a dry and disappointing effect. If players were more sensitive on this point, instruments would be kept in better tune.

For the foregoing observations have made plain, we trust, how vital a part is borne by the imagi-



PROF. W. R. SPALDING

is not a suggestion in the work. It remains a very expensive and totally unimpaired pot-boiler. For Joachim Raff must be added to the list of those who wrote many pot-boilers. Miserably poor in his younger days he was obliged to grind out every kind of popular music for the remuneration it would bring. He acquired so fatal a facility at this that it certainly lowered his talent at times and made him a mere roué. One rather odd fact about his early works may here be mentioned for the benefit of teachers. He was not able to afford a good metronome, using an old and imperfect one instead. This had a beat somewhat slower than it should have been. As a consequence many of Raff's early compositions have their metronome marks too fast.

Difficulty in Piano Music

By Francesco Berger

It is a blemish in a pianoforte piece, in the course of its length, contains bits here and there which, in point of difficulty, are out of proportion with the rest. It would be better that every piece were of approximately uniform difficulty throughout, so that it could be classified as easy or moderately so, difficult, or greatly so. I wonder that pianist-composers have not more generally recognized that a piece which conforms to some particular grade of virtuosity, commends itself thereby to a much wider circle of players than one that does not. A piece which commences in smooth water, but has hidden rocks and quicksands ahead, is doubly handicapped. The player who undertakes it because it looks easy, will when he encounters the difficult bits, either slip, or fearfully bungle them; while the advanced player who revels in the difficult parts, will find the rest flat, and stale, and indifferent, and will give them only his second-best attention.

These remarks are not intended to supply recipes for overcoming the difficulties which fugues present. But I venture to advise all who make fugues their study to provide themselves with a modern edition. In these, unlike the older ones, it is clearly set forth what each hand has to do; everything, without exception, which the right hand has to play is printed on the upper staff, and vice versa for the left—to the saving of much valuable time, the saving of eye-sight, and the saving of temper.

A second piece of advice is: do not commence practicing a fugue until you have analyzed the whole composition. Not only analyzed it, but marked up the analysis in the copy: subject, counter-subject, answer, episode, inversion, augmentation, diminution, coda, stretto, etc. This will prove of the greatest assistance, not only in the early days of your practice, but at all times. Unless the construction of the fugue is familiar, the player cannot possibly give a satisfactory rendering of it.

To know the construction of the scales, before attempting to work at them, is also of paramount importance if scale-playing is to be of any substantial use. The scale of C major should be considered the normal one, its formation should be analyzed, the whole, and the when, and the why of its occurring semitones clearly noted, and indelibly impressed on the memory. With C major for his model, the student will be able to construct the remaining eleven major scales, and the minor, and will not require the aid of any printed copy. He will discover, in making each correspond to the normal one, why it needs "sharps" here, or "flats" there—the

Foster's Humble Surroundings

Our chief American folk-song composer, Stephen C. Foster, wrote many a pot-boiler during his days in New York. His chum and coadjutor, George Cooper, has told me of his often seeking to excite his muse by riding up and down Broadway in one of the five-cent buses. Cooper often furnished the words for Foster's songs, and they sometimes, when funds ran low, would sit together in a corner grocery and Cooper dash off some rhymes on a bit of wrapping paper, while Foster sat by until something to his satisfaction was evolved. Then in a very short time the tune and its simple accompaniment was made, the pair would start off to a publisher and the song would be sold within the hour and the financial panic relieved.

difficulty of memorizing the requisite number will not arise—and a musical interest will have been added which otherwise would be but a dry, mechanical exercise. The minor scale should, of course, be studied on the same analytical principle.

But to return from this digression. There are some passages which will always be found difficult; frequent repetition will diminish but never entirely remove them. They lie awkwardly for the hand; and the hand, however pliable, is but human. They have been evolved out of the brain, but with the concurrence of the finger, by a composer who was not an expert pianist. He may have been a fine musician, but he lacked the special knowledge which would have made these passages pianistic. Or, possibly, possessing it, he did not acknowledge to employ it for the benefit of the performer.

On the other hand, the majority of difficulties yield to practice; when once the correct fingering has been discovered, they will gradually remove them. All well-written difficulty is of this nature. We encounter it in Chopin, Liszt, Raff, Thalberg, Moszkowski, Schumann, Mendelssohn, and others. It might appropriately be called "surface difficulty," for it melts away under the influence of persevering practice.

Some passages may be greatly facilitated by being broken up into sections for the two hands, instead of the whole. This is especially true of the "Liszt" in many instances, but not in all. His simple logic gives the application of this procedure, without laying the player open to the charge of being an "artful dodger." The first section of the piece, the passage for the right hand, the intervention of the left with a note or possibly more, in each octave, or in each recurring group, will much simplify matters; and, besides serving a technical purpose, seems to have a moral justification. Why should not the left hand "do its bit" for the common good? Of two partners, why should one slave while the other takes his ease?

There is, also, that further difficulty arising from imperfect notation. The older masters were deplorably lax in the marks they used for their many "ornaments." Even in the "common or garden" matter of the *appoggiatura* and *accrescuto*, they often confused one with the other. They marked them too indiscriminately that it takes some time to find out which of the two is really intended. And here, again, modern editors have come to the rescue, and students have no excuse for not providing themselves with corrected copies. I am presuming, of course, that they have been taught the important difference between these two oft-occur-

After the Novelty Has Gone

By Madeline P. Brook

The principal difficulty in giving a child music instruction lies in keeping alive his interest after the novelty has gone. There are, no doubt, as many different methods of doing this as there are different teachers, but I think that have worked well on one child may well be passed on to others. Here are two that have worked splendidly with my five-year-old daughter who takes daily pianoforte lessons from me.

We have a small note book and a red pencil. This is her daily report book, in which I write the date, the duration of the lesson, and—most important of all—the word "GOOD" with one, two or three lines under it, based on the following rule. One line relates to the pupil's attitude in coming to the lesson and deportment throughout. Another line relates to oral and written work. And the third line pertains to work at the key-

board. When any one of the above phases of the lesson is poor, a line is omitted.

The child soon becomes very interested in securing a "GOOD" with the three lines which represents a perfect lesson. The book is something which gives her pleasure to show to Daddy each evening for his comment. In case of an outside teacher such a book may be kept by the mother, of the child's daily practicing to be shown to the teacher on each lesson day. The effect on the child is the arousing of her pride which, after all, is necessary to the successful carrying out of any work.

Here is another kind which works well in connection with interval reading. Using staff paper to write notes, while little five-year-olds make the distance from note to note. For each interval which she correctly

It will be seen from this discursive essay that many composers have at times written without waiting for actual inspiration. With some, as with Schubert, the inspiration came as assembly always present, and I Wagner's five-thousand-dollar march. Some of the pot-boilers may take rank even with the more inspired art works. Such works must exist so long as the privations of a composer's career exist. There would be no musical pot-boilers if Beethoven's wish as written to Hofmeister in 1801 could be realized.

"There ought to be only one large Art-warehouse in the world, to which the artist could carry his Art-works, and from which he could carry away whatever he needed. As it is, the artist must be half a tradesman."

ring grace-notes, and I am hoping that there are but few pianists left who would be guilty of so gross a mistake as to speak of a long *And* a short *And* a long *And* and a short *And*, or of a heavy pound and a light one.

A special difficulty arises when one hand (generally, but not invariably, the right) is required to keep a continuous "shake" while bringing out a melody at the same time. This happens in two ways: either the "shake" is to be executed with fingers 1 and 2, leaving 3, 4, 5 free for the melody notes, or the "shake" is to be executed with fingers 4 and 5, leaving 1, 2, 3 free. A well-known instance of this occurs in the Finale of Beethoven's *Sonata appassionata*. But von Bülow and others have explained how this difficulty is to be met. The explanation acts a perfect cure, but which unlocks the closed door. It consists in not making the "shake" truly continuous, but interrupting it at every occurrence of a note of melody. The pace at which the whole thing should be taken will cover the gaps, so that the ear cannot detect them. The same solution applies to the "shake" variation in Thalberg's famous arrangement of *Home, Sweet Home* and other similar cases. It is the notation that is at fault.

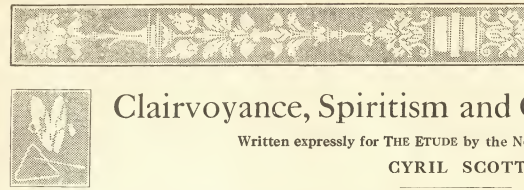
In this short article it is not possible to allude to other difficulties which most advanced players encounter at some time. And besides, the expressions "continuous" and "difficult" vary according to individual ability. What A may find difficult may not prove so to B, and vice versa. Piano playing is a serious occupation, not by any means a diversion for fools. Much of what every pianist (even the greatest) has accomplished, he has had to discover for himself. No preceptor can possibly teach all there is to learn.

Many of us know what a rude man once replied to a fond parent, who had informed him that the "Piece his daughter had just played" was very difficult. "I wish," said the boor, "she had found it impossible!" If pianists would content themselves with playing a moderately difficult piece beautifully, these rude persons would have less occasion to make cutting remarks. And, after all, good food, well cooked, and well served, is far more appetizing, and far better in its after-effects, than a badly cooked, badly served ragout. And music is the food of the soul.

Give me the good music that does not entail slavery in its preparation. I don't like you to put for breakfast, mop your face, and call out for water when you have finished your performance.—From the *Monthly Musical Record*.

names I place a cross over the note with my pencil, omitting it when the interval is incorrectly named. Her eagerness to get a cross over every note keeps her attention focused on what would ordinarily be a dry subject, and causes her to think—which is most difficult, but necessary.

It is a fact that nearly every normal child has to be made to practice. Whether the practice gets results depends on the mother. I am sure that any mother who will give the matter a little thought and introduce lesson periods a pleasure both to herself and the child. It is to prove that it has done so in my case. I mention that for twenty-four successive days, my little girl has not lost a line in her book and she often goes to the piano voluntarily to work a little by herself.



Clairvoyance, Spiritism and Occultism in Music

Written expressly for THE ETUDE by the Noted English Composer

CYRIL SCOTT

Since the great war no subject has created a greater interest than that of the possibility of human beings communicating in some occult manner with life after death. The serious interest taken in the subject by Sir Oliver Lodge, Sir Arthur Conan Doyle, and Sir William Crookes, indicates that men of science and understanding in Great Britain are inclined to believe—if indeed they are not entirely convinced—that we are upon the verge of some great revelation. The ETUDE takes an entirely neutral attitude in the matter, as usual, offering its columns to the exposition of new ideas from eminent men, whether it is convinced of their correctness or not. It is certainly one of the most "thought provoking" articles we have ever printed, and we have no doubt that it will result in hundreds of discussions.

Since the great world-conflict, the interest in esoteric philosophies, and the occult generally, or to put it more colloquially, the hidden side of things, has grown to proportions greater than has ever, I think, been experienced in the western world hitherto. A Nix is this to be wondered at, seeing that proof (rather than mere belief) respecting the unseen spheres and the all-important question of immortality can afford the only efficient solace at a time when millions of human beings have sustained bereavements on an almost unprecedented scale. But although scientists like Sir William Crookes, Sir Oliver Lodge and others have dealt with and proved to their own satisfaction this burning question of post mortem existence, yet the many other matters which go hand in hand therewith, have not been popularized to the same extent. In other words, although the hidden side of death has come before the public at large, the equally hidden side of literature, painting and music has not received the attention which is its due; though the one exists on a much greater certainty (to those who will only investigate the subject) as does the other. Many, for instance, have read Sir Conan Doyle's and Sir Oliver Lodge's books, but comparatively few have studied the works of Mr. C. W. Leadbetter, and his book remains a psychological enigma to those who have laid bare the occult side of scores of subjects, and shown that practically everything of importance possesses such a side.

Latent Powers

Now I propose in the present article to deal with music from the occult point of view; but to that end I must first to some extent show how the occult side of things is perceived; for only by this means can I hope to carry any iota of conviction to my readers. There are in the brain two mysterious glands called the *pineal gland* and the *pituitary body*; glands which for many years have considerably puzzled doctors, though some of them are now beginning to get an inkling of their significance. These glands in fact are nothing less than the organs of psychic perception in the physical brain. But although they certainly exist in all of us, their powers are merely latent and can only be brought to function by the aid of highly specialized exercises acquired under a competent teacher. It is true that a goodly number of people are born with a tendency to become psychic, which simply means these glands already show signs of functioning naturally, so to speak; but training, even for such people, is necessary, otherwise their powers will be unreliable and often associated with hysteria and other undesirable qualities. One may find this type of unscientific psychicism also among any species of person from a gypsy to a rushing society woman, though the gypsies show usually the better of the two, as I have reason to know. I may, in fact, here relate how I was once accused and not a little embarrassed by a "psychic" society lady in a hotel, who made my life a burden to me through the schemes I was obliged to contrive in order to avoid her; so in my case I was cut me; though in all other matters I was probably thought she was doing quite

the reverse. Anyhow, after telling me she was so musical, she had been, to use her own metaphor, "born at the piano," she proceeded to inform me I did not look like what her knowledge of my music had led her to imagine. This would have been distinctly disconcerting had she not gone on to say, she expected me to look of a sad cast of countenance; but as it is both unphilosophical and unpleasant to look and hence be sad, I was somewhat pleased that her expectations had not been fulfilled.

After this unflattering display of disappointment on her part, she told me how she had heard I was interested in occultism, and on me stating that she had heard correctly, she sprung upon me that she herself possessed second sight. This, she said, was the "real thing," and she had given up everything for it—she only ate enough to keep her body alive, and had no longer any material desires of any sort, so that she could go forth. She talked at great length all about herself, and the wonderful person she was; though I feel sure she was blissfully innocent of her egotism. When, however, asked, were her psychic faculties—under her control, and could they be turned on or off at will,

she admitted they could not, and inferred that faculties over which one had no control were of a higher order than otherwise. And here from the scientific occultist's point of view she stamped herself at once—but of that anon, for I must finish my anecdote first. After having shown her admiration for herself at great length, she then gave me a specimen of her clairvoyant powers; she told me a lady named Isabel would come into my life, but she could not tell me whether the said Isabel would appear in the guise of a friend, a friend, or an enemy; she could tell me, however, what colored dress she would wear when the wonderful event came to pass which should bring us together. For the rest I am still waiting for Isabel; and as there are several thousands of "Isabels" in the world, the chances are I may meet one sooner or later, either as a mere passing acquaintance, friend or enemy; with all these alternatives whether she will be the Isabel, who can say?

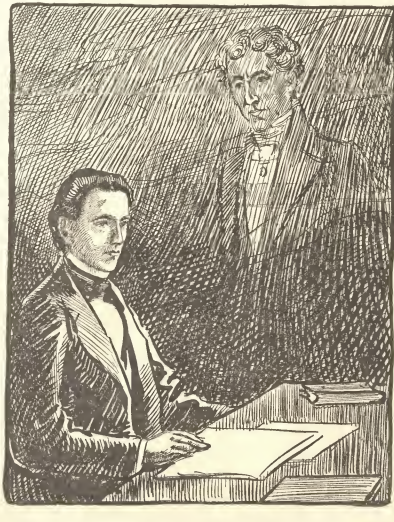
When the Spirit of Cherubini Came

We have here, then, one of those types of either spurious or very primitive second sight, which as it serves no purpose whatever, cannot come under the head of scientific occultism at all; for I need hardly say that the scientific information offered me by the said lady was utterly valueless to me, and moreover I am getting beyond the age (a fact of which her clairvoyant faculties failed to apprise her) when I can look forward with any very intense excitement to the arrival of romantic figures in my life. No, real clairvoyance must firstly be reliable; and secondly under the control of the will;—nor does the true psychic ever exhibit his or her powers uselessly for the mere purpose of showing them off; and above all to abuse strangers who do not request such an exhibition.

Thus in relating of the hidden side of music, I need hardly say that I am not bringing psychics of the aforementioned type to our aid, but such as have had special training under a teacher, and so have developed the physical organs of psychic perception already alluded to.

But I shall not have narrated my psychical experiences (connected with music) to the full, if I fail to make mention of my friend the late Mrs. Milligan-Fox, who did so much in connection with Irish folk-song, and who lectured some years ago in the States. This lady, in fact, was extremely psychic, and I had many interesting adventures with her along that particular line. For Mrs. Fox was certainly both clairvoyant and clairaudient, that is, she could both see spirits and sense what they said. I remember on one occasion, how the "spirit" of the late Swami Vivekananda came into my room—though I myself could not see him—and how he sent me a certain message connected with Indian philosophy, which although Mrs. Fox repeated it to me, she herself was unable to comprehend. Now, this may, of course, seem strange, but the fact is I had studied Indian metaphysics for a number of years, while she on her part was totally ignorant of the subject. Thus she depended on the message, but added, "I really haven't the

"But upon one occasion we had the visit, not of an Indian Swami, but of the composer Cherubini."



fastest idea what it means, have you?" I, then of course, explained it to her as best I could; for to me the message was perfectly clear and very illuminating. This, however, is only in my sense, and on no occasion connected with music in any sense, but on one occasion we had the visit, not of an Indian Sami, but of the composer Cherubini. A fact we ascertained through purchasing a picture of that departed musician, seeing the gentleman did not tell us his name, but led us to conclude who he might be by the language he spoke and the type of dress he presented himself in us.

We were sitting conversing on quite ordinary topics one evening at my house, when Mrs. Fox suddenly remarked, though without evincing any surprise—"A funny self-effacing sort of little man has just come into the room."

"What does he want, I wonder," I said, also without much surprise, for I, too, was somewhat used to such visits.

"Well, he talks a language I can't properly understand," I said. "I think it's Italian or a sort of French."

"Ask him if he speaks French?" I suggested.

And it turned out he did speak French, though rather brokenly. Well, the long and short of the matter was, he had two requests to make; one was that I should write a requiem for the soldiers killed in the war, and the other was that I should leave one of my orchestral scores open on my desk all night (darkness seemed to be no obstacle to his vision) as he wanted to study it.

He was, in fact, desirous of keeping in touch with modern music, and especially looking at modern orchestration. As to the latter request, I, of course, complied with it, deeming it very kind of him to take an interest in my "poor strains," but as to the former—well, I confess that the requiem is not written (many of the souls of the heroes of the war are still in the air) for if I paid attention to all the requests from the other side for me to do one thing or another, I should have my work cut out. I have had requests to write a mass, a ballet, a cinema, a play, an opera and several books; and so far, well, though I am not a professional literary writer and poems, as regards the other things, only the opera has been composed.

Of course, my readers may deem me to be over-credulous in believing that Cherubini really visited me in the spirit, and I sympathize with them. But the fact is I am not so convinced of the matter as they may suppose, for I know too well how easy it is for "spirits" and the other side to masquerade as people they are not—therefore, there is no proof in the fact that I only give the story for what it is worth and no further. I confess to never having read a life of Cherubini, and I know nothing of his character, and whether he was the self-effacing little man that Mrs. Miligan Fox described, I have, however, truthfully related exactly what happened, and must leave it at that; this article being merely a narration of some of my occult experiences connected with music.

Whether I shall have succeeded in awakening or furthering an interest in occultism and music through this very inadequate sketch, I cannot say, but if so, I strongly advise my readers to study the "Thought Forms," by Mrs. Annie Besant and Mr. C. W. Leadbeater, for in this book they will see admirably well the far-reaching effects music has, not only on its actual hearers, but on those beyond its actual range of sound. Such a powerful work as Wagner's *Overture to the Meistersinger*, for instance, or the *Prelude to Tristan and Isolde* sends out radiations of force and color which purify the mental and emotional atmosphere for, I might almost say, miles around. Indeed, I can hardly do better in conclusion than quote a paragraph from the book just referred to. For it runs, "It is well for us ever to bear in mind that there is a hidden side to life—that each act and word has its own hidden side to it, and that the unseen world which is always so near to us, and that these unseen results are of infinitely greater importance than those which are visible to all upon the physical plane." This may be said to us musicians as a beautiful and comforting thought that our efforts are not only giving pleasure to those of our listeners who really love music, but that we are doing a further-reaching good in the world than perhaps many of us are aware.

The beautiful picture on the cover of *The Etude* for December has aroused flattering interest. *The Etude* is greatly indebted to Mr. John Clyde Oswald, of the Oswald Printing Company (239 W. 39th St., New York), editor of *The American Printer*, for permission to use this picture.

Blazing New Trails

By Gerard Tonnig

WHEN the history of Women's Musical Clubs of America is written it will be proved and admitted that the greater burden and honor of advancing knowledge and taste in music have been borne and earned by the women of the country.

While the eastern cities with their compact local and relatively close communications, had established musical culture quite early, the western three-fourths of our country was musically, more or less, a wilderness.

The last twenty or twenty-five years have seen a wonderful change. Almost every community of any size now have their musical clubs, and their work has told, even if the handicaps were many, and environments unresponsive or unappreciative. Musical knowledge has been disseminated, interest in and reverence for musicians like Mendelssohn, Schubert, Brahms, Goring, Tchaikovsky, and Debussy has been stimulated, and communities have come to realize that music is an integral part of universal human culture, representing the noblest expression of exalted sentiment and intelligence.

Having lived for many years in various sections of the west and having had communications with many teachers and musicians from sections outside of the larger centers, I have come to the conclusion that our pioneer work is about over; that more and better work should be planned for the future; that we were *truly* should be *blazed* by the musical amateur workers of the nation.

The aim and object of this article is to offer some constructive suggestions for planning for our musical adolescence and in all humility talk to all the faithful musical workers throughout the land, through *THE ETUDE*.

A very curious condition exists in America in direct contradiction to old Europe, where music culture has been a matter of slow and natural evolution, coming through the various stages from the beginning. In America we have, so to speak, commenced at the end, and have to catch up with the middle and the beginning. I mean by this, that it is the modern and the modern music, that is best known and popular in America.

The beautiful music of more remote periods is much less known or appreciated. To prove this, I would mention that of all the symphonies that might be played by an orchestra on a western tour, the Tchaikovsky will be demanded in preference to any other; of all the operas, *La Bohème*, and the modern Italian and French emotional works; and no pianist's program would be acceptable without a *Chopin* or similar compositions of exceptionally florid or exotic nature. The mission or task of extending and widening the country's musical horizon naturally and primarily falls to the women's musical clubs everywhere, and along this line it is that I will venture some suggesting thoughts.

One must admit that the average club program very often is somewhat cut and dried, in every place of course limited by the amount of real talent available; but the main part of every program invariably consists of solo songs. In fact, the craze of solo singing has so dominated the club, that it is to sing a solo, until this craze has become an abomination and a farce. But the ladies on the whole, do not seem to realize that solo singing is not the best thing for the club. It does not bring the musical results desired, and while it may serve as a pretty individual gratification, it does not materially advance the knowledge of real musical art. Think of some German singing club for instance, that would devote itself to the study of the "best voices" of Schumann, as a whole! Remember the admonition of Schumann, that no one can become really musical, without the ability to sing in harmony with other voices and hold one's own part true. One may have often heard the of the ridiculous injunction of so-called vocal teachers

Sensations in the Spotlight

By Sidney Bushell

I HAD often wondered how it would feel to be the center of that brilliant spot on the darkened stage. Many a time, viewing it from the audience, I had speculated upon the sensations of the performer made so conspicuous by the searchlight.

Opportunity came. I was to sing *Beloved, It Is Morn!* the opening number of a gypsy encampment

I heard the introductory chords and stepped forward. The "spot" found me.

to their pupils against singing in a chorus or singing in groups, but should not, and ought not, *concerted singing* be cultivated to a very much larger extent, than it now? Who has ever heard of a violinist or a "cellist" objecting to play trios or quartets, or even to play in an orchestra? If the chance offered? Is not this the reason that the player of an instrument, as a rule, is a better reader and all-around musician than the average singer, because in the course of his study and musical associations he has learned to hold his time and tune in playing duets and the like?

I know many singers "who never sang a duet with anybody in their lives," and who, consequently, were deprived from the delight and privilege of knowing the pleasure which Mendelssohn, Schubert, Brahms, Goring, Tchaikovsky, and many others have found to the world. Duos and trios, that will give the greatest pleasure and gratification, abound in the older operas.

Things of this nature require a little more trouble and circumspection in their preparation, but the musical club should operate along the lines of least resistance and expect fine results. Wherever possible, and truly it is possible in most every larger community, stand behind and encourage actively every effort for the maintenance of choral and community singing societies in choral singing, which has had such a hard time to flourish all over the West.

I would also strongly recommend the club to form a symphony group, for the study and performance of the classic symphony and larger instrumental forms. In almost every city there are enough instrumental amateur musicians who would be delighted to join such a movement. Within the clubs there is usually a number of members who can play the piano very organ acceptably. The classic symphonies are all available in arrangements for piano, read organ, with strings, and other instruments added as available.

These arrangements are very effective. The organ represents the wind instruments; the piano represents and strengthens the harmony; and with strings added, and perhaps a flute and a clarinet, one may have a complete orchestra. The piano and organ may be used to the usual two-piano eight-hand form, but the best must, of course, do if nothing better can be had. In this way the people might become acquainted and even familiar with the great classics, without having to travel to the great centers, where the big orchestras sojourn.

Permit me also in this connection to mention that it is very feasible to have each community become familiar with the historical instruments, their characteristics and their employment in the orchestra by the means of the sound-reproducing machine records that were designed for this purpose.

Let us make this nation a music-loving nation and a singing nation, not alone a solo-singing nation. In the great war, it suddenly struck us that we were not a singing people in comparison with every other nation. And we have during the past two years realized for the first time, what a wonderful exhilaration the singing of songs together is. And the singing in the "singing boys" camps contributed marvelously to making a homogeneous body of our young men going to Europe.

In concluding, allow me again to express the fervent wish, that this great reconstruction going on in all things, the musical clubs of the country may be found not wanting in progressive ways. I desire to go on forever, "blazing new trails," even if, for they sometimes lead back to the beginning of things.

The sensation was similar to that of standing in the direct sunlight. I felt its warmth. The audience, now invisible for me ceased to exist. That great, brilliant spot was literally bathed in theater, in whose beam I was literally bathed in the sun of the new-born day of which I was my song, and, contrary to my preconceived notions, increased my confidence, and made me feel that I was the experience, an altogether pleasant one, was an important step in my vocal education.

THE ETUDE

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Will Richard Wagner's Battle Never End?

By EUGENIO DI PIRANI

The following article was written by Signor Pirani in his instructive and entertaining series, "The Secrets of the Success of Great Musicians." It is somewhat different, however, because of the effect of the war upon the way in which the music of Wagner is received. The previous contributions in this series were: Chopin (February); Verdi (April); Schubert (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlioz (September); and Grieg (October).

to bring about a more homogeneous fusion of music and poetry. These are positive enrichments which everybody, even if he be adverse to Wagner, must readily acknowledge.

Few artists have had such an eventful life as Richard Wagner. To-day a conductor in a German provincial town, to-morrow at the point of destitution in Paris. To-day a court official of the King of Saxony, to-morrow a fugitive in a strange country, with a warrant of arrest against him; to-day without a ray of hope, to-morrow declared friend and protégé of a mighty monarch. His persistence and his unshakable belief in his own mission are certainly to be held as an example worthy of imitation by every ambitious musician.

Wagner's musical training was never very thorough. His relations to music were, at the beginning, quite superficial, as his inclinations were more for poetry. His dream was to write a tragedy in the style

he composed the great part of the *Meistersinger*, *Siegfried* and *Götterdämmerung*. He was very early on his way to eccentricity in art. At the age of fourteen he began a grand tragedy, of which he says that it was a mixture of *Hamlet* and *Lear*. So many people died in the course of it that their ghosts had to return in order to keep the fifth act going.

When he was seventeen an overture of his was performed at the theater between two of the acts. Wagner says: "I chose to add the comprehension of anyone who would study the parts by writing them for a different ink—the stringed instruments red, the reed instruments green, and the brass black. Beethoven's *Ninth Symphony* was to be a mere trifle beside this wonderful overture! This was the culminating point of my absurdities. The public was extraordinarily puzzled by the persistence of the drum player, who had to give a loud beat every four bars, from beginning to end. Great music impatient and finally laughed at the thing as a joke."

It came to the point that his music was generally criticised as being irrational, and it happened in many cases that both libretto and score, which were submitted to publishers, were returned unopened.

With no income, Wagner turned to *List* for aid: "I should once more be a human being," he wrote, "a man for whom existence would be possible, an artist who would never again in his life ask for a shilling and would only do his work bravely. Dear List, with some money you will run me out of slavery! Do you think I am worth that sum as a serf?" (June, 1848). He cannot live like a dog. I cannot sleep on straw and drink bad whiskey. I must be content in one way or another if my mind is to accomplish the tremendous task of creating a non-existing world. As the year approaches its close I realize that I shall want much, very much money."

In another letter to List he writes: "You must tell me an Erard grand. Write to the widow and let her that you visit me three times every year and that you must absolutely have a better piano than the one I have in my possession. Tell her a hundred thousand fms and make her believe that it is for her a point of honor that an Erard piano should stand in my house. In brief do not think, but act with the impudence of genius. I must leave on Erard."

Wagner's Poverty

Another time he begged List to forward to Me Me Wagner (the first) some money to enable him to join him in Zürich. List forwarded to Me Wagner 100 Thalers. And in another letter: "If nothing else will answer, you must give a concert for an artist in distress." Consider everything dear List, and before all manage to send me some money."

"Anyone who has the slightest real knowledge of the nature of my works," he writes to List, "who knows and admires its special distinctive character, must see in a man of my sort can never on any terms consent to treat it as merchandise."

One sees, conceit was not an unknown quantity to Wagner. He was not burdened by lack of self. On the other hand this unlimited belief in his own merit endowed him with a tenacity able to overcome any obstacle.

Nothing is good or high enough for him. "Padeuop mad every effort to acclimatize me in France," he writes, "and I thank him. But no one can become acquainted with me through concerts. I must be introduced at the theatre, for to appear properly I need a large number of singers, and some electric and other apparatus. In my compositions all the parts are closely related, one conditioned by the others; and if one of these is omitted, the unity of my work suffers. My work, however, will never receive recognition in France. My music is too German. I am not at all the power-giver to me, to be the child of my own fatherland."

Richard Wagner Target for Unending Abuse, and Unending Applause.

A few weeks ago, at the Lexington Ave. Opera House in New York, a serious riot was caused by the attempt to produce Wagner operas in German. This is simply a repetition of similar conditions which caused the Wagner riots in Paris years ago when it was necessary to call out the cavalry to suppress them. No musician has ever been more ridiculed, more lampooned, more insulted, and more outraged, than Richard Wagner. No musician was ever poorer and more even at the zenith of a career was received with such wild acclamation. Despite him as a man, for his human frailties, as many have and must, his marvelous music nevertheless will rank him among the immortals.

of Shakespeare. Only when his mother established herself in Leipzig (1829), where his sister Rosalie was engaged at the theatre, did he begin to think of a musical career. He took music lessons with the organist and composer Wilhelm Weinlig in his father's life he developed an astounding working power. During the quiet years at Triebchen, in Switzerland, he generally worked without interruption from eight o'clock in the morning until five in the afternoon. Here

Wagner himself contributed ten stout volumes in support of his theories. Few, even among his most ardent admirers, are familiar with these writings as a whole. His system can be explained in far more concise language than he has employed. His language is often prolix and verbose, and mostly devoted to other composers, critics, Jews, etc. For this reason never did an artist awaken such irreconcilable hatred against himself, or resentment which rose to such a pitch of frenzy. He was made the target of ridicule and mockery. A Berlin paper of 1870 wrote: "Since capital punishment has been abolished no one is obliged to hear *Meistersinger* more than once." The scene of *Rheingold*, in which the Rhine maidens appear, was called an "Aryan Hell." *Herfried* says, the Berlin composer and critic, called the *Kaisermarch* an insult to the emperor of Germany. *Trühn*, another German critic, wrote: "It is a well-known fact that 99 per cent of Wagner's admirers are uneducated." *Denon* and Wagner were called "the two evils of the world" of Beethoven. When *Joachim*, the famous violinist, refused an invitation of the committee of the Vienna Beethoven Festival because Wagner had been requested to collaborate, a Berlin paper, *the Echo*, remarked caustically: "No one will question the privilege of private persons to avoid the society of suspicious characters; in the case of an artist this right should be denied least of all." *the Echo*, a man poet, called his music "a pathetic canon." Wagner himself was called "the great cacophonist," a literary, poetical and musical man of the century, "Richard, the Great, the Infatigable." *Die Zeit*.

It would be unjust, however, not to recognize the beneficial influence he has had on musical art, mainly concerning the intensity of dramatic expression, the concordance of music with poetry, the wealth and novelty of harmony, the characteristic of rhythm, and the immense power of instrumentation. Furthermore, being the author also of his libretti, he was enabled

He was right in that. The reception accorded to *Tannhäuser* in Paris on its first performance proved the truth of his statement. In 1861, through the intervention of the *Princesse Metternich*, the Emperor ordered the production of *Tannhäuser* at the Paris Grand Opera, commanding that the work should be mounted in the most magnificent style and that Wagner should choose his own singers and have as many rehearsals as he saw fit. There were 151 rehearsals in all. The production is said to have cost something like \$40,000. He rewrote the opening scene entirely and as a sort of educational campaign published a translation of his libretto with a prefatory explanation of his aims and views. In spite of the elaborate preparations, the failure was one of the greatest on record. Three performances were given, of which it is difficult to say whether the performance was on the stage or in the auditorium, for the uproar in the house drowned whatever sounds came from the stage. The members of the Jockey Club, who were prejudiced against the performance, were armed with shrill whistles, and the din and confusion were appalling.

1860 Wagner was already planning the building of a theater devoted only to the representation of his own works. The cost of the Bayreuth Theatre was originally estimated at 330,000 thalers, and was to be raised upon 1,000 certificates, each entitling the holder to a seat at three performances. As this scheme came to a standstill, it was suggested to found Wagner societies. At last, 28 years after its first conception, August, 1876, the *Ring of the Nibelung* was performed at Bayreuth under the direction of Hans Richter. In spite of the sacrifices readily made by each and all of the artists concerned, there was a loss of \$37,500.

At different times I have seen all of Wagner's works performed in Bayreuth. I have also examined the interior of the playhouse, and must readily recognize the great advantages of Wagner's innovations, some of which have been introduced into the most modern theaters, but which we, nevertheless, will summarize, as they are of great importance.

The advantages of the *runken* and *concealed* orchestra are threefold: musical, dramatic and æsthetic.

Everyone must have noticed how often we listen to music at a certain distance the tones will be somewhat veiled but idealized, and that it is difficult to distinguish by what instrument they are produced. If, however, we go near the orchestra, we discover that we mistake the violin, violoncello for the human voice, etc., at the same time one will notice that before he could determine with certainty the timbre of the sounds they were so full of charm and so mysterious that we were loath to break the strange spell of this incorporeal music. Wagner's *runken* orchestra brings about a similar effect. A kind of veil covers the orchestral tone waves, and by this means the excessive sonority of Wagner's instrumentation is muted and softened. It gains, moreover, in delicacy and harmoniousness. The tones reach the ear, as it were, chemically amalgamated, and we are almost unable to distinguish the elements contained in the fusion. In this way Wagner enriched his orchestral palette with new color effects.

The players of the Bayreuth orchestra were not only hidden from the audience, but the whole disposition of the orchestra was entirely a departure from the normal one; they were disposed amphitheatrically. The orchestral area consists of six steps; upon the upper one are the violins, which can still be seen from the stage; the conductors stand still higher, on the same level with the stage. The noisy brass instruments occupy a space on the lowest step which descends into a kind of grotto spreading under the stage. The sound waves which rush forth from this depression must first strike a large shell that rises above the orchestra, and before they reach the auditor they have lost their violence and roughness. The other instruments are distributed over the various steps, the ranges, the violas above, parallel with the violins, then the violoncello, encircled by the contrabass, among these the wood instruments between the harp, and among the less important brass instruments. Contrabass and players enjoy complete freedom in the choice of their clothing, as they cannot be seen from the public. No evening dress, but short sleeves, and often still less.

A still further advantage is that we are spared the by no means æsthetic sight of the conductor exerting himself in the guidance of his host of singers and instrumentalists and reminding us every moment that we are witnessing a mere play.

The complete darkness must still be mentioned. I am not talking here of semi-darkness, but total obscurity, so that only the stage holds the attention of the listeners.

If the physical obscurity of the opera house in Bayreuth compels the attention of the public, the mental gloom of the city of Bayreuth contributes to the same end. The stranger waits with impatience for the performance to begin, not only on account of its merit, but also to escape from the everlasting tediousness of the town.

Of course, that forms only the framework. I do not need to speak of the "picture," as all Wagner's works have been performed everywhere (with the exception of *Parafid*).

We have seen that Wagner had always to complain about "lack of funds." After his return to Zürich (1850) the question of trying his fortune in America was agitated. The prospect seemed, however, to alarm him. He wrote: "America is a terrible night-mare. If the New World must ever make up their mind to offer me a considerable sum I should be in the most awful dilemma. If I refused I should have to conceal it from all men, for everyone would charge me in my position with recklessness. Good gracious! I am not a money man in America. People ought to give me without asking anything in return beyond what I am actually doing. Besides this I am much better adapted to spend 60,000 francs in six months than to earn them. The latter I cannot do, for it is not my business to earn money, spite of the sacrifices readily made by each and all of the artists concerned." (Letter to Schumann, 1857-58.)

To be sure, an artist has the privilege to be above and beyond ordinary considerations, but, especially from the American point of view, it appears somewhat incredible that this man refused to make any effort to earn his money in a legitimate way, and insisted on obtaining, it as a gift.

In case of Wagner's views:

"I believe in God, in Christ, in Beethoven, and in their disciples and apostles."
"Let me establish first of all the fact that the one true form of music is melody; that without melody music is unthinkable, and that music and melody are inseparable."

"In instrumental music I am a reactionist, a conservative. I dislike everything that requires a verbal explanation beyond the actual sound." (What would say the partisans of "program music"?)

"Morally he always considered as the 'indispensable center of all social organization.'"

Religion he loved, but hated priests.

An anecdote:

"When Wagner was conductor of the London Philharmonic, concerts he rehearsed a Beethoven symphony from memory. As Mendelssohn had always learned from a score, the directors thought that he must be something radically wrong in Wagner's method of procedure, and remonstrated with him so strongly that he promised to conduct from the score at the next concert. Accordingly that evening he had a music book on his desk and turned the leaves from time to time as he conducted the symphony. After the concert one of the directors came up to him and said: 'Now, Herr Wagner, you must admit that the symphony went much better with the score than without it.' Wagner ironically pointed to the score and said: 'It was Rossini's *Barber of Seville*.'"

As most salient elements in Wagner's artistic career we find:

The unshakable faith in his own genius, which was so deep that it could not be shaken by any of the most formidable obstacles could deflect him from his aims. His truly radical reforms of the music drama.

The scenic and acoustic innovations of the Bayreuth theater.

The bold address he used to interest people in his own plans.

The "ready pen" which in his hand became a powerful offensive and defensive weapon against his enemies.

The angel-friend, *Frans Liszt*, who with unfeigned generosity tried continuously to enrich Wagner's inexhaustible thirst and unquenching demand for money—Money—and again MONEY!

A GREAT ARTIST WHOM WE ADMIRE, BUT WHOM WE CANNOT LOVE.

"The Gymnasium of the Soul"

A Musical Education is Essential for All

By Julius Koehl

"It is hard to discover a better method of education than that which the experience of so many ages have evolved; and this may be summed up as consisting in gymnastics for the body and music for the soul." This statement of truth we find in the form of a footnote to Edgar Allan Poe's beautiful essay, entitled "The Colloquy of Monas and Una."

A musical education is not only good for the soul of the individual, but is one of the greatest developers of the mind, character and personality known. Let us see how the study of music may be classified as a mental developer.

1. Mental Development

Any great piano composition will do as an example, but will use one of the most popular of our times as a basis. The many intricacies in rhythm and changes in tempo that we find in these masterpieces make the student shrewd in calculating and in perceiving the relative value of time qualities and their divisions, and sub-divisions. No less than *three* notes are brought into acute activity during the practice hours—*Sight, Hearing and Feeling*. When three notes, the senses are centered on one subject, the result must be, the contrary—that greatest of factors, to which all eminent men in all walks of life attribute their success. Then again let us take technique into consideration. Muscle control is nothing else than mental control, because every movement made with the fingers is first practiced by the mind. So you see that the musical study is bound to be a great developer of the mind, if the student puts the best he has into his work while practicing.

2. As a Character Developer

Any study of the piano can take for hours about the amount of stick-to-itiveness necessary to become a truly fine pianist. Honest, self-criticism is another "often dormant," quality brought into play. Accuracy, precision and a great deal of "plugging" are necessary when struggling for the goal.

If a student plays for nine points of his character into play for six or seven hours daily, he is sure to possess them as a definite and abiding asset when dealing with his fellow-men during the remainder of the day. So you see that music helps to make one a better member of society, of the community, country and world.

3. The Personality

I believe that one's personality reflects one's soul. Edgar Allan Poe writes that about the effect music has upon the soul: "It causes harmony and rhythm to penetrate most intimately into the soul, taking the strongest hold upon it, filling it with beauty and making the man beautiful minded; he will praise and admire the beautiful; will receive it with joy into his soul; will feed upon it, and assimilate his own conduct with it." If we possess integrity, a sturdy character, and a "music-lighted" soul—the result is a charming personality. For proof of this statement, one need only consider the great artists of our time.

Every child should have a proper musical education. It is a parent's duty to the child and to society to see to this. Another point—"Any teacher won't do to begin with."

When one thinks of the enormous amount of talent lying dormant—yes, perhaps even genius undeveloped—because of inadequate and erroneous instruction, one cannot but be amazed that Poe's beautiful essay on the importance of a musical education has been written in vain!

Two Songs of Great Wars

A Contrast

EMPEROR Wilhelm I, thought so much of the value of *Die Wacht am Rhein* in its influence upon the military situation between France and Germany, that he pensioned the composer, Karl Wilhelms, so that the song was first sung in 1854. Wilhelm received \$700 a year and a fine monument in his native town.

George C. Cohen, an American composer of Irish-Catholic descent, wrote *Over There*. In a few months he sold the words and the music for \$25,000 and gave substantial royalties to Uncle Sam for war purposes. Truly the times do change.

The Making of Melodies and Tunes

By PROFESSOR FREDERICK CORDER
of the Royal Academy of Music of London

A witty French philosopher has said that you may be sure that every popular belief is wrong, because it has satisfied the unintelligent majority. Certainly the popular ideas of "musical inspiration" and "the gift of melody" are cases in point, for the belief in these is all but universal, although nothing is easier than to prove their falsity. The fleeting nature of musical sounds prevent the immature intelligence from perceiving that what is true of pictorial verbal art must be equally true of music (which very few do) you find the beginning of music (which very few do) you find in clumsy and crude attempts, which improved with practice and experience, and finally, that it was only natural that melody should be evolved to its fullest glory while yet harmony was in its earliest infancy. These considerations cannot be grasped, I know, by those to whom the word evolution has no meaning—to whom every musical experience is a separate event, unconnected with all others. To such persons it would not seem impossible that a human being brought up alone in a remote island should be capable of producing a poem, a painting or a piano-forte prelude. The musician knows that everything that he invents (or thinks that he invents) has a direct and traceable ancestry. Knowing that indisputable fact he yet professes to believe in "inspiration," just as all people who go back to "luck" though with the vaguest ideas of what they mean by the word. If you really tackle one of these loose-thinking gentry he will say something to this effect:

"I don't deny that musical ideas can be invented—ideas of a sort; but the really vital ideas—those that live—come unprompted and spontaneous, and are of quite a different quality from the manufactured article—just as composers themselves are." If you take every statement in this speech and disprove it entirely it is a breath wasted. You can show how all Beethoven's ideas were evolved, hammered and chiseled out of inferior material and revised and rewritten till they became splendid; you can show how Wagner's *Parsifal* was deliberately invented to be a counterpart to the old master singer's theme; you can point to Gounod's *Ave Maria* as a manufactured tune better than any so-called spontaneous production; and, of course, you can instance just as many musicians whose powers developed with painful slowness, as you can those who seemed to require no assistance. Your baffled inspirationist will then dart off at a tangent and declare that True Melody is only to be found in the Folk Song, which everyone admits, he says, to be a perfectly spontaneous product. This is tantamount to asserting that Mr. Nobody is a greater genius than Mr. Somebody, an absurd argument. As a matter of fact all tunes, whether the author be known or not, have appeared in countless variants; and the only generalization you can make, upon a really extensive acquaintance with them, is that the later the version the better the tune. This brings us to the point we have to consider.

What is Melody?

It is curious how difficult the writers of theory books find it to give a definition of this term. They mostly rest content with saying "Notes in succession" or "Notes in well-ordered succession," which conveys no idea at all. The answer is "A *Rhythmical* succession of sounds." Without rhythm (*i. e.* pattern) this "succession of notes" is pointless, and the more definite the rhythmic pattern, the more striking is the melody. Melody corresponding to a simple quatrains of verse, having symmetrical accents and a definite cadence, is Tune, and is the only kind of music that is complete in itself, provided the end cadence is a Tonic one. Outside this, just as with poetry, there is every variety of irregular stanza—every degree of less definite rhythmic melody; so that at no other stage can you have an assortment of phrases is a melody, or merely "melodious." I think it is best to keep the term "Tune" for the melody that is as symmetrical as a brick, and the term "Melody" for the less definite kinds—indeed most people instinctively adopt this classification.

Accent in Melody

As regards the accent of melody we all know without telling that this must either consist of a stress and a non-stress or a stress and two non-stresses, just as in verse we must have a long and a short foot, or a long and two short feet. Unless to boot we take the Greek terms—to complicate this simple fact by distinguishing between Tactus and Trochee, or between Dactyl, Amphibrach and Anapest. All that we need to know is which note bears the accent—all that we need to feel is that accent of one pulse must occur like the tick of a pendulum whether there be one or two non-accented before or after it. One need hardly point out that where the music is quick we measure the accent off with a coarser rule, thus:



Much confusion is caused to the learner of music by there being no constant unit for the measurement of time, the tick of the pendulum being sometimes represented by a whole note or semibreve, and sometimes by the sixteenth part of this, or semiquaver. But this cannot altogether be avoided, owing to the non-uniformity of speed, which necessitates the shifting of the standard of measurement. The first thing to remember about the tick of the pendulum is that though the skeleton of its recurring accent—must be regular, we instinctively desire to conceal this by making the subdivision irregular. This irregular subdivision is what we mean by the term rhythm. The most primitive form of tune is a hymn tune. In this the tunes simplicity is desirable, and hardly any artistic embellishment is felt to be in good taste; consequently there is no variety of rhythm, the tune merely follows the accents of the words. But in secular tunes few will be found, even in earliest times, in which variety of pattern is not attempted. Tunes which were of too bally a character as first were soon unconsciously altered and varied, thus:

Previous Articles in This Series

["Ebbow's Note"—Many of the *ETUDE* readers who followed Professor Corder's instructive and at the same time always entertaining articles on musical composition will be delighted to have them reprinted. There are literally thousands of people who have a strong desire to construct a little musical composition but they "only know how to go and find it." Professor Corder's articles have been so plain that anyone playing third or fourth grade piano pieces who has had a good drilling in notes and keys should be able to appreciate them. In connection with this course as it has been run in the *ETUDE* we can confidently advise a good beginner's harmony, such as that of Preston Ware Green. Induced by procuring the preface and the accompanying articles in connection with *self-teaching* in the elements of harmony, many might easily have concluded from a few lessons that they were the one who can compose, but who is not yet sure of his ground. Professor Corder's articles will be found both helpful and inspiring. The previous articles in this series have been:]

January—How to Compose.

March—How to Use the Three Chords of the Key, and to Make Cadences.

April—Inversions and Part Writing.

May—The Dominant Seventh.

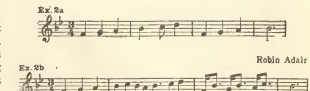
June—Ornamental Notes.

July—Uncommon Chords.

August—The Minor Key.

September—Part Writing.

December—Borrowed and Fancy Chords.

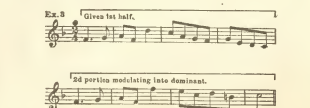


All popular tunes, especially those called Folk-tunes (because their composer is ignored) are underlain by this trimming or embellishment, sometimes beginning as hymn tunes and turning into graceful airs or the reverse. *God Save the King* has been so knocked about by different hands and exists in so many shapes that all inquiry into its actual origin is baffled. It would seem to have been only developed from a conventional *Saraband*, an old dance, of which hundreds exist. So when you come down to the bedrock of things you find that we do not invent, but only rearrange. Where invention comes in is at the other end. Out of the well-known and simple rhythmic, melodic and harmonic material the man of culture and imagination will always be able to astonish the world by producing new effects. Just as Charles Dickens could enchant all hearts and minds in a long series of books with hardly a novel plot or incident, so can Puccini make the dry bones of Italian opera live and seem new, so has Elgar done with *Enigma* and so will we find of real insight be able to do till the end of time.

I have defined a tune as corresponding to a quatrain of verse. Two points here immediately arise: 1. There are such things as stanzas of 3, 5, or even 6 lines in verse. Is it the same with tunes? Yes, such expansions or contractions of the normal form can occur in music, as in poetry, why not? But 4 lines is the normal, just as double time is felt to be more normal than triple, the ground-cadence being that our heart has two valves and our limbs are all in pairs. 2. The correspondence of verse and music would seem to indicate that the tune and the poetic quatrain must have come into existence together, or at least that the former owed its invention to the latter. History corroborates this. The melody of the early troubadours and music allied to unrhymed verse was almost of necessity shapely. In the dance there must always be a regularity of accent and an ever-increasing tendency towards the eight-bar period, but in the earliest dances that we can find written down there are sometimes odd departures from the normal, clumsy strains or "miscellaneous" tunes, such as *the waltz*, *the courante*, or *Coranto*, as we find it used by Bach and others, the dance is in slow triple time, but the last bar in duple, which sounds wrong. Still, this may be a whim of the composers, like when they turned a jig into a waltz, the actual dance may not have had this feature: one cannot tell.

When the Amateur Writes a Tune

When the amateur of to-day writes a tune it is so symmetrical that it suggests the product of a machine, which is pretty much what it really is. The first phrase being given to twenty young composers, the other three phrases would probably be furnished with scarcely any difference by any of them. In the first half of the tune were given I should expect to find no difference at all. But this is the best preliminary exercise in composition: given the first half of a tune, to make the obvious second half. There are now numerous books which give such exercises, but I believe that I was the first person to publish one. The next stage would be to furnish a continuation of the given fragment making a cadence in some related key, e. g.:



How Much Purpose?

By Thomas Tapper

A BANKER, invited by a merchants' club to speak upon Business Development, said so much that should be addressed to music teachers individually and in association that we venture to bring the gist of his talk before the readers of this magazine. The club is of merchants, in a small way, in a city of a few thousand inhabitants. The banker was talking to the average run of small storekeepers.

How much purpose, he began, is there in what you do? Do you store men of this town wait for business to come in at the front door or are you forever planning and working to make it come in at the front door? There is a vast difference between these two conditions. Then, going on to develop this idea of purpose, the banker said this (Note how every word applies to the music teacher).

A year's business is largely accidental unless it is planned a year ahead. Have you ever thought of figuring out how much gross you might do with effort in a year? The average merchant takes business as it comes. Aside from a little advertising, he thinks the very presence of his store building, with its trim windows, will attract customers. It does attract them. But not the one hundred per cent. of customers he should have. Beyond a certain amount of business which he secures more or less automatically there is a large margin he could have if he went out for it.

If you did four thousand dollars gross in your little store last year you must do five or six thousand this next year. Study your town. Learn the number of families in it that should trade with you. Compare this number with that who actually do trade with you. Improve your service to the highest point. Be sure you are an actual service benefit to your town. Then keep on creating ways to secure new business.

II

Does not all this apply to the music-teaching profession?

Inasmuch as business and teaching are synonymous and both aim for service benefit, would it not be worth while to determine in what ways we may increase teaching service?

But in our application of our professional means are we not more or less like the old-fashioned storekeeper who did what business there came in at the front door, but took no active part in stimulating it?

Again, are not the merchant and the music teacher alike in this—that stock, whether of goods or ideas, must be always up to date, always a little better and more attractive than ever before?

Now, if business (including teaching) is service, may we not drop the foolish old idea that it is unprofessional to regard art in the light of business, and so set about doing more teaching (or business) in order to be of more and better service to the community where we labor, as in a vineyard?

There are a few artists and musicians who combat the joining of the word business with any of their professional activities. But most of them are keenly alive to the best interests of themselves. As a matter of fact, it is not until the music teacher appreciates the practical basic business principle in the teaching profession that much more than accidental service can be rendered. Music is a human necessity. If you can teach it well you fulfill a decided want. If you are sufficiently organized to enlarge your teaching field, doing your work well and efficiently, you are certainly a public benefactor.

The banker said another thing to the Merchants' Club which seems worth while quoting:

"Don't fail to read the special journal that comes nearest to your line of activity. In fact you cannot be a real up-to-date merchant and omit that reading."

It is so in the music-teaching profession. The professional journal is an essential part of your actual tool equipment. It is as indispensable as reference or text-books, for it contains the best current thought. The music journal is the advanced sheets of all new music books of another decade.

Hence this order of things cannot be found in books. The pages of this magazine, for example, are a university training in the best that men and women are thinking and saying about music as a professional activity. Here we meet distinguished artists and writers who forego their *usurper* else. They do not do so casually, but in the most careful and studied manner, so that we may receive from them the very best they have to offer.



J. FRANK FRYSSINGER

EDWARD F. LAUBIN

ALBERT L. NORRIS

ETUDE Prize Contest

We take pleasure in announcing that the final awards have been made in the contest recently conducted. The labors of the judges in connection with this contest were unusually heavy, since over eleven hundred manuscripts were received representing composition from all portions of the United States and from abroad. The interest shown in this contest has been a source of much gratification.

The general excellence of the manuscripts submitted was noteworthy, and the decided improvement was noted in the technical details of composition. A large number of manuscripts survived the various siftings and were reserved for the final adjudications.

We wish to take this opportunity of thanking all of our friends who became participants in the contest and to congratulate those to whom the final awards were made.

Among the prize winners in the various classes are: Albert Locke Norris, of Northampton, Mass.; Edward F. Laubin, of Hartford, Conn.; Ernest R. Kroeger, of St. Louis, Mo.; J. A. Fernandez, of Mexico City, Mex.; Irene Marschall Ritter, of Philadelphia; Walter A. Johnson, of Pasadena, Cal.; Mary Helen Brown, of Short Hills, N. J.; J. Frank Frysinger, of Rock Island, Ill.; Theodore Dutton, of Brooklyn, N. Y.; Lily Strickland, of New York City.

Three of the prize-winning compositions will be found in this issue of THE ETUDE together with portraits and sketches of their composers. Other prize-winning compositions will appear in later editions.

J. FRANK FRYSSINGER

J. FRANK FRYSSINGER, organist and composer, was born at Hanover, Penna., in 1878. He began to study music at the age of eight. He studied with F. W. Wolf, Baltimore; S. Camillo Engel, Edgar Stillman Kelly, Richard Burneister, Ralph Kinder, W. Wolstenholme and W. A. Boyd, London, and Dr. Hugh A. Clarke, Philadelphia. He has held many important positions: Director of Hood College, Conservatory of Music, Frederick, Md.; head of organ department, University School of Music, Lincoln, Neb., and organist at prominent churches in these localities; has played,

by official appointment, a recital at the Jamestown Exposition; also received appointment to give recitals at the Panama Exposition; recitals at Chautauqua, and one hundred and thirty-eight recitals at Lincoln, Neb. Over one hundred published compositions for the organ, piano and voice have been played and sung all over the world. Mr. Frysinger's prize-winning composition, *Dance of the Dewdrops*, will be found in this issue.

ALBERT LOCKE NORRIS

ALBERT LOCKE NORRIS, organist and composer, was born at Glen Falls, N. Y. At the age of fifteen he was appointed to his first organ position at the Glen Falls Methodist Church. Later, Mr. Norris went to New York and studied with Prof. Robinson. Subsequently he became a pupil of George Coleman Gow (professor of music at Vassar) and Dr. Blodgett. He grew very much interested in the fundamentals of study and pedagogy, and went to Berlin and to Leipzig to investigate the methods in use at the foreign conservatories. Upon his return he published a book for beginners in music, which has been very successful. He has composed a number of melodious pieces for the piano and for the organ. Mr. Norris' prize-winning composition, *Deir d'Amour*, will be found in this issue.

EDWARD F. LAUBIN

EDWARD F. LAUBIN, organist, composer and teacher, was born in Hartford, Conn. He studied with Julius Baier, N. H. Allen and T. P. Warren, afterwards becoming a student at the Royal Conservatory of Music at Leipzig. He has held many important positions as organist and choir director. In 1911 he accepted the position of organist and choirmaster at the Asylum Hill Congregational Church at Hartford, Conn. The will and favorably known throughout New England. Mr. Laubin is Director of the Treble Clef of Hartford, and the Choral Society of New Britain, Conn. Mr. Laubin's prize-winning composition, *Twilight*, will be found in this issue.

Over-Ambitious Efforts

By T. McLeod

In your practice it is often well to try music that is just a wee bit too difficult. But when you are playing for an audience, no matter how large or how small, keep your program well within the compass of your powers. You will gain in ease by looking out for this point, for when you are playing music that is out of your proper capacity you will be a prey to uneasiness, and, if you should make a mistake, it will be hard for you to catch yourself up again.

Also, when you are playing music that taxes your technique, it will be harder for you to do justice to the meaning and intention of the composer. And this is an injustice which none of us would willingly do. You will find that when you are playing with more genuine pleasure if you are quite at your ease in the delivery of your pieces. Better a comparatively simple composition

rendered than a more difficult one played raggedly and with evident effort.

There is a large repertoire of music to choose from, and music that will give you pleasure to study and play, and your audience pleasure to hear. And beware how large a part mere personal ambition holds in your play; for if you merely wish to show how finely YOU can perform, regardless of anything else, you are in the class with the juggler throwing glass balls up in the air and catching them behind his back. This, in itself is not art, but mechanics.

Be content, therefore, to play music for the pleasure of the listener—not to exploit your technique. And the chances are that you—as well as your audience—will get more joy and progress out of music than if you made a "stunt" of it instead of an art.

MELODY AT DUSK

"The cello throbs its brooding song
While Baby sinks to sleep."

FREDERICK KEATS

A very entertaining characteristic piece, with chime effects, and cello solo. Grade 3

Andante moderato M.M. ♩ = 72

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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Prize Composition Etude Contest

A fine example of a melody played by the thumb against a harp-like accompaniment. Accent these figures as sextolets, not triplets. Grade 6.

Andante, sostenuto M.M. $\text{♩} = 63$

TWILIGHT
LE CREPUSCULE

EDWARD F. LAUBIN

Andante, sostenuto M.M. = 83

cantabile

p

dim.

Piu mosso

rit. o dim.

Fine

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex melodic line in the right hand with extensive fingerings (1-5) and slurs. The left hand provides harmonic support with chords and moving lines. Key markings include 'cresc.' (crescendo), 'largo' (slowing down), 'dim.' (diminuendo), 'p' (piano), 'leggiero' (light), and 'dim. e rit.' (diminuendo and ritardando). The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The page is numbered '8' in the top left corner.

WITH THE CROWD

March

A jolly march movement by a popular writer. Brilliant, but easy to play.

Vivace M.M. $\text{♩} = 126$

SECONDO

CHAS. LINDSAY

TRIO

ff *mf* *f* *p* *ff* *pesante* *ff*

WITH THE CROWD

March

CHAS. LINDSAY

Vivace M.M. $\text{♩} = 126$

PRIMO

TRIO

ff *mf* *f* *p* *ff* *pesante* *ff*

HUNGARIAN MARCH

SECONDO

A real four-hand piece, not an arrangement, by a modern French writer, well made and characteristic.

Allegro moderato M.M. ♩ = 100

HENRI D'AUBEL, Op. 80

f
cresc.
f
p
cresc.
sf
p
cresc.
sf
f
sf
f
rit.
Fine
Tempo I.
p sostenuto
D.C.

HUNGARIAN MARCH

PRIMO

HENRI D'AUBEL, Op. 80

Allegro moderato M.M. ♩ = 100

f
cresc.
f
p
cresc.
sf
p
cresc.
sf
f
sf
f
rit.
Fine
Tempo I.
dolce e legato
D.C.

A RIVER ROMANCE

BARCAROLLE

A graceful boat song with many excellent study features. Good for recital use. Grade 4.

ERNST C. KROHN, Op. 11

Moderato con moto M.M. ♩ = 54

THE JAPANESE DOLL

A clever little characteristic piece. Note the quaint effect of the consecutive 4ths in the right hand part. Grade 2½.

E. R. KROEGER

Con moto M.M. ♩ = 108

OUR AUTOMOBILE RIDE

BERTA HECKER

An interesting and characteristic little teaching or recreative piece, decidedly up-to-date in its subject matter. Grade 2½

With not too much speed MM ♯=108 "We start"

forte *mezzo forte* *piano*

rit. *mezzo forte* *rit.*

al tempo *p* *mezzo forte* *rit.*

gain *p* *mezzo forte* *rit.*

The road is narrow

Nearing home again *The baby has gone to sleep* *home.*

THE ETUDE MULTUM IN PARVO

Everybody likes short articles embracing distinct, helpful, informative ideas. We often wish when we see an otherwise excellent article, that we might put it under a kind of editorial press and squeeze out one-half of the words. THE ETUDE invites contributions for this page,—contributions with real ideas and real information with the useless words squeezed out. Lots of thousand-word articles could be written in two hundred or one hundred words if the writers were skillful enough.



Opera Idols

But oh the smell of that jasmine flower,
And oh the music, and oh the way,
That voice rang out from the donjon
tower,
Non te scordar di me! Non te scordar di me!
And Mario could soothe with a tenor
note the Souls in Purgatory!

You know the old Meredith poem that all chroniclers of thirty years ago used for the exposition of their hysterical art? You remember the thrill that was supposed to come when the lines told of how Mario sang from the tower, and some village tenor, carefully hidden behind the parlor door, broke out into the *Uffers* from *Trovatore*!

Ah *Che La Morte*! What! you don't know Mario? In his day he was well known as any tenor of the past or present. The great Mario—the handsome Mario with the golden voice and the splendidly quiet manners! It was Mario who all the ladies in cirloline adorned. Mario sang so heart's a-fluttering from A L. all the way back to X 99 in the opera gallery. Mario was not only a good singer, but a kind of operatic maitre d'hotel. Gristi, who sang at the Académie on the same time with him, was said to love with the tenor; but so were those who had never met him—would have loved him. Indeed, one of his admirers came to the opera every night and would be the same place until Gristi went on, and every time with a scowl of rage at his countenance. This admirer had actually paid theatrical court to Charles Lyppe, but on meeting him was disillusioned and turned to a new idol.

The history of these mysterious theatrical affections can never be written. All artists know that they exist. Many remember the most endearing letters from admirers whom they will never even see. Perhaps it is best that the beautiful illusion of the stage, the romance, the picture beyond the proscenium shall never be broken. We knew of one artist who received a bunch of violets from an unknown admirer before every performance. He never had the slightest clue to who the donor might be, but the violets came as regularly as clock work. Then the violets suddenly stopped—why, no one ever knew. Did the mysterious admirer die? Did the artist do something on the stage to spoil the illusion? Did the affection just flicker out like some smouldering flame? Who knows?

Pay Attention

By Elise Van Marck

Most of us go through life like a child with its head turned to look over its shoulder. When we stumble, we are rather surprised, just as the child is. The fact is that it is impossible to understand any problem acutely, if we give only half our mind to it.

Pay attention is a good slogan. The problem confronting us is well on to being solved, if we pay attention to it and not allow any extraneous matter to divide that attention.

Resolutions and Resolution

By Thomas B. Empire

New Year resolutions are a standing joke. Not because we make them—that isn't where the smile comes in—but because we break them. If we could keep even half of our high and lofty resolutions they would become a subject for epic poetry of the most heroic kind.

It is easy to make resolutions. (This is why we do it.) And it is even easier to break them. (This is why we do it.) The hard thing is to have sufficient resolution to keep our resolutions. Just the difference of one final "s."

What is Regular Beating?

By Michael Q. Ryan

The child mind is a comparative mind. In order to lead it to see new things we must hold up old things for comparison. For instance, if you are trying to let the little one know what regular timekeeping is, he must think of things that beat regularly.

Here are some comparisons that I have used:
The clock.
The sound of soldiers' feet when marching.
The mill wheel going around.
The beating of the pulse or a drum.

Father Gets In Some Fine Work

By L. D. Eichhorn

"If I can't sing in the duet, I'll—not sing—in—the-chorus."

These words were spoken staccato spiritoso by a very little girl. She had been chosen by her teacher to have a special part in a school entertainment. Then she became ill and was necessarily absent from several rehearsals. The teacher, therefore, found it expedient to select another girl for the part in question. On her return to school, this was carefully explained to Alice with the request that she sing only in the chorus.

Reaching home, the spirited little eight-year-old told mother all about it and delivered her ultimatum in the words above quoted.

When father came home and heard the story, he also ultimatumed, declaring to his highly temperamental daughter: "O yes, Alice, you will—sing—in—the-chorus."

Relating the incident to a friend, her father added: "I think Alice will be an artist!"

Utilizing Spare Moments

By H. Timmerman

It often happens that owing to a press of engagements one is tempted to let the day go past without practicing. With a look at the clock one is apt to say: "No use trying to do any practice to-day. At most I'll only get in fifteen minutes or so, and what good is that? Barely time to limber up my fingers." And so an excellent opportunity to brace up the weak spots in one's technique is lost. For while fifteen minutes, true enough, are of little account when applied to the things one does well—or to the daily practice routine—fifteen minutes rightly used can be made of inestimable value.

If on the days when you are too

rushed to do any real practice you will devote your spare moments to conscientious work on the thing you do *least well*, you will find yourself gradually conquering difficulties which now fill you with apprehension. Octaves, perhaps, are your particular "bête noire," or chromatic scales. If you are a violinist, your special failing is probably passages in springing bow or two-octave glissandos. Whatever the difficulty, however, work at it a bit every day. For in the words of Shakespeare, "Many strokes, though with a little ax, will fell the stoutest-hearted oak."

Try This on Your Chauffeur

By Sarah E. Hitchcock

The boy who likes to drive his car may play his scales "in low" (lento), "in intermediate" (moderato), and "in high" (allegro). He notes involuntarily anything wrong with the regular purr of his motor; he must listen as keenly for an irregular rhythm in keyboard exercises. He must know that all good sight readers keep their eyes "fifty feet ahead"—or at least several measures! He must not exceed the speed limit set by the metronome. And if he anticipates an "exhibition run" on his recital piece, he must give his little racer a general overhauling inside and a new polish outside. Encourage him to appreciate a machine of standard make; Chopin for luxury, MacDowell for high power, Grainger for speed, etc. Don't let him waste good gasoline on silver rattle.

Little Helps to Memory of Signatures

By G. H. Konarsky

Order of the "Sharp" Keys:
Go Dig And Earn Bread First

Order of the "Flat" Keys:
Fame: Boys Eat Apple Dumplings

Order in which the sharps enter the signatures:
Frosty Christmas Gives Delight And Entertains Babies

Order in which the flats enter the signatures:
Boys Eat Apple Dumplings, Grapes, Candy, Fruit

The Fingers That Failed

By Arthur S. Carbett

TEN little fingers from practice in decline;
One struck a wrong note and then there were nine.

Nine little fingers failed to concentrate,
One struck two keys at once and then there were eight.

Eight little fingers to desperation driven,
One lagged behind the rest and then there were seven.

Seven little fingers in an awful fix,
One failed to cross the thumb and then there were six.

Six little fingers too scared to be alive,
One bent the knuckle back and then there were five.

Five little fingers, wishing they were more,
One split his finger nail and then there were four.

Four little fingers in the scale of D,
One hit a G sharp and then there were three.

Three little fingers, feeling all too few,
Failed to play a triplet and then there were two.

Two little fingers, far too stiff to run,
Failed to play in octaves and so there was one.

One little finger, bereaved and all alone,
Slipped beneath the keyboard and then there were none.

If your hands you would preserve from such a dismal fate,
Practice, practice, every day, and learn to concentrate.

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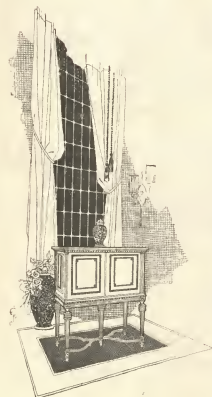
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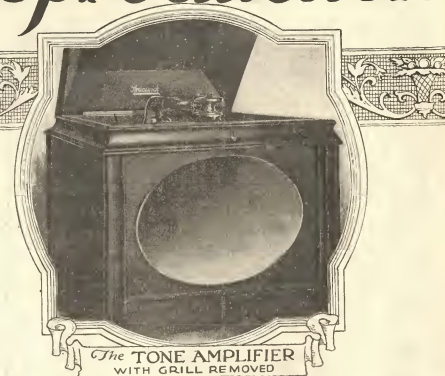
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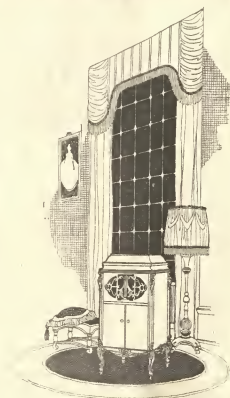
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THE NYMPH
WALTZ

M.L. PRESTON

A graceful waltz movement, to be played in rather slow time. Grade 8.

Tempo di Valse M.M. ♩ = 144

The musical score for 'The Nymph' Waltz is presented in two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Tempo di Valse M.M. ♩ = 144'. The score includes various dynamic markings: *mf* (mezzo-forte), *rit.* (ritardando), *atempo* (ad libitum), *p* (piano), *cresc.* (crescendo), *rall.* (ritardando), *Fine*, *mp* (mezzo-piano), and *D.C.* (Da Capo). The notation includes treble and bass staves with chords and melodic lines, and is decorated with wavy lines and other musical symbols.

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AMERICA
GRAND TRIUMPHAL MARCH

THE ETUDE

WALTER ROLFE

GRAND TRIUMPHAL MARCH
A fine, heroic march in *bravura* style. Very desirable for exhibitions or as an opening concert number. Grade 5

Tempo di Marcia con fuoco M.M. $\text{♩} = 108$

A fine, heroic march in *bravura* style. Very desirable for exhibitions or as an opening concert number. Grade 5

Tempo di Marcia con fuoco M.M. 4-108

This is a piano score for a march. It consists of nine systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as dynamics (ff, mp, f, ffz, cresc., decresc.), articulation (accents), and performance instructions (maestoso rall., a tempo, Ped. simile). There are also repeat signs with first and second endings. The piece concludes with a final cadence.

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[illegible]

INDOLENCE

Not to be played fast like a waltz, but in the *reverie* style. Grade 3
Andante M.M. ♩ = 76

GEO. L. SPAULDING

con espress.

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AIR DE BALLET

A dainty *encore* number in the modern French style. Grade 4.
Allegro con spirito M.M. ♩ = 144

IRENE MARSCHAND RITTER

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THE ETUDE

BLUE BELLS

FRANCESCO B. DE LEONE, Op. 30, No. 1

A charming flower piece which will require careful pedalling and strict attention to the dynamic markings. Grade 3 1/2
In a sweet Scottish way M.M. ♩ = 54

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IOLA GAVOTTE

In the modern gavotte style, graceful and pleasing. Grade 3.

Tempo di Gavotte M.M. $\bullet = 108$

D. S. GODFREY

Tempo di Gavotte M.M. 108

D. S. GODFREY

Gracioso

p *f* *mf* *dim.* *cresc.* *con espress.* *p dolce* *mf* *p* *f* *p* *D.C.*

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OL' CAR'LINA

An American folk song in the style of Stephen Foster, with an appealing refrain, especially useful for Community Singing.

Words and Music by
JAMES FRANCIS COOKE

Not too slow—*very simply*

Not too slow - very simple

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is simple and melodic. The lyrics are written below the vocal staff. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Ear-ly in de morn, Can't get da too soon. I want to see my mam - my smil - in', Back where I was born. I No want mat - ter what may gats where my ol' dad - dy used to stand, roam, Way down to hold his ol' Car - lin - a bent hoe Once They'll mo' right in my hand. You red birds don't need call no mo', Ise g'wine back home to - day, It wel-come me at home. And when I wake to - mor - row morn I'll smell the flowers once more, It'll

Chorus - slower

seems like heb - ben now I know, that I am on my way. Ol' Car - lin - a, Dear Car - lin - a, see the hon - ey suck - le climb - ing o'er the cab - in door.

Ear - ly in de morn, Ol' Car - lin - a, My Car - lin - a, Back where I was born.

HERBERT WYN JONES

A neat little *encore* song, very sprightly.

Moderato

THE LITTLE SUNBEAM

GEORGE DUDLEY MARTIN

mf Allegretto

I met a lit-tle sun-beam once, Down

mf *semi stacc.*

rall. *Patempo* *mf*

where the sun-beams are, I said, "Why do you look so tired and have you trav-el'd far?"

leg. rall. *p* *mf*

mf *rall.* *atempo spiritoso* *rall.* *atempo*

He an-swer'd me in some sur-pise, With lips that slight-ly curl'd: "Why, since I pass'd here yes-ter-day, Al-

p *mf* *leg. rall.* *atempo* *rall.* *atempo*

rall. *atempo cresc. e accel.* *f* *molto dim.* *p*

tho' I'm but a lit-tle ray, I've been a - round, a - round, a - round, I've been a-round the world.

rall. *atempo cresc. e accel.* *molto dim.* *p*

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SNOW TIME

GEORGENA WHITEHOUSE

A seasonable nature song, a very poetic conception.

Andante sostenuto

With delicate swing

HOMER TOURJÉE

All na-ture has gone to sleep. The birds in the

mf

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poco rit.

for-est are still. The brook-lets are held in an i-cy grasp, There's no

rall. molto

sound from the wheel at the mill. The moon so cold in its beam-ing, Makes shad-ows in the

poco cresc. *p rall.* *dim.* *pp*

snow, The stars that shine in the blue a-bove, are bur-nish'd by frost, I know.

cresc. *p* *colla voce* *pp*

(Swell: Oboe and Gt. Diap. (trem.)
Registration: Great: Flute 4' or 8'
Choir: Dulciana and Concert Flute
Pedal: Soft 16' coup. to Ch.

ANDANTE PASTORALE

GERHARD F. ALEXIS

A charming and melodious study in registration.

Moderato M.M. = 72

MANUAL *PEDAL*

Sw.

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Piu mosso
Sw. Strings and Gt. Diap.

* On a three-manual organ the lower voice should be played on the 67, using the thumb as marked; the upper voice on the 5w. On a two-manual organ play both voices on the 5w.

What's in a Name
Composers—Performers—Take Note
By Denison Fish

HAVE you ever stopped to consider how much difference the name of a musical composition makes? If you have had long experience in making programs and watching the reaction of audiences to them, you must surely have noticed that the name of a musical composition may either arouse the interest of your audience or it may leave it in a perfectly neutral frame of mind. In other words, that the names of musical compositions may be divided into two distinct classes; those which appeal to the imagination and those which do not. Of course there are many titles which lie in no man's land—such as *Reverie*, *Melody*, *Nocturne* for instance; but for practical purposes we must class these titles among those which do not appeal definitely to the imagination. They are too indefinite.

No doubt many composers purposely choose titles which shall not appeal to the imagination. They desire to hold their works in the realm of so-called "absolute music." They wish to make an appeal to their audiences directly through the ear. It is perhaps a high and laudable ambition, but it leaves out of consideration the common average person who holds no prepossession in favor of music for itself. If one is able to write so portentous a composition as the *Ninth Symphony* certainly no title can do much to add to or detract from the work, but, given as it is, how much wiser for MacDowell to have called it *A Wild Rose* what he did than to have named it *Prelude in A*.

With the great majority of human beings the eye is a much more developed avenue to the brain than the ear. Most of us appreciate and gratefully make use of a nail on which to hang our aural impressions. How many hearers have gone home from an evening of violin music carrying a more definite and lasting impression of Saint-Saëns' little morceau, *Le Cygne*, from the *Carnaval des Animaux*, than of half a dozen other concertos, preludes, melodies, minims, impromptus, etc.?

Suppose Paderewski were to say to an audience, "We will take a vote as to whether I shall play Beethoven's *Sonata Op. 27, No. 2* or the *Moonlight Sonata*," what would be the result? "A rose by any other name would smell as sweet" does not apply to musical compositions. The average hearer appreciates a definite program with his music. This is the reason for the tremendous appeal of opera. The music is "about" something. It is attempting to describe places, things, persons, or states of mind.

There are two kinds of music which do not belong to this class. First, purely physical music which makes its direct appeal to the senses. This includes dance music, music used for therapeutic purposes, and, I regret to say, almost all instrumental church music heard nowadays. The other type of non-descriptive music is purely intellectual music, including most fugues, sonatas and chamber music. This category, however, does not include all concertos and symphonies. Many such works are pure program music with the name omitted or undiscovered. Sometimes a name is supplied later by some one other than the composer. Most of us have been acquainted with the titles supplied to Mendelssohn's *Songs Without Words*. These titles have often been condemned by critics and superficial archeologists as spurious, but they are correct in principle, for they call attention to the fact that each song, while it may be without words, is not without thought or subject, and that each one has a subject—a definite subject—all its own. Mendelssohn may not himself have discovered or determined what these subjects were, or he may have withheld the names on purpose to make listeners think, but it does not matter. The titles of compositions are never final; they are supposed to be in opera, but there will always be some one to turn the most ardent operatic love song into an *Ave Maria*. Music is a subjective matter at best. To one who lives on the Wyoming prairie, who has never left his native state, a symphony entitled *The Sea* might mean something very different from what it would mean to a man who had crossed the Atlantic forty times in stormy February. The man from Wyoming would be justified in renaming the piece for himself. He might call it *The Cyclone*, *Forest Fire*, *The Stampede of the Herd*. Music, as I have said before, is a subjective affair; each listener must, perforce, interpret what he hears in the light of his own past experience.

A New Dance for Everybody

Do you yearn for the two-step? Does the moaning saxophone in a jazz band thrill you not one particle? Does it only make you long for the good old days of the *Paul Jones*, the *Rye Waltz* or may-may the stately quadrille? Try the *Kola*. It's the only sure cure for those dancing blues. Good for tired feet, lonesomeness and the seven deadly sorrows. No, it does not come in bottles or pellets—it's a dance. It comes from Serbia, and the American Red Cross girls on duty there say it's not a bad dance, either. Anybody can do it, and everybody has to—no wall flowers permitted in the room when the *Kola* is in action. Easy? Why, it's as easy as eating. All that is needed is a drum and two feet—

after that you improvise. The dancers gather in a circle—any number, from four to a few hundred—and clasp hands. When the orchestra, with the "reeds" dominating the "brass," begins the dancers start to circle. Then the fun begins. Do you jig? Then you can jig for awhile, and when you get tired of that you can do a buck and wing or a neat bit of interpretative dancing, while others in the party may be performing an airy skirt and baller. Everybody does exactly as he pleases, and that's why the *Kola* is so fascinating that American Red Cross workers here have to stop the musicians to feed the poor, who on festive days would rather dance the *Kola* than eat.

I Resolve to

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Edited for January by D. A. CLIPPINGER

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The Eye and Ear in Voice Training

What is there in or about voice teaching that is difficult? Any problem is difficult if he can't solve it, and it is easy if he can. Therefore the difficulty is not in the problem, but in the individual; hence the individual becomes the problem. When one has mastered the principles of mathematics he has not changed mathematics, he has only changed his understanding of it. When one has mastered a Schubert song he has done nothing either to Schubert or the song, the work has all been done on himself. This forces us to the conclusion that the difficulty in learning to sing is not so much in the art as in the one who is trying to learn it.

Truth neither makes concessions nor imposes difficulties. It is the same to all men. If one does not find its mastery easy the obstruction is in himself.

Why mortals are born with different talents, tastes, and trends I do not presume to offer an opinion. I only know that they are not born equal, the constitution to the contrary notwithstanding. No two people have exactly the same gift for anything. That this is true in music no one will deny. Some begin where others leave off. No two approach it in the same way. It does not make quite the same appeal to any two. Each one responds to it according to his gifts. To develop a musical mentality in each of these widely differing individuals is what the teacher undertakes to do. That he must have something more than a formula with which to effect it goes without saying.

What is the first step? Inasmuch as the singer must use his voice when he sings, the first thing to do is to train his voice.

There never will be sufficient time to tell the lengths to which the human intellect has gone in its efforts to perfect an unfulfilling method of voice culture. Nothing of which we are aware presents such evidence of human frailty and the worthlessness of human opinion.

Not an argument has been advanced that has not been contradicted, and not a contradiction that has not in turn been argued out of existence. The endless pro and con of it ought, by the laws of logic, to create an eternal equilibrium or deadlock, but it doesn't. This particular war is still on, and at times it can scarcely be called civil war.

What is the cause of this vehement disagreement? The answer is not hard to find. The skirmish that has attracted most attention in the past fifty years was not that of class of inquirers who look at the voice instead of listening to it. Their birth dates from that of the laryngoscope. They have gone to the limit of believing what they see, notwithstanding the unreliability of vision is very generally understood. If proof of this statement were needed these investigators have furnished an abundance

of it in the general disagreement among themselves on what the laryngoscope discloses. Each one sees the vocal mechanism doing certain things and he takes it for granted that all vocal mechanisms should be made to do what he thinks he sees that particular one does. But all vocal mechanisms do not do the same things in the same way nor can they be made to do so; therefore all of the look-into-the-past fifty years has done nothing to help the vocal teacher, but it has resulted in incalculable harm to many teachers and students. It has raised a callow brood who look upon the wonderful discoveries made in the laboratories as so much pure science to dissent from which in the slightest degree is to strike at the very foundations of polite learning. Teachers with this attitude of mind almost invariably resort to direct control of the vocal mechanism and unless they see it doing what they think it ought to do they are not satisfied until they have whipped it into line. They hope by this means to produce a good tone, but it is doubtful if such teaching ever resulted in a good tone or a good singer. If it did it was because the student in his own ideas. When the student vocalizes the teacher must hear two tones, the one the student sings and the one he ought to sing, and the one he ought to sing must be as definite in the teacher's mind as the one he does sing. It is the same with interpretation. The teacher hears the perfect interpretation as well as the imperfect one offered by the student. Otherwise he will be of little value to the student.

The development of a refined musical nature is the result of a wide and intimate acquaintance with the best in music, for music in its highest aspect deals only with what is pure and beautiful. It is impossible for me to associate beautiful music with coarseness, crudity or vulgarity in any degree, nor can I see how these opposites can exist simultaneously in the same personality. Either one would be the other. The teacher of all people, should be of pure thoughts and ideals. The atmosphere of the studio will attract or repel the teacher's ideals. The teacher unconsciously gives out something of himself along with the lesson and it should at least be wholesome.

I have spoke what I consider essential in the training of the teacher, because there is far too much teaching done with meager and insufficient preparation. Such statements as "I don't want to study very long, just enough to be able to teach," and this is not uncommon, imply an amazement that there is anyone with such a crude concept of teaching. It is can listen to forced upper tones indefinitely without offense. If such things stopped at once.

If the teacher has been properly trained he will recognize that the faults in the untrained voice are not physical, consonants, the pronunciation of words, for style, interpretation, mood, etc., we find in every instance the appeal is to the ear and the judgment depends upon what the ear hears.

To proceed, one or all of the things mentioned above may be imperfect in this student, in the beginner's voice they all will need more or less remodeling, and every voice will present a different combination of imperfections, for the voice is an expression of individuality and in this the variation is infinite.

The transforming fall of imperfections into a pure musical organ is the problem confronting the teacher. It is a problem for the psychologist rather than the physiologist, because every one of the things mentioned above and a large number of the mention of which space forbids, undeniably exist first as mental concepts and the success of the teacher will depend altogether upon the quality of his musical concepts, for he can demand nothing better from his student in his own ideas.

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they are wrong concepts manifesting themselves. One may have a perfectly normal vocal organ and still be doing everything wrong and he will continue to do so until he learns to control it with right concepts.

"But," says someone, "look at that stifened tongue, rigid lower jaw and throat. Do you mean to tell me there is nothing physically wrong?" That it just what I mean to tell you, and the proof is short and decisive. You see a rigid tongue, and you are looking at it, it is not cause. We never see cause for the reason that cause, tone is mental and cannot be cognized by any one of the physical senses. This is the weak spot in so-called scientific systems of voice training. They work with what they see, consequently they are working with effects and leaving causes untouched.

There is nothing physically wrong with this student, but there is something mentally wrong. He has directed a mental impulse of tension into the tongue until this impulse is working automatically and has become what we call a habit. But there is no such thing as a physical habit.

Habits are mental. In this instance the habit is wrong, but how shall we right it? To change the effect we must change the cause. This is the only scientific way. To tinker with the effect and leave the cause unchanged is not scientific, it is merely stupid. To get rid of rigid tongue, lower jaw, and larynx an impulse of relaxation must be directed to them until the habit of perfect freedom is formed. Then they make no further trouble.

Some teachers make endless trouble for themselves and their pupils by trying to gain direct control of the mechanism with words with coarseness, crudity or vulgarity in any degree, nor can I see how these opposites can exist simultaneously in the same personality. Either one would be the other. The teacher of all people, should be of pure thoughts and ideals. The atmosphere of the studio will attract or repel the teacher's ideals. The teacher unconsciously gives out something of himself along with the lesson and it should at least be wholesome.

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THE ETUDE

Is it possible for the teacher to study the pupil with such accuracy and adjust his teaching to the individual need so perfectly that all may improve with equal rapidity? I believe this is what every live teacher tries to do, but so far no one has succeeded. Pupils go to the teacher with a variety of wrong ideas and habits, mental trends which are the result of environment, opportunity and racial characteristics. These are the things that confront the teacher in his efforts to form a musical mentality. If the problem were physical it would be comparatively simple, but when it consists of mental tendencies which, perhaps, have been handed down for a thousand years it assumes a far more difficult phase. Every student knows what he likes. What he likes may be bad, but it is the best he knows at that time. It satisfies his ear, which is his taste, and he will do nothing better until his taste changes. With a taste of this kind has been pampered a bit and is associated with a dash of egotism you have a real problem. Talking mechanics to such a one might affect his temper, but not his taste.

It is of primary importance that the pupil learn to hear himself when he vo-

Condensed Methods

Is there any such thing as a shortcut in voice training? The only one I know anything about is finding out exactly what the pupil needs, and giving it to him. In this way some time might be saved in getting started properly, but beyond that it is a matter of growth, and an attempt to shorten the time by forcing the growth means failure.

The phenomenal growth of American industry has worked a hardship to America. The spirit of American enterprise has taken possession of the American student and follows him on his excursions into the realm of art. The result is that he is in a hurry. He wants to get it fast and get through with it. If it is possible to shorten the process he wants it done. Modern machinery and methods have reduced to a minimum the effort of producing almost everything, and it seems only natural that the same principle should be carried into educational processes. When a man becomes a millionaire overnight it is easy for him to believe there is a similar method by which he may have his voice trained.

To meet this demand various condensed methods have been evolved with the evident intention of catching the unwary. I always associate condensed methods with condensed milk, and I abominate them equally.

The condemning feature of the condensed method is its deception. Pupils are led to misapprehend totally the nature and substance of music. They come to think of it as a problem in mathematics, the solution of which is the end. Two and two are four. When that conclusion is reached that particular subject is exhausted. Music is a problem, the solution of which is eternal. It is a form of

The Pupil's Recital

OPINIONS differ as to the value of the pupil's recital. Some believe in it, others do not. Some teachers think it is good publicity, others think it helps to keep pupils interested by giving them a definite objective. The craving to get before the footlights makes many pupils look upon the recital as an interlude of valuable part of their study.

Still others say the principle of the

calizes. He doubtless thinks he does, but in the beginning he does not, save in a general way. He hears himself making tone, but there are many other things in the tone which he does not hear. Of this I have absolute proof daily. Hearing is mental, and the student will hear all he is able to hear, that is, to the limit of his experience, no further. As better models are presented to him and his experience enlarges he begins to hear more in detail until he finally becomes completely conscious of what he is doing. This makes correction of his faults easy.

A great prophet once said: "Ye shall know the truth and the truth shall make you free." There is a vast difference between theory and absolute truth. Voice teaching has been theorized almost to the limit of the human imagination, but underneath all of these over-exercised fancies there are certain eternal truths that base all artistic expression. They are a definite concept of the beautiful, and freedom of utterance (technic). These are fancies of mind, and they are the things which free the vocal student from all false doctrines. Voice teaching should be musical training, and as music is something to hear it must necessarily reach the student through the ear, not the eye.

thinking entirely distinct from every other. It is a matter for the transfer of feeling, hence a language. If one would express himself in this language he must learn to think in it. It has a grammar, a rhetoric and a logic which require a vast deal of time to master. Its substance is mental. Its boundaries are yet to be discovered. Its source is in the infinite mind, of which man is a growing expression.

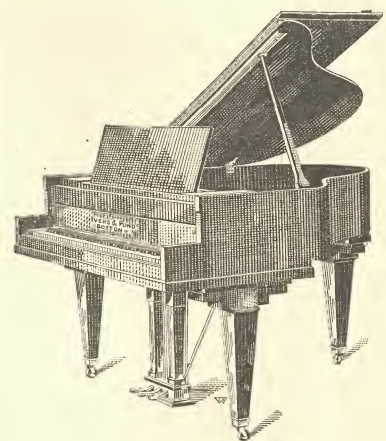
It was a favorite saying of Mr. Plutarch that "Perseverance is more prevailing than violence;" but the student who has read somewhere that "The kingdom of Heaven suffereth violence and the violent take it by force" is inclined to storm the citadels of art and have done with it. He chafes at delay, and wants to reap all of the rewards of the finished artist without going through the long process of development necessary.

Many lasting failures have been made by going before the public too soon. A considerable amount of cool judgment and self restraint are necessary on the part of both teacher and student to counteract this tendency. Many students expect the teacher to push them forward and get them opportunities to sing. If he does not do it and is inclined to hold them back until he feels that they are thoroughly equipped, he is sure to be misunderstood, and it oftentimes costs him the pupil.

American music will be as good as American musicians; no better. The thing that should concern every one of us is how to make better musicians of ourselves and our students. In this process there is no place for condensed methods, short courses, "music made easy" systems.

whole thing is wrong; that it is doing a pupil an injustice. That when one is far enough advanced to sing in public should not be billed as a pupil. That it gets people to thinking of him as an amateur (which he is), rather than a professional (which he is not). They argue that a recital is an interlude of value until he is prepared to go on as an artist, instead of some man's pupil. Perhaps

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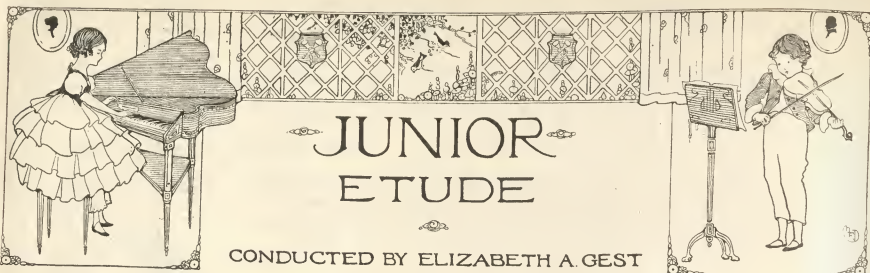
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You are taking music lessons, most of you, and practicing daily; and probably a good many of you think that you are thus doing your duty.

But on the other hand, think of the many, many children who cannot take lessons and who have no place to practice. They would just love to change places with you, and would practice a great deal better than you do if they had the chance.

So you must remember that it is a privilege to take music lessons and something for which you should be thankful, and resolve this year to do your practicing with this idea in your mind. Do your very best and enjoy doing it, and you'll get twice the good out of it.

Learning to Play

I'm learning how to play and sing, and I pick out chords, and everything. This note is C



We'll skip the D

The next is E



And now add G



Now, don't you see A chord 'twill be? That's pretty good For little me.

But when I learn to play a tune I'll play for you. It will be soon. Because I practice every day; And that is how we learn to play.

Letter Box

DEAR JUNIOR ETUDE:

I thought you ought to hear from Alabama, the cotton State. My sister has been taking THE ETUDE for four years and I love to play the pieces in it very much. I like the Junior page especially.

I love to play the piano and enjoy taking music lessons.

I would like to hear from some JUNIOR Etude friend.

ANNA EARLE CRESHAW (age 12),

Forest Home, Alabama.

Princess Puretone and the Fairies

By Anoure La Croix

Perhaps one of you have heard Miss La Croix give a concert at some large hall in one of our great cities. She is a wonderful pianist, but she loves children dearly and likes to send these messages to them.

PRINCESS PURETONE had been paying another visit to the fairies (Do you remember the first time she went, in September, 1918, Etude?) and she was just about to go home.

"Oh, Puretone! Puretone!" cried the Fairies, "don't go away yet! We want you to meet our dear little sisters, the dancers. Follow us!" they cried, and led her deeper into the woods to one of God's great forest cathedrals of majestic pines. The Princess heard the fairies call to their sisters, a soft cry as of the very breezes sighing—nature's musical breath. She thought she had heard it faintly before in those very woods.

And so! As if by magic, there came from out of the dark recesses of that enchanted place, from the banks of little singing brooks, and from next gently whispering ferns, and from the heart of joy and light. One by one into the center of the pine-carpeted area they came, with graceful easy steps and saying, "We have come to dance our many dances to you!"

First came the little Prelude dancers. Puretone heard a lovely little Bach prelude which, for the first time, revealed its charm and meaning to her.

"How lovely is the music!" she said to one of the Music Fairies.

"Yes," answered the fairy. "Our little sisters' souls are full of beautiful music." With the end of the Prelude the little fairies departed.

"Alas!" cried Puretone, "they have gone! Are they not going to dance for me?"

"Oh, yes, indeed!" replied the Fairy. They have gone to call their Sisterhood, the 'Allemandes'."

And just then, in slow, dignified procession, they came, with long, stately movements.

"How lovely!" cried Puretone, "will there be more?"

"Oh, yes; here are the Courantes."

They came with happy, quick, decided movements of a much different nature from the Allemande, and always so lovely that Puretone wished it might never end.

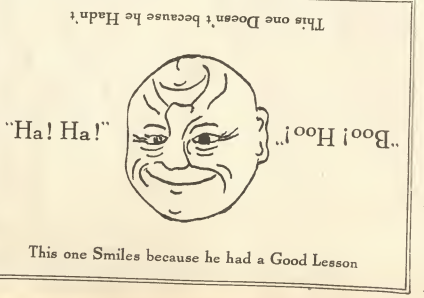
The Sarabandes, with a very large band of fairies, came next, and they were so grand and majestic that little Puretone wondered at their magnificent beauties.

There followed charming minuets, vivacious passepieds, delightful Gavottes, and lastly, the jolliest kind of a Gigue.

Soon the little Fairies disappeared as magically as they had come. "Now we shall lead you back," cried the Music Fairies. "Are they not lovely, our Sisters of the Dance?"

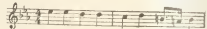
"They are beautiful," said Puretone, as she waved a happy farewell to her dear woodland friends.

"Farewell!" waved the fairies. And further and further away she went from her fairyland of musical delight, hearing ever in the far distance the fairies' mystic music.



Who Knows?

1. What is a fagoleet?
2. What is harmony?
3. What is a toll-song?
4. Who was Stephen Foster?
5. What is a polka?
6. How many strings has a guitar?
7. What is the Sistine choir?
8. When was MacDowell born?
9. What is the difference between a half step and a half note?
10. From what is this taken?



Answers to Last Month's Questions

1. A PIPE ORGAN is an instrument consisting of a large number of pipes through which air is impelled by mechanical means. It is played from a keyboard or manual.

2. Compound time has three pulsations for each beat in the measure.

3. The great staff at one time contained eleven lines.

4. Christoph Gluck was an opera writer of the eighteenth century.

5. Debussy was born in 1862.

6. A clavicord was a predecessor of the piano.

7. Mascagni wrote *Cavalleria Rusticana*.

8. Tutta forza means with all force.

9. A libretto is the book of an opera without the music.

10. *Hark the Herald Angels Sing*, by Mendelssohn.

Musical Game to Teach Added Lines Below Bass Clef

By Laura Rountree Smith

THREE children have banners or cards, one containing the letter *e*, one containing the letter *c*, the other the letter *a*. They run in and out between the children standing in a circle saying, "The Base Clef, have names you know? Where shall we go? Where shall we go? Three little added lines below."

The first child to say, for example, that *e* is the first added line below, changes places with the child who has the banner and the game proceeds as they locate notes, on the added lines below the Base Clef.

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There once was a man from Hong Kong Who played on a very loud gong. He made as much noise As seventeen boys And accompanied himself with a song.

A THANKSGIVING STORY

(Prize Winner)

This is a story that happened overseas. A number of our soldiers were gathered in a recreation hut on Thanksgiving Day, and they were more or less doleful as they were thinking of home. There was no Victrola in the hut—only a piano on which none of them could play.

Brown, one of the soldiers, suddenly said, "It certainly is dull here, let's go over to that hut farther up front, you know the one I mean, and see if we can get a girl to play for us."

So they tramped three miles to the hut and triumphantly brought back a girl who was only too glad to cheer up the boys. They sat down at the piano and played the old tunes they all knew and loved, while the boys gathered round her and sang. Thus a sad Thanksgiving Day was changed to a happy one by music.

MARGORIE WARNER (Age 15),
Bradford, Pa.

A THANKSGIVING STORY

(Prize Winner)

It was the day before Thanksgiving and Irene and Frederick were out in the field trying to catch the turkey. They tried for over an hour, but could not catch it at all.

"I have an idea," said Irene, and she ran into the house to get her violin. "What do you want with a violin when you are catching turkeys," asked Frederick in amazement. "Wait and see," said Irene, and she sat down and began to play a tune on her violin.

The turkey looked at her in amazement as the soft, clear tones rang out on the still air. Finally the bird came nearer and nearer as if enchanted by the music, and when only a few feet away Frederick caught it.

The next day Frederick told how Irene had helped to capture the turkey and she was given an extra place for a reward.

ANITA POTZER (Age 14),
Hebron, North Dakota.

A THANKSGIVING STORY

(Prize Winner)

One Thanksgiving Day I was very lonely, for my family had gone for a long walk.

I was very tired so I laid down to wait for their return, and fell asleep. I dreamed that I was walking through the woods and I met a little lady and spoke to her and she said, "Do you know a little girl by the name of Mildred? I am looking for her." I asked her why, and she said, "Because this little girl did not give thanks to God to-day for having learned her music so well, and I am going to punish her. I am the Music Fairy."

I fell on my knees before her and begged her forgiveness. "Then you must thank God," she said.

Then she disappeared and I awoke and gave thanks to God for my musical education.

MILDRED CARLSEN (Age 11),
Center City, Minn.

Honorable Mention

For Thanksgiving stories: Helen Howard, Eleanor Hostetter, Lucile Wright, Martha Prescott, Roberta Quill, Jennie Ziegler, Katherine Pohlman, Catherine Strouff, Edith Milder, Vivian F. Sheals, Margaret Doran, Dorothy Nye, Genoa Sibia, Ada Johnson, and Marjorie Ranev.

Hello!
HAPPY NEW YEAR

Junior Etude Competition

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

Subject for story or essay this month, "My favorite instrument." 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 Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of January.

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

The Fishing Excursion

By Lucertia M. Lawrence

(Fill in the blanks with musical terms.)

Over the fences and through the—(1)
One—(2) day Johnny sped,
To the—(3) of a hill by a rippling—(4)

With his hook and—(5) he sped.

There he would—(6) for a little—(7)

In a quiet, shady—(8),
Where many fishes with—(9)
Reflected the light in his face.

Seating himself on a large—(10)

He started to fish at leisure.

Soon—(11) a dozen fish he caught,
Which pleased him quite beyond—(12)

"Oh, what—(13) sport I'm having," he thought,
"With my—(14) hook and wonder-
ful—(15);"

"I'll catch—(16) the number I have,"
said he,
Which he did in a very short—(17).

Answers to November Puzzle

1. Score—d—e.
2. Pitch—c—h.
3. Staff—g—e.
4. Tonic—c—e.
5. Brace—B—e.

Beach.

PRIZE WINNERS

Barbara Billerbeck (Age 11), Elsie Grace Rhode (Age 13), Osmond, Neb.; Marguerite L. Stalker (Age 15), Binghamton, N. Y.

HONORABLE MENTION

Rosaland Hahn, Corrine Carter, Merith Thomas, Burrus Williams, Mary S. Park, E. L. Amabel North, Ira Shirk, Marjorie Fugate, Katherine Byrd, Jennie van Dongen, Elizabeth Klinkle.

The Note-Forks

By Ernestine H. Porter

I saw a fiddler tune his strings And out there leaped queer little things, The note-forks whom he had set free To find a home with you and me.

Queer little folks with queer long legs, A little orphan group that begs A welcome where they may abide And tell their secrets, and confide The message that they bring, else they Must turn all sorrowful away And wander homeless through the land Because we cannot understand. So when the music plays let's keep Our hearts wide open, where may creep The note-forks, so that they may tell The story that they know so well.

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Some Important Things To Know About the Care of the Piano

By Newton Marsden

TWENTY-ONE broken strings twisted in and out of the action, hammer felts worn off so that wood struck the strings, damper felts nothing less than moth beds, the rust so thick on the strings as almost to make them appear as a sheet of rusty iron, keys which would rattle like dice in a box, the remaining strings from a quarter to a whole tone flat, enough dirt and dust inside the piano to excite the dust-man if he wanted to take the piano in mistake for the dustbin, not a bit of felt or skin on many of the vital portions of the action—wood clicking against wood, rusty, weak, broken, and missing springs, numerous flies in the spiders' parlors, and—"The master says how he hopes that you will make a good job of it this morning, as the piano is wanted this evening!"

There is absolutely no exaggeration in thus describing the condition of a piano which I recently examined. This was, at the least, a seventy hours' job, and yet the piano was played upon every day whilst in that condition!

Care of a piano, yes, it was wanted here. An thoroughly good instrument, most shamefully used, or rather misused. If you wish your piano to have an affinity with you, you must care for it. Why stifle it with those photo-frames, Japanese idols, cups and saucers, and a few flower pots with "aspid" in on the top. Clear everything off, then when the air is dry, winter or summer, or when you have a fire or the gas alight, you must take time to open the top to let the air pass right through the piano. Keep a piano from damp draughts. Stay in the room for a little while whilst the tuner is there (he should be a regular caller twice, three, or four times a year), and when he comes, watch him, and be sure to notice the "Action" of the piano.

Defects—Their Signs and Their Remedies

Much dust might disclose the fact that felts and skins are wearing. Ask the tuner to dust the action. If reddish spots remain on the small wood sections, then there is dampness. Ask him to rub the strings as a test for damp, though very often this is quite obvious, as the rust will settle on the tuning pins.

If hammers stick over, or will not repeat easily, it may be a sign of a tightness at the hammer butts, at one or other of the flange centers, or of worn-out springs.

If the keys stick down, it will no doubt be due to the damp having caused the key wood or the key-hubbing to swell, and easing is required. When the felts and the skins, which are on the different sections, wear, there is sure to be an effect on the "Touch."

If there is a rumble as if the "Damper" (or right hand) pedal is continuously down, then perhaps the pedal has been ill-used and the springs have lost strength, or the damper felts are ineffective, owing to mice, moths, or long resting on the strings. The damper wires can be regulated, and new springs can be fitted, or the hammers it will be possible to ease up the felt of the dampers. It may be best to have new felt fitted.

A side-to-side wobble and rattle of the keys indicates key wear at the holes just under the finger-toucher position. This may be remedied by a change from round pins to cricket ball shaped ones, the holes reshaped, or if half-pins are already in, then they can be regulated accordingly.

If you are able to depress the keys some distance before you feel any resist-

ance, it will be because the cloth over the regulating screws at the inside end of the key, or the skin on the lower side of the hammer butt, is worn. Regulating of new material is very much required.

If the hammers "plip" on the strings, the key-bed felt washers may have "gone home" with the moths or the mice. Again, other portions of the action felts may be worn.

If the hammers "slap" on the strings, the centers will be found to be loose, and you would find out that there is a very free sliding movement of the hammer at the butt.

Sometimes the tone becomes "hard" or "twangy," then the hammer felts need (1) tuning, (2) refacing and tuning, or (3) if cut deep by much use, new felt is required. This can easily be seen when the tuner removes the action. If you see canal-like cuts running down the noses of the hammers you must think of having them seen to. I have met many people dissatisfied with a tuner's job, when really the hammer felt wanted attention. The ragged noses interfere with the vibrating strings, therefore the sound waves are ragged.

All actions are built to stand a specific strain between tuning pins and hitch pins, and this strain determines the pitch at which the piano will give its best tone. A raising of the pitch tends to make the tone shrill, and if a piano is allowed to get much below its original pitch it loses its sonority, and the tone becomes dull and lifeless, especially the lower octaves.

If the piano will not stand in tune, the fault is at the wrest (or tuner's) pins. Perhaps the holes in the plank have become too large to hold the pins tight. Perhaps the plank is of unseasoned wood, that is, not dried sufficiently, in which case it will be an excellent idea.

As for the pins, it is nearly always possible for the tuner either to "set" them, or to insert new ones of a larger size.

Sometimes the coils of the strings round the tuning pins become separated, and perhaps the bottom one presses on the plank against the lower edge of the hole, thus causing an outward spring of the wire. The coils must be lifted, and brought close together, then the pins set.

Tuner and Teacher

Let the tuner know that you look upon him as a physician and surgeon. There are divisions in the medical world. There are (1) tuners, (2) repairers, and (3) tuners and repairers.

If a tuner suggests a repair, do not think that he is asking you for money. He may be a real live piano mechanic. He may be a musician, he at least knows that if your piano is in imperfect condition a satisfactory interpretation of any work is impossible.

A player and a teacher should understand Tune, Tone and Touch, but it is really to their ignorance of the last named that most piano ills are due.

It is a teacher's bounden duty to understand the mechanism of an instrument, and therefore the care of it. I suggest that teachers should become possessors of a model action, that is, one section complete from key to string, and should deliberately rub away the skins and the felts, particularly noting the effect on the touch of each shade of wear and tear. How can you expect to have an affinity with the piano if you allow its body to decay?—From the Music Student.