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Volume 38, Number 02 (February 1920)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 38, No. 02. Philadelphia: Theodore Presser Company, February 1920. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/665>

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VOL. XXXVIII, No. 2

The Voice of Beauty

THE voice of beauty is a clarion in the morning of life. Stroll through the slums of any large city any midsummer day with a bouquet of flowers in your hand, and little children will clamor for them until your heart melts and your bouquet disappears. It is the voice of beauty in the child soul calling for its own. It is appealing for lovely flowers, lovely music, lovely thoughts, fairy dreams of better things. Deny this to the coming population and we shall cultivate some hideous monster—some Bolshevik Frankenstein that will destroy our very identity. In almost every large city there are now high-minded self-sacrificing people in the less fortunate districts who are administering music in Settlement Schools, not so much for the art of music as for the good of mankind. These Beacons in the "East Side" are glorious testimony of the fine spirit of the times. They labor that the Voice of Beauty may be heard where it is most needed.

Muscle and Matter

CHOPIN, tired, sick and soul-weary, visited England and Scotland in his last days. His beautiful touch, never like the giant force of which Liszt or Rubinstein was capable, was more delicate than ever—yet there was a psychic intensity in his playing, a something relevant that made his crescendos very impressive. It was the power of Chopin's dynamic mind working over the enfeebled matter of his body.

How much greater might have been the effect if Chopin had been a vigorous, healthy man. Many of the greatest pianists have had muscles like giants. One or two we know have such powerful shoulders and backs that they seem deformed. Let us not belittle the need for the strong, sound, well-exercised and well-nurtured body in pianoforte playing. Since every keyboard action must go through the mind and down through the fingers, passing myriads of cells, nerves and muscles, it is merely good sense to keep this human playing apparatus in the very best possible condition.

Civic Music Commissions

WHILE thousands are convinced that music is a civic asset it has remained for Dallas, Texas, to take the initiative in forming a *Municipal Music Commission*. It should be remembered that Dallas has for years taken an exceedingly active and wholly commendable interest in music, supporting opera, symphony and many different kinds of concerts in a way that has amazed other cities. The purpose of such a commission is to advance the local interests of music in every conceivable manner. Mr. R. C. Trenam, director of the National Bureau for the Advancement of Music, who has had this idea close to his heart for a long time sends us an interesting address made by a member of the commission, Mr. B. Heyer, at a recent large gathering in Dallas. Mr. Heyer said in part:

"A Municipal Music Commission is the natural product of a new era—the era of music. The war has demonstrated the value of music with absolute conclusiveness. It demonstrated the versatility of music, its unquestioned influence on both mind and body—health, energy, courage, determination. Music served every faculty of man. It enabled him to do his best to his best. Since the war, music has served mankind even more, for its field has broadened as people came to realize that it could serve all mankind in every phase of human life. Hence the Music Commission. It was as inevitable as a commission for any other subject of importance to the people.

"You have a Board of Education, because education is a matter of very great importance to the public. You have commissions of streets and highways, of parks, of buildings, of the fire department and many other departments because of their importance for the public welfare. We have a Music Commission for the same reason. While I say the Music Commission is inevitable, great credit belongs to Mayor Wozencraft, for his broad and far-sighted vision which enabled him to recognize the trend of the times and bring to Dallas the prestige of being one of the pioneer cities to inaugurate a music commission.

"If music were still regarded as the possession of the cultured few, as a luxury which only the refined could relish, and only boarding school girls should study, a music commission would be unnecessary. If music had even reached the stage where only its educational and recreational value were realized, where only its educational and recreational value were realized, it was considered a legitimate course of the school curriculum for all children, a music commission would be a superfluous institution. But the day has come when music is not only enjoyed by millions, but when it is known that these millions are being mentally and physically, socially and spiritually helped by it; that, moreover, music bestows its benefits not only upon individuals, but also upon the group, the community—whatever the unit may be. Any force that can do this is a matter of public importance."

Climate and Your Piano

"SNAP!" goes the violinist's string on a humid night. Heat throws the wind instruments "off pitch." The whole orchestra seens out of sorts. What about the piano?

Few piano owners know how seriously dampness and humidity affect instruments. Place a dish of salt near your piano. If the salt cakes or is moist in the least, close your piano at once when you are not using it. This is a very good test.

In some climates, pianos of a special type are required to stand the dampness. Few pianos can endure the dampness of the seashore. The keys stick, the wires rust and the whole action of the instrument seems to suffer. The little dish of salt will tell the tale. On the other hand, continued dryness seems to be bad for some instruments. The remedy some employ is a bowl filled with water in which is placed a large sponge so as to hasten evaporation. This is located carefully in the instrument so that it will be impossible to upset the bowl.

The Latest and Best

How much of his business success is due to the immediate office environment of the professional man is difficult to estimate. The reader knows, however, that the badly-kept, poorly-lighted, untidy, scantily equipped store, is usually the one with the fewest patrons. The war has shown thousands of soldiers and sailors the latest and best in medical equipment, and the doctors, upon returning, are demanding new office equipment of the latest and the best. They find that it pays not merely through the impression made upon their patients, but because they can themselves do better work when surrounded with the proper apparatus, books, etc. If you have an old-fashioned, antiquated equipment in your studio, invest some of the money you are making during this prosperous season in buying the equipment which your position makes imperative.



A Notable Group of American Musical Educators

This photograph, made during the recent Convention of the Music Teachers' National Association, in Philadelphia, December 29th, 30th and 31st, was taken on the steps of the Presser Home for Retired Music Teachers, in Germantown, shortly after a Reception Luncheon at the Home.

Those familiar with many of the distinguished men and women will be able to recognize on the top row, reading from left to right, Prof. Charles H. Farnsworth, of Columbia University (Teachers' Training School), N. Y.; Prof. J. Lawrence Erb, of the University of Illinois; Oscar G. T. Sonneck, of G. Schirmer, N. Y., seated on the rail; Leroy W. Campbell, A. J. Ganyoert (Director of the Cincinnati Conservatory), Paul Browne Patterson, Gustav L. Becker (standing beside column).

Standing on the steps at the back, may be seen the following gentlemen: C. F. Jackson, A. A. Stanley, Professor of Music, University of Michigan; Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania; Dr. Leonard B. McWhood, Professor of Music at Dartmouth College (left of column on right); C. F. Hoban (right of column); Walter Spry; Leon Maxwell, behind Mr. Spry; Holmes Cowper; Henry Tovey; Dean McCutchen, of DePauw University; Professor A. L. Manchester, of Haverd College; Prof. Karl Gherkins, Prof. F. V. Evans, Mr. McKenzie.

At the bottom, reading from left to right, may be seen, among others, Burton T. Scales, Girard College; Professor Alexander Heinemann, Catholic University of Washington, D. C.; Professor Henry Dike Sleeper,

of Smith College; Professor R. Lewis, of Tufts College; Mr. Theodore Presser standing in center of steps; Mr. James Francis Cooke (standing below Mr. Presser); Francis L. York (standing at bottom of steps on right of picture); behind him, to his left, is Harold Randolph, Director of the Peabody Conservatory; Mr. Braun, Mr. Huff, H. L. Fry, and Dr. George Coleman Gow, Professor of Music at Vassar College (front row with fur collar). Among the many ladies represented are Mrs. Frederick W. Abbott, Mrs. Crosby Adams, Mrs. Patterson, Mrs. Heizer, Mrs. H. K. Butterworth, Mrs. Williams, Mrs. Hinshaw, Mrs. Williams, Mrs. Conway, Mrs. J. F. Cooke, Miss Laura Staley, Mrs. Garrigue, Miss Price, Miss Sleeper, Miss Barrow, Miss Anne McDonough, Miss F. L. T. Seabury, Mrs. Frances E. Clarke, Miss Elizabeth A. Gest.

Many others our correspondent has been unable to identify, owing to the fact that this photograph was received only a very short time before going to press, our only apology for what would otherwise seem a discourtesy.

The convention included many important conferences in which one of the most representative groups of American musical educators ever assembled participated with enthusiasm. In later issues of THE ETUDE we shall hope to present parts of papers and discussions of interest to our readers.

Those desiring unmounted photographic prints of this picture may obtain them, postpaid, by sending one dollar to the Philadelphia Commercial Photographic Co., at 808 Chestnut Street, Philadelphia, Pa.

The Etudes of Chopin and How They Ought to be Practiced

By I. PHILIPP

Professor of Pianoforte Playing at the Paris Conservatoire

At less than twenty years of age (October 20, 1829) Chopin wrote from Warsaw to his friend, Titus Woyciechowski, "I have composed an etude after my own peculiar manner." And on the 11th of November of the same year he announced to the same friend that he had completed a series of etudes with which he would be delighted to have him become acquainted. It was between Chopin's nineteenth and his twenty-fifth year that he composed the twelve etudes (Op. 10) which revealed more than any others his extraordinary genius. In these, one might say, he transformed musical art in general. For these etudes mark an epoch. Let us consider the repertoire of etudes in the year 1830—when one plays those of other composers: the pretty Berger, so mediocre; those of Clementi, so classic; those of Kessler, so necessary for the development of pianistic technique, but so dry! Bertini's agreeable studies and exercises, or Czerny's innumerable and useful technical works, useful and occasionally graceful. We may play all of these only to discover that they do not compare with those of Chopin. For these masterpieces open a horizon to music and technique—these inventions, so audacious, so full of poetry and absolute perfection of form.

The American biographer of Chopin, the spirited and ingenious writer, James Huneker, in his fine book, "Chopin, the Man and the Artist," speaks of these etudes as the work of a Titan, and predicts for them that they will last forever. "They will never be equalled," says another critic, Nicks. "These studies are emphatically the aesthetic view of the otherwise dry technique," Kullak says. "In a remarkable manner Chopin here gives all his art—all his genius. He is so young, so virile in these etudes—more so than in any of his other works," writes George Matthias. "Here in these etudes," says Stephen Heller, "is all the freshness of youth and all the originality of genius. He has penetrated an unexplored region of harmony and rhythm."

The biographer of Liszt, Mme. Ramann, on the contrary, insinuates lightly that they were largely inspired by Liszt. The reverse is the truth. The date of his composition is all against it.

For instance, let us analyze especially the etudes (Op. 10) dedicated to Franz Liszt.

No. 1, *A Major*. In teaching his pupil, Mile. Streicher, this etude, Chopin said to her, "This etude will do you very much good if you study it correctly; it will stretch your hand. But if you study it badly it will injure you." On a bass profound and strong these formidable arpeggios traverse the keyboard. Before Chopin no one had ever dared these extensions, mounting and ascending, and this etude inaugurated what was of a certainly a new school of technique. It is novel, audacious, both in design and arrangement. The etude should be played slower, as it is marked 160 to the quarter note, perhaps, with a strong, broad tone, *forte* throughout, increasing to a fortissimo in the dissonances. The severe character à la Bach of it must be preserved.

Preparatory Exercises



The etude requires to be practiced two measures at a time, and (above all things) with careful listening to the tones produced on the piano.

Transpose to all keys.

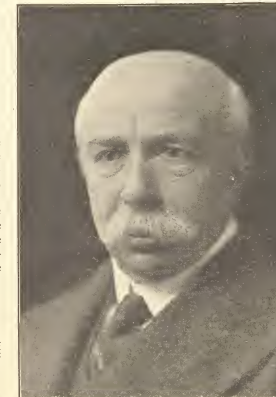
Hold all notes as long as possible.



Practice each group of notes three times.

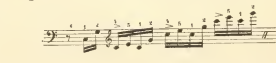


In the same manner as the others, *Lento*



LATEST PORTRAIT OF I. PHILIPP

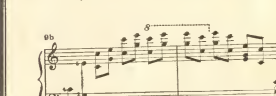
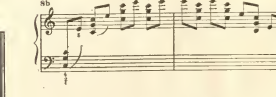
Legatissimo e Vivo, with a firm, sure touch.



Through all the keys: F, M, P, observe dynamics exactly.



With interpolated double notes, play very carefully.



Hold as long as possible, but do not overdo.

NOTE.—I do not know whether it is possible to grade these etudes in the order in which they should be taken, according to their difficulties; but here is a grading that is fairly rational: Op. 25, No. 2; Op. 25, No. 7; Op. 25, No. 4; Op. 25, No. 5; Op. 10, No. 6; Op. 25, No. 3; Op. 25, No. 9; Op. 10, No. 1; Op. 10, No. 3; Op. 10, No. 5; Op. 25, No. 1; Op. 25, No. 8; Op. 10, No. 4; Op. 10, No. 12; Op. 10, No. 11; Op. 10, No. 2; Op. 10, No. 1; Op. 25, No. 6; Op. 25, No. 10; Op. 25, No. 11.

Practiced thus, this etude will give power to the fingers, and develop the stretching muscles of the hand. The student must guard against practicing too long, and I advise him not to use too much power. The arms, the wrists should be allowed to be free and supple while the fingers press firmly on the keys. All the parts of the right hand require to be practiced with the left.

Etude Op. 10, No. 2

This is one of the most difficult of all the etudes in the pianistic repertoire. It requires not only the supreme technique of the first etude, but also all the originality, and it requires to be played with the greatest lightness, the most absolute suppleness and with an even and consummate pianissimo. If one is master of his fingers he may produce the effect of a delicate murmur, of a reverie in this little chief d'oeuvre. If one can play this etude well at M.134 to the quarter note, as indicated by Chopin, it may be played at the higher speed of 160 to the quarter note. Here is an interesting exercise for all the keys:



Practice first, emphasizing strongly the top notes—
not the bottom ones—then the same with the next
figuring.



The rhythmic practice of chromatics alone will be
very useful for obtaining great digital facility.



The practice of double chromatics using one fingering
for groups of three, will aid in developing the glissando
necessary for this etude.

4 5 4 5 4 5 3 5 3 5 3 4 3 4 3 4
5 4 5 4 5 4 3 5 3 5 3 4 3 4 3 4

This may be extended to three notes:

3 4 5 etc.

I advise, also, the practice of fragments of four
measures at a time with different nuances—FF, F, Mp,
P, PP. The accompanying notes played with great
force, and then as lightly and distinctly as the fingers
can play it.

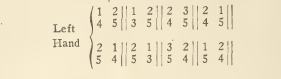
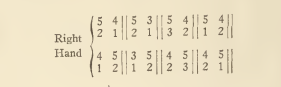
Etude 3

One of Chopin's pupils, Gutman, relates that his
illustrious master often said in his presence that never
had he found a more beautiful melody than this etude;
and one day, while he was playing it, that Chopin
sighed deeply and ejaculated, "Oh, my country!" The
double notes which abound in the middle part must
first be studied absolutely thoroughly to make mas-
ter of all these difficulties. Only thus may one inter-
pret this magnificent work, without too greatly sacri-
ficing

ing the *Rubato*. Hans von Bülow said of the *Rubato*:
"One cannot approach from a half-baked pianist
what is the *Rubato* of Chopin any more than one can
learn from a chair what is the philosophy of Kant."
Bars 32, 33 and 36, 37 should be played very rapidly,
holding back the time slightly in the last three
double croches of bars 33 and 37. Bar 38-42 and 46-52
are to be played very fast. Bars 43 and 45 should be
played slowly. The pedal plays an immensely impor-
tant part in this etude. It must be used to shape the
phrasing, to vivify the melodic "line," and must be
changed often, and with easy, sure movement, avoid-
ing the "bumping" that is the mark of the tyro in pedal
technic.



Practice first, emphasizing strongly the top notes—
not the bottom ones—then the same with the next
figuring.

Shall Parents Teach Their Own
Children Music?

By Ben Venuto

WHEN this question is propounded an array of illu-
strious examples springs into mind—the matchless Wil-
fgang Amadeus Mozart, whose first and only teacher
was his father, Leopold Mozart—Madame Clara Schu-
mann, so admirably educated by her father, Friedrich
Wiedekind—and not a few whole families of musicians with
whom (as with the Bach family) the traditions of mu-
sical art have been handed down direct from father to
son (or daughter) for many generations. Or passing
from the sublime to the commonplace—the present
writer is only one of many teachers who can testify
that some of their best-prepared and most satisfactory
pupils are those who were first taught by their parents.

In spite of this frank admission and these illu-
strious examples, we are firmly convinced that in most
cases the parent is not the best teacher for the young
music student. If the father or mother is a profes-
sional musician the child's lessons are not to be pos-
poned or omitted at frequent times to accommodate
other engagements; this irregularity is in itself a great
drawback. On the other hand, where the parent is a
good musician but has no experience in teaching, there is
a certainty of the same pedagogic errors in method
which any other untrained teacher is sure to commit.
I am not speaking now of any ignorance of purely
musical facts, but of that good judgment which is nec-
essary, in length of lessons assigned, in choice of mat-
erial, and of other details which can come only through
long experience as a teacher, coupled with a natural
talent and a keen judgment. Where, combining these
agencies in these respects, the child's progress is un-
satisfactory, there is apt to arise a mutual impatience
and ill-feeling such as should never exist in the rela-
tions between parent and child.

The Chinese sage Mencius, born B. C. 371, hit
the nail on the head in his remarks on this subject. Al-
though what he had in mind was general education, or,
possibly, instruction in manners and morals, yet his
idea applies so perfectly to musical education as well
that it seems worth while to quote them almost
verbatim:

"Kung-sun Ch'ao said: 'Why is it that the superior
man does not himself teach his son?'
"Mencius replied: 'The circumstances of the case for-

bid its being done. The teacher must inculcate what is
correct. When he inculcates what is correct and his
pupils are not practiced he follows them up with
being angry. When he follows them up with being
angry then, contrary to what should be, he is
offended with his son.' * * * When father and son
come to be offended with each other the case is real,
the ancients exchanged sons, and one taught the son
of another."

Please observe that Mencius suggests an excellent
solution of the difficulty: exchange lessons with some
other teacher who has children. If no such opportu-
nity offers put your child under the instruction of one
of your own advanced pupils who shows an aptitude
and a desire to teach—musically. Instantly it will furnish her
with a most splendid recommendation and be a help to
her far beyond the small sum that you may pay for the
child's tuition. Notice, we are using the feminine pro-
noun in this last sentence; children should begin music
at a very early age, where possible, and women are,
without doubt, the best to deal with very youthful
minds. At a later age—say from twelve years up—the
male teacher begins to have a slight advantage in
the matter of commanding respect and enforcing at-
tention. The main point, however, is to have a really
competent teacher, regardless of sex, who is some-
what less familiarly associated with the child than are
his own parents.

Multiple Rhythm

By Hazel Victoria Goodwin

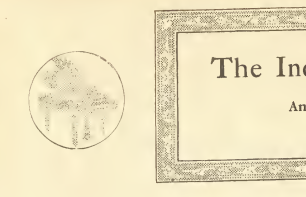
THIS archaism discovered that one of the most charm-
ing effects in music is the sustaining of two or more
simultaneous melodies. We, a step further, realize the
loveliness of effect in sustaining thus not only unlike
melodies, but unlike rhythms. While this effect is not
difficult for orchestra or chorus, it is a feat for the
pianist, especially in the rhythmic combination of two,
six and three.

The rhythm of six always resolves itself, we remem-
ber, into either a rhythm of three or a rhythm of two.
When there is this simultaneous two, six and three
rhythm—as follows: Two in the uppermost part, six
in the middle and three in the lowest (and this occurs
in well-known instances: cf. Chopin's Waltz, Opus 42
or Schumann's "Soaring"), the middle part, being am-
biguous, generally mimics the bass more effectively
than the soprano. This is because the soprano (other
things being equal) is always the most conspicuous
part, and stands evenly against competitors in the
lower voices. Thus, in the case under discussion, when
the alto accents a note out of every two, one will ob-
serve that the piece is infinitely more compelling than
when it accents one out of every three.



To carry a rhythm of 3/4 in an alto such as this, one
would, of course, slightly accent C-flat, E-flat, E, C,
D-flat, D-flat, etc., and leave unaccented D, D-flat,
F, etc. D-flat, however, partakes of the soprano mel-
ody as a sustained melody note that must be kept
aloof over successive alto notes and a bass chord.
How to stress it in the soprano and leave it un-
stressed in the alto is the question. It is an un-
stressed note of the alto. And to make it appear un-
stressed (though in reality it is stressed) it is neces-
sary to create around it the illusion of non-stress.
This can be done by leaving unstressed the other
even eighth-notes of the second part—that is, the D and
the F—stressed in reality it is stressed. This results in
first being stressed; the second, unstressed; the third,
stressed; the fourth, stressed and held; the fifth,
stressed, and the sixth, unstressed.

Consciousness is a unit and can focus itself upon
but one thing at any one time. The pianist can no
more keep his mind in full swing with a rhythm of
two while he is appreciating a rhythm of three, than
can two singers—each of wood be simultaneously
placed in the space occupied by the other. Hence, the
pianist can teach his fingers, with close attention, to
carry rhythms later without his attention, no matter
how contrary to the one in which his attention happens
to be engrossed.



The Indispensables in Pianistic Success

An Interview with the Eminent Piano Virtuoso

JOSEF HOFMANN

(The First Section of this Interview Appeared in THE ETUDE Last Month)

"In the art of piano playing we have much the same
line of curve. At first there was childlike simplicity.
Then, with the further development of the art, we find
the tendency toward enormous technical accomplish-
ment and very great complexity. Fifty years ago
technic was everything. The art of piano playing was
the art of the musical speedometer; the art of play-
ing the greatest number of notes in the shortest pos-
sible time. Of course, there were a few outstanding
giants, Rubinstein, Liszt and Chopin, who made
their technic subordinate to their message; but the
public was dazzled with technic—one might better say
pyrotechnics. Now we find the circle drawing toward
the point of simplicity again. Great beauty, com-
bined with adequate technic, is demanded rather than
enormous technic divorced from beauty."

"Technic represents the material side of art, as
money represents the material side of life. By all
means achieve a fine technic, but do not dream that
you will be artistically happy with this alone. There
are thousands of people believe that money is the
basis of great happiness, only to find, when they have
accumulated vast fortunes, that money is only one of
the extraneous details which may—or may not—con-
tribute to real content in life."

"Technic is a chest of tools from which the skilled
artisan draws what he needs at the right time for the
right purpose. The mere possession of the tools means
nothing; it is the instinct—the artistic intuition as to
when and how to use the tools that counts. It is like
opening the drawer and finding what one needs at the
moment."

The Technic which Liberates

"There is a technic which liberates and a technic
which represses the artistic self. All technic ought to
be a means of expression. It is perfectly possible to
accumulate a technic that is next to useless. I recall
the case of a musician in Paris who studied counter-
point, harmony and fugue for eight years, and at the
end of that time he was incapable of using any of his
knowledge in practical musical composition. Why?
Because he had spent all of his time on the mere dry
technic of composition, and none in actual composition.
He told me that he had been years trying to link
his technic to the artistic side of things—to write com-
positions that embodied real music, and not merely the
reflex of uninspired technical exercises. I am a firm
believer in having technic go hand in hand with veri-
table musical development from the start. Neither can
technic give a student who claims that technic is
unbroken by the intelligent study of strict technic,
is producing a musical mechanic—an artisan, not an
artist."

"There do not quote me as making a diatribe against
technic. I believe in technic to the fullest extent in
its proper place. Rosenthal, who was unquestionably
one of the greatest technicians, once said to me: 'I
have found that the people who claim that technic is
unimportant in piano playing simply do not know how
to possess it.' For instance, one hears now and then that
scales are unnecessary in piano practice. A well-
played scale is a truly beautiful thing, but few people
play scales well because they do not practice them
enough. Scales are among the most difficult things in
piano playing; and how the student who aspires to
rise above mediocrity can hope to succeed without a
thorough and far-reaching drill in all kinds of scales.
I do not know, I do know, however, that I was drilled
unrelentingly in them, and that I have been grateful
for this all my life. Do not despise scales, but rather
seek to make them beautiful."

"The clever teacher will always find some piece that
will illustrate the use and result of the technical means

employed. There are thousands of such pieces that
indicate the use of scales, chords, arpeggios, thirds,
etc., and the pupil is encouraged to find what he
has been working so hard to acquire may be made the
source of beautiful expression in a real piece of music.
This, to my mind, should be part of the regular pro-
gram of the student from the very start; and it is what
I mean when I say that the work of the pupil in tech-
nic and in musical appreciation should go hand in
hand from the beginning."

The Indispensable Pedal

"The use of the pedal is an art in itself. Unfortu-
nately, with many it is an expedient to shield deficiency
—a cloak to cover up inaccuracy and poor touch. It is
employed as the veils that fading dowers adopt to
obscure wrinkles. The pedal is even more than a
medium of coloring. It provides the background so
indispensable in artistic playing. Imagine a picture
without any background and you may have an inkling
of what the effect of the properly used pedal is
in piano playing. It has always seemed to me that it
does in piano playing what the wind instruments do in
the total mass of the orchestra. The wind instru-
ments usually make the sort of background for the
other instruments. One who has at-
tended the rehearsal of a great orchestra and has
heard the violins rehearsed alone, and then together
with the wind instruments, will understand exactly
what I mean."

"How and when to introduce the pedal to provide
certain effects is almost the study of a lifetime. From
the very start, where the student is taught the bad
habit of holding down the 'loud' pedal while two unrelat-
ed chords are played, to the time when he is taught
to use the pedal for the accomplishment of atmos-
pheric effects that are like painting in the most subtle
and delicate shades, the study of the pedal is contin-
uously a source of the most interesting experiment and
revelation."

No Hard and Fast Pedal Rules

"There should be no hard-and-fast rules governing
the use of the pedal. It is the branch of pianoforte
playing in which there must always be the greatest lat-
itude. For instance, in the playing of Bach's works on
the modern pianoforte there seems to have been a very
great deal of confusion as to the propriety of the
use of the pedal. The Bach music, which is played
now on the keyboard of the modern piano, was for the
most part, originally written for either the clavier or
for the organ. The clavier had a very short sound,
resembling in a way the staccato touch on the pres-
ent-day piano, whereas the organ was, and is capable of
a great volume of sound of sustained quality. Due to
the contradictory nature of these two instruments and
the fact that many people do not know whether a com-
position at hand was written for the clavier or for the
organ, some of them try to imitate the organ in its
proper place. Rosenthal, who was unquestionably
one of the greatest technicians, once said to me: 'I
have found that the people who claim that technic is
unimportant in piano playing simply do not know how
to possess it.' For instance, one hears now and then that
scales are unnecessary in piano practice. A well-
played scale is a truly beautiful thing, but few people
play scales well because they do not practice them
enough. Scales are among the most difficult things in
piano playing; and how the student who aspires to
rise above mediocrity can hope to succeed without a
thorough and far-reaching drill in all kinds of scales.
I do not know, I do know, however, that I was drilled
unrelentingly in them, and that I have been grateful
for this all my life. Do not despise scales, but rather
seek to make them beautiful."

"One may have the clavierhood in mind in playing one
piece and the organ in mind in playing another. There
can be nothing wrong about that, but to transform the
modern pianoforte, which has distinctly specific tonal
characteristics, into a clavier or into an organ must
result in a total abuse."

"The pedal is just as much a part of the pianoforte
as are the stops and the couplers a part of the organ
or the brass tangents a part of the clavierhood. It is
artificially impossible to so completely lose the tone of the
pianoforte as to make it sound like either the organ
or the clavier. Even were this possible, the clavi-

chord is an instrument which is out of date, though
the music of Bach is still a part and parcel of the mu-
sical literature of to-day. The oldest known specimen
of the clavierchord (dated 1537) is in the Metropolitan
Museum of Art, in New York City. Should you hap-
pen to view this instrument you should realize at once
that its action is entirely different from that of the
piano, just as its tone was different from that of the
piano. Just as a piano sound like a clavierchord through
any medium of touch or pedals. Therefore, why not
play the piano as a piano? Why try to do the impos-
sible thing in endeavoring to make the piano sound
like another instrument of a different medium? Why
not make a piano sound like a piano? Must we
always endure listening to Wagner's music in a vari-
ety show and to Strauss' waltzes in Carnegie Hall?"

Indispensable Guidance

"If one were to ask me what is the indispensable
thing in the education of a pianist, I would say: 'First
of all, a good guide.' By this I do not mean merely a
good teacher, but rather a mentor, a pilot who can
and who will oversee the early steps of the career
of a young person. In my own case, I was fortunate
in having a father, a professional musician, who real-
ized my musical possibilities, and from the very begin-
ning was intensely interested in my career, not merely
as a father, but as an artist guiding and plotting every
day of my early life. Fate is such a peculiar mystery,
and the student, in his young life, can have but a
slight idea of what is before him in the future. There-
fore, the need of a mentor is essential. I am sure that
my father was the author of a great deal of my suc-
cess that I have enjoyed. It was he who took me to
Moszkowski and Rubinstein. The critical advice—
especially that of Rubinstein—was invaluable to me.
The student should have unrelenting criticism from a
master mind. Even when it is caustic, as was von
Bülow's, it may be very beneficial. I remember once
in the home of Moszkowski that I played for von
Bülow. The tactful, cynical conductor-pianist simply
crushed me with his criticism of my playing. But,
young though I was, I was not so conceited as to fail
to realize that he was right. I shook hands with him
and thanked him for his advice and criticism. Von
Bülow laughed and said, 'Why do you thank me? It
is like the Chinese thinking the one who had eaten it,
for doing so.' Von Bülow, on that same day played
in such a jumbled manner with his old, stiffened fin-
gers, that I asked Moszkowski how in the world it
might be possible for von Bülow to keep a concert en-
gagement which I knew him to have a few days later
in Berlin. Moszkowski replied: 'Let von Bülow alone
for that. You don't know him. If he sets out to do
something, he is going to do it.'"

"Von Bülow's playing, however, was almost always
pedantic, although unquestionably scholarly. There
was none of the leonine spontaneity of Rubinstein.
Rubinstein was a very exacting schoolmaster at the
piano when he first undertook to train me; but he
often said to me, 'The main object is to make the
music sound right, even though you have to play with
your nose!' With Rubinstein there was no *ignis
fatuus* of the mediaeval kind, no delusions, no need
to fine artistic results—to beautiful and effective per-
formance—was justifiable in his eyes."

"Finally, to the student let me say: always work hard
and strive to do your best. Secure a reliable mentor
if you can possibly do so, and depend on him as
to your career. Even with the best advice there is
always the element of fate—the introduction of the
unknown—the strangeness of coincidence which

would almost make one believe in astrology and its dictum that our terrestrial course may be guided by the stars. In 1887, when I played in Washington as a child of eleven, I was introduced to a young lady, who was the daughter of Senator James B. Eastland. Little did I dream that this young woman, of all the hundreds and hundreds of girls introduced to me during my tours, would some day be my wife. Fate plays its rôle—but do not be tempted into the fallacious belief that success and everything else depend upon fate, for the biggest factor is, after all, hard work and intelligent guidance.

"Just One Moment"

By Mae-Aileen Erb

"Richard," called his mother from an adjoining room, "it's time you commenced your practicing."

"All right, mother—just one moment," returned the boy as he placidly turned a page of the book he was reading.

Fifteen minutes later his mother entered the room and quietly took the book out of her son's hand.

"Dick," she said, "I have noticed symptoms developing in you the past two months which have caused me a great deal of concern."

"Symptoms! What kind of symptoms?" asked Richard quickly.

"Symptoms of procrastination—do you know what that means?" replied Mrs. Barton.

"Oh, some new kind of a disease, I imagine," the boy returned impatiently.

"No, you are wrong, Richard. Procrastination is not a disease, but it is almost as bad as a disease and sometimes it is even more difficult to cure. It means putting things off to what seems a more agreeable time."

"Oh, is that all?" laughed Richard, with obvious relief. "I thought perhaps something dreadful was the matter with me!"

"That is quite bad enough, my son, for when people become confirmed slaves to this habit of putting off things to some future time they are apt to come to grief. I reminded you of your practicing three times this morning and each time your answer has been the same—'Just one moment.' Now I am going to tell you a story I once heard about a waiter in a Chicago restaurant. This waiter was extremely agreeable and attentive, but he had the annoying habit of saying, 'Just one moment.' If the gentleman he had just served with coffee asked him for a spoon he would deliberately pick up a glass and start to polish it with a napkin, saying at the same time, 'Just one moment, please.' Should he happen to be crumbing the table when a customer asked for a glass of water he would reply, 'Just one moment, sir,' and calmly finish his task. Nothing ruffled him, nothing hurried him. His time was always the more important, and the more he could do the waiting."

"One day this waiter paid a visit to friends in a country town some distance away. While at the station awaiting the train to take him home he stepped out on the railroad platform and saw a crowd of handbags of stones, commenced throwing them at a dog a few yards away. So intent was he in trying to hit his target that he failed to hear the express which was rapidly bearing down upon him with terrific speed, but he heard the warning cry of a man: 'Get off the track! Get off the track!' There was one more stone remaining—'Just one moment,' he called, as he took a last aim at the vanishing dog, but the train was so close that it was torn by the water was hurried into the land of eternity where, presumably, he didn't want to go."

"Think of that waiter, Dick, whenever you are tempted to make that reply, and let us see how quickly you can free yourself from that wretched habit," finished his mother, as she patted him on the back and left the room.

Richard sat thoughtfully staring into space for a few seconds; but presently his mother, in another part of the house, heard the unmistakable tones of the C scale. "Tis true, they began very softly and reluctantly; but in a short while they rang out firmly and confidently. Richard's mother was satisfied.

FAITH in his subject is an indispensable requisite in the work of an artist.—MENDLSOHN.

Some Errors and How I Corrected Them

By A. W. S.

(Tactful plans for avoiding "friction," which have been tried out by a practical teacher.)

Furnishing the Music, Piece by Piece, As Needed

Some patrons complained that it was inconvenient, sometimes, to pay for them, and many people of moderate means are unwilling to undertake indefinite expense of this sort. Now, my term-card names a certain amount to be paid, at the beginning of each quarter, for which I in some cases I lose a little on this transaction, but this is more than made up by the average sales, and especially the simplified bookkeeping. Patrons like it, because they can figure out the exact cost of each quarter's music. It is a recognized regulation, now, and, being "in black and white," on the printed card, is a fair and safe transaction for both parties.

To Minimize Bookkeeping

I let people pay as they wished to, and sent in bills to those who did not pay in advance. Some lessons went unpaid for months. Parents sometimes insisted that I was mistaken, and I found it necessary to explain that was due in order to avoid unpleasantness. Finally I decided that there must be something less nerve-racking, for music and bookkeeping don't mix very well. So my term-card says, "If the lessons are paid for as taken, and none missed, the last of the quarter is a free or 'premium' lesson." This premium list is one of the class honors, read with the other honors at the annual concert. More than half the class have a perfect record.

The Annual Concert

The annual concert was decreed by many of the pupils and many played far below their real ability, from sheer nervousness. Our annual piano examination, at the end of the winter, prepares the class for the public concert. The examination, conducted by a fellow-teacher of high standing in a nearby city, brings together the whole class, with their parents. We get all the terror we want, then, and get through with it, and their examination determines their place on the program—beginners and juniors opening the entertainment, then the advanced pupils, and finally the concerto and sonata playing. The program is made up in April, and all go to work with a will. It is understood that before vacation every number must "learn" their practice at their parents' house. During vacation, and I get the orchestration ready. Then, in September, final rehearsals with the orchestra, and drill on every little point. The bow or courtesy.

Work While You Work

By Gertrude C. McLeod

"Work while you work and play while you play." A very wise man said this a long time ago; it sounded sensible; and we have been repeating it ever since. Of course a few really great persons have practiced the theory given in this old saw, and have thus achieved great ends, but the majority of us quote it for the benefit of those around us!

After a holiday when students arrange for their next session's work, will the first month of study be the best in the year? Will these students be able to stop playing and begin working? My own experience as a teacher leads me to think that this will not be the case. Play and work are likely to be badly fused during the first month, and the music lessons are therefore preluded with the remark that it takes a little while to get down to work again. Why should it? Why cannot earnest work begin at once?

At this high pressure time more than ever before, do we need to work while we work and play while we play, for the coming year will bring new demands upon all of us, and time for practice and study will in many cases be reduced to fewer hours per day. Therefore more intense application will be necessary in order that the work be profitable to the student and satisfactory to the teacher. One of my pupils who was making almost good headway in the use of his fingers and hands at the piano told me that he enjoyed practicing finger exercises far more than pieces. I was puzzled. His mother confirmed his statement by telling me that he devoted at least half of his practice time to these exercises. At first there was no progress. After a tactful questioning I learned that this pupil was al-

teasing to the audience, place at the piano, cues, acknowledging encores and applause, etc.

Little Details for Comfort and Success

Especially the young and nervous are tended to care for hand-comfort. Talcum and cologne are always to be had, and some "big sister" of a senior sister and quiet the excited little things. Everybody's place is chalked on the floor, especially the precise spot where, in crossing to the piano, they turn and bow to the audience. Another point practiced over and over is the turning leaves quickly. I do not stand by them; they know just what to do, and it looks better and easier.

Un desirable Pupils

Trying to keep all pupils, no matter how unwilling or unreliable. I felt that some of my pupils did me no credit and brought down the class standard. So, now, when it becomes evident that one doesn't care and won't try, I say, "Why not stop for awhile, if you have so many interruptions?" I take them at their word, in a pleasant sort of way, showing no annoyance, and follow up with a nice friendly note to the parents. With most children, this results in an early and earnest call from a worried mother, and a fine heart-to-heart talk. It is always the thing pleasantly, anyhow, and the financial loss (rather heavy, sometimes, I admit) is better than a pupil who has no "esprit de corps." Sometimes the lame excuses over a real reason which they didn't like to tell, and, in their relief at being helped over an awkward situation, they very often do almost someone to fill the vacancy, and do much to promote the success of the class.

Be Discreet in Speech

No matter what happens, read their words outwardly serene, because what you say sternly and impatiently does not be softened by repetition, and you never know what the pupil's real feelings may be. Much awkwardness will be avoided by having the printed term-card; you establish a legal right, thereby, which people are careful not to transgress. And also bear in mind that music, not being a bread-and-butter necessity, is a sign of grace in those who take it up, and be ready to improve them, and the class will give you plenty of sympathy.

I used to ask, at the end of the hour, "What mistakes did you make?" Psychologically, that is a mistake in itself, depicting a wrong impression. Rather, point out improvements, and the class will give you plenty to point out.

An ounce of praise is worth a pound of fault-finding.

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What is Shape in Music

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

Pupil—I am afraid, Professor, that I found your last article somewhat dull.

Teacher—From which I gather that you are one of the many who endeavor to write music without knowledge or method.

P.—Without much method, yes; but don't say without knowledge. You have taught me quite a lot.

T.—It is not a question of what I have taught, but of what you have learnt. Is this a specimen that you have brought me? This unhappy-looking pencil smudge?

P.—Yes, I thought I had the idea for such a nice piano piece, but the horrid thing has gone and got stuck.

T.—They generally do when you have no clear idea of what you want to say. A young man making his first speech comes to grief in the same way unless he has learnt the art of laying out his whole discourse ahead and not being distracted by the portion that he is speaking.

P.—I might do that in speaking, but it doesn't seem possible in music.

T.—Yet you find it not only possible but natural in dress-making or cookery.

P.—Oh, yes, those are real things. Music is different.

T.—Not actually, only in your—may I say nebulous?—mind. When you understand it well enough to plan it out like a dress or a dish you will never "get stuck."

At present do you know what you are doing? Why instead of composing music you are expending the piece to compose itself! Do you seriously think it will?

P.—I don't know. . . . I suppose it won't.

T.—And if, by some miracle, it did, it wouldn't be your composition, would it?

P.—Well—I started it, at any rate, and . . . O you are horrid!

Dull Hymn-Tunes

T.—I had sooner have you write dull hymn-tunes and chants, knowing what you intended to do, than splash about like this with pencil and india rubber, wasting your valuable time in aimless scribbles and the chance that, with luck, it may turn out a masterpiece.

P. (paraphrasing)—O you are horrid. And, say what you like, masterpieces are a matter of chance. Everybody says so.

T.—Then of course it must be true. But own at least that a masterpiece is a piece by a master (or mistress). And if you haven't got so far as to make a piece at all, but only as far as sticking in the middle, why—

P. (exasperated)—Don't you think you might let me what to do, instead of jeering at my well-meant efforts?

T.—Rightly reminded. Now see here: without even a glance at your—piece, I will tell you just where it came to grief and why.

P.—Can you really? O you are clever.

T.—What key is it in?

P.—Well, there is an introduction, which I don't think I shall keep, and then the principal subject starts in A-flat.

T.—And goes along all right for about 16 measures and then ends in A flat.

P.—Yes, how did you know?

T.—All inspirations do that. And the full close in the tonic slams a door in your face and says, "That's all—go away."

P. (with an unwilling smile)—So it does. Well, how can I help it?

T.—By stopping after you have written the first half of your subject (at the 9th measure) and saying to yourself, "That's all right; I know how to continue that. Now what are we going to do next?"

P.—But oughtn't the subject itself to suggest that?

T.—No, not until you have had vast experience. And even then to do the obvious thing is not always a wise thing.

P.—Ought I to invent a second idea quite unconnected with the first, then?

T.—Unconnected in the first instance, but then your skill has to be exerted to join the ideas.

P.—Is that what is meant by "musical form?" I have been longing to ask you something about that, only I was afraid.

T.—A afraid?

P.—Yes, afraid you would snap my—ahem!—You do snap sometimes, you know.

T.—I fear I do. Well, take it from me that it is the worst thing a teacher can do. Pupils come to be taught, not scolded.

P.—O, when one is really stupid a little scolding brightens one up, I think. But please, what is Form?

T.—Form is simply the manner and order in which musical material is displayed. This is always, when you come to the bed-rock of it, as simple as simple can be.

P.—Simple! I wish I could find it so.

T.—Just as a tune has either two halves or three portions of the 1st and 3d alike, so a movement has either a first and second part or three with the first and third alike. Taking elaborate Sonata or Symphony movements of modern times you sometimes find deviations from this scheme, but essentially the following two sentences describe the form of any musical piece:

Say something; say something else; say the first again.

Be in your key: be out of your key: return to your key.

Mantlepiece Symmetry

If you think of it this is pretty much as you dispose ornaments upon the mantlepiece: Two vases or pictures to match, separated by a clock in the middle. You might think this vulgar in its simplicity, but really it is only an expansion of the ground-scheme in music that everything, from beats and bars up to entire large works, must go either in twos or threes. And observe, this extreme simplicity of skeleton does not in the least prevent the ornamentation of it from being as elaborate as you please. Whether it be a *Nocturne* of Chopin, Mendelssohn's *Violin Concerto*, or the most ambitious symphony ever written, this framework of what used to be called Binary, but is now more properly called Ternary, form, is found to be sufficient to build upon, indeed, so satisfactory, that there seems no need for any other.

P.—But there are others, are there not? What about Rondo form?

T.—This is only a variety of Ternary form, and often differs so little from it that one can hardly distinguish the difference. The idea is this:

Previous Articles in This Series

[Extraneous Notes.—Many of THIS 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 re-run. There are literally thousands of people who have a strong desire to construct a harmonious composition, but they only knew how to go about it." Professor Corder's articles have been so plain that anyone who has been running in this erratic way has had a good drilling in scales and keys should be able to appreciate them. In connection with this series of articles, I have been running in THIS ETUDE, we can confidently advise a good beginner's harmony, such as that of Preston Ware Orem. Indeed, in presenting the preceding and the succeeding articles in connection with self-study in the elements of harmony, many might really learn enough to essay a few simple pieces. To the one who can compose, but who is not yet sure of the elements of harmony, the articles will be found invaluable. The previous articles in this series have been: January, 1919—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.

January, 1920—Making Melodies and Tunes.



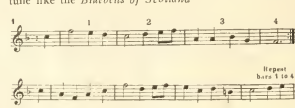
Plan of a Binary movement. A-B—B—A—B—A—B or in plain words—1st subject—2d subject (this portion used to be repeated, for fear lest you failed to grasp it). Bits of both or either of the subjects are later around. Then 1st and 2d subjects as at first, with the difference that instead of being in different, (related) keys both are now in the initial key. Usually there is a Coda or tail-piece, a section so designed as to emphasize the ending.

Plan of a Rondo movement. A—B—A—C—A—B. The difference here is that the principal subject is very definite and recurs twice, with much less important subjects (usually mis-called episodes) between. To make this plan seem less patchy Beethoven adopted the plan of making B (and sometimes also C) recur in the tonic key, as in a Ternary movement.

There is almost always a Coda to a Rondo.

P.—But all this business seems far too elaborate for such a trifling piece as I was wanting to write.

T.—Yes; as I told you at first the essential thing is to get away from your subject and key; do something else; then return. Now, whenever you do this in a tune like the *Blackells of Scotland*



or whether you do it in separate chunks of eight bars each, as in an dance music, or in delicately joined sections, as in a Chopin *Nocturne*, or in an apparently pointless piece like the Prelude to Wagner's *Tristan und Isolde*, you are only doing the same thing in a more or less skillful fashion. In dance music each portion is suffered to come to its natural conclusion, and another portion in a closely related key follows on, with no regard for anything but the demands of the dancers' feet. Here there is no attempt at composition, as we understand the term. It is like a mere stack of loose bricks. But if you want to make your piece seem to extend itself and continue in what seems a natural and wholesome fashion—

P.—Which is just what I do want, and what I have never been able to manage yet. Do tell me how it is done.

T.—In the most unlikely way in the world: by taking thought.

P.—I believe you are sneering at me again. I have thought until my head ached.

Unprompted Ideas

T.—First of all, you must abandon that silly notion that only unprompted ideas are any good. You have invented your starting theme—never mind how, but you invented it. God didn't, though I believe you fancy He did.

P. (weakly)—No, I don't.

T.—In all reverence I venture to say that the Maker has got something better to do. You invented that theme and now you have got to invent another by main force.

P.—But themes invented by main force are never any good.

T.—I thought I had disproved that assertion in my last paper (which you found so dull because it contradicted your cherished beliefs). If you can invent one theme you can invent another, and you have just got it.

P.—I seem paralyzed when I try. How does one consciously invent? It seems impossible.

T.—I have heard you extemporize a fairy tale to the children most brilliantly.

P.—O, that is quite different; one takes the old stock characters and incidents and places them in fresh circumstances and it seems to go of itself.

T.—Precisely what I want you to do in music. Diatonic phrases are not very numerous, yet you think the

process of selection bewildering. Realize, firstly, the limitations. You know (or ought to know) what key your subject ought to be in, what time it must be in, and what *rhythm it should not be in*—

P.—How do you mean?

T.—Clearly you want it to be as different as possible from the previous subject; if this has lain chiefly in short notes, the new one should be chiefly in long ones, or vice versa.

P.—I never thought of that.

T.—It should be your first thought; your second should be that the melody should lie over a different succession of harmonies, or failing this, harmonies changing more quickly or slowly than did the previous ones. With these guides your search for a forcibly intended scale would be much facilitated.

P.—So it would. I think—I fancy—I could almost make up a new one.

T.—Genius runs, eh?

P.—Don't be captious! But I will try, now I see how to do about it with method, as you call it. But there is the joining on, which always seems so forced and unnatural when I do contrive it.

T.—Here again method helps. Much of the difficulty vanishes when you have learnt just where you ought to be before beginning your new subject.

P.—Where is that?

T.—You should have got to the dominant of the new key, preferably by a half-close in that key. Then, and then only, are you ready for the new subject.

P.—I am not sure that I know how to contrive a half-close.

T.—Because you always think of the dominant chord as having a seventh. This converts it from a concord into a discord, to rest upon which is impossible.

P.—Then after the first half of my first subject in A flat I ought to get to something ending in B flat; is that the idea?

T.—Yes; but it will take you some time to do that.

P.—Some time? I should never get there!

T.—Yet I have known you get to much more remote places.

P.—That was only when I didn't want to.

T.—Inspiration seems a failure, then. Try common-

place. Have I not shown you, in one of my earlier lectures, how to get to the dominant?

The average pianoforte teacher has possibly (one could not venture to say probably) in the course of a lifetime of teaching, one pupil of whom it might perhaps be said, as the old organist said of little Franz Schubert, that whenever he wished to teach him anything he seemed to know it already. Great is the joy of the teacher to whom such a pupil comes, and who is not only reverently accepted, with the joy tempered by the weight of responsibility involved in the guidance and development of such a precious talent. But the average instructor seldom has other than average pupils; though among these the variations are wide.

Next—in the degree of satisfaction afforded the teacher—to the talent bordering upon unmistakable genius, is the lesser, but real, musical gift which is combined with intellectuality, and the power and desire to learn; a combination unfortunately somewhat rare. How many talents are wasted and atrophied by sheer lack of concentration and perseverance? Every teacher knows well the pupils who might be such a pleasure and credit, but are too easily turned aside from serious work by almost anything that happens to attract them—"unstable as water, they shall not excel."

On the other hand, how frequently does a pupil with natural facility of execution and willingness to work, fail to penetrate beyond the surface meaning of a composition. No teacher can do more than develop and train the germ of natural musicality by nature, and often does it seem that with but a more effort it would be possible to make such a pupil understand, and supply the one thing lacking; and how vainly does the teacher spend herself in such efforts?

Yet not only in the case of these musical attainments, are the pupils with moral defects—egotism, vanity, or

P.—O, I recollect! Through the relative minor, wasn't it?

T.—Yes. In the second half of your subject you would find no sort of difficulty in getting into F minor, whereas a D natural will steer you into E flat major, where your period can terminate with the harmonies

or something to that effect. And then you are ready for your new subject.

P.—(With an air of profound wisdom)—Ah, it sounds very simple; but it takes a lot of doing.

T.—Still, it has been done a few million times; and this is the first and simplest step in musical composition. Once you have accomplished it, the way for the rest of your piece lies so open and obvious that you can again afford to say, "That's all right; I know how to continue that," and once more take thought as to what other subjects, if any, you shall introduce and, above all, just how you shall end your piece.

P.—Surely that at least can take care of itself.

The All Important

T.—Not a bit of it. In music the end is the most important thing. However a piece may have bored or puzzled the listener, it can be saved by an impressive ending. The whole character—sad, gay, common, romantic or mysterious—depends entirely upon how it ends; and more compositions than you would ever believe have been fired away by anti-climax or point-less conclusion. If you have any sort of clear idea in your mind as to the impression you want to make—alas! many composers haven't—it is of the utmost importance that this impression shall be the last one the hearer has.

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P.—That was only when I didn't want to.

T.—Inspiration seems a failure, then. Try common-

place. Have I not shown you, in one of my earlier lectures, how to get to the dominant?

T.—Yes; but it will take you some time to do that.

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THE ETUDE

THE ETUDE



P.—I had, but I don't think I shall keep it. It doesn't seem suitable.

T.—How can you tell that if the piece is not yet written?

P.—O, I don't know! It doesn't seem to suggest what is coming.

T.—How could it, if you don't know yourself what is coming? You can't introduce a subject you haven't thought of, any more than you can introduce a person you are not acquainted with.

P.—Do you mean that I ought to write the piece first and the introduction afterwards?

T.—Isn't it obvious? Why, you cannot write a mere scale passage leading up to a subject until you know the scale backwards from the end. You cannot write the opening bars of a song or other trifles until all that is to follow has been completely sketched in. Of course you do not attempt to write an introduction before you know what it is going to introduce—whether, indeed, you require such a thing at all, which nobody could tell beforehand.

P.—It seems such a *mesery* way of writing to do it all in separate bits, as you want me to do.

T.—Well, the writing straight on end doesn't seem to work, does it? And composition—which you may know means "placing together"—is just that fitting and joining of separate parts which you find quite proper in dressmaking. I know you are still obsessed by those silly old pictures of poets or prophets turning their eyes up to the solid clouds, where equally solid angels sit and are supposed to be telling the kind of thing does and again I assure you that this kind of thing does not happen in real life and never did. Besides, why should you want it to? What is the objection to *work* in composition, which all amateurs have?

P. (earnestly)—I *happen*. I love work. I only say that never a laborer's composition can never be so nice as a spontaneous one, and really clever people don't write in that laborious fashion.

T.—Which is as much as to say that Beethoven was a clod and Rossini a demi-god, for the former was incredibly clumsy in his laborious work, while the latter wrote so fast that he could only put heads to his notes and no tails!

P. (impatiently)—I don't want to be like either of them; I only want to write a nice little piece.

T.—So be it! I can't do more than show you the way.

All Sorts and Conditions of Pupils

By Hannah Smith

overestimation of their talents and abilities. Their own opinion is to them of more weight than the teacher's comments, and their intense self-satisfaction stands like a rock in the path of all possible advancement. Such a pupil is a real thorn in the flesh, whose irritation would sometimes be unbearable were it not for the soothing balm supplied by the serious, intelligent pupil who, though endowed with only moderate talents, is, after all, the most reliable source of genuine pleasure and satisfaction to any instructor. To such a one the teacher gives of his best without stint, and his reward is not lacking.

But what is to be said of the pupil who has, assuredly, at the time of entrance, fallen to the lot of every teacher—the girl with not a particle of musical talent, with a defective sense of rhythm, with no apprehension of pitch save by the distance on the staff as gauged by sight, who stiffs and conscientiously does what he seems to be indicated upon the printed page, but is absolutely without that inner sense which alone enables a player to grasp the musical meaning of a composition and strive, however imperfectly, toward the translation of the meaning into tones; and who, nevertheless, should be able to perform it (though, alas! ineffectively) day after day, and says enthusiastically—"I wouldn't give up my music for anything"—who is irreproachable as a student, constraining the teacher, almost by the force of his own progress, to acknowledge the impossibility of achievement to praise for diligence and for patient, methodical work with a pitiful wonderment at this to this pupil, the words "my music" mean nothing.

What to her is represented by the idea expressed in

these words will certainly never give pleasure to any hearer unimpaired by an affectionate personal regard for the performer; but to the pupil herself it is undoubtedly a joy and an absorbing interest.

And if this interest does not interfere with interests which are more important, if this joy is not procured at the cost of undue sacrifices on the part of others, why not continue on the path which, though it leads to nowhere, yet is traveled with such pleasure? If the teacher will only comprehend and accept the attitude, realizing what is possible and what is impossible to accomplish, and adapt the means to the standard of the possible, the lessons need not necessarily be the nerveless, unexperienced, mere *re* sure to be if a really musical performance is striven for.

It is only for the delectation of the chosen few who apprehend its most subtle meanings and are ecstatically thrilled by waves of emotion and beauty which pervade the ether far above the heads of the multitude, and can establish connection only with those whose souls are attuned to their vibrations? Are pictures for those only who appreciate the Botticellis and the Danes Rossettis? Does not many a sweet, uncultured soul find genuine delight in domestic interiors, and spiritual exaltation in modern madonnas?

Shall not the melody to whom Beethoven, Schumann and Chopin are the only gods, hear mentally what one prettily waltzes and sentimental songs? Even if the level of appreciation is no higher than an ordinary march or lively dance tune, is it not better to have the musical path illumined by such as these than to dwell always in the apathy of tone-deafness?

Is Playing by Ear Harmful?

Play What You See, See What You Play; Play What You Hear, Hear What You Play; See What You Hear, Hear What You See

By JAMES W. BLEECKER

"What do you mean by being able to perform what you see?" Unfortunately, everyone learning to play spends far too much time in doing simply this and little else. A black spot on the paper (a note) means a certain tiny locality on the instrument. Certain other marks mean that a note is to be held just so long, that it is to be played loud or soft, legato or staccato. This is all purely mechanical. It is very necessary to be sure (we must be able to read the literature of music) but as we progress we become more and more conscious of other and higher needs. Everything we see through the printed page to the soul of the music, we are little more than mechanics. The higher need is that the brain, the feelings and the hand be seen more as they are, and not as they are mechanically. So we see that while being able to play what we see is necessary, it is but the first feeble step in the right direction.

See What You Play

"What is meant by seeing what you play?" One should be able to vision mentally how everything one plays or sings would look on paper. This has to do with notation. One must know the proper way to write each sound, rhythm and expression mark. Good notation is even more mechanical than the first requirement mentioned above. I have seen otherwise good musicians make mistakes in this matter. Stems are sometimes omitted or turned the wrong way, rhythms are misinterpreted, sharps used where flats would have been more appropriate. Slurs have been carelessly drawn and expression marks confused. Notation is a simple matter, but it is not therefore to be neglected. Poor notation in music is like poor writing in literature. What would be thought of a writer who did not know how to spell, or to use punctuation in the right place?

"Is not playing what you hear playing by ear? And is not playing by ear bad?" Yes, it is playing by ear, but playing by ear is not bad. I would like to meet the person responsible for the superstition that playing by ear is bad. I will admit that careless playing is bad, but in this case it is not the playing by ear that should be the harm, but the carelessness. It may also consume time which should be used otherwise; and, again, it is not the playing that is harmful, but the neglect of the student to make up the solid work that should have been done. Playing by ear improves the memory for tones and effects, it trains the hand to express naturally and spontaneously the feelings, and it creates a familiarity with the instrument and confidence that is gained in no other way. Any musician worth the name can—and undoubtedly does—play by ear whenever necessary or desirable. In answering the mother of one of my pupils who was somewhat perturbed at the idea of playing by ear, I asked her if she had learned to talk by ear or if she had first learned to spell and read. The analogy is simple. We first learn to talk by listening to others talk (by ear). The ease and natural simplicity of this method are obvious to us through all our later studies. We finally reach a point where we can instantly see in print, mentally, a word that we hear, or we can instantly hear mentally a word that we see in print. If we are not playing by ear, we may be said to have a certain command of the spoken and written language. How many students ever reach this stage in music?

Do You Hear What You Play?

"Do we not all hear what we perform?" Yes, but not always intelligently. I am afraid that most of us listen to our performance much as we would listen to a conversation in the next room while we were engaged in reading a pleasing narrative. We could say that we heard the voices, but we could not give a good account of the conversation. To listen intelligently we must notice the means by which each and every effect

is produced, and strive to file it away in our memories as it occurs. It is a real effort must be made to remember the effect certain rhythms, harmonies and melodies have upon our feelings, as well as the symbols by which they are represented on paper. Upon hearing a piece of good music one should know instantly the key and time signature. He should also recognize every chord in its relation to the key and every note in its relation to some chord.

"How can I learn to hear what I see and to see what I hear?" This is really the most difficult question to answer because, while there are many things that will help, the way to full mastery is long and difficult. Still we must all start the journey bravely. One of the best ways is intelligent listening. On this subject alone volumes might be written. In a general way we may say that everything we do in music has an effect. It is this effect and the means producing it that we must study carefully. Hearing, playing by ear will help, because it forces one to do just this. Improving I consider one of the very best ways of all, even if one does a very simple way. One has to remember effects to improve at it. It also is very conducive to concentration and memorizing. In trying to remember effects a name will help if they have one, but there are many effects for which we shall have to make our own definitions.

An Interesting Comparison

An interesting comparison may be made between the triangle in music and a similar one in language. In language we certainly learn to do with ease and accuracy that which almost everyone thinks is next to impossible in music. We can produce readily a complicated sound which is as it is in print as a word. When we hear this same word we can easily see it mentally in print. We can imitate quickly and exactly strange sounds in speech. We have little trouble in seeing what we hear and vice versa. In other words we fulfill in language with ease the conditions which seem so difficult in music. In speech we look upon the fulfillment of these conditions as natural and easy, and think of it as a matter of course. In music we are apt to think that it is well nigh impossible, and should not even be attempted except by the talented few—the geniuses. If the end has been compassed in language why has it not been in music? I am inclined to think that it has never been attempted in music by any method as accurate. True, a full realization of this ideal will require much diligence and no faltering. When we practice music more as we practice speech, the end may not seem so far off. In learning to talk, the young child first hears the sound of a word, and then its meaning. This he keeps on repeating time and time again until the personality of the word becomes part of himself. Long after, when he has acquired a small vocabulary, he learns the symbols for the sounds he knows. Thus language is a living thing from the beginning. In music, however, we generally deal with its dead body—the notes. The real musical effects are hardly noticed, so that a student, after playing for several years, is utterly at a loss to reproduce anything that he feels or has heard, unless he has the notes before him. The reason is that he has never learned in music what which would correspond to a word in speech, and he is handicapped, so far as a musical vocabulary is concerned. It will be well, also, for teachers to remember that they seldom get more than they expect from pupils. If the requirements are easy the student usually takes it, if the requirements are hard the student is incited to higher effort.

In closing let me add a few observations. I think that a very large percentage of the teaching up to the present time has had to do with performance what we hear or in learning case of it, we could not give a good account of the conversation. To listen intelligently we must notice the means by which each and every effect

necessary qualifications having been gained as a sort of by-product of the work done. We must admit, though, that this is an expensive and uncertain way of arriving at the desired result. What is really needed is a method that shall combine all the essentials from the very beginning. These essentials are explained by the above diagram. Success will come not by emphasizing any one essential at the expense of another, but rather by a judicious combination of all. To sum up, music is produced by the performer reading notes and playing these upon his instrument. At the same time he must feel the exact force of every chord, note and rhythm and produce it so that just the right mood is created in his audience. To do this he cannot blindly play notes any more than a good speaker can just list his ready words. To do more than read notes means that the sound, the symbol and the means of expressing it are one in the player's consciousness. This brings us back to the triangle. Play what you see, see what you play; play what you hear, hear what you play; see what you hear and hear what you see. This is surely a high ideal. So let it be.

Three Lessons

By W. Francis Gates

A CRITIC of teachers—this must be a new sort of musical profession, one would think who reads the line. Possibly a sort of super-teacher who is to judge the faults and merits of his confreres.

But not the ubiquitous critic of teachers simply is—the pupil. You who are teachers know that. Rare is the incapable pupil who does not avail himself of opportunity of criticizing his teacher.

As a general thing the other teachers get a bit the worst of it, but the fact that he is studying with a man does not detract from the pupil's ability to criticize that personage.

When the criticism becomes strong enough, then the pupil makes up his mind in lofty superiority that he has learned all that particular teacher has to impart, and he himself makes to another—to continue the same process. His idea is that by absorbing all that each teacher can tell him—in a few lessons with each—he becomes as learned and as able as all put together.

An instance came under my observation recently. Two vocal teachers of national fame were discussing a young teacher. "Yes," said one, "he took three lessons, and now announces himself as one of my pupils."

"And, do you know," said the other, a man of world-wide reputation, "he came to me in Europe, and took just three lessons. Does he take three lessons of every one?"

"Oh, no! You and I were exceptionally favored. I understand that in Europe he went to sixteen different teachers and had twenty-three lessons, all told."

"Well, don't you see that in this way he accumulated the important points in the teaching of all sixteen of us and of the others whom he did not know about, and thus can beat us all at our own game?" and then they had a hearty laugh.

This is not manufactured to point an article; it actually occurred. But it does offer a decidedly sharp tip to the subject. That young man was a critic of teachers. In one lesson he could tell what the teacher had to offer him—whether the teacher told it or not.

This fitting be could pass from flower to flower, and in a half-hour with each extract all the honey, and come away from the garden with a storehouse of knowledge equalling that of all the teachers together. At least, that was his own opinion.

My readers will not once see the *redutio ad absurdum* in this method of periphrastic study—if they wish to dignify it by the name of study.

How much better would it be to stay with a teacher until he had acquired all that teacher had won through years of study and experience, rather than to pick together a vocal "method" out of the facts and fallacies and fads of twenty teachers—or half-a-dozen, for that matter. If a pupil comes to the point of acquiring either by the method of the hammer and the anvil, or the sponge, all that one teacher can impart, he is to be congratulated, for then, in time, he may become as good an instructor as was his teacher.

But to make a practical and a true mosaic out of twenty fragments is absurd. The right process is to select a teacher with care—based on the teacher's logical results and his educational powers, and then stick to him for a goodly length of time.

Key Relationship and Key Signatures

By Arthur S. Garbett

THE almost invariable method of teaching key signatures, one sharp, D two, A three, etc. (no sharps, no flats), is by way of the cycle of fifths. This means, of course the pupil soon learns on beholding the signature of his piece to say what "key" it is in. He also methodically learns to play his scales the same way, and by good fortune he follows the method better suited to scale-fingering suggested in *Mastering the Scales and Arpeggios*. It may seem late in the day to offer any criticism of this time-honored method, but the writer it has what seems to be a grave disadvantage.

The disadvantage is this: it emphasizes the difference between keys, and ignores the *similarities*. When a young beginner in music has learned the scale of G, he naturally the most striking thing about the new scale of G is the one sharp. It is something new to his eye, and something new to his fingers, and therefore looms large in his imagination. The additional sharp, however, is not the only important thing; the fact that six notes in the scales of G are the same as those in the scale of C is also very important.

This latter importance, unfortunately, is not realized until the student has reached an advanced stage. If it is not emphasized by the teacher, the need of it is not felt by the student, and the consequence is that he often escapes the student's own attention until he has become a practicing musician. He feels the lack of such knowledge the moment he is called upon to make a simple modulation from one key to another, or whenever he attempts to compose a piece of music involving a simple change of key.

A simple way of impressing the *similarities* notes of a new scale upon the mind of a beginner is this: Let him take a sheet of music paper of fifteen staves. On the middle staff, leaving seven above and seven below, he writes the scale of C major in whole notes. The upper or reserved staff he writes the sharp keys and the lower seven for the flat. On the first staff above the scale of C, he writes the scale of G, again using whole notes, except on the seventh degree, F sharp, which he writes as a natural. Below D he writes the scale of A, in similar fashion, and so on until the sharp keys are worked out. Then below the scale of C he works out the flat keys in the same way. Written out the result appears like this (only two scales above and below C are actually here shown to save space):



The student should be encouraged to play over these scales, comparing the scale last written with that of C, so that his ear will appreciate the increasing remoteness of the scales as the number of notes they have in common with the starting point diminishes. All keys in turn should be made the starting point (that is, written out first on the middle staff) so that the student will come naturally to look for, and to feel, the inter-relationship of keys. He should also be led to take the next step which is to build triads on the scale tones. He will then come to appreciate the fact that only a limited number of foundation-chords exist in music, and that these are used over and over again in all keys, their sound-value depending upon their relationship to the key-note.

Most particularly, he must be brought to see the close relationship that exists between the tonic, dominant and sub-dominant keys (the central scale, the one above, and the one below). *Because* these three scales have more notes in common than any other, they also have more chords in common. *Because* of this relationship they provide the most satisfactory means of obtaining both unity and variety in building up a composition—how many thousands of marches, minuets and salon pieces have the first theme in the key of the tonic, the second in that of the dominant, and the "trio" in sub-dominant!

Be Thorough

By T. L. Rickaby

No one can teach American literature—except in a very superficial way—without a well-grounded knowledge of English Literature, which, again, has its roots deep in the literature of all times and all races. The genuine student of English must know the literature of the ancient Greeks, Roman, Hindoo, Scandinavian, Hebrew and Germanic literatures as they have come down to us. Only in this way can he really know the sources from which our linguistic culture springs.

So with music. It is not the student who has a few men in any one period of time in any one country. It represents a perfect example of evolution from the crudest beginnings, and to understand thoroughly the art as it presents itself to us to-day, we must know all that can be known of its origin and

of its growth from century to century. Not only that, but musicians ought to know something of the music of other nations, even those whose total systems are very different from ours. The Hindus, Chinese, Japanese, Persians and Egyptians all have, or have had, elaborate systems of music, and while they seem to have little in common with ours, yet we may have absorbed something from them as we have from Greece and Rome.

In fact the music of any race (and ours in a special degree) owes something to every other race that ever pretended to have a systematic theory or practice of the art of the tones. Learn all you can. In musical history is an imperative necessity. A little knowledge is not only a dangerous thing. In these days it is a useless thing. Be thorough.

Hearing Wrong Fingering

By Francis Lincoln

It was said of the late Rafael Joseffy that he could hear the wrong fingering. That is he knew that in certain passages smoothness could be obtained only by the use of one special fingering. With his back turned away from the piano, he was known to have repeatedly corrected his pupils, saying, "Use the third finger instead of the fourth, etc."

How many teachers even attempt to know what they teach so thoroughly that they could do this? To gain

the respect that Joseffy gained as teacher, is to be able to correct even the smallest details. The teacher cannot know the work too well. We have heard of one teacher who memorized two such courses as the *Standard Graded Course*, so that he would not have to have his eyes riveted on the notes all the time and could give the right attention to other details. Not a bad idea!



Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The following article was written by Signor Pirani in his suggestive 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 music of Wagner is discussed. The previous contributions to this series have been: Chopin (February); Verdi (April); Rubinstein (May); Liszt (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Rossini (December); and Wagner (January).

Robert Schumann

THE company of a great and noble man is always uplifting and fascinating, the more so if he is allowed to listen to his own words or to hear from his own mouth interesting details of his steadily growing, glorious career. Robert Schumann, through his letters and other writings, affords us such a rare opportunity; let us enjoy for a while his inspiring company. He never, as a composer, was a writer, as a man, departed from the lofty idealism which he had put before himself in his guiding stars. We shall consider him in this threefold aspect.

Music was to him not intoxication of the senses of hearing, or of an arithmetic problem, as it is for many music lovers and composers, but the perfect expression of the soul. He was a poet, even in his ordinary writings, in his criticisms. Hear how he portrays Chopin's playing: "Imagine that an acrobat had possessed all the scales, and that an artist's hand struck this with all kinds of fantastically elegant embellishment, even rendering audible a deep fundamental tone and a softly swelling upper voice, and you will have some idea of Chopin's playing." As a man he was the most ardent and faithful lover, the most disinterestedly helpful friend, a wonderful figure from every point of view.

It can be said that Schumann embodied in music the tendencies which German Romanticism had from the end of the eighteenth century, but a member of a recognized party who counted among its leaders some of the greatest poets and essayists of his age. The romantic movement in Germany was not only a reaction against classical tradition, it was almost a war of Protestantism against Catholicism.

Schumann's Early Love for Music

From his earliest childhood Schumann had a passionate love for music; he sat for hours at the piano and improvised. His father, a bookseller in a provincial town and a man of unusual perspicacity, was quicker to perceive his musical talent than his mother, who, anxious as all mothers are, preferred a so-called better education for her son. The thorny path of art, Robert Schumann was a pianist at six, a composer at seven, and within a few years we find the child, already famous as an exponent, taking part in public performances where he had to stand up at the piano in order to reach the keys. His first teacher was Kuntze, organist of the Marien-Kirche of Zwickau, who soon declared that his pupil had nothing more to learn from him. There was at first some question of his studying with Karl Maria von Weber, but a delay was caused by the latter's trip to England up to the time when death deprived him of his father, in 1826. Young Robert, then sixteen years old, was thus left to himself, and his mother's influence was not to be felt. In a letter to Hummel, Schumann writes: "To give you an idea of the vigorous reforms my teacher had to institute, I must tell you that although I could play any concerto at sight. I had to go back and learn the scale of C major."

Meanwhile his literary education was not neglected. In 1828 he married at Leipzig as *studium juris*, although he had a hearty contempt for that subject, and his enthusiasm was all concentrated in the works of Jean Paul. Of all German musicians none was so powerfully influenced by this writer as Schumann. This influence certainly was not confined to the form, but affected the innermost being of the man and of the artist. "All the world would be better for reading Jean Paul," he wrote to a friend. "He has often brought me to the verge of madness, but through a mist of tears shines the rainbow of peace and a hovering spirit of humanity, and my heart is illumined." As an explanation of the influence of Jean Paul, the study of law did not advance with great success. "I have not been to a single lecture," he writes to his friend, "and again, 'Idealists are like bees; if you disturb them off their flowers, they sting.'"

He was more interested in hearing good quartet playing at Dr. Carns' and in having a chat with Witzke, the best pianoforte teacher of Germany. Soon after Schumann decided to take lessons from Wieck. It was a momentous decision, as he became intimate with his favorite teacher and his daughter, Clara, then only nine years old, who was destined to become a famous pianist. Her nature was sunny, and it is little wonder that she inspired Schumann with admiration

and decided to go to Heidelberg. He did not go without regret: "A girl soul," he wrote in April, 1829, "beautiful, happy and pure. I could not cost me many struggles, but it is all over now and here I am looking forward to a beautiful life at Heidelberg, full of hope and courage."

But even at Heidelberg he did not busy himself much with law. It is typical of the German students, especially those belonging to "corporations" that they very seldom if ever visit the University. Their time is taken up mostly with fighting duels and drinking enormous quantities of beer. This was a matter of pride with the Schumanns practiced piano seven hours a day; he gave improvisation concerts in the evening and started in for earnest composition.



ROBERT AND CLARA SCHUMANN.

and love, even at that early age. Besides the pianoforte lessons, Schumann worked at harmony and counterpoint, and made a special study of Bach that accounts for the polyphonic trend in Schumann's music. As an explanation of the interest in hearing what Schumann has to say: "Mozart and Haydn, although much nearer to Bach, knew him less than the later composers of the Romantic school. Mozart and Haydn had only a partial and imperfect knowledge of Bach, and we can have no idea how Bach, had they known him in all his greatness, would have affected their creative power. Mendelssohn, Bennett, Chopin, Hiller, in more nearly in their own music than Schumann, in fact, the so-called Romantic school, approach Bach for indeed, all of them know Bach most thoroughly. I myself confess my sins daily to that mighty one, and endeavor to purify and strengthen myself through him." As an explanation of the influence of Jean Paul, the study of law did not advance with great success. "I have not been to a single lecture," he writes to his friend, "and again, 'Idealists are like bees; if you disturb them off their flowers, they sting.'"

Meanwhile Schumann grew more and more dissatis-

Further he wanted to educate himself by travel. The diary of his visit to Italy reads like a novel. From Milan he writes to his sister-in-law Theresa Schumann about "a beautiful English woman who seemed to have fallen in love less with me than with my piano playing. English women are all like that, they love with their intellect, that is they love a Lord Byron, a Mozart or a Raphael and are not so much attracted by the physical beauty of an Apollo or an Adonis unless it enshines a beautiful mind. Italian women do the exact opposite and love with their heart only. German women love both with heart and intellect as a rule, unless they fall in love with a circus rider, a dancer, or some Cressus ready to marry them on the spot."

Paganini's playing stimulated him with new fervor for music and he wrote to Wieck with intention of becoming a pianist, and asking his advice. Wieck wrote back a cautious letter, pointing out to him the difficulties of the career. Schumann, however, was not to be shaken from his decision. Once back in Leipzig Schumann took up his residence with the Wiecks and studied for piano in earnest. His progress, though rapid, was too slow for his ambition, and he invented a machine for holding up the fourth finger while the others played exercises. This was a fatal mistake; after a few trials he strained the muscles in the third finger of his right hand and the injury was made worse by careless treatment. The finger remained practically useless and the career of a virtuoso was gone forever! Perhaps better for him, as it led him to the smaller and nobler company of great composers. This one can say that this seeming calamity was his greatest fortune. "Sweet are the uses of adversity." He seemed not very much concerned about his crippled hand and he writes to a friend: "My prospects are very bright; my condition in the world of art could not have been more encouraging. Wieck is my oldest friend and as for Clara—imagine everything that is perfect and I will endorse it!"

For composition he went to Dorn, the conductor of the Leipzig orchestra. Dorn's new pupil does not seem to have been very docile, but he worked hard. During the winter of 1831 he wrote a symphony in F minor, started a pianoforte concerto, and began to revivify in his mind the project of forming a musical journal to embody the ideas of the new school.

Schumann the Journalist

Accordingly in April 1834, issued the first number of *Neue Zeitschrift für Musik*, issued twice a week and devoted entirely to musical criticism and polemics.

One feature of the new journal was the formation of the "Davidbund," whose members, however, were only in the imagination. Schumann, Florestan, Eusebius, Raro, Janubius were creations of Schumann's fancy, yet he treats them as real beings, records their meetings, mentions their works and composes even a march of the "Davidbund." Dorn's new pupil does not seem to have been very docile, but he worked hard. During the winter of 1831 he wrote a symphony in F minor, started a pianoforte concerto, and began to revivify in his mind the project of forming a musical journal to embody the ideas of the new school. Schumann's own criticisms were signed with their different names.

Eusebius would be filled with enthusiasm over some new composition, while Florestan would ruthlessly reveal the faults which Eusebius had overlooked. Raro with his sound judgment was perhaps intended to impersonate Wicck. Schumann also provided his contributors with fanciful names when he called them as Davidites. Thus *Julius* was Knorr; *Jeanquirit* was Stephen Heller; *Diamond* was Zucamalgato; *Chiara* or *Chiaria* was Clara Wicck; and Mendelssohn he called *Felix Moritz*.

Schumann remained always a true idealist who worked only for his noble cause, not for reward or wealth.

The compositions of 1834 include *Carnival and Etudes Symphoniques*.

A little episode of unfaithfulness to his Clara, by his entering into a short engagement of a few months to Ernestine von Fricken, need hardly be mentioned, for his feelings for Clara Wicck were too deeprooted to be thus set aside. In fact for nearly four years Schumann sustained all the torments of suspense regarding Clara Wicck, which inspired him with some of his most famous compositions, such as *Fantasia in C, Fantasiestücke, Novellen, Kreisleriana, Kinderszenen, Arabeske*. He wrote to Clara: "O maiden, no angel from heaven, would be truer to me than you are; you alone could love me thus with a love so inexpressibly noble."

And Clara writes of him in 1839: "My love for Schumann is it true, a passionate love. I do not, however, love him solely out of passion and with an enthusiasm, but furthermore because I think him one of the best of men, because I believe no other man could love me as purely and nobly as he or so understandingly; and I feel that I have found in him the whole happy through allowing him to possess me."

Dorn speaks of her as "a fascinating girl, graceful in figure, of blooming complexion, with delicate white hands, a profusion of black hair, and wise glowing eyes. Everything about her was appetizing and I never blamed my young pupil Robert Schumann that only three years later he had married her, being completely carried away by this lovely creature."

In 1840 Schumann received his Doctor's degree from the University of Jena, and armed with the new honor, he obtained the hand of his beloved Clara, a rare instance of genius allied with genius, a love symphony of two lives.

Married life made him a "Minnesänger," a singer of love. In the happy years with his Clara he drew himself into song writing, and he set over one hundred and thirty poems of Heine, Rückert, and others, including *Liebesfrühling*, written in conjunction with his wife; *Liebeslieder, Dichterbüchlein* and others. In 1841 he wrote three symphonies in B flat, in E and D minor and the *Fantasia* for piano and orchestra; to which, in 1845, were added the two more movements which were incorporated as the piano-forte concerto. 1842 he devoted to chamber music, and his preparation he shut himself in his study with the Beethoven quartets, and produced afterwards in rapid succession three string quartets dedicated to Mendelssohn, the piano-forte quintet, and the piano-forte quartet.

1843 was an eventful year for Schumann. The quintet had its debut with Clara Schumann at the

piano and David as first violin. In April of that year was opened the Leipzig Conservatorium with Mendelssohn as director and Schumann as professor of composition. Gade and Moscheles joining the staff later on.

During his residence in Dresden, Schumann made the acquaintance of Richard Wagner. Schumann was puzzled at the strange personality and he wrote to Mendelssohn: "Wagner is undoubtedly a clever fellow, full of crazy ideas and bold to a degree. The artist's mannerism is already displacing in the original, to say nothing of the same fault in the imitator. Nothing worse can happen to a man than to be praised by a rascal."

His music, considered apart from the setting, is inferior—often quite amateurish, meaningless, and repugnant; and it is a sign of decadence in German drama.

On the contrary, Schumann admired Mendelssohn: "Do you know," he writes, "this St. Paul, which is a chain of beautiful thoughts? He is actually the first to give the place a place in church music, and they really should not be forgotten, although until now the ubiquitous fugue had barred the way."

1846-47 Schumann visited Vienna, Prague and Berlin. In 1851 his illness, which, at first, was itself apathetic. In 1854 the disease returned in a more malignant form. Hallucinations grew more persistent and vivid. Physical pain was intensified by periods of mental distress; memory began to fail, and after an attempt at suicide, Schumann was placed under restraint in a private asylum near Bonn, where he lingered for two years. He died in his wife's arms July 29, 1856, at the age of 36.

Schumann Aphorisms

A few aphorisms taken from his letters and writings will give a clearer insight into the man and artist.

Can we not have our heaven on earth if we take a simple, sober view of life and are not unreasonable in our demands?

Deep down in my heart lies something I would not lose at any price: the belief that there are some good people left—and a God. Am I not to be evicted?

There is no better way of answering a letter than immediately on receiving it.

We welcome sympathy from any quarter, but how much more heartily from the genuine art lover who is indeed rare as the genuine artist himself.

It is the essence of sound considered as the soul's speech to be still in its infancy. May my good genius inspire me and bring the undeveloped speech to maturity. I am inclined to agree with Jean Paul that air and praise are the only things man can and should breath incessantly.

When I consider that although my music has nothing mechanical about it, it yet makes inconceivable demands on my heart; it seems natural that the heart should need rest after such exertions.

Experience has proved that the composer is not usually the finest and most interesting performer of his own compositions' quartet.

He is a good musician who understands the music without the score, and the score without the music.

High-Grade Concerts in a Small Town

By Edna Kingsbury Watts

We live in a little village (in Massachusetts) numbering five thousand inhabitants. The only difference between our town and others of its size is that nearly ten per cent. of the inhabitants of our town are made up of the college faculty and their families. While this fact implies that our town possesses a large degree of culture, it also means, to those who know, that purses are more or less uniformly flat at present among that ten per cent. It would look on the face of it as though an effort to bring a course of concerts here would not be successful, but it was, and there will be a balance in the bank for next year.

To begin with, there flourished here many years ago a yearly concert course. Later a rival concert in a nearby and larger town took the people of our town from their own classic halls on concert nights; the treasury dwindled; the singers did not like to sing to such small audiences as showed themselves faithfully

in their seats; the manager became discouraged, and the course died of a kind of artistic starvation.

Until recently the music-lovers of our town voted to see what could be done toward the next town and heard their music there. But everyone knows what happened to the trolleys last winter. Schedules were changed, making long waits necessary for cars, and the audience, already beyond their capacity. Fares were raised, almost doubling the cost of the out-of-town concert.

"We can't afford this another season," said the managers, and the concert course, whose salaries had not increased with the cost of living, as had those of the car conductors and other really useful agencies to society!

An active women's club with a small music section, formed of a group of earnest, music-loving women, strives conscientiously for the betterment of mus-

ical conditions here. The chairman suggested that it might be possible to secure music of the first order for our own town.

After a long discussion it was voted to see who could be done toward that end. A committee was elected, and a course of action decided upon.

Briefly, the town was divided into districts. Each district was allotted to members of the society, and the chairman distributed subscriptions to season tickets. Meanwhile it was ascertained from the man who had been manager of the old course what would be the cost of a course of such concerts as we wished to give in our town. It was rather staggering to find that we must get pledged for the sale of five hundred season tickets at four dollars each to secure our course of four concerts. But the chairman of the committee was chosen with rare wisdom; she was a woman of remarkable persistence and energy. She so inspired the can-

vassers that the task was readily accomplished. As a matter of fact she brought in nearly one-fourth the subscriptions herself. In the fall the money was collected in exchange for the tickets, and she obtained that his former boss life had left back on their pledges. The whole town stood behind the movement and showed that it wished something more elevating than movies for its amusement.

A full house has greeted enthusiastic vocalists and instrumentalists, and all the town folk and out-of-town folk have shared their enjoyment. Apart from the cultural influence of such music, the social influence, we have found, is not to be despised.

What our town has done, other towns can do. They really like good music and they get used to it, and the only way to get them used to it is to bring it to them where they live.

THE ETUDE

I love not men whose lives are not in unison with their works.

One voice that blames has the strength of ten that praise.

He who sets limits to himself will always be expected to remain within them.

The extraordinary in an artist is unfortunately not always recognized at once.

How few regrets are made disinterestedly.

Mannerism is already displacing in the original, to say nothing of the same fault in the imitator.

Nothing worse can happen to a man than to be praised by a rascal.

Two different readings of the same work are often equally good.

People say: "I pleased" or "it did not please" as if there were nothing higher in art than to please the public.

Schumann Anecdotes

While Schumann was in Wien, 1838, the police authorities looked out sharp for any revolutionary symptom, and as a measure of precaution had prohibited the performance of the *Margareite*. Schumann composed the *Pastorale* for *Wien* in which there suddenly appears a caricature of the forbidden tune. It is masked in so masterly a fashion that it passed unnoticed by the authorities.

One evening at Wicck's Schumann was anxious to hear some new Chopin works which he had just received. Realizing that his lame finger rendered him incapable of playing he cried out despairingly: "Who will lend me fingers?" "I will," said Clara, and she sat down and played Chopin's *Wien* in which there her fingers, which is especially what she did for him through life in making his piano and chamber music compositions known.

In one of his youthful letters Schumann writes to Clara: Promptly at eleven o'clock to-morrow morning I will play the adagio from Chopin's *Variations*, and will think strongly—in fact only—of you. Now I beg of you that you will do the same so that we may meet and see each other in spirit. Should you not do this, there break to-morrow at that hour a chord, you will know that it is I.

Why Schumann Succeeded

Resuming, we find the following salient points in Schumann's career: 1. Never departing from the loftiest ideals, never making concessions to the ignoble vulgar, never working for reward or wealth.

2. The strong influence of Jean Paul's writings which made itself felt as well in the artist as in the man.

3. The deep study of Bach and Beethoven.

4. The self-inflicted injury to his finger, which turned him from piano-playing to everlasting creative work.

5. The continuous endeavor to develop music into "soul speech."

6. The wonderful inspiration of a pure angelic woman and great artist; friend, tender wife, and the most vivid interpreter of his works in one person.

WHAT AN ADMIRABLE AND ENVYABLE ARTIST IS ROBERT SCHUMANN!

THE ETUDE



Gather Memories!

The True Story of a Musician Who Did Not

By CONSTANTIN VON STERNBERG

MANY years ago there lived a man widely known as a writer of practical—though rather dry—piano studies. He had tried his hand at more pretentious work (trios, quartets, solo pieces) but it was unsuccessful for reasons which the course of this story will reveal. His name, familiar probably to most of my kindly readers, was C. A. Loeschhorn, born 1819 in Berlin, which city he never left, and in which he died, 1905. I knew him, but slightly, just well enough to exchange greetings, and once in a while a few words when we met on the street. It was generally known among musicians at the time of my studies in Berlin that he was teaching the earlier grades of piano-playing ten or eleven hours a day, and that he used his Sundays for the writing of finger studies. He was never seen at concerts or operas.

If I had ever heard the slightest unfavorable comment upon his responsibility as a man or any doubt about his musical knowledge and his reliability as a teacher, his name should not have been mentioned here. (*De mortuis*—). It is mentioned, however, because what I wish to say about him will not detract from his memory, and it will show that I did not invent a figure for my tale, but that the story I am about to tell is true. And it teaches a lesson which every young person—especially a young music teacher, should take seriously to heart; a lesson which, in this curious era of specialization, is of particular importance and of great instructive value.

Loeschhorn had, in the course of years, by frugality and fortunate investments, accumulated a fortune so large as to enable him not only to retire from teaching (1853) but also to buy a handsome villa in the "swell" part of Berlin, a regular country estate, with a fine park around it; to keep a number of servants, gardeners, a coachman for his horses and carriages; in short, to live like a prince.

About three years after his retirement, on my way from New York to my native Petrograd, I stopped a few days in Berlin, and whom should I meet on the street but Mr. Loeschhorn, a roll of sheet music under his arm, and with every appearance of being very busy. I intended merely to salute him, but he stopped to tell me that, in order to be free from all business cares, he had entrusted the administration of his fortune to a well-known banker who, after a few months, failed and absconded with all of Loeschhorn's money; that his beautiful property had to be sold at a great loss and that he had resumed his teaching over a year ago.

"It Was All Gone"

Naturally, I expressed my sincere regret that such a grave misfortune should have befallen him after a long life of honest work, but—imagine my amazement—he laughingly said that he was very glad, indeed, that "it was all gone," because, in less than a month after his retirement, he had grown heartily tired of his princely surroundings; that time had been hanging heavily at his hands; that he did not know what to do with himself, and so forth. In a sober, matter-of-fact way, he explained that his former boss life had left him no time to form close associations; that he was—as he said—respected by all who knew him, but had no real "friends" and so, for literature, pictures, sciences, nature and such "things" he had had—"naturally" as he said—no time to "bother" about them enough to become interested. He had not married and was, at his retirement, too old for it, and so—he thought it necessary to lay great stress on the point—he was *desperately lonely!* Liberty from money earnings has evidently had no charms for him.

A sad case, no doubt; but was the sadness of it altogether undeserved? He had spent his life in giving lessons and writing finger studies; studies which reflected his experience as a teacher, but nothing else, for there is not a trace of fancy, imagination or emotion in them, such as we find in the studies of Heller, Jensen and others. He had neither read nor traveled; neither loved nor hated; his circle of interests was only a single

point, a dot of life surrounded by nothing and, this solitary point once abandoned, his mind and heart had nothing to enjoy, nothing to live for. The error of his life was in believing that happiness and joy of life could be brought to him from the outside; that they could be bought if he had only money enough to buy them.

(Just between ourselves, dear reader, and in a whisper: isn't that the very idea that our average business man holds? Doesn't he want to "die in the saddle" rather than give some younger fellow a chance? And is it not so because his circle of interests begins and ends with his business; is it not that he is afraid to retire because he feels that he has no funds within himself wherewith to fill out and beautify the remainder of life after retirement?)

It may be said that all great musicians have kept at their work until death, but this is, in the first place, not true of many of them. (Rossini, for instance, wrote his *William Tell* at 45, said "never write more" afterwards, though he lived until 78—but of this later.) Secondly, our friend was not a "great" musician. Many of those whom the world has crowned with immortality have kept at their work until death because it was through and in their work that they could best express their life, their experiences; experiences not of finger exercises, but soul experiences—of which our friend, Loeschhorn, was quite innocent. But, himself, and oh, how he could have enjoyed his freedom from money earnings! His "at homes" would have been a *rendezvous* of fine minded men and women. His love of music, no longer enfeebled by hearing finger exercises and false notes for ten or eleven hours a day, would have driven him into the concerts and operas which, for obvious reasons, he had formerly shunned, and it would have been the crowning joy of his life to indulge this love of music in utter freedom—think of it!—in utter freedom from money earnings! How useful he could have made himself in one of the many so-called "unremunerative" pursuits by filling some honorary position where a broad mental scope, coupled with leisure, might have benefited a multitude of fellow beings. How rich a life he might have led had he taught but two hours a day, and a life rich in experience, in interests, in friendships and—in a conception of music far higher than his former rudimentary routine work had enabled him to form. The life of his younger years would then have been well worth the strain to earn the reward of such a blissful leisure!

Now, let us try to depict to our mind the same Loeschhorn under such conditions as should have been found to arise if, all through his busy days, he had given only two lessons a day less than he did, and if



the time so gained had been spent in forming friendships, in social intercourse, in the open, in picture galleries, in reading good books, say, books on travel. All this would have brought him into touch with congenial people, with superior minds, and would have stimulated his imagination and created "Wanderlust" in him, a proper curiosity to know something about the "people behind the mountains." He would, then, have traveled and seen something of life, of the world. He might have become interested in one of the innumerable revelations which Nature is so generously ready to make to an inquiring mind. Any one of these things would have awakened and developed dormant qualities in him that might have interested some good woman sufficiently to make him think that he wanted to marry her—but why he might have administered, himself, and oh, how he could have enjoyed his freedom from money earnings! His "at homes" would have been a *rendezvous* of fine minded men and women. His love of music, no longer enfeebled by hearing finger exercises and false notes for ten or eleven hours a day, would have driven him into the concerts and operas which, for obvious reasons, he had formerly shunned, and it would have been the crowning joy of his life to indulge this love of music in utter freedom—think of it!—in utter freedom from money earnings! How useful he could have made himself in one of the many so-called "unremunerative" pursuits by filling some honorary position where a broad mental scope, coupled with leisure, might have benefited a multitude of fellow beings. How rich a life he might have led had he taught but two hours a day, and a life rich in experience, in interests, in friendships and—in a conception of music far higher than his former rudimentary routine work had enabled him to form. The life of his younger years would then have been well worth the strain to earn the reward of such a blissful leisure!

The Case of Franz Liszt

Is this fictitious piece of overdrawn? Let us see; Liszt, who died at the age of 74, ceased his money earning activities practically at 50, excepting compositions to which he devoted a few hours now and then when he felt in the mood for it. Yet, I venture to assert, during his remaining twenty-four years there was not a minute of tedium for him; he remained the center of interest and of respectful and loving attention wherever he went, be it in Rome, Budapest, Weimar or in Bayreuth, where even Wagner's presence could not dim his lustre. The notables in all branches of art and science, the princes, kings, emperors and popes sought eagerly to know him, to do him homage, and as for the young men and women that gathered at his feet in Weimar and Rome—(ah, how these glorious times come back to my mind)—we just adorned him; yes, we loved him, not only the master artist but the man; we loved him so much that our love often threatened to overflow into admiration and respect.

He could not help noticing that our affection was not of an exclusively musical nature, and more than once he may have caught the look of admiration for his magnetic personality in our eyes. It was, perhaps for this reason that he declined to be confined himself to musical matters, but emphasized so often the development of "personality" by saying: "My

We have admirable and prodigious composers in other lands including America, where heretofore we were possessed by germanic conception from which

our composers have been awakened to an appreciation of the great grandeur and universal value of an epoch that has seen the birth of the *Symphony* on a *Volcanic Theme* by Vincent D'Indy, *Netheria* by Debussy, *French-Suite* by Roger-Ducasse. Nothing more sumptuous, more rich, more promising has been unfolded to our eyes.

How a Great Pedagog Taught a Famous Daughter

Thus is how Friedrich Wiebe describes his first lessons in tune to his talented daughter who afterwards became Clara Schumann:

Father: Come, repeat these letters after me: C, D, E, F.
Clara: C, D, E, F.
Father: Go on: G, A, B, C.
Clara: G, A, B, C.

Father: Once more. Again and again: the first four. Right? Now all the eight together: C, D, E, F, G, A, B, C.

Clara: C, D, E, F, G, A, B, C.
Father: Backward: C, B, A, G, F, E, D, C.
Clara: C, B, A, G, F, E, D, C.

Father: (After several to repetitions). Very good! Look, now you have learned something already. That is the Musical Alphabet, and these letters are the names of the white keys on the piano. Now you shall know immediately how to find and to name each of them. Before that, however, I must make the remark (at the same time I run with my fingers from middle C towards the highest Treble) that this way the sounds rise—become higher, inner; and that this, the other way (while I run my fingers from middle C towards the lowest Bass), the sounds fall—become lower, duller.

The half to the right upwards is called the Treble, the other half downwards the Bass. Perhaps you can distinguish already with your ear the difference between the fine, high sounds and the low, dull ones? Further, the thing that you see here before you, and that you are to learn to play upon, is called the keyboard; it consists of white and black keys. The black keys we shall learn by-and-by, and the white keys we shall call by their right names presently. You see there, upon the whole keyboard, always three black keys together, and then again three black keys together, and side by side. Now, put the first finger of your right hand upon the lower of the two black keys lying side by side, and slide with it downward upon the next black key, C, over all the keyboard. Can you tell me now what the one next will be called? Repeat the Musical Alphabet: C, D, E, F, G, A, B, C.

Father: It is D, F, G, A, B, C.

Clara: And next comes E.
Father: Yes, and then F. The F over the whole keyboard you can find just as easily, by putting again the first finger upon the lowest of these three black keys that lie together, and sliding down to the nearest white key. In these two white keys, C and F, which you will find at once in the manner I have shown you, both in the treble and bass, you have now the surest clue for the recognition of all the white keys. For now the one next F is called—

Clara: G; and then A, B, and so on.

Father: Now let us repeat forward and backward the names of the keys, give the names of some of them out of the order, and continue with that for a short time. At the end of the lesson we will go over the whole once more, and thus, for the next lesson, you will at once know all the white keys, both in their order and out of it; only you must give yourself a little practice in it—and you can make it for yourself, for you have a hold at once in the C and in the F. Now, let us shortly take something yet quite different, which also please you. I told you before, that the sounds this way (running up with the fingers) rise—become higher, and this way (running down with the fingers) descend—become lower. Thus one sound is like another, but either higher or lower. I suppose you can hear that already? Well, turn round now, with your back towards me. I now strike two sounds one after the other; which is the higher, the first or the second? (I go on in this manner, and bring the sounds nearer and nearer to each other—perhaps, also, in order to perplex and to strain the attention. I give the lower sounds more softly, and the higher sounds more firmly, and in this manner I go by degrees down into the Bass, according to the capabilities of the pupils.) I suppose the listening tries you somewhat? Ah, but a fine ear is requisite to play the piano.

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Note Reading and Keyboard Drill

By Vera Amica Johnson

For the pupil who is unable to read at all the following plan is practical, thorough and at the same time easily understood, even by very young pupils. The outline is as follows:

1. The seven letters of the musical alphabet to be learned forward and backward.
 2. Location of each letter on keyboard by its group or octave name.
 3. Reading by position.
 4. Reading by letter names.
- It is not absolutely necessary to follow the exact order of the above outline as No. 3 can be used first, if desired, although the writer generally spends the first lesson or two on technique (up and down finger motions and hand gymnastics) at a table, and the location of letters at the keyboard—learning the Cs and Fs at first lesson, and working from that foundation in the lessons following.

Home Work Following the First Lesson

In this pupil's lesson book write the seven letters backwards—G F E D C B A—as home work for first lesson, with instructions to parent to ask questions regarding the position of the different letters, for example: What letter comes after D going backwards? (C) What letter comes after A? (G), etc. Also have the child start with a different letter each time and say the alphabet backwards from that point. For example, begin with E and say E, D, C, B, A, G, F; then start with some other letter (for instance, B) and repeat in correct order. The importance of this simple exercise cannot be over-estimated.

The Next Step

To teach the location of letters on keyboard, ask pupil to look at keyboard. What color are the keys? How are the black keys grouped? (In 2s and 3s.) Locate the groups of two blacks nearest the center. Now look again and find the white key at left of those two blacks. This is called middle C, or one-line C. Now locate all the Cs on keyboard.

The next step is to find the group of three black keys and the white key at the left. This is called F. Locate all the Fs.

For home work, locate all the Cs and Fs—and tell which group of two blacks (2s or 3s) are located nearest to them.

At the next lesson, all the different letters can be located, and the octave or group names learned (unless with the piano, the octave can be learned only by ear, with every pupil, the amount of home work assigned should be according to each one's natural ability). Beginning at middle C and continuing up to the right as far as the B, is the treble group; and down to the left as far as the letter above C (B) the two-line group; the next seven, the three-line group; the next five, four-line group; and the last key (C) in the five-line group.

Starting with B below middle C, and counting down seven keys, is the small group; below that, the large group, which is followed by the contra, and the last two keys comprise the subcontra group (A and B).

Write in the pupil's lesson book these nine names of the different octaves, to be learned for the next lesson, at which time the pupil should be able to locate one-line C, three-line F; four-line B, small D, contra E, large A, etc.; in fact, any and every key on concert. This drill should be continued for several lessons, till the location of each key is thoroughly mastered.

Note Reading by Position

The quickest method of note reading is by position; that is, to teach the relation of notes on staff to keyboard, regardless of the letter names, followed later by letter naming as a separate exercise.

Call attention to Exercise 1 of Presser's *Pupil's Book*, of which the first note is in the third space, and located on the keyboard in the two-line group, the white key at left of two blacks.

The next note following, which is one higher on the staff, is the next key higher on the keyboard, and the third note the next higher key on the keyboard, etc. In other words, one note higher on staff is always one key higher on keyboard, and one note lower on staff is one key lower on keyboard.

With this much preliminary knowledge the average pupil will soon learn to play the first page without either hand.

This is pleasing to both pupil and parent, and each feels that the pupil has really made a beginning.

Letter-Naming and Note-Spelling

At the next lesson, letter-naming can be started and it is surprising how easily and quickly a pupil can read the first few pages. Reading exercises, however, should be continued for several lessons, together with note writing. *Sutor's Note-Speller* is a great help at this point.

A Interesting Device

For very young pupils a simple and interesting device as an aid to reading can be easily made and used. Take a long piece of cardboard, about 24 inches, and draw the five staff lines on it, and divide it apart, for the G clef; below this draw short vertical lines for middle C, followed by five lines for the G clef below, to be used later.

Take another piece of cardboard and cut in small one-half inch squares, on each one of which write one letter of the musical alphabet, making in all about seventy letters; and then divide the group into five lines and spaces, and if the pupil is old enough to handle ordinary words, added interest is created.

The children enjoy very much placing the letters in lines and spaces, and if the pupil is old enough to handle ordinary words, added interest is created.

Have the Scale Degrees Different Effects?

By E. E. Delany

DEGREE	NAME	EFFECT
First	Tonic	Finality of "Home" The ear is satisfied.
Second	Supertonic	A desire to fall to the tonic.
Third	Mediant	Calmness, quietness, restfulness. The ear is satisfied.
Fourth	Subdominant	Dullness and a tendency to fall to the third degree.
Fifth	Dominant	Brightness. The ear is satisfied.
Sixth	Submediant	The note above the bright dominant and desiring to fall to that degree.
Seventh	Leading Note	A strong desire to lead up to the tonic.

When the Pupil Starts

THOUSANDS of teachers have shown their appreciation of the real help that THE ETUDE gives by forming the habit of sending a bill for a year's subscription with the first tuition at the beginning of the teaching year. Their pupils have soon learned the wisdom of this, as it is THE ETUDE's aim to supplement the work of the teacher in every possible way.

THE ETUDE

"The you think is suitable for an advanced pupil, who reads well, to begin the practice of all exercises and pieces with each hand separately?"

Not necessarily. You must learn to use your judgment in regard to this, and teach your pupils, who are sufficiently advanced to begin to develop their own. It is a wise plan, however, to attack all difficulties with one hand at a time. Especially passages of peculiar intricacy. The hands and fingers can thus be better taught to shape themselves properly to the keys for any given passage, and retain that position when the two hands come together. Meanwhile in studies and pieces it is frequently the case that the right hand will have work of considerable difficulty, while the left hand plays a simple accompaniment in chords, or similar, or even a simple accompaniment figure. There are many cases of this sort in which it is not necessary at any time to separate the hands, particularly with an advanced player.

Hands Separately
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Not necessarily. You must learn to use your judgment in regard to this, and teach your pupils, who are sufficiently advanced to begin to develop their own. It is a wise plan, however, to attack all difficulties with one hand at a time. Especially passages of peculiar intricacy. The hands and fingers can thus be better taught to shape themselves properly to the keys for any given passage, and retain that position when the two hands come together. Meanwhile in studies and pieces it is frequently the case that the right hand will have work of considerable difficulty, while the left hand plays a simple accompaniment in chords, or similar, or even a simple accompaniment figure. There are many cases of this sort in which it is not necessary at any time to separate the hands, particularly with an advanced player.

Besides, an advanced player should develop sufficient sight-reading capacity so as to play simple passages at once without excessive work. What have the years of practice been worth if this does not become one of the assets of a player to read simple music at once? Try and develop your judgment as to all such matters, and at the same time learn to be self-reliant.

The Mason Touch

"Will you please tell me whether the finger strokes produced by doing the finger at last joint as taught by Mason, Hoffman and others, are considered out of date? I have been told that they are, and have heard it spoken of as a 'wiping' or 'buttering' touch. Personally, I seem to think that a touch so full of vitality and splendid dexterity is not happily described by either of those terms. I had a great deal of practice in that manner of playing, and I am perfectly positive that it did wonders for me, both in developing a good accent and also in the lightness of hand and clear articulation of legato passages."—S. M.

You are perfectly right in your conclusions, and your opinion as to what the system has done for you is valuable. The terms wiping or buttering can do no harm, except by the inflection placed upon them in speaking, and the words do possess a certain amount of descriptive significance as to the manner in which some of the motions are made. The Mason ideas are right in line with the most progressive ideas of the day. Those who decry them very likely do not understand them. Meanwhile you should not forget that nearly every type of touch that has ever been in use is made a part of modern piano playing. There is no such thing now as placing the hand in a given position, and never permitting it to move except when it rises as a hinge on the wrist, which is used to be taught fifty years ago. To make of yourself a devotee of the Mason system does not prevent your being a champion also of every other good idea that is brought to the front in piano playing. Keep in mind all new suggestions and ideas and whatever seems good, and particularly what proves good, incorporate in your work.

Whimsical

"I have a pupil of seventeen now working in the fourth grade, who seems to do good work except that she never quite finishes her pieces, but loses her interest and wants another one. Her pieces quickly slip from her memory, and she is not very keenly in her harmony and in music. How can I counteract her defect?"—M. O. S.

Your pupil has evidently never been trained to work for continuity of purpose. Her fault is a common one, especially with players who work without a teacher. If pampered too much in his entire musical career will be endangered. You should first convince her that she ought to have a reputation for instant recall. Then demand, which are always at her finger ends. Pick out a

The Teachers' Round Table

Conducted by N. J. COREY

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

series which are attractive, building up the list one by one, and see that she keeps it in constant practice. Every little while give her a "repertoire lesson"; that is, one devoted entirely to hearing her play these pieces. If she can only regularly take one lesson a week, present her with a monthly lesson, in which you hear the repertoire at some odd time. Make her understand that this is exactly what the great virtuosi do. They have a series of pieces which they keep in constant practice, and always ready, with the exception of a little polishing, for their public recitals. Paderewski on his last trip played the same pieces he did on his first nearly thirty years ago, and there were but few changes. Next, if it is possible, have pupils' recitals, even if only in your own parlor; these prove most excellent incentives for students to work up and polish their pieces. Everybody works with more enthusiasm and earnestness if they have some definite object in view. Pupils will often work twice as hard on a piece they expect to play for an audience. This is the chief rationale of the pupils' recital.

Time Out of Joint

"Owing to former inconstant teaching, an eleven-year old pupil really needs the piano, with the exception of a few pieces, and cannot follow. How can she be helped?"—A. R. K.

First teach your pupil to count measures regularly, away from the instrument, speaking all the counts decisively, and the accented counts sharply; thus, ONE two, ONE two, or ONE two three, ONE two three, or ONE two three four, ONE two three four, and so on. In the latter measure, the third last note is sharply, and the first. Next, while thus speaking the counts, have her clap her hands sharply together on the first or accented count, and more lightly for the third count in the measures with four beats. Third, go to the piano and play and teach her to count in this decided manner to your playing. A good deal of this drill will be necessary. Next take the simplest music she plays and have her count in same manner, first with right hand alone, then with left hand alone, and finally with both together. Then do the same way with some more difficult pieces that she has already learned. In learning new pieces, count the hands separately at first, then try together. Do not expect to see much improvement in a week. It will perhaps require patient work for months.

Learning the Notes

"I have a small pupil of five years who plays the treble clef, but has no older sister play. Shall I use the *Musical Moments* of Stella M. Lively and have her learn those without learning the notes? The pupil is supposed to play these before learning the notes. I have a list of the names of the notes by method. Or should I have my mother to let her wait a year or so?"—G. L.

If you have a way of easily teaching a pupil to play by rote, by all means do so. They first learn to sing in this manner. Why not to play also? One of the great drawbacks of elementary piano teaching is the necessity for the pupil fixing the attention on several things at a time. This is a complication of mental processes which is confusing to children, and one cause of the distaste many of them in at any stage of their learning. If you can avoid this by attempts at learning to play the piano, pupils who first learn to play by rote later learn the names of the notes very rapidly. We learn to speak first, learning the sounds entirely by ear. In later years we learn to read letters and how they are spelled, and the sounds we already know. This is a rational process that has been difficult to imitate in devising methods of playing the piano. It is a problem that ought to be solved, however. How to teach the only art that is not in music first, and the signs that represent it afterwards.

Graduating

"I. Must a person take up harmony before graduating in music? Or is there any graduation in music that does not require such study, and what are they?"—M. M.

1. Graduation is a relative term and by no means refers to completion. In most institutions, academic or musical, it refers to a certain course of study which has been laid down, and after a student has finished it he is given a diploma to that effect. Although a school may have more or less leeway as to the course of study insisted upon, yet it is generally guided by the standard requirements for a good general education that have been proven necessary in past years. Graduation simply indicates that a person has had the ability and application to complete a given course of study, but guarantees nothing as to that person's ability in applying his knowledge in teaching. This is a matter to be tested out by experience. Graduation gives one a certain prestige, however, with the average run of people. It follows from this that an institution may lay down a course in piano playing, the completion of which wins a diploma. Meanwhile, that diploma, if rightly worded, can only refer to piano study and not to musicianship. There can be no musicianship in the simple ability to manipulate the keys, although that seems to be as far as the average layman looks. Graduation, to imply musicianship, should imply the study of such subjects as harmony, counterpoint, history, analysis, etc. Graduation applies to the general education along routine lines. Specialization is accomplished in post-graduate study. In some institutions counterpoint is left for post-graduate study, although harmony is insisted upon.

2. In academic study there are certain things in a prescribed collegiate course which are necessary for a liberal education. In English literature, for example, how much would a person know who had not studied the lives of, and become familiar with, a certain number of the representative writings of Chaucer, Spenser, Shakespeare, Milton, Bacon, Browning, Tennyson, Thackeray, Dickens and others? It is the same in music. You should know something about the great composers. The piano player who takes no interest in the lives and personalities of the great composers you may safely infer will only glide along the surface. Hence graduation should include this part of study. Then you must acquire a knowledge of the representative works of the great composers, Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Chopin and others. Take Beethoven, for example. You should own a complete copy of his sonatas. Certain representative ones you should make your own by long and conscientious study. The great virtuosi select certain ones and make them a lifetime study. They never allow them to slip away from them. The rest of them they should take down from the shelves frequently and read through at sight, until you are thoroughly familiar with them. Then you will understand any reference to them in your reading, and will be able to form an estimate of the greatness of any of them in your concert pianist, and may also select from them for your various pupils. As to studies, these are more and more being left to the individual judgment of teachers, so long as the list is not too long. Meanwhile, a certain number of studies should be studied, and of course the Chopin studies are a *sine qua non* with all finished pianists. In conclusion, you must remember that there is practically no such arbitrary thing as graduation. In colleges and universities graduation is a ceremonial day, in music first, and the signs that represent it afterwards. It is equally true in music.



E. R. KROEGER IRENE RITTER WALLACE JOHNSON

ETUDE Prize Contest (Second Series)

IN THE ETUDE for January our readers will find comments upon the final adjudication of THE ETUDE Prize Contest for Musical Composition, as well as biographies and portraits of three of the successful contestants, J. Frank Freysinger, Edward F. Laubin, Albert L. Norris. This month we take pleasure in printing three other biographies of composers whose works have given much pleasure to readers of THE ETUDE.

IRENE MARCHAND RITTER

IRENE MARCHAND RITTER was born in Philadelphia, of talented and cultured parents. Her gift of music manifested itself at a phenomenally early age. When she was a baby of two she was given a toy piano, on which she played a perfect rhythm to what her mother performed on the large piano. When two and a half years of age, little Irene listened to her mother reprimanding a careless pupil, and eagerly asserted that she could play the piece in question better than the pupil. Whereupon, being lifted up to the piano, the child played it perfectly. After this the mother began the serious musical training of Irene. At three she played in public. At five she played at entertainments with the keys covered. At six she composed her first piece, a little waltz called *Irene*. Miss Ritter has studied theory, piano and organ with Dr. Duernier, Denver, Colo., and harmony and voice with Ida Cosden de Socio, who arranges her compositions for the publisher. Some of her music has had a hearing at Willow Grove with much success. Miss Ritter's prize winning composition, *Sparkling Fountain*, will be found in the music of this issue.

ERNEST R. KROEGER

ERNEST R. KROEGER, composer, organist, pianist, teacher, was born at St. Louis, Mo., on August 10, 1862. His musical trend was early discovered, and he was given good instruction. His father, however, died when the boy was nineteen, so he was obliged to enter into a mercantile career. But so determined was he to succeed musically, that he rose early every morning and practiced until it was time to go to business. He practiced also in the evening. He had composed from the time he was ten years of age, and each year he gave a concert of his musical compositions. He had

already given recitals in public at sixteen. Later he dropped mercantile affairs and devoted himself entirely to music. Mr. Kroeger was one of the founders of the American Guild of Organists. He has held organ positions ever since he was fifteen, and has written much music for the organ, piano and orchestra. He was educated entirely in the United States. His prize winning composition, *Humoresque Americaine*, is among the musical numbers in this issue.

WALLACE A. JOHNSON

WALLACE A. JOHNSON was born in Plainville, Conn., November 3, 1868. As a child he was known as a musical prodigy, playing the piano before he could speak plainly, and appearing in public when he was six, previous to taking lessons. At seven he began to study, his only instrument being a small melodeon, his teacher a local musician. His parents were people of straitened means, so the boy was obliged to leave school at an early age and go to work. For three years thereafter he worked ten hours a day and practiced his music for two or three hours every evening, taking lessons with a good teacher, for which he himself paid with what he earned. At sixteen he had made such progress that he was playing at concerts and teaching the piano and organ. Besides these activities he was composing songs and instrumental pieces, many of which he readily sold. He also took up piano tuning, and has since practiced this in connection with his other work. In 1905 he removed to Pasadena, Calif., on account of ill-health. Here he devoted himself almost entirely to composition. Among other piano pieces he wrote *The Treaty of Peace*, dedicated to Theodore Roosevelt, for which he received a personal letter of appreciation from Mr. Roosevelt. Mr. Johnson's prize winning composition, *Ferns and Flowers*, is to be found in the music of this number.

Definitions for Pianists

Flexor Muscles—Muscles that bend a joint from straight to an angle; they oppose the extensor muscle.

Extensor Muscles—Muscles that act in extending or straightening a joint or part.

Tendons—The hard, gristly fibers which bind the muscles to the bones.

Metacarpal Joint—The metacarpus is that part (or process) between the wrist and the bones of the palm.

The point where the fingers join the hand is the metacarpal joint.

Rotary Motion—Motion which proceeds in a circle; movement upon an axis. The hand has a rotary motion when it turns the knob on a door.

Pressure Touch—A touch opposed to the touch of percussion or striking. A touch in which the finger is first brought into contact with the key before it is pressed down.

Protestato

THE Italian public in former years employed a custom (which is still in vogue in some parts of Italy) of deciding for itself whether a singer shall or shall not be engaged for an operatic season. Let us suppose that a new singer makes his debut in a strange opera house. He is hissed and howled off the stage on the first night. He has still two other chances to make good. If he is hissed down three nights in succession he is said to be "protestato," that is, he must give up his position for the season and stand the stigma of being "protested." Just how busy a singer, especially one of Latin parentage, could live down such a disgrace is hard to tell. One can also see how a claque could ruin a really worthy debutante under such conditions.

Don't Manufacture Difficulties

MANY of the difficulties that the self-help student in music encounters are not difficulties in fact, but merely difficulties in the mind of the player. Picture a certain passage as difficult, and at once it becomes more and more difficult. Just as an experiment, why not take a little section of the most difficult piece you have—not something physically beyond the reach of your hand, but something technically possible. First look at it carefully several times and ask yourself:

"Why does this seem difficult to me? What makes it difficult? What are my shortcomings in it? Do I hold my hand right? Do I look at it too quickly to understand the notes or the time?"

Then play it very slowly, all the time trying to find out for yourself why it is difficult. Then say to yourself:

"I think I have the hang of this. I am going to make an attempt to play it with ease and not with difficulty."

Half of poor sightreading and poor playing comes from imagined difficulties. Robert Louis Stevenson, who made himself one of the great masters of English, despite the fact that his invalid body made all life difficult to him, once said:

"Go not out of your way to make difficulties."

The Joy of Well Doing

By Thomas B. Empey

THE teacher's life is often an irksome one, full of difficulties, long hours, broken appointments, missed lessons, disarranged plans, often unpaid bills, and ingratitude of hard-taught pupils.

Nevertheless, there is, in the profession of the teacher, whether of the school teacher or of the music teacher, the greatest fund of satisfaction in good work.

A true teacher must inevitably feel, in work done conscientiously, that he is working hand in hand with the great purposes of evolution. He must feel that part of the advance of the world is helped on by his whole-hearted efforts, and that future generations will be a degree or so higher than if he had not assumed the responsibility for that hard-earned step ahead which is the province of the teacher.

In the light of this thought, the mere material "mint and cummi" is of little consequence. What if the pupil did give a lot of trouble—through stupidity, carelessness, tardiness, unreliability?—she DID learn something from you, and she learned it as thoroughly as you were able to teach it to her. What if she failed to appreciate what you had done for her? You knew that she had improved, didn't you? What if, after all, she went to a rival teacher? Well, this is something that tests the teacher's philosophy. But you try to do it in such a way that it will be, not a mortifying circumstance, but a veritable asset in the formation of your character. The life of the teacher is blest in proportion as he advances himself, for so he is better able to advance his pupils.

Drudgery? No doubt. But much more than drudgery if one goes at it in the right way. He can both get and give a liberal education—and in a wider and deeper field than that of music. He can, in fact, teach technique, and learn punctuality, patience, forethought, philosophy, order, command, and many other valuable—yes, invaluable—lessons. And so thinking, he will inevitably become at the center of his teaching life, not a weary, pessimistic, crabbed, jealous, worn-out man, but a happy, sincere, aspiring soul, which has achieved on this earthplane all that a soul can achieve in one life, a soul with many pleasant memories, and the uplifting love of numbers of other souls who have advanced through his teaching.

DANSE COLUMBINE

In the modern *intermezzo* style. To be played very quaintly, but with some deliberation in the middle section. Note the brilliant ending with the final *glissando*, Grade 4

Allegretto capriccioso M.M. 4=108

Prize Composition
Etude Contest

FERNS AND FLOWERS

VALSE CAPRICE

WALLACE A. JOHNSON, Op. 39

A graceful and playable drawing-room waltz. Grade 3 $\frac{1}{2}$
Tempo di Valse Vivo M.M. $\text{♩} = 76$

Musical score for 'Ferns and Flowers' by Wallace A. Johnson. The score is in 3/4 time, key of B-flat major, and is marked 'Tempo di Valse Vivo M.M. $\text{♩} = 76$ '. It features a variety of dynamics including *mp*, *p*, *mf*, *f*, *pp*, *rit.*, *accel.*, and *atempo*. The piece includes a 'Fine' section and a 'Trio' section. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings.

* From here go back to the beginning and play to Fine; then go to Trio.
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Musical score for 'Full of Fun' by Paul Lawson. The score is in 3/4 time, key of B-flat major, and is marked 'Allegretto M.M. $\text{♩} = 76$ '. It features a variety of dynamics including *p*, *mf*, *f*, *pp*, *rit.*, *accel.*, and *atempo*. The piece includes a 'Fine' section and a 'Trio' section. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings.

FULL OF FUN

PAUL LAWSON

A good practice piece for first velocity work. Grade 2 $\frac{1}{2}$
Allegretto M.M. $\text{♩} = 76$

Musical score for 'Full of Fun' by Paul Lawson. The score is in 3/4 time, key of B-flat major, and is marked 'Allegretto M.M. $\text{♩} = 76$ '. It features a variety of dynamics including *mf*, *f*, *pp*, *rit.*, *accel.*, and *atempo*. The piece includes a 'Fine' section and a 'Trio' section. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings.

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Prize Composition
Etude Contest

HUMORESQUE AMERICAINE

E. R. KROEGER

A fine characteristic number, displaying strength and vigor of conception and rising to a fine climax. The middle section is in the style of a negro spiritual.
Grade 5 Allegro energico M.M. = 108

FLAME FAIRIES

A. C. GALBRAITH

A useful little study piece, introducing velocity and syncopated effects. Grade 2 1/2
Giocoso ma poco lento M.M. = 104

FRISKA

from HUNGARIAN RHAPSODY No. 6

F. LISZT

A brilliant *Finale* from one of the most popular of Liszt's Hungarian Rhapsodies. Especially adapted for four hands.

Allegro M.M. = 126

SECONDO

Primo

poco rit. *p in tempo*

sempre dolce, leggermente

più dolce

dolciss.

crsc. 6 *f a tempo*

FRISKA

from HUNGARIAN RHAPSODY No. 6

F. LISZT

PRIMO

Allegro M.M. = 126

poco rit. *p a tempo*

ten. *sempre dolce, leggermente e staccato*

più dolce

dolciss.

crsc.

a tempo

rinforz. molto *a piacere* *f*

SECONDO

THE ETUDE

Musical score for the second part of "The Etude". The piece is in 3/4 time, marked *Presto* with a tempo of $M.M. = 144$. The score is written for piano and features a variety of textures and dynamics. It begins with a *mf* (mezzo-forte) section, followed by a *cresc.* (crescendo) and *rinforz.* (rinforzando) section. The tempo is marked *Presto* with a tempo of $M.M. = 144$. The score includes a *più rinforz. e string.* (further reinforcement and strings) section, followed by a *ff* (fortissimo) section. The piece concludes with a *cresc.* and *rinforz.* section, ending with a *fff marcato* (fortississimo, marked) section.

THE ETUDE

PRIMO

Musical score for the first part of "The Etude". The piece is in 3/4 time, marked *Presto* with a tempo of $M.M. = 144$. The score is written for piano and features a variety of textures and dynamics. It begins with a *mf* (mezzo-forte) section, followed by a *mf leggiero* (mezzo-forte, light) section. The tempo is marked *Presto* with a tempo of $M.M. = 144$. The score includes a *più rinforz. e string.* (further reinforcement and strings) section, followed by a *ff* (fortissimo) section. The piece concludes with a *cresc.* and *rinforz.* section, ending with a *fff marcato* (fortississimo, marked) section.

Prize Composition
Etude Contest

SPARKLING FOUNTAIN
VALSE

IRENE MARSCHAND RITTER

A Valse de ballet in modern French style, Grade 4
Vivace M.M. ♩ = 72

* From here go to the beginning and play to *Fine* then play *Trio*.
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ON THE TRAIN

Chicago was the hen-house,
New York—the garbage heap;
The railway track was rather rough,
And also pretty steep.
We blew the whistle, rang the bell,

And started down the way.
Over hollow, hill and hump,
Rattle, rattle, bang and bump,
In shorter time than I can say
Upon the garbage heap we lay, Grade 2½

DAVID DICK SLATER

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THE INDIAN

M. L. PRESTON

Lively and full of real color. Grade 2 1/2
Allegro M.M. ♩ = 108

JOHN HOWARD PAYNE

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HENRY R. BISHOP

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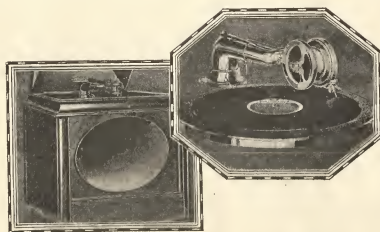
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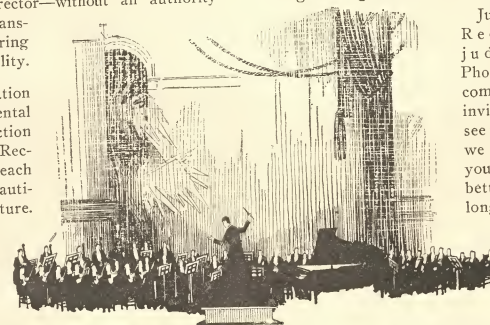
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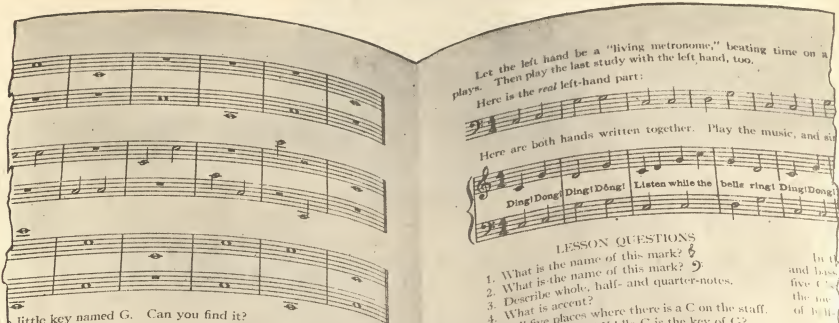
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Newest and Best of Elementary Piano Methods



little key named G. Can you find it?

How many G's can you find? Where is G just below Middle C?

Now can you play these last two pieces at the same time, right and left hands together?

Tap the rhythm of them together first and then play them.

Count one, two, three, four, five, six, seven, eight, nine, ten.

That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

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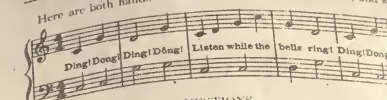
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That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

That C and G sound like a drum. Play them again, striking every other note louder than the rest. That is *accent*.

Let the left hand be a "living metronome," beating time on a piano. Then play the last study with the left hand, too. Here is the *real* left-hand part:

Here are both hands written together. Play the music, and sing:



LESSON QUESTIONS

1. What is the name of this mark?
2. What is the name of this mark?
3. Describe whole, half- and quarter-notes.
4. What is accent?
5. Tell five places where there is a C on the staff.
6. How far above Middle C is the key of G?
7. What is D?
8. What is the difference in appearance between half- and whole rests?

LESSON II

Rhythm-Drill. The teacher shall play some 16 or 32 "Soldier's March" by Schumann—and let

1. The pupil (or pupils) clap the rhythm, one clap to a c

accents; other half clap unac

ap rhythm. On accented notes

partner. On unaccented beats

against two.

(Play these drills at first at a moderate tempo.)

(Play these drills at first at a moderate tempo.)

(Play these drills at first at a moderate tempo.)

(Play these drills at first at a moderate tempo.)

(Play these drills at first at a moderate tempo.)

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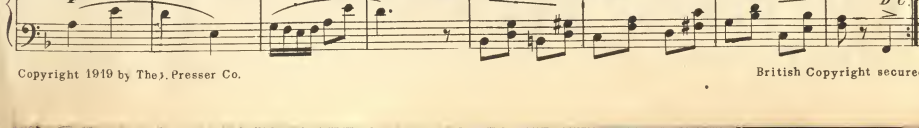
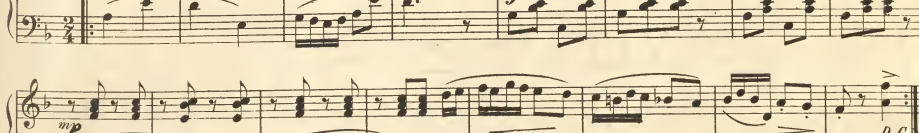
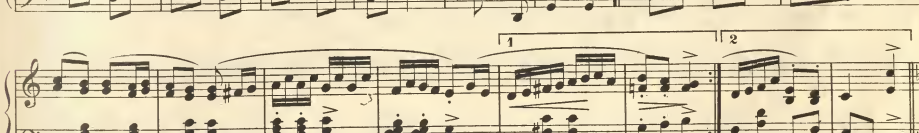
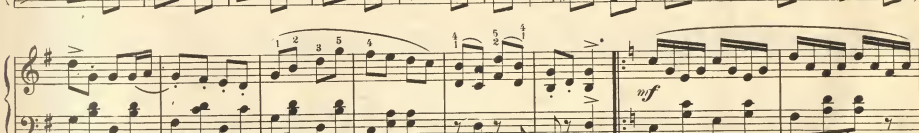
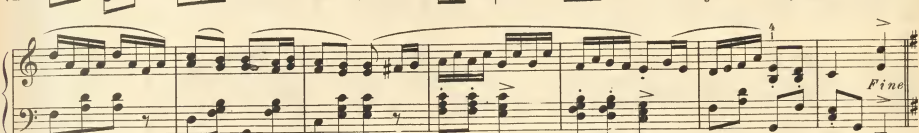
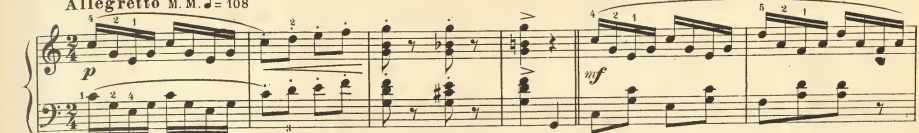
(Play these drills at first at a moderate tempo.)

THE CRICKET

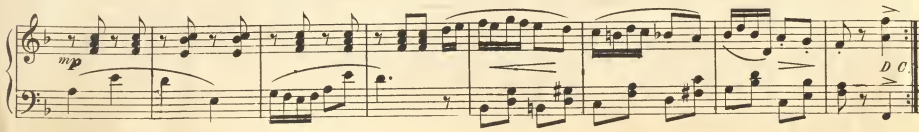
Sprightly finger-work for the right hand, with an attractive left hand melody in the *Trios*. Grade 2½.

MATILEE LOEB-EVANS

Allegretto M. M. ♩ = 108



TRIO



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A Logical and Concise Method That Creates Love of Study

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In *First Steps*, also, both clefs are taught together from the very beginning as Miss Kinsella has found from her own experience that this new way is of no greater difficulty than the old. The writer also suggests the use of the syllables—Do, Re, Mi, Fa and so on in connection with the teaching of the key names if the pupil has learned these syllables at school.

All pupils may not be able to complete one entire lesson a week but at the close of the ten lessons, the pupils will have gained considerable finger independence, the knowledge of certain fundamentals of piano playing and the ability to play musically in the keys of C, G, D, A and E.

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EMILE FOSS CHRISTIANI

In the real old style, with the fine picturesque quality. Grade 4

Andantino con moto M.M. = 108

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Più mosso

TRIO

CODA

CACHOUCHA-CAPRICE

Arr. by W. P. Mero

J. RAFF

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Allegro non troppo M.M. ♩ = 54

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YOU

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NELLY HART WORDSWORTH

A charming ballad, with a broad and swinging refrain.

Moderato

STANLEY F. WIDENER

"For you are everything"

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1. You are the twilight when the task is through, The
 2. You are the wa-ter when I'm faint with thirst, The

fresh-ness when the long day goes by,
 food when I'm fam-ish-ing.

You are the day spring and the sun-rise, too, The
 You are the drop of hon-ev in the flow'r, In the

rose dawn on the sky. You are the bless-ed rain on des-ert sands, The
 first wild flow'r of spring. You are the Sab-bath in the June of year, The

riv-er that re-deems the wil-der-ness The heal-ing stream that runs through wea-ry lands A
 rar-est, fair-est day when June is come The gra-cious au-tumn, with full fru-it-ion here, The

REFRAIN
mf *allegro*
 lone, a-lone to bless. You are the az-ure herald of the Spring, The first glad rob-in song when March is
 glo-rious har-vest home. *allegro*

long; My heart laughs back in rap-ture wel-com-ing The first, the first spring song.

You are the strength when heart and soul are faint, The on-ly per-fect rose with-out a sting,

Why hope to tell you all you are, my saint, For you, for you are ev-ry thing. thing.

WHERE LOVE IS ALL

ARTHUR F. TATE

EILEEN NEWTON

The latest song by one of the most popular of contemporary English writers.

Moderato

p

1. Since we were part-ed, Wea-ry is my way,
2. Some-times at twi-light When fair Hes-per gleams,

mf *rall.* *p*

One vis-ion on-ly Cheers me night and day; Far from my dear one Though I may be,
Love's thou-sand voi-ces Float a-cross my dreams, Ech-o'es of rap-ture Call from the past,

Ped. simile *8* *Slightly slower and with much expression*

Yet Love's fair king-dom Shines for you and me.— Come seek Love's gold-en clime, Land ev-er new,
Un-til they draw me Back to you at last.—

rall. *p* *mf*

Where bells of men-ry chime, My thoughts of you!— Ros-es may droop and die, Stars flame and fall,

mf *pp* *ff*

Still one true heart a-waits you Where Love is all, heart a-waits you Where Love is all.

rall. *p* *pp* *ff*

IF YOU BUT KNEW

MARY GLEADALL

A neat and well-written love-song, of the declamatory type.

ANNA PRISCILLA RISHER

Andante *mf* *8* *ten. cresc.*

I'm wait-ing love, I've wait-ed long For you to call my name. One

mf *mf* *ten.* *cresc.*

gentle word, one look of love, Would set my heart a-flame. — One gen-tle word, one look of love, would

mp *mp* *mp*

set my heart a-flame. I'm wait-ing love, I've wait-ed long; My heart you can - not

mf *mf*

know. But, ah! a-las, if you but knew, I would set your heart a-glow. But, ah! a-las, if

mf cresc. *mf* *mf* *mf*

you but knew Ah — if you but knew. I'm wait-ing love, I've wait-ed long.

ten. *rit.* *atempo* *p rit.* *e* *dim.* *pp*

rit. *atempo* *rit.* *dim. l.h.* *ppp*

FROLIC A NOVELETTE

C.S. MORRISON, Op. 186

A bright encore number of medium difficulty, full of color and vivacity. Also published for piano solo.
Moderato M.M. ♩ = 108

VIOLIN

PIANO

mf

mf

atempo

f

accel. cresc.

atempo

mf

accel. cresc.

accel. cresc.

f

Pia mosso

mf

Tempo

mf

accel. cresc.

mf

atempo

mf

atempo

mf

THE ETUDE

THE ETUDE

accel. cresc.

accel. cresc.

Meno mosso

p

p

p

p

D.C.

D.C.

Great: 8' & 4' (f) Sw. coupled
Swell: Soft 8' & 4' with Oboe
Choir: Concert Harp, and Soft Flute 8'
Solo: Chimes
Pedal: 16' & 8'; to Gt. & Sw.

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H.J. STEWART

MANUAL

PEDAL

Andante

Gt. f

Ch. pp (lento)

Gt. f

Ch. pp (lento)

Solo

Ch. pp

Solo

Chimes

Chimes

Sw.

mf Gt. Dis.

Chimes

Musical score for Page 120 of "THE ETUDE". The score is written for guitar and includes various instrumental parts. The key signature is one flat (B-flat major or D minor). The tempo is marked "Lento". The score includes dynamic markings such as *mf*, *pp*, *f*, and *rit.*. It features a variety of musical notations, including chords, arpeggios, and melodic lines. Specific parts are labeled: "Gt.", "Sw.", "Ch.", "Gt. to Ped. off", "Gt. to Ped.", "Gt. B'", "Solo", "Chimes", "Echo", "Voix Celeste", "Gt. to Ped. off", "Ch., Soft Flute 8'", "Sw. Vox Humana", and "Bourdon 16'". The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Musical score for Page 121 of "THE ETUDE". The score continues from the previous page and includes various instrumental parts. The key signature remains one flat. The tempo is marked "Lento". The score includes dynamic markings such as *pp*, *f*, and *rit.*. It features a variety of musical notations, including chords, arpeggios, and melodic lines. Specific parts are labeled: "Ch., Concert Harp & Flute 8'", "Flute 8'", "Ch. Concert Harp & Flute 8'", "Gt.", "Voix Celeste", "Gt.", "Full Organ", and "Gt. to Ped.". The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

MENUET

from "SYMPHONY" in E♭

Arr. by M. Greenwald

This number has proven very popular in the more difficult arrangement by Schulhoff. Grade 2½

W. A. MOZART

Allegretto M.M. ♩ = 126

TRIO

mf

p

f

marcato

Fine

D.C. al Fine

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His Satanic Majesty in Opera

SETTING the devil to music has become one of the casual matters in musical history. His favorite role is in the opera of *Faust*, but there are other Satanic operas which have won fame in days past. No one has ever been able to determine the origin of the idea of barbarizing one's soul the devil for a consideration which is usually a life of licentiousness. It is said to be traceable to pagan times. Certainly the dark ages developed many fabulous stories revolving around this idea. Many famous men were alleged to have made this peculiar bargain, among them Zoroaster, Virgil, Merlin and Paganini. The original Dr. Faustus was a traveling sorcerer and magician, who was detested by his contemporaries. He appears in literature for the first time in 1587, in a German story. In 1593 Christopher Marlowe made his famous tragedy of the "Tragic History of the Life and Death of Dr. Faustus." So many times has this fascinating romance appeared in literature that books have been written upon the subject. It was Goethe who introduced the love element in the story. Gounod was by no means the first to set the idea to music, and he was by no means the last, since Wagner, Berlioz and Boito have contributed notable music to the theme.

Boito, the remarkable poet-musician, who furnished the libretto for Ponchielli's *La Gioconda* and Verdi's *Otello* and *Tulio* and other works, was half Italian and half Pole. His literary sense showed him that it was not *Faust* that made the legend popular, but the devil himself. *Faust*, without *Mephistopheles*, would be like *Hamlet* without *Hamlet*. Accordingly, he named his work *Mephistopheles*.

The *Faust-Mephistopheles* idea has been placed in a musical setting over forty times, and there are at least a dozen instances in which other operas introduce the devil as an accessory before or after the fact. *Lucifer* at once links our imagination with the superstitions of the middle ages, and somehow many of us like it, when we do not permit ourselves to think. The picturesque costumes, the diabolical grimaces, the mystic powers which Satan is believed to possess are all a part of that fabric of credulity which most of us possess unconsciously. Indeed, a large part of the world is quite ready to accept the belief in the occasional visits of the devil in person, including the cloven foot, the pitchfork, self-starter and all modern improvements. Nothing is quite so easy to mint as any fairy tale connected with the machinations of the evil one. During the great war such tales were current everywhere in Europe among the peasantry. Mr. H. E. Krehbiel, in his recent and excellent work, *A Book of Operas*, quotes a report that during the Franco-Prussian war Bismarck was credited with having sold part of his soul to the evil one for an infernal machine which wrought havoc with the enemy. This was nothing other than the Prussian needle gun—as purely material a piece of ordnance as was ever invented.

Musical Dictionary

By M. E. Keating

A stands for *Andante*, play somewhat slow.
B stands for *Allegretto*, rock to and fro.
C stands for *Coda*, short or long tail.
D stands for *Deceit*, a part of a scale.
E stands for *Etude*, something to learn.
F stands for *Fine*, no page to turn.
G stands for *Grace-note*, one never pounds.
H stands for *Harmony*, mixture of sounds.
I stands for *Idyl*, short tender piece.
J stands for *Jodeln*, called Tyrolean.
K stands for *Keynote*, where scales begin.
L stands for *Legato*, full tones, not thin.
M stands for *Marcato*, play rather strong.
N stands for *Notes*, you never play wrong.

O stands for *Opera*, music and story.
P stands for *Piano*, practice, win glory.
Q stands for *Quickstep*, swift, lively beat.
R stands for *Rests*, for hands and for feet.
S stands for *Scales*, they're practiced both ways.
T stands for *Tacet*, (sometimes it pays).
U stands for *Unison*, sounding together.
V stands for *Vivo*, like windy weather.
W stands for *Waltz*, a dance fit for all.
X stands for *Xylophone*, played in a hall.
Y stands for *Yagye*, a violinist of fame.
Z stands for *Zither*, sweet sounds in a frame.

Good Humour

By Mass Brevoort

TRY being thoroughly good humoured for a day, and see how easy it makes the teaching day. Is a pupil late? That's provoking, to be sure—BUT the clock won't move back—no matter how you scowl. You have lost perhaps fifteen minutes—let it go at that. Do not permit this loss to invite another—the loss of even a modicum of your vitality. And this is

only one of the losses consequent upon letting go of your self-command. There are other losses following irritability that mount up when they are multiplied, and count seriously in middle life.

When you feel tense and inclined to "get mad," let go instead—relax, smile—and again, smile!

An Easy Mistake

By S. J. Bolin

HEARD at a music counter:
Miss Roth (a successful young teacher): May I have a copy of Tutor's Note-Spelling Book?
Clerk—We haven't "Tutor's," Miss Roth;

I wonder if you don't mean "Sutor's."
Miss Roth—Yes, I am sure it must be "Sutor's," but, you see, I do so much tutoring and have so few tutors, that the mistake was an easy one for me to make.



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Edited for February by ARTHUR MANCHESTER

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

Vocal Concepts—Tonal and Physical

By Arthur Manchester

READERS OF THE ETUDE have noted the difference of the relative merits of the scientific and psychological methods of training the singing voice. In recent issues of the magazine, and doubtless remember the emphasis that has been placed upon the importance of tonal concepts. In the February (1919) issue, I called attention to the necessity of extending these mental concepts to certain physical acts. The purpose of the department, this month, is to place the matter of mental concepts before students of singing in as clear and practical a manner as possible. The announcement and exposition of beliefs and theories is interesting and not particularly difficult and, as a starting point, possess value. But the real need is for a definite and practically applicable explanation of methods of using principles and theories that will bring results.

In Every Phase of Life

It is hardly necessary to discuss the value of concepts, yet, for the sake of clearness, it may be said that they enter into every phase of life. In everyday affairs the act of preconception is so prevalent that it has become subconscious. In performing an ordinary duty, an errand or some similar thing, the mind naturally preconceives the different acts and establishes the order in which they shall be done. We see, in mind, the completed house in all its details both of interior and exterior before the plans are put upon paper. The painter conceives, to the last detail, the picture he would paint before he sets brush to canvas, and the sculptor has a mental vision of the statue before he takes chisel and mallet in hand. The singer cannot escape this law; the concept must visualize the product of the vocal organs with all necessary details if results are to be satisfactory. To be complete, the concept of the singer must be twofold; it must include the tone as a finished product and the physical acts which must accompany it. Perfect automatism is reached only by way of such complete concept.

Concepts Often Wrong

Concepts too frequently are either partially or entirely wrong. To produce proper results the concept must be true in every particular. It is equally clear that correct concepts can come only from a complete and accurate knowledge of the thing to be conceived. In childhood our concepts of life are more or less untrue because of our ignorance of the conditions which affect life. As we grow older our knowledge increases and becomes more accurate and our concepts change. Some are entirely abandoned, others are modified. The concepts of the

singers are subject to the same law, they must be based on knowledge absolutely accurate and comprehensive enough to produce correctness. Just here the proper balance must be maintained; it will not do to permit knowledge of detail to usurp a position to which it has no right. This is the great fault of the scientific method; it makes knowledge supreme and strives to reach its goal by way of rigid manipulation according to uncorrelated principles. The problem which the student of singing must solve is what constitutes a correct concept of singing, what does it include and upon what degree of knowledge of the details of tone production it shall be based.

Two Important Divisions

Concept, so far as it relates to singing, may be considered under two divisions—tonal and physical. Of these the tonal demands attention first. Fundamental to the production of a beautiful tone is the hearing of the tone. The hearing of this concept imagination and knowledge unite. The portal through which much of knowledge and imagination enter into the concept of pitch is the ear. There is, in all of us, an intuitive reaction to truly beautiful tone. Let one hear a tone that is mellow, clear, velvety and resonant, even though it be pianissimo, and it is immediately recognized as a beautiful tone. The first step in the conception of good tone is the cultivation of the art of intelligent, observant listening and the development of powers of comparison. The importance of seeking correct models is self-evident. It is at this point we meet a serious obstacle. Too much of the singing of to-day falls in this respect. Bigness of voice, dramatic delivery of the text, tricks of interference and other devices are substituted for pure tone production. Unfortunately many teachers are unable to supply the models so needful to the student, and popular demand for quick results adds to the complication. None the less, we desire to develop knowledge and imagination to the point of recognizing good tone and forming correct tone concept and find models which the student can intelligently observe and compare with and awaken reaction to good tone and stimulate the imagination until tonal concept is clear and right.

To the singer physical concept and tonal concept are of equal importance. Correct tonal concept must precede physical concept. The latter becomes effective only when the muscular activities involved are perfectly correlated and controlled; and this mastery can be achieved only when physical concept has preceded action. The latter has been assigned, its detailed performance requires preconceived conditions of activity. Here, also, knowledge and imagination

are involved. But here detailed knowledge assumes greater importance. Before imagination can do its perfect work, a study of muscles, their functions, their relationships, the effect of their activities on the automatically acting larynx must be taken up and such control acquired as will eliminate every form of interference. While this knowledge must be comprehensive enough to include all that pertains to the actual production of tone and must be scientifically accurate, it should not, and need not, usurp too great a place. It is studied to become the servant—not the master of the singer.

This study of muscle should lead to definite physical concepts of right muscular conditions, correlations, activities and relaxations that will give instant and complete mental control. At this point three questions present themselves. What is the nature of these physical concepts? Upon what specific knowledge are they to be based? How shall this knowledge be applied to produce them?

Mental Hearing

A tonal concept is the mental hearing of a tone. A physical concept is the preconception of the physical sensations which accompany physical action. The production of a singing tone is always accompanied by certain distinguishable physical sensations. If all goes well—if there is no interference, there will accompany actual tone production a sensation of firmly established, easy and well-balanced physical action. The management of breath, freedom of larynx and the relaxed condition of jaw, tongue and throat will all be registered in a sensation that is unmistakable. It is the mental realization of this physical sensation before actual production of tone that constitutes physical concept in singing, and it must be felt if the automatic action necessary to realization of the tonal concept is to be achieved. It must be distinct and impress itself upon the mind so completely as to give mental control over the varied physical activities included in the act of singing.

Stiff Muscles

That this physical concept cannot be sensed without accurate knowledge of the muscles involved, of their functions and of the proper manner of inducing and controlling their action is obvious. This knowledge must come from within; it cannot be heard, as in the case of tonal concept. Observation of others may help, but will not give the intimate knowledge required. It comes only from an analytical scrutiny of one's own muscular activity. It follows that there must be some preliminary action of these muscles, an acquaintance with the processes by which they are manipulated and some degree of

training in the application of these processes in order to acquire the control necessary. Stiff, unresponsive muscles, an obstinate jaw and tongue, a pronounced tendency to produce pitch by contraction of the throat induce certain interferences that will prevent even an approach to the physical concept. This brings us to the second question.

The specific knowledge demanded relates to the vocal machinery alluded to in the preceding paragraph. First, there must be an understanding of the underlying principle of phonation. To know how the voice is produced is to be prepared to understand the relationship and correlation of all physical acts involved. Second, muscles used in breathing must be discovered and properly used. Third, the part played by the muscles of jaw, tongue, hard and soft palate in tone production must be clearly understood. And, fourth, the co-operative action of each part of this vocal machinery must be realized and applied. The completion of this detailed study and the mastery of all the muscular action involved will enable one to preconceive the act of tone production in its entirety, and practice in developing actual and physical singing concepts will give the mind complete mastery. Then one will have established a singing concept that is all-inclusive and which makes actual tone production completely automatic and subconscious.

Practical Application

The third question is still to be answered, and in its answer is the culmination of the whole matter. As was stated in the opening paragraph, it is the practical application of theories that really matters, and what has thus far been presented is intended to prepare for a practical application of these theories to a definite mode of procedure. This will be attempted in the succeeding article. But before proceeding to this attempt let us summarize certain points to concentrate attention.

Summary

Production of pure tone is the result of combined tonal and physical concepts.

A tonal concept is the mental hearing of tone.

Physical concept is the mental consciousness of particular physical action.

Tonal concept can be realized only when the physical concept is so clearly registered that it produces complete physical obedience to the will.

Physical concept is dependent on accurate knowledge of and control over the muscles involved.

This knowledge and control is acquired by adequate analytical study of the action of the muscles; and such training as places them under instantaneous direction of the will.

Evolving Physical Concepts in Voice Study

By Arthur L. Manchester

II.

THIS is an attempt to answer the third question, propounded in the preceding article, by concrete application of principles laid down therein.

Singing tone is produced by the vibration of the vocal cords set in motion by a current of breath flowing upward through the larynx. Among the attributes of the tone thus produced is that of pitch. The various pitches of the voice result from the variation of tension and shape of the vocal cords. This variation of tension and shape is regulated by the muscles of the larynx whose action is automatic, responding to the will of the singer as he thinks the pitch he wishes to produce. Beyond the release of the muscles of the jaw, allowing the mouth to open, the muscles of jaw, tongue and throat do not participate in the actual production of tone. Phonation is simply a matter of breath pressure vibrating the vocal cords, which give rise to different pitches in response to the automatic action of the muscles of the larynx. The motive power is the breath which must flow past the vocal cords with a steady pressure sufficiently strong to produce free vibration. Reduced to simplest terms, this is the explanation of the act of phonation. Having conceived a pure tone, what physical concept of this act of phonation should be evolved to realize the tonal concept, and how shall these concepts be evolved?

It will be noted that three instrumentalities enter into the act of phonation. The larynx, the larynx and that part of the body above the larynx which includes the mouth and throat. What are the functions of these instrumentalities? What mental feeling should there be to evolve a physical concept of phonation? Taking these instrumentalities in detail and turning attention first to the larynx, we will discover that the larynx, performing its functions automatically and without sensation, gives rise to a feeling of ease, of ease, unconsciousness and if we would conceive its action we must develop this concept of passivity. So, also, with the part lying above the larynx; passivity of muscle action and feeling there will make plain that the same sense of ease, release, unconsciousness should be maintained and the mental concept is the same as that of the larynx. Thus far, then, the physical concept is one of no conscious muscular effort, but of passivity and release from all tendency toward tension.

Disciplining the Tongue and the Jaw

Our efforts to arrive at this conclusion, however, have doubtless revealed another thing; we have discovered that tongue, jaw and throat are decidedly not inclined to remain quiescent. The tongue draws back and presses down or rises, the jaw stiffens, the muscles of the throat contract and the realization of our concept of muscular release and ease is not attained. In spite of will effort these muscular actions continue. We have made a measure of progress; we have learned what the physical concept should be as it relates to these parts. Why then, cannot we overcome resistance and produce the tone we have so clearly in our mind?

Continuing our study and experimentation, we note that the third instrumentality—the breath—does not do its work with ease. There is a sense of stiffness at the throat and in the upper chest, a stiffness of the walls of the body from

the waist upward, and that the outflow of breath is not even and flowing. We find lack of control and sluggishness of action combined with strain and stiffness. If we watch this situation carefully, we will discover that stiffness of laryngeal action and muscular reactions of jaw, tongue and throat accompany these manifestations of wrong breathing action. If, by chance, we do emit a flow of breath with ease and freedom and are watching closely, we notice that ease of throat, jaw and tongue are manifestly more pronounced. Thinking this over, we conclude that there must be a close relationship between breath management and ease in phonation.

A study of breathing will give us a clue to this relationship. If we locate and train the muscles involved in breath control and obtain a mastery over their action that results in their instantaneous and freely acting response to the will and a steady even flow of breath through the larynx, we will find these reactions of jaw, tongue and throat muscles disappearing and the larynx performing its work automatically. While space does not permit a full exposition of this study it is necessary to point out its essentials. The part played by rib muscles, by diaphragm and muscles of the back should be understood. Training which will give easy, firm and direct control over the action of these muscles should be continued until intake and outflow of breath is performed with ease and certainty and without the slightest feeling of stiffness in the upper chest or at the larynx. The firm and rather high condition of chest should be made habitual, without sense of strain. The point of the shoulders. Power to inhale a fairly full breath and then to exhale it evenly and with steadiness of pressure at the lips and with a feeling of freedom of flow of the body, must be gained and made automatic. This detailed training must be carried to the point of easy control and then the whole act of breathing should be related to the mind conceived it as a single act. When this point is reached the student will be ready to preconceive the act of breathing in a physical concept that can be realized in actual performance.

This control of breath will immediately result in a considerable lessening of the stiffness of throat, tongue, jaw and larynx. A long step toward a complete physical concept of the act of tone production will have been taken. But a bothersome obstacle may yet remain. It has been said that the larynx tunes the voice—produces different pitches—automatically. This is very hard for some students to realize and they will continue to try to assist the larynx in this act by contraction of the throat muscles. This must be overcome by establishing most clearly a sense of forgetfulness of pitch formation. The mind must be trained to completely forget the pitch of tone in its actual production. When breath control has been acquired together with the physical concept of passivity and ease of throat, tongue, jaw and larynx, then a concept of the complete physical act of tone production, including breathing and phonation must be evolved. The mind, subconsciously taking in the details of the act of breathing and maintaining ease and freedom of flow, preconceives the complete physical act of singing preventing all interference and giving free emission to the tone that a mentally been formed.

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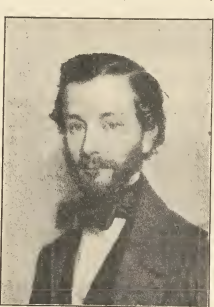
The Centenary of Henri Vieuxtemps

HENRI VIEUXTEMPS, the great violinist, was born at Verviers, Belgium, on February 20, 1820. His father, a district officer, was an instrument maker and pianotuner. The boy began very early the study of the violin, appearing at the age of six as soloist with the orchestra in Rodolphe's Fifth Concerto. Soon after this his father took the boy on a concert tour. During this tour De Beriot, the famous French violinist, heard him play, and was so impressed with his talent that he took him as a pupil and gave him a thorough musical education. In 1828 Vieuxtemps made his debut in Paris under the management of De Beriot. After this the boy returned to Belgium, where he continued his studies by himself, practicing with great assiduity.

In 1833 he accomplished another tour, this time through Germany. During the course of this lengthy tour, Vieuxtemps came into contact with many of the foremost musicians of the day and heard much great music.

Vieuxtemps was by nature a wanderer. He traveled from one place to another—

now to London to become soloist at the Philharmonic Concerts; now to Vienna;



HENRI VIEUXTEMPS

again to Russia, where the Czar, charmed by the young musician's art, appointed him solo violinist to his court; then to Antwerp, where, at the Rubens Fete, Vieuxtemps was decorated with the Order of Leopold; after this, to Paris, a second time to London and a visit to America. In all of these wanderings he received extraordinary honors, and took place as one of the famous violinists of his day. Besides his activities as a virtuoso, Vieuxtemps composed much music for the violin—concertos, fantasies, a sonata for violin and piano, and three cadenzas for Beethoven's violin concerto, as well as a large number of concert pieces. Many of his compositions are still upon the programs of the violinists of to-day.

Vieuxtemps was contemporary with four other great violinists—De Beriot, Spohr, Paganini and Norman Neruda, for whom he wrote a concerto.

In 1845 he married Josephine Eder, an eminent Viennese pianist. The next ten years were spent in continuous wanderings over Europe, with another concert tour in the United States.

Thus far was the ascending curve of Vieuxtemps' career. Now began his decline. In 1855 his father died, and the following year he lost his wife. He then suffered a paralytic stroke, which affected his left side and put an end to his violin playing. After a partial recovery, Vieuxtemps was able to resume teaching. But his career as a virtuoso was over. His passion for traveling remained as strong as ever, and till his death, on June 6, 1881, in Mustapha-Vel-Alger, in Algeria, he wandered over the world, finding pleasure in new and ever-changing scenes.

Vieuxtemps had an unsurpassed command of the bow, using a sweeping and forceful style; among other technical achievements being able to produce a crisp staccato with an up-and-down bow; his intonation was impeccable, his tone of rare breadth and power. In phrasing, his accent was characteristically marked and virile, and he delighted in strong contrasts in tone and feeling.

He and De Beriot were estimated as the leaders of the modern French school. As a composer he and Spohr are considered the forefront of writers for the violin.

How Long Should My Music Lesson Be?

The best length for violin lessons—half, three-quarters, or full hour lessons, or even longer is a fruitful theme for discussion among teachers and pupils, and their parents. It is probable that the great majority of lessons in the United States are limited to one-half hour, and if two or more lessons are given in the course of a week, this length is no doubt the best in the case of young pupils and teachers, whose attention is inclined to wander after a half hour of concentrated work. Older pupils and experienced violin students can take longer lessons.

From the standpoint of the teacher, half hour lessons are the best, for, as the greater part of the business of a young teacher consists in lessons to young people who attend school, or who are employed during the day, and he has to give the majority of his lessons in the afternoon or evening or on Saturdays, he would find it very difficult to take care of a large class in the case of full hour lessons. In addition to this, the cost of long lessons would be so high that the average pupil could not afford to pay it.

Other things being equal, two half hour lessons per week are much better than one full hour, since the pupils' mistakes are corrected at the end of three days instead of going for a full week, which is a great advantage, as the longer wrong practice is kept up, the more difficult it is to correct it.

The reason why there is so much bad violin playing in the world is largely because pupils do not receive sufficient instruction. The great violinist and teacher, Louis Spohr, in his *Violin School*, says that during the first few

months a lesson every day is necessary and he was certainly correct in his view. Every experienced teacher knows that it is practically impossible to give the average young pupil a correct foundation in violin playing in one half-hour lesson a week. There is no instrument so difficult to teach as the violin, if the pupil is to acquire an absolutely correct bowing, and correct position and action of the wrist, arms and fingers. In this respect of course there is a great difference in pupils. Some fall into the correct positions and movements with little difficulty, while others seem naturally and innately to do everything wrong, and it appears to be impossible to give them a correct bowing. Some violin pupils do not seem to be able to grasp the correct positions and movements even when they try hard to do so, while others are careless and do not try. Such pupils do not help the teacher at all in his efforts to give them the correct movements, and naturally fail to acquire them.

Pupils of great talent have a much better chance of "arriving" than their less talented brethren, since their teachers recognize their talent and do everything in their power to help them. A great pupil is the teacher's best advertisement, and many a successful teacher has grown rich on the strength of the reputation he has acquired by producing even one or two eminent pupils. The Bible says, "To him that hath shall be given," and this is more true than in the case of the pupil of great talent. Every hand is raised to help him. Wealthy people make it possible for him to study with eminent teachers, if he is poor, and give

him every opportunity for advancement in the way of having plenty of time for study, attending concerts, etc. His teachers give him overtime, throw engagements in his way, introduce him to eminent musicians, procure him opportunities for string quartet, orchestra and ensemble work of all kinds, and strive to advance his interests in every way, shape, and form. It is of course to the interest of the teacher to do this, as one good pupil will bring many more to the teacher's class.

In a recent article, Josef Hoffman, the pianist, tells of his lessons with Anton Rubinstein, the famous pianist. He states that his lessons were always two hours in length (he was sixteen years old at the time, and already well advanced). In reading the lives of eminent violinists, telling of their student days, one is always struck with the fact that the teachers of these young geniuses took no note of their students' days, and as regards the length of the lesson. In many cases the lesson lasted until teacher and pupil were both thoroughly exhausted.

In my own personal experience I recall the case of a very talented youth, whom I taught for some years, and who later went to Europe to enter the class of César Thomson, the eminent Belgian violinist and teacher at Brussels. The young man had very great talent, and strong vitality. Thomson recognized this and said that he could make a violinist out of him who would himself be the finest he saw, he worked him to the limit. His lessons would often last from two to two hours and a half. After the lessons had ended, he would go on to the next pupil, Thomson would go to the

walking room filled with pupils, and tell them all to come the following day. Then he would return to the young genius and continue the lesson until he had made infuse serious injury on the eye if the string struck exactly in the right place. Even then there would be less danger from the steel than from the gut string.

Inlaying the Bridge

Two difficulties which are met with in the use of steel E strings for the violin can be easily overcome. The first is that of using the wire E, owing to its rigidity. This can be remedied by the use of a screw tuning attachment, by which the tuning is done from the tail-piece, and not from the peg. This gives perfect results. A slight touch of the screw at the tail-piece and the violin is in perfect tune. The second is the tendency of the wire E to cut into the bridge, gradually lowering the string until in a short time it is too near the fingerboard and a new bridge has to be fitted to the violin. The wire E is turned solely by the peg, it wears the bridge down very fast, but with the screw attachment this difficulty is reduced to the minimum.

Another way of obviating this cutting is to inlay a little piece of ebony in the bridge for the string to rest on. A small piece, an eighth of an inch or so square

pendicular, the next twist of the peg will bring it down with a crash, often breaking the bridge, or even cracking the belly and bringing the sound-post down in the violin in many cases, thus putting the violinist out of commission for the rest of the evening. Even if the violinist had an extra bridge the exact size of the broken one to put on, and had a sound-post set in his case so that bridge and sound-post could be gotten back into position in a few minutes, it would be quite a while before the violin would stand in tune. Once the strings are down, and bridge and sound-post changed, it requires a great deal of tuning before the violin can be made to stand in tune.

An experienced violinist watches to see that his bridge retains its upright position after every tuning, and if it leans towards the fingerboard he straightens it. To do this the violin should be held between the knees and the bridge grasped between the thumb and first and second finger of each hand and pulled carefully back into position. When the notches of the bridge are filled with rosin, it is often difficult to pull the bridge back to position, and too energetic a pull will often bring it down. This trouble can be avoided by rubbing a minute quantity of soap in the notches of the bridge. Treated in this way the bridge can be pulled back without danger of falling.

A good bridge will last for many years if kept perpendicular. The bridge is a very important element of good tone, and it is a calamity to break one which gives an especially fine quality of tone. The thickness of the bridge and the wood from which it is made have much to do with the tone.

Aside from the danger of the bridge breaking, it is apt to warp badly if not kept perpendicular, especially if the bridge is cut rather thin. Pupils are, as a rule, extremely careless in looking after the bridge, and they should be continually cautioned by the teacher.

Scales

Nothing keeps the violinist in good technical shape like the daily practice of the scales in three octaves, in thirds, sixths, octaves, and tenths, and the chromatic scale through three octaves. Various bowings can be used in practicing the scales, thus killing two birds with one stone. Such practice is really a wonderful labor saver, as there is little doubt that twenty minutes of concentrated scale practice does as much to keep the violinist in good technical shape as a full hour spent on miscellaneous pieces.

can be cut from the bridge where the E string rests and a piece of ebony of the same size glued in its place. Some violin makers make these ebony inlays under every string, but this is hardly necessary.

A correspondent of THE ETUDE writes of another plan for accomplishing the same result. He says: "Get a drill one-third-second of an inch in diameter, and bore a hole two-thirds-second of an inch deep where the E string rests. Fill the hole with glue and fit a plug of ivory into it, after making a dent at the top of the plug, to catch the wire. I have had excellent results with this method."

This would no doubt answer, if the top of the bridge were not too thin to admit of inserting the plug. The bridge makers usually have the bridge quite thin at the top.

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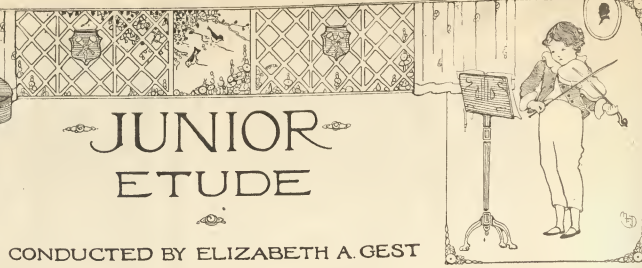
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Buckle Down

What were you doing this last year in music? Do you remember the pieces and the studies you had then? Do you remember how well or how badly you played your scales then? Do you remember how diligent you were about your practicing?

Stop and think about these things for sixty seconds, and then ask yourself—Am I a whole year's work further advanced now than I was then? Are my scales a whole year's worth better? Have I advanced a whole year's worth technically? And musically?

It would be a great pity if you could not answer "yes" to all of these questions. But however, if there is any doubt about it, you had better buckle down now and make up for lost time. It will be June before you know it.

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, "Music and Animals." You may tell what you know about the subject in general, or relate an incident about a pet. 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 February.

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

A CHRISTMAS STORY (Prize Winner.)

ON Christmas Eve last year I was invited to go "a-cavalling" with some of my friends, and I accepted rather reluctantly, for I saw nothing in a rollicking party but cold hands and feet.

We went in the costume of "Waits" and our disguise was complete.

In almost every house there was a lighted candle in the window, but we sang in front of those that were not lighted too, and one of us played the violin.

Everybody was nice and friendly and one old gentleman made us a donation of five dollars. Maybe he recollected "Ye Olden Days" when he heard the real Christmas waits in England. We gave the donation to the Red Cross, and boys and girls, when I heard them thank us for the money I was glad that I had gotten my hands and feet cold.

SARAH CAWELL (Age 11),
Cleveland, Ohio.

A CHRISTMAS STORY (Prize Winner.)

"There! I've hung up my best stocking," remarked Judy, as she tiptoed off to bed. "I hope Santa leaves me a doll. What do you want, Andy?" she asked her brother.

"I want a violin and some lined paper to write music on," he answered, "for I am going to be a great composer some day, but let's go to bed. Merry Christmas!"

"Same to you!" cried Judy, and off she went.

Early next morning the children were examining their mail presents, and there was Andy's violin. Within a month he had begun taking lessons, and his progress was very rapid. Before long he was able to compose a simple little piece, and to complete his musical education he was sent to a conservatory.

Through his perseverance, after years of study, he became a great musician and composer.

ESTHER VINERUG (Age 12),
New York.

A CHRISTMAS STORY (Prize Winner.)

IN all the world there were no hills more bleak than the limestone ridge that formed the background to Judea. Death had shown its face upon this desolate patch. It was called life for custom's sake only.

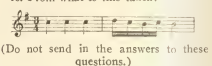
One evening while a few shepherds were tending their flocks on these dark, old hills, the sound of music reached their ears. The shepherds looked up, and there, hovering over them was a band of angels, who sang to them tidings of great joy.

So this is Christmas, when the Christ Child comes into the world to set singing the hearts of little children, the hearts of men and women—to set them singing the song that the angels taught to the hills of Bethlehem: Glory to God on the highest! And on earth, peace to men of good will!

REGINA M. NUGENT (Age 12),
Conshohocken, Pa.

Who Knows?

1. What is the C clef?
2. Who wrote Don Giovanni?
3. Is it an opera or an oratorio?
4. What are canstans?
5. What noted Italian Composer died during the summer of 1919?
6. What is his best-known work?
7. What is the nationality of Louise Homer?
8. What is meant by D. C. and for what is it an abbreviation?
9. What is a saraband?
10. From what is this taken?



(Do not send in the answers to these questions.)

Answers to Last Month's Questions

1. A flageolet is a small wood wind instrument.
2. Harmony is the combination of two or more tones sounded simultaneously.
3. A folk-song is a traditional song of a simple nature.
4. Stephen Foster was an American musician, the composer of *Old Black Joe*, *My Old Kentucky Home*, etc.
5. A polka is a moderately fast dance in two-four time, or the music for the dance.
6. A guitar has six strings.
7. The Sixtine Choir is a body of male singers who sing at the services in the Sixtine Chapel in the Vatican.
8. MacDowell was born in 1861.
9. There is no difference between a half-note and a half-step.
10. Chopin, prelude Op. 28, No. 20.

Who Can Find

- A chord in the wood-pile
A scale in the fish-pond
A tie in the races
A flat to live in
A measure in the flour-barrel
A time for the clock
A signature for the letter
A tonic for the doctor
A brace for the carpenter
A note for the bank
A rest for the weary?

Honorable Mention

Ethel Nodel, Mary Ashley, Herbert Cutler, Helen Gordon, Nell McGee, Margaret Isabel Auld, Sylvia Allsheskey, Hattie V. Wescott, Susie Gallup, Anilaura Peck, Lillian Weiss, Hermene Eisenman, Louise Ridgeway, Gertrude Childs, Norma Umland, Augusta Pearson, Catherine Stauffer, Beatrice Werner, Alice Ruth Marchand, Gladys Roysted.



Mother Goose Valentine Party

By V. C. Castleman

(This could be used as a recital idea with appropriate music selected from "Four Pages After Mother Goose," Rogers; "Mother Goose Fables," Purton, etc.)

Cupid was weary of his old valentines and was wondering how he could get up some new ideas for the school children. Presently he laughed aloud. "Old friends are best after all," he said. "I'll call on Mother Goose to help me, and away she ran to find her.

It was one by the school-room clock on the fourteenth of February when Cupid flew in through the open window. "This is a fine day to play Mother Goose," he said, and as he spoke in gilded Red Ridinghood, who chose a seat on the front row and placed her basket on the desk. Then the door opened and in walked two tiny tots under an umbrella, singing, "Rain, rain, go away, Come again some other day."

Then came the Queen of Hearts, her white robe trimmed with bright red hearts and on her head a golden crown. "The Queen of Hearts She made some tarts."

Suddenly there was a clatter of horses' feet, and in pranced Yankee Doodle on a pony, with his feather in his cap and jingling to everybody.

Little Goose herself entered at this moment, waving a broomstick at a little dog which followed around begging for a lure. She went to the cupboard to get one for him.

"But when she got there The cupboard was bare."



Puzzle Corner

(THE following puzzle is one of the best exercises we have ever seen for making your brain work on the subject of time and intervals. Get your pencils and paper and see what you can do with it.)

Puzzle

By Frank G. Balowitz

WHEN correctly solved, the following will form a well-known melody. 1. From E above middle C, count up the same number of half-steps that there are between the tonic of the scale of five flats and an augmented fifth above it, write a note equal to the value of an eighth, a dotted sixteenth, and a thirty-second.

2. Reverse the interval of an augmented fourth above the supertonic of the scale of Eb, and write exactly in the center of this interval, a note equal to the value of one thirty-second, two sixty-fourths, one sixteenth, and one-third of a dotted eighth.

3. Counting up from Gb find a major sixth minus a minor third, and write a note equal to the value of one-seventh of the first two notes combined.

4. Above F (first space) find a minor seventh minus four half steps; then find two half-steps above the same F. Directly in the center of these two notes write a note equal to the value of three eighths, a dotted sixteenth and one thirty-second. 5. Above middle G find a minor third, plus an augmented second, plus a diminished fifth, minus a minor third, and write a note equal to the value of three thirty-seconds, plus seven sixty-fourths, plus a dotted thirty-second.

Next came Jack and Jill, and quick! Help! "Jack fell down and," no, he did not really break his crown this time, but "Jill came tumbling after," much to everybody's amusement.

And what is going on ever in the corner? Why, Little Miss Muffet was sitting on her tuffet, and—good gracious! Just see that terrible spider!

"Along came a spider And sat down beside her."

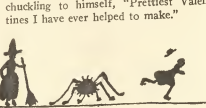
And who is that big, jolly person over on the other side of the room? It must be Old King Cole, the jolly old soul! Before his fiddlers three are seated, in comes a lady on a white horse decorated with jingling bells.

"With rings on her fingers and bells on her toes, She shall have music wherever she goes."

What solemn-faced girl is this dressed in white and carrying a watering-pot? Mary, Mary, quite contrary, lift up your eyes and see your garden grow. Humpty-dumpty cannot not come, because he has had a bad fall.

Little Tom Tucker is so hungry he can hardly wait for his supper, and Little Red Ridinghood is going to distribute some lovely red apples.

What solemn-faced girl and her children are eating the goodies, that sly old Cupid jumps up on a shelf with his camera and "snaps" the group. Then he runs away, chuckling to himself, "Prettiest Valentines I have ever helped to make."



Answer to December Puzzle

1. Bars (or Keys). 2. Measures (or Scales). 3. Beats (Beats). 4. Staff. 5. Ties. 6. Notes (or Quarters). 7. Rest. 8. Sharp (or Natural).

PRIZE WINNERS—Mabel Gerard (age 12), Broomfield, N. J. Catherine Plato (age 14), Hartford, Conn. Vivian Dworkar (age 12), Longmont, Colo.

HONORABLE MENTION—Edith La Fave, Olive McAlon, Lillian Engbauge, Mary Ashley, Mary Lee Richardson, Alice Taylor, Susie Gallup, Pauline Jumblyth, Catherine Carroll, Mary Herron, Regina M. Nugent, Elizabeth Berrie, Rachel Hood, Juliet Gattin, Evelyn K. Martin, Kathleen Couch, Frankie Warren, Lucile Heiland, Mary E. Kerns, Vincent Aita, Eva Powell, Elizabeth Root, Esther Vinerug, Anilaura Peck, Eleanor Dreier, Milton Sipp, Hermene Eisenman, Margorie Brown, Calvin Brous.

Letter Box

DEAR JUNIOR ETUDE:

I have taken great pleasure in wearing the prize pin you sent me. I wear it almost everywhere I go for I am proud of it and I wish every JUNIOR ETUDE friend could receive one. Yours truly, ONA EMMERS (Age 13), Copan, Okla.

DEAR JUNIOR ETUDE:

I would like to ask Katherine Douglas, of McAlister, Okla., if the favorite composition she refers to is *The Song of the Brook*, by Tenney? Thanking you for this space, yours truly, CYNTHIA HENRYCK, Kearney, Neb.

LOVE'S SUNLIGHT

Words by Estelle Merrym Clark

Music by

Charles Wakefield Cadman

B♭ (d-d), D♯ (f-f), E♭ (g-g) 60 Cents

Part of the text and melody follow:

*Fair as the morn when ray dawn is breaking,
Sweet as the song the lark sings to the skies,
Would he thought that in my heart I'd cherish,
If that one thought would bring Love's Sunlight
to your eyes*

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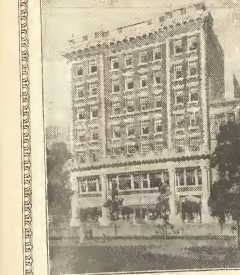
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