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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



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APRIL 1920

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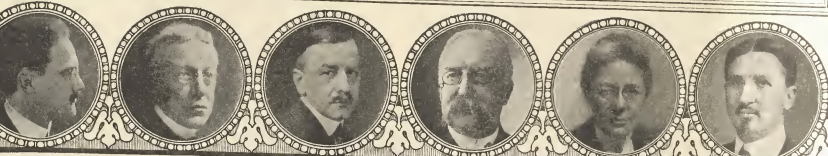
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From an actual photograph taken at State Armory, Albany, on November 25, 1919.

Close-up of Mario Laurenti comparing his voice with its RE-CREATION by the New Edison.

6,000 Teachers Hear Astounding Triumph of Phonograph's New Art

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Laurenti stood beside a graceful William and Mary cabinet. He started to sing. His glorious voice filled the auditorium. The audience, which had been a-buzz with curiosity throughout preliminaries, now settled back in its chairs, and surrendered itself to the exquisite artistry of Laurenti's voice. Suddenly the audience sat up in abrupt surprise. A low, wondering whisper ran through the auditorium. Folks rubbed their eyes. Laurenti's lips were absolutely still, but his voice continued to reach them with undiminished beauty. The New Edison had taken up Laurenti's song and was RE-CREATING his voice with such perfect realism that the human ear could not tell that he had ceased to sing.

As plainly and simply as we can tell it, such is what happened. We wish you could have heard these 6,000 teachers express their amazement and delight. As

—the letter of

DR. JOHN H. FINLEY

PRESIDENT OF THE UNIVERSITY OF THE STATE OF NEW YORK
NEW YORK STATE COMMISSIONER OF EDUCATION

"The influence of music upon the individual has been known since very early times. When an evil spirit came upon Saul, David was brought to play before him until he was well. I often think of Mr. Edison as a modern David, not slaying Goliath, but playing with varied instruments before the world, which seems, like Saul, to be possessed at times by an evil spirit."

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THE ETUDE

APRIL, 1920

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VOL. XXXVIII, No. 4

Glad Music

SOME people are natural born scoffers. They turn up their impudent noses just for the pleasure of trying to make their judgment seem superior to all others in their hearing. They are among the most hated people in the world. Just a little while ago it was their custom to scoff at the "glad books" and "glad propaganda" which did so much to bring cheer and sweeten life during the maniac years of the war. Now people realize that the glad books, which taught us to hunt for the bright side of things, the good side of man, even though we had to hunt with a telescope, were books which were a part of the universal nobility that is in every man's soul.

Why not lay the same stress upon glad music? Should not every one of us every day hear a little glad music—music sparkling with prismatic melodies and fascinating rhythms?

Too few of us realize the need for gladness, mirth and happiness every day. The late Charles Farrar Browne (Artemus Ward) was once summoned to Washington to a cabinet meeting when Lincoln was President (Sept. 22, 1862). When he arrived Lincoln stopped the proceedings to introduce "Artemus Ward," and then read an entire chapter from one of Ward's books to the cabinet. The men were amazed that Lincoln, with the weight of the civil war on his shoulders, should interrupt an important meeting to read a humorist's funny remarks. When Lincoln, laughing heartily at the chapter, looked up and saw his cabinet all sitting around solemn faces, he said: "Gentlemen, why don't you laugh? With the fearful strain that is on me night and day, if I did not laugh I should die—and you need this medicine as much as I do."

Glad music is soul medicine for all of us. If we still have the Devil's mortgage, WORRY, the best way to get rid of it is by means of glad music, glad books, glad friends and glad thoughts. Try it.

The Wolf in Sheep's Clothing

THAT certain firms have employed the term "standardization" as a means of securing business cannot be objected to in any way. However, when a firm puts out a series of books at a rate that makes ordinary profiteering seem like kindly philanthropy, and then attempts to have various legislative bodies, clubs, etc., pass regulations making that set of books the one and only set prescribed for use in the Public Schools, we have something that the ordinary American should not only condemn, but also endeavor to tear out root and branch. Possibly one of the worst of all scandals in American Public School history was the corruption of school boards in various States and cities some years ago, so that the books of one publisher were made compulsory for the use of the children, while the works issued by other publishers were debarred, except in the cases of a few minor works inserted to divert suspicion. As long as we revere the proud words "a free country" we must fight to keep everything in any way connected with education uncontaminated by proprietary means and methods. If we open the way for "standardization for revenue only" then not only is music but in all things—our State will be in danger. If the "wolf in sheep's clothing" comes into your district and attempts to "put over" any system of studies sold at an exorbitant price under the guise of "standardization" tear off the hide of innocence and reveal the real animal—the enemy of the best in American musical education and of that liberty which is the foundation of American ideals and aspiration!

A Wonderful Musical Conference

THE Music Supervisors' Conference, held in Philadelphia during the week of March 22d, was the second important conference or music convention held in the city of "Brotherly Love" during the present season. The Music Supervisors' Conference was much greater in size than that of the Music Teachers' National Association. The conference has, we understand, some three thousand members, the principal interest being that of music in the public schools.

The body of men and women which came to Philadelphia represented the most enterprising teachers of their class in the country. The largest hotel in the city, the Bellevue-Stratford, was the scene of the opening reception tendered to the conference by the music clubs of the city. Many leading public men of the city and leading musicians, as well as choral societies, took part. All the available seats at the Metropolitan Opera House were bought out months before for the delegates, in order that they might see the New York Company at one performance. A great banquet was tendered to the entire conference by the Victor Talking Machine Company, and Mr. Edward Bok purchased and presented to the members some six or seven hundred seats for the Philadelphia Orchestra concert. These were merely a few of the high-lights during a very busy week devoted to incessant meetings and conferences upon music in its many phases.

This splendid body, under the leadership of its able president, Hollis F. Dann, Professor of Music at Cornell University, made the finest kind of impression in the "City of Brotherly Love." Its work is one of the greatest possible significance.

What part in the education of the coming American citizen is more important than that unifying spirit which comes from good music sung in the school, which will make him a good citizen as nothing else can?

Prompt Payments for Lessons

IS most businesses it has been the custom for years to allow a discount for immediate cash payments. Business men cannot afford the waste of time and capital consequent upon delayed payments.

The two great business difficulties of music teachers in America are the matters of missed lessons and prompt collections.

We therefore recommend that our teacher friends establish the system, now employed by hundreds of teachers, of charging in advance for a term of ten or twenty lessons. This might or might not be encouraged by making a small cash discount for prompt payments, say within ten days.

A very fine way to bring about prompt payments, and at the same time, to combat the missed lesson evil, is by means of a record book resembling the ordinary banking stub-check book adapted to this special purpose. With such a book (hundreds are now using them, year in and year out) the teacher enters upon his stub the name, date of the beginning of the term and the ending of the term and the date of payment. He then fills out the pupil's record, inserting the dates of the lessons, name, address, etc. This is removed from the stub-book and given to the pupil, who in turn brings it to each lesson for twenty lessons. As the lessons are taken they are punched in the margin of the card. On the back of the card is to be found information about the percentage of excellence

which the pupil is expected to maintain, and also the following statement:

"Lessons lost through any cause other than protracted sickness will be charged to the pupil. This custom is universal among teachers. Whenever possible, pupils desiring lessons at other hours will be accommodated if sufficient notice is given. Kindly be prompt. Time lost by tardiness is accountable to the pupil."

This stub-check book and lesson-card system saves an enormous amount of fussy bookkeeping. It was devised by the editor for his personal study use, and it worked so well through many years that several other teachers in New York adopted it. It was then published in regular check-book form (thirty-five cards in a book) under the name of "The Standard Lesson Record," and it is sold at a nominal price.

The chief virtue of this, or any other similarly effective system, is that it brings about prompt payments of tuition fees. The pupil is kept informed of the coming end of his term by the fact that each lesson is punched in the card as it is taken.

There is no possibility of a misunderstanding over the matter of what lessons have been missed or made up. It is all on the card which the pupil brings to each lesson just as the passenger on the train carries his ticket every time. Nothing irritates the average teacher quite so much as the time required in the fussy work of bookkeeping. This system dispenses with this, since it is as nearly automatic as can be. The teacher hardly realizes that he is doing any bookkeeping, for it is distributed over the entire year in little records at each lesson.

American pupils and American teachers are too practical and sensible in this day to be anything but disgusted with the poppycock of some would-be "Bohemian" teachers pretending to have a distaste for money—as though by the act of receiving it they were polluting their art! Cant and hypocrisy of this kind have little place in the frank, clear sunlight of healthy American life. We do not deceive ourselves for the sake of posing. Moreover, if you wish to win the respect of the American business men and women, who are often the ones who pay for lessons, insist upon prompt cash payments, give the discount for cash if necessary, and be able at all times to show that your records of lessons, taken or missed or made up, are accurate in detail, through some such practical, time-saving, patience-sparing system as we have recommended in the foregoing.

Noted Educator Journalist Passes Away

LOUIS C. ELSON died suddenly February fifteenth. He was seventy-two years of age and had been active up to the last. Born in Boston, he received his early musical education from his mother. Later he went to Leipzig to study voice and theory. Returning to America he became an educator, journalist, lecturer and author of many valuable books.

Mr. Elson was connected with THE ETUDE from the very beginning and some of its earliest issues contain articles by him. In recent years, however, his articles had not appeared so frequently. He had a vast fund of knowledge and a most interesting way of presenting his facts. His sense of humor was extraordinary. His *European Reminiscences* are as funny as Mark Twain at his best. Yet he could be very didactic, as his useful *Mistakes and Disputed Points in Music* has proven to many students and teachers. Probably his most famous book is his *History of American Music* which, despite its high price, has had a very complimentary sale.

In expressing our deep regret at Mr. Elson's death we cannot refrain from calling attention to the fact that he was, like many of the greatest musical authorities America has produced, essentially a pioneer. Mr. Elson thought for himself and never hesitated to doubt any conventionalized opinions expressed in print. We, in America, have perhaps given too little importance to this principle which, above all others, may dis-

tinguish our American musicians from those of the older nations. A large part of the success of such a gifted genius as Percy Grainger comes from the fact that he has the pioneer's mind, the mind of the investigator who breaks the chains of tradition and really thinks for himself. Debussy had such a mind, Wagner had such a mind, Beethoven had such a mind. Their differences were differences of genre.

In America, Benjamin Franklin was the first to establish what might be called the American pioneer method of investigation. In a sense, Theodore Roosevelt, Thomas Edison, Luther Burbank and other men of that ilk are modern prototypes of Benjamin Franklin. Lowell Mason, W. S. B. Mathews, George P. Root, George P. Upton, Louis C. Elson and others have been splendid pioneers in musical educational methods in America. Who is there to succeed such men? Surely many of the workers of the present, turned out of European moulds, can never take their places. Perhaps, our greatest need at present is more young music workers who can see the great art of music as a whole from the larger human standpoint.

There are still millions of Americans who will need educational inspiration and instruction brought to them in the most palatable and practical form.

Think for yourself, young man!

Value your Yankee common sense more than some trans-Danube icon.

Invent, conceive, improve, penetrate—these traits are your American birthright.

One Louis C. Elson, with his genial wit, his human outlook, his wholesome conception of our American possibilities, is more valuable to America than a thousand incubations of European conservatories trained to make milk-and-water imitations of Beethoven Symphonies and Wagner Operas!

Respect for Education

AFTER it has been proven thousands of times that the safety of the State, its prosperity, its progress, everything that makes it noble, great and strong, is based upon the education of the citizens of the State, it would seem wholly unnecessary to be called upon to show that the proper payment of the men and women who give up their lives to the education of the young should be one of the first considerations of the State.

How can we hope to have our young people respect education when we see teachers paid salaries that are in some instances less than the wages of common laborers?

Give the teacher more money—not because the teacher needs it, or even because the teacher deserves it, but because if you do not you are gradually undermining the very things which make for your own safety, happiness and success in the State.

We know of one instance where a butler in a private home received nearly twice the income that a teacher of French in that home received. No matter how many French lessons those children received, their attitude toward education would always be a patronizing one, and the social and cultural aspirations of the parents could not rise above a state far more ignoble than their former poverty from which the war had raised the family on profligate wings.

Give the teacher more money; respect his status or run the risk of exploding a volcano of blood and ruin such as we now see in Russia. The teacher is the guide, the builder, the emancipator of our land. All honor to the teacher!

Some Excuse for Jazz

ARMY medical workers reported that injured and depressed men showed indications of great stimulation when they heard "jazz music" with its pandemonium of sounds. Now we learn by a news notice that a man in a small Pennsylvania town was confined to his bed in a helpless condition as the result of an automobile accident until he heard some "jazz" music, when he immediately got up and dressed and went down town. Can anyone furnish a better example of an escape from "jazz"?

THE ETUDE



Music for the Man of To-Day

An Interview Secured Especially for THE ETUDE with the well-known Author, Playwright and Musical Lexicographer

MAJOR RUPERT HUGHES



Biographical Note

"In a nation famed for producing men of exceptional versatility, from Benjamin Franklin down to the present time, few have succeeded so well in so many callings as Major Rupert Hughes. He was born in Lancaster, Pa., in 1855, and was educated at Western Reserve University in Ohio. His training in music was received under William O. Smith in Cleveland, Edgar Allan Poe in New York and Dr. Charles Austin Pearce in London. In addition to writing 'American Composers,' 'The Music Lovers,' 'Easy Chopin' and other valuable books upon music, Major Hughes has done much significant work in musical composition. In recent years he has achieved distinct fame as one of the most popular writers of fiction, one of the most successful of American playwrights, one of the most sought-after writers upon general subjects of interest to the public, and as an authority upon certain phases of military activity. After service in the National Guard of New York State for twenty years, he saved the expedition to the Mexican border. With him is a wealth of military and political knowledge. He has written a large collection of works upon Musical Theory. In composition he is a modernist in the broader sense of the term, emphasizing modern treatment of the elements of form, judgment and taste, even when it betters down the sacred traditions of the conservative theorists."

grew more and more lovely with every step. Mr. Business-man became a music 'fan,' as his friends said. He bought books on music, bought tickets for concerts, operas and recitals which he had formerly secretly pined his wife for attending. Much to his surprise, he found that this interest in music, like golf and the 'car,' took his mind from other things, made

his intellect rest, banished business for the nonce, benefited him, exhilarated him, made him a better man for the workaday world.

"This is simply the history of thousands and thousands of men. Once I was dining with the well-known theatrical manager, Daniel Frohman. He said to me: 'What is that tune that opens the third movement of the Sixth Symphony of Beethoven?'

"I did not remember it. (How many of the readers of THE ETUDE could write it down now?) In a few minutes the tune did come to Mr. Frohman, and he whistled it to me. Then he said:

"This is indicative of the kind of musical interest which great numbers of American business men are now taking in music. Mr. Frohman knew his melody from the Sixth Symphony, but did not know the most elementary things about chords.

Fortunes in Music

"The fortunes now being made in music by a great many men have gained respect for the musician among those of our 'practical business men' who have the materialistic streak of our pioneer ancestors strongly fixed in them. Far be it from me to sneer at the business man who looked down upon music because every second musician seemed to be able to do very little more than scrape out of his art a bare existence. Of course, there are thousands of poor musicians and always will be, but in every occupation there are thousands of poorly paid workers in comparison with the rich men at the top. No state of society, since the beginning of time, has exactly escaped that except in the books of Utopian dreamers. Where there is one George F. Bolds in the hotel business there are thousands of bell-boys and porters; where there is one Carnegie in the steel business there are thousands of operatives; where there is one John G. Johnson in law there are thousands of poor lawyers—and so on. Paderewski, Caruso, McCormack, Heifetz and numberless other artists the world over are earning a fortune every year. There are now teachers who are earning from thirty to fifty thousand dollars a year. Is not that a yearly fortune?"

"Possibly one of the reasons why music has earned the reputation for being a poorly paid profession is that, for the most part, the thousands of teachers of music scattered all over the country who do not receive nearly so much for their services as they should, are people of education and entitled to social standing and recognition in their communities. If they did not have this social standing by common consent, and only a few heads of the profession stood out in the limelight before the public, the great fortunes earned by men in the profession and in the industry of music would be more conspicuous. The poorly paid worker in industry accepts a kind of lower social status, but the poor but cultured musician, because of his education, naturally demands social recognition of the first order, regardless of a lean pocketbook.

Should My Son Take Up Music?

"In some days gone by, the average father would far rather have his son become a harness manufacturer or a shoe dealer than become a musician. Now he knows that if the son works as hard as music as he might in business, and if he



MR. HUGHES IN HIS NEW YORK HOME

Over the Piano is an Oil Portrait of Mrs. Hughes by James Montgomery Flagg.

"I enclose a picture, taken at the piano at your request. Over the piano is a portrait of my wife, as painted by James Montgomery Flagg. I have found that the position of my hands in the photograph will outrage some of the piano teachers, but I do not pose as an executant, but rather as an executer of music."

RUPERT HUGHES.

fective. These passages must be acquired as a "knack" as it were. THE ETUDE editorial follows:

"What is probably the fundamental principle of all study is the one which pedagogues have discussed the least. It might be called 'magnification'—making things larger. It is the bed rock upon which has been built all modern advance in astronomy, chemistry, botany, pathology, geology and, indirectly, a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and militarism.

"In order to perceive clearly and unmistakably one must first of all make things larger. The student is possibly first awakened to this great fact through the invasion of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown sea men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the ensuing century. Just as the voyage of the Nina, the Pinta and the Santa Maria set navigators agog, the new apparatus for making the eyes penetrate the invisible led scientists to see that the universe must be explored anew. Galileo, the son of a musician, improved the telescope in the sixteenth century, and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as truth.

Now lenses make it possible, for one to see objects one-millionth of an inch in size.

"In music-study the same principle of magnification is of great importance and use. It takes on two aspects—magnification through enlarged note type and magnification through lengthened time. Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be commiserated.

"Magnification through prolonged length of time is of equal importance. Take the following from Bach's *Fuga XVIII* from the *Well Tempered Clavier*, which to some pupils is a maze of complications in its original form.



"Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult look disappears.



"After all 'slow practice' is the magic word which banishes both complications and bad habits."

It is surprising how many people there are who have no idea how to practice profitably. In many cases where a pupil does not advance as he should it is because he does not use his practicing time to the best advantage. Of course some pupils do not practice enough and show no interest. But many times this is the result of their not knowing how to practice. The pupil may be wasting time and energy in the wrong direction. What is the use of spending an hour a day at the piano if nothing is accomplished? Perhaps some of your own pupils are in this position right now, and a few helpful suggestions may lead to a long way.

Many children never practice their lessons one or two measures at a time. They will play the whole piece or exercise through without even stopping to repeat a measure in which they have made a mistake. You should insist that when they miss a note—or even hesitate or show nervousness—the faulty measure be played over eight or ten times, or until absolutely sure. In the case of a difficult piece, or one hard to read, it should be practiced one line or a few measures at a time. This gives the pupil a chance to familiarize himself with the tricky passages, whatever they may be, piece through, by the time he reaches the end he will have forgotten the various hard places and it will be just as hard to play the second time.

The Romance of a Famous Song

Judge Galloway's "The Gypsy Trail"



TOO B. GALLOWAY

melo-dic gifts it seems unfortunate that he has not given more time to music instead of to law, business and the bench. His story of how *The Gypsy Trail*, one of the most successful songs of the last quarter of a century, came into existence is very romantic and very interesting.

Judge Galloway is not a musician in the technical sense of the term, and it was necessary for him to have some one transcribe on paper the ideas he had worked out at the keyboard. He writes:

Judge Galloway's Story

"In the early 30s there came to Columbus, Ohio, a little-known music teacher—Marie M., by name—a veritable pioneer of music in the Middle West. Of gentle firm, remarkable mentality and ability, her life was a humble romance. When only 17 years of age, she sang before the King of Prussia and was presented to him with a diamond ornament. She had appeared successfully in *Der Freischütz* in Berlin, but so sensitive was she as to her personal appearance, she being short and unpossessing—that she gave up her stage career. Her accounts of her concertizing in Germany as a child remind one of Mozart's early experiences.

"Her family, induced by an elder brother who had preceded them, to come to America, soon found themselves destitute in a strange land through this brother's dishonesty. Thus the young woman, Marie M., was obliged to support her mother and herself by giving concerts with Ole Ball and the then unknown Theodore

Thomas and by teaching music. Before coming to Columbus she had taught music at a young ladies' seminary in Pittsburgh, and while there Edward M. Stanton, then a struggling young lawyer, afterwards the great war secretary, fell deeply in love with her and proposed marriage.

"Immediately after her arrival in Columbus my parents became interested in the young woman and assisted her in obtaining pupils. The little daughter of a deceased brother, owing to the misconduct of the child's mother, was awarded to Marie. My father acted as her attorney in the court proceedings. As a little child I remember seeing our colored coachman escorting the child to and from school to prevent her being abducted by her mother. After this, for thirty-five years, Marie M., the little music teacher, went off of my life and thoughts.

Poetic Justice

"One day, in the whirlwind of time, while I was serving as Probate Judge, her niece, now grown to womanhood, appeared before me and made application to have her aunt committed to an insane hospital. On careful investigation, I found that the little old lady, far from being insane, had been the victim of this ungrateful niece, who was endeavoring to get hold of her little property, accumulated through hard years of teaching. Not only through portentous circumstances was I able to save Marie M. from unjust persecution, but renewed an acquaintance and friendship which came like a benediction into my life. As an expression of gratitude she asked me if she could transcribe some of my songs, knowing that I was unable to write them myself, and she asked permission to send seven of them, including *The Gypsy Trail*, to her friend, Theodore Presser, for publication. She said: 'I have never seen Mr. Presser, but I have purchased music from him for many years, and I know that he is my friend as he has always been so courteous to my letters, and is always so kind. Let me send some of your songs to him with a letter. I know that he will accept them.' My little old friend was right. The songs were at once accepted and published as *Memory Songs*, and through this circumstance I began publishing my songs—a thing I had never before contemplated."

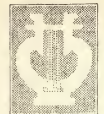
"During the war Judge Galloway, past the military age, enlisted with the Y. M. C. A. and served in France for nearly a year. Many of his songs have been sung by some of the foremost singers of the day.

guess at a note, and if they get it wrong guess again—and again—until they get it right, instead of stopping to find out what note it is.

The pupil should be taught not to jump on notes that lie some distance apart, but to gauge the distance and then reach for them carefully. In passages with chords, they should be told to notice and remember how one chord fits into or leads up to another—not harmonically, in this case, but more with regard to fingering and position of the hand.

Every piece and exercise should be fingered properly, and the pupil should be required to use the correct fingering. Some teachers are lax in this respect, and it is a most reprehensible neglect. For it leads to habits of carelessness and slovenliness, and when a pupil makes a different fingering each time that he plays a piece he can never be really sure of it.

Finally, do not underestimate the value of encouragement. Children thirst for appreciation, and generous praise will stimulate them to far greater efforts than continual fault-finding. While it is well to be very strict and not allow even a small mistake to go uncorrected, and to insist that the pupil be prompt to appreciate good work and improvement. The daily vocabulary of every music teacher should embrace phrases like "Good!" "That's better!" "Now it's coming!" and they should be used freely though with discrimination.



The difference between classic piano playing and the performance of to-day is determined chiefly by the difference between classic music and our own. There is, however, one thing significant in the fact of "modern" music which has not yet become a characteristic of its interpretation on the piano. Music itself appears to have run quite mad, and people addicted to reckless application of terms like "Bolshevistic" in his recently published volume of memoirs the venerable Saint-Saëns entitled it anarchistic. He vows that there are no longer any principles, that there are no good chords, no bad chords, no false chords. Any aggregation of notes is legitimate.

But the composers of "futurist" music are not all mere composers. Neither is their sole aim the destruction of artistic law and order. There is assuredly nothing anarchistic in the piano music of Debussy, nor can it be reasonably argued that there is anarchistic tendency in *Pelléas et Mélisande*. Those who have most sternly opposed the method and style of the composer in this opera have gone no further than to declare them nugatory. In the performance of Debussy's piano music no radical departure from the technique of Liszt and Chopin music is demanded.

Schumann's Important Inventions

We habitually trace the development of contemporary piano technique from the art work of Schumann, Chopin and Liszt. The first was not a trained technician, and the novelty of his musical ideas led him to ask of the piano achievements which, at first, seemed foreign to the nature of the instrument. But he was naturally his imitations blossomed in the strongly individual piano style of Brahms! Schumann's inventions were not numerous, but they were important. His characteristic rhythms, his creation of peculiar relations between melody and accompaniment, his use of interlocking passages and the participation of both hands in the enunciation of the melody were his principal contributions to piano music.

Chromatic passages in double thirds, arpeggios so widely dispersed and so graced with passing notes that new fingerings had to be devised and a wholly new technical treatment of scale playing, stand out as prominent features of Chopin's technique. But of still deeper import was his revelation of the use of pedal combinations in the production of tone color effects. Liszt further developed this, as he did all other elements of technique. To him, too, we owe the exploration of the resources of the different kinds of touch, the independence of finger and the value of the loose wrist. Liszt's studies remain a compendium of the technique of the piano.

Under Liszt's influence probably more has been done in the direction of studying pedal and touch than along other lines. In 1875 Hans Schemm published a book on the use of the pedals, and in it he repeated what Rubinstein said to him: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not as yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal."

Command Over Expression

On the other hand we find Tobias Matthay, in his *Art of Touch*, writing: "The purely physical act of playing consists solely of an act of touch—an act of tone production. All the gradations of agility (flexibility of finger), duration (staccato and legato), as well as the contrasts of tone inflection, depend solely and directly on the nature of this act, and it is, therefore, upon our expertise in the art of touch that the whole superstructure of pianoforte playing rests." The command over the means of expression."

No contemporary pianist is likely to agree unreservedly with Mr. Matthay. He will rather believe that the most splendid achievements of our technical art are those to which mastery of touch contributes perhaps the major part, but which would be impossible without some fulfillment of Rubinstein's expectations in regard to the pedals.

But there is a far more important matter to be discussed. We shall do well to question ourselves as

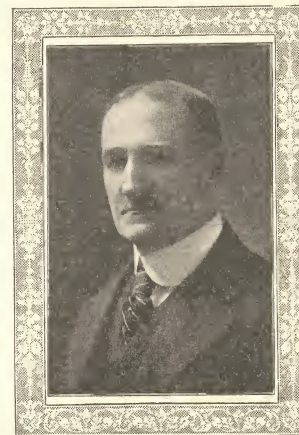
Piano Playing of To-Day

By the Noted New York Critic

W. J. HENDERSON

to what is the ultimate artistic purpose of the piano playing of to-day. We cannot fail to perceive that bewildering tone color is its highest technical achievement, but what does this color aim to accomplish?

First and foremost we cannot help seeing that the pianist's tone color corresponds to the orchestral composer's instrumentation. When the composer creates new and ravishing instrumental effects merely for the sake of the effect, he may make a contribution to the technique of orchestration, but he adds nothing to the riches of musical imagination. He is enlarging our means of expression, but he himself expresses nothing but color. The composer of piano music who seizes upon the new variety of tonal hints and exhausts the resources of the palette in compositions created entirely of musical paint says little or nothing, and says it in a Johnsonian concatenation of terms.



W. J. HENDERSON

To protest against music of this type is to set one's self in opposition to the entire trend of the tonal art at this time. Everyone seems burning with an irresistible desire to paint a picture or tell a story. Titles of compositions range from mythological to historical. Occasionally very intense modern comforts you with a "prelude" or an etude. Prelude to what? Probably to an etude or perhaps a *Chant d'Amour*, but usually to another prelude, because, forsooth, Chopin wrote a group of them constituting opus 28. "Eagle's feathers," Chopin called them. Chopin entitled them pre-udes apparently because they never arrived anywhere, being made of various odd fragments gathered together to lean, and for this, any rate, the prelude is grateful, for he too frequently finds himself lost in a labyrinth of bewitching sound combinations through which there is no discoverable path to any definable goal. But have you ever taken note of the unfinished character which seems to belong to every piano recital not including at least one work in pure recital? When you get at the beginning of the list *Prelude and Fugue in D Minor*, Beethoven's, you really feel the same. You may not be thrall to this form—that you are going to hear a prelude to a fugue, and that you will hear a fugue which will be a fugue and not a little undev-

oped polyphonic dwarf, staggering under a giant's helmet. When you see on a program *Sonata in A flat* you may mentally descend to eternal oblivion all writers of sonatas, but you confess that you are about to listen to something which is music, just music, and which does not invite you to guess its significance. Significant depths with the aid of a sonnet by Shakespeare, a drama by Henrik Ibsen, a chapter in August Comte's philosophy, or a painting by Arnold Böcklin. When you have saturated your spiritual nature with a piano etude in which there is no absolute music, you depart from the recital hall with a vague, yet very present hunger in your soul. You went to hear music, and you were asked to consider the sun, moon and stars, and the perfume of the roses of Arcady, to est a philosopher's feast or to close your physical eyes, and with those of your mind to see paintings. You grow weary of the pursuit of intellectual phantoms. You rejoice in the tumult of the senses, in the noisy, inharmonious thunders from the keys and tells you it represents anger. At any rate, it seems to have been conceived in hate and born in rage.

But, after all, the pianist of to-day seldom invites you to listen to a recital containing no absolute music. He may confess to his secret soul that he cannot adequately perform pure, independent music, and that he dare not approach it, nearer than Chopin's *B flat Minor Sonata*. In this he finds some support of his feeble aspirations in the presence of the funeral march, although there may be a too pertinent fitness in the ensuing sighs of the wind over a grave. But he will at least have offered you a sonata in which two movements apparently aim to be nothing but music.

Only the desire to be always chronological, or the prostration of the devout before the altar of history brings to the pianist's program the first singing of the larks of the musical dawn. One feels that in many cases the pianist is throwing soap to the critical Cerberus, and that his heart is not in the era of Bach or of Beethoven. Doubtless this is one reason why in the current season several pianists have concentrated their forces upon Schumann's *F Sharp Minor Sonata*, a work which demonstrates the perfect feasibility of putting new wine into old bottles.

Why Not Pedals?

By most pianists it is felt almost instinctively that the employment of all the resources of the modern instrument would be out of place in the performance of Mozart or Beethoven. Who ever hears liberal use of combined pedals in the works of the old masters? And yet why not? If we play Bach on a modern grand why should we not use all the means with which we are provided? We may try to be classic, but we cannot go even as far as the first prelude in the *Well Tempered Clavier* without translating Bach into a seventh heaven of tonal splendor. The transition from the clavichord to the piano is one of immeasurable distance, even when the touch is restricted to the dryest extremes. When we come to the *Chromatic Fantasia and Fugue* there is no artistic reason why we should not do our utmost to make its tonal features resemble those of one of the reverend abbé Liszt's twittering translations of *St. Francis of Assisi* or his *Benediction de Dieu dans la Solitude*. The music courts modern methods. It was sent to Bach as a "vision of the world" and the wenders were expected to be there.

In this matter it is the artistic judgment is the pianist's only salvation. Without question certain works of Mozart's would become masses of incongruity if performed with all the tricks of touch and pedals which are used for certain of Liszt's glowing Hungarian rhapsodies. The third pedal can be used—and frequently is used—with propriety and beautiful effect in some of Beethoven's sonatas, but continence must be the rule in applying its resources to music conceived before it was invented.

Listening to the innumerable recitals which crowd every passing musical season, one can be continually interested in observing the variety of concepts as to style and method, and the intermingled experienced performers. Some regard it as essential that the classics should be played with a dry tone and a legato suggested rather than actually created. Others strain

Recipes for Profitable Practice

By Marjorie Gleye Lachmund

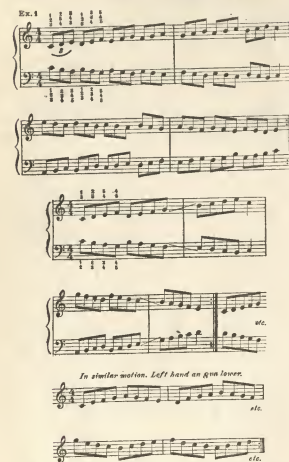
Another good way to practice is with each hand alone. This is valuable in acquiring a sureness of touch and an independence between the hands, and it is an aid in memorizing. In almost every case, except slight reading, it is wise to go through a new lesson with each hand separately before taking it together.

It is a good idea to tell the children to look ahead measure at a glance, so that while they are playing it they can see what comes next. This is especially helpful at the end of a line of music where the inclination is to hesitate while the eyes travel back across the page to the beginning of the next line. The habit of looking ahead once acquired hesitation is done away with. Another remedy for hesitation is very slow practice. The pupil should play slowly enough for every note and chord to come exactly in time—not just a little too late. Then the speed is gradually increased with gratifying results.

Speaking of slow practice—there are very few pupils who practice *slowly enough or enough slowly*. Everyone should play very slowly part of the time, especially those inclined to carelessness. A careless pupil should be made to wait before striking a note or chord and verify it first. That is, recognize the note and make sure the proper finger is over it. So many seem to

Such vague generalizing is absolutely useless. The development of a young composer proceeds along a definite path, and the three essential factors are: 1, Earnestness, which includes industry; 2, Intelligence, which includes memory; and 3, Aural Culture, which is never the less the most important. The first two factors are of nature dissolve away when we come to examine in the growth of these three powers in a musician. So we say that ear is a pure gift, but although the power to hear is a gift, the power to use it is not. It is sometimes met with in very young children, it more frequently is entirely absent until adolescence, and many fine composers have not possessed it to anything like the degree of the great masters. The power of hearing grows unassisted, with most it requires laborious help. Is general intelligence a gift? The whole system of education is framed on the supposition that it is not, but that it can be raised to a high degree of perfection. There are minds that startle you by the speed at which they develop, but they do not always "make good." There are dullards who learn with provoking slowness, but who finally attain to the highest degree of perfection. Personally, I am inclined to give most importance to the first of the three factors, and to regard Devotion as most intensive. Something—God knows what—has been said of the "gift of the word," and of "word living for," and thenceforward it becomes obsession, no matter what obstacles stand in its path. Yet even this I can recall occasions where there has been no special predilection for it and who

between every two notes, which, at this stage would be harmful, as it would prevent a continued legato.



Five finger exercises are not only of use to beginners, but are also necessary for advanced students, as they help to keep the hands and fingers in good playing condition, and are also the best test of finding out the equal distribution of arm-weight from finger to finger.

Many teachers take scales after five finger exercises, but, in my opinion, it is better to take broken-chord exercises first as they do not require an absolutely new movement. The only difference is a slightly greater extension of the hand. For very small hands, it is better to begin these exercises with the dominant seventh before taking octave positions. A slight lateral movement of the hands and arms makes it quite possible for small hands to play even broken chords in octave positions perfectly smoothly. It is of the utmost importance that even these primitive exercises should be always played rhythmically, the rhythm being constantly changed. This helps not only in fostering a rhythmic sense in the pupil, but also compels him to keep his brain on the alert, and prevents any possibility of purely mechanical finger movement.

Transposition is particularly necessary in these exercises, as it will materially assist the student in sight reading. Most passages in compositions being constructed in scales or arpeggios, transposition will naturally help him to analyze such passages almost at a glance.

The following are a few specimens of these exercises.



The Importance of Scales

Now is the proper time to begin scales. It is not advisable to take them sooner, as they require a change in the position of both the hands and arms, in order to allow the thumb to pass under the fingers. To facilitate this movement the hands must be turned slightly inwards, the right wrist turning slightly to the right, the left in the opposite direction. In the scale of C, for instance, after the first three notes, the thumb has to pass under the third finger to reach its destination. This necessitates a slight turning movement of the lower arm from the elbow, and a little more when the thumb has to pass under the fourth finger.

It is easily realized that the movements in scale playing are much more complicated than those required for the previous exercises. In most Technical Study books, preliminary exercises for thumb movement are given. These must be taken *cum grano salis*. Those exercises, for instance, with tied fingers are bad, as they have the effect of stiffening hands and arms. The weight required to keep down the tied notes will also prevent the equal distribution of weight. If preliminary exercises seem to be necessary, it is better to take them from the actual scale itself. That is to say, divide the scale into two portions, first the one which requires the thumb to move after the third finger, and then the portion which requires it after the fourth—no notes being held down. It is not advisable to commence with the C major scale as other keys are much easier, for instance E or B. These keys require a less artificial shape of the hand, and it is also much easier for the thumb to reach its note after a black key as this leaves more room to pass under.

Chopin invariably made his pupils begin their scales with B major. To acquire an absolutely perfect legato, it is necessary to insist on good practice and to play with separate hands. Not until each hand can play its part without hesitation perfectly smoothly,

The Hateful Half Hour's Practice and Some Ways of Overcoming It

By Mrs. M. R. HOMER

A QUESTION which seems to puzzle most mothers is how to get the child to do a required amount of practice. In my experience that which produces results with my small daughter in her study of the violin is to make her daily practice appear like play rather than work.

The half hour right after luncheon seems to be the best time for this, much better than after school when the normal child should play out of doors. Some days we pretend that we are having luncheon down town at a café noted for its fine music. For days they haven't had any music and I say that I won't come any more unless they do have music. She immediately begins to play the game, and as soon as possible she hurries to the living room and gets out her violin and plays to me, while I slowly finish my tea.

How Some Composers Compose

The supposition of the general public is that composers sit down at the table or at the piano and write down at once some beautiful masterpiece snatched from the generous wells of inspiration. As a matter of fact, most works are carefully worked out mosaics of an infinite number of trials.

Mr. Harry Rowe Shelley, the eminent American composer, who was a pupil of Dvořák, recently completed

must the hands be taken together. When this is done, I should recommend beginning at once in contrary movement, choosing scales in which the fingering is identical in both hands. Not to commence scales with C major may startle some people, but as I am talking for granted that previous exercises have been transposed into different keys, there ought to be no theoretical difficulty, and, technically, C major is the most difficult scale of all, in consequence of being on all white keys.

Naturally we begin with one octave before extending to two, three and four.

Before concluding my remarks on the practice of scales, I must call attention to the fallacy which still exists in certain quarters that the arm is to be kept perfectly still, the elbow being on no account allowed to help the thumb to smoothly reach its note. But, in the hands of the child, why should not the elbow assist if it helps to make the scale easier and smoother? The arm must move gradually along with the hand, the wrist swinging slightly upward each time the thumb approaches its note. It will be found that this necessitates a slight movement of the elbow. In this way the most equal tone is ensured, and the greatest rapidity attained.

Extended Arpeggios

Extended arpeggio study is the next problem we have to consider. The position and condition of fingers, hands and arms are very much the same as in scale playing, only that the swinging movement of the arm is still more pronounced on account of the greater intervals the thumb has to reach. This necessitates an undulating movement which may almost be likened to the waves of the sea—naturally not those occasioned by a violent storm. And, similarly, the movements must never be exaggerated, but must always be free, and look graceful.

My next article will conclude my remarks on technical exercises and will also have something to say on their relation to studies (études).

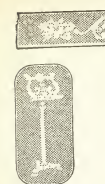
By Mrs. M. R. HOMER

Somehow we are at the theater. I am one of the audience and come in late. As I hurry to my seat I whisper to the lady near me, which may be the piano lamp or a jar of flowers. "So sorry I am late. Aren't they going to play again?"

Suddenly she starts to play, and as I listen breathlessly she bows and smiles and gradually commences to accompany me with my accompaniment on the piano, which is my desk or the sewing machine, and while I make believe play the harp she repeats over and over her not very musical scale.

Of course, it is not altogether easy for a busy mother to take the time, but if with a little tact and camouflage she can play the game and get cheerful work out of a child's usually hateful practice hour, it's well worth while.

an anthem, and accompanied the manuscript of his latest anthem, *Starch Me, O Lord*, sent for publication with his original sketches, indicating in some way the number of additions, changes, corrections he had made in the space of a few measures. The enclosed shows the process that this had been through. The entire sketches made for the anthem occupied two large pages of music paper.



Every piano teacher will agree that there are few human attributes so unstable as attention. That a pupil is present in body, indeed, is no indication whatever as to the location of his mind, which, like the Hindoo's astral body, may be wandering anywhere on the earth or the heavens above. Nevertheless, until instructions are understood and acted upon, they are worthless; hence the teacher realizes that he must use every possible device to seize upon this mental will, the whip, and having caught it, to guide it along the desired channels of thought and action.

We may distinguish between two general classes of attention, *immediate* and *derived*. In immediate attention something attracts the mind instantly and spontaneously, because it fulfills some urgent desire of the person thus affected. For instance, it is a bright January day, and little Johnny's mind is occupied with the idea of trying his new skates, with which he was presented at Christmas.

But Johnny has "examples" to make up after school; hence, in order to obtain the object of his immediate attention, he must fasten upon the problems which necessarily must be solved; and he has no personal interest in these problems; but he labors over them desperately, because that is the only way in which his attention may be free to follow its own inclinations.

Evidently, Johnny will skate, when his attention is immediate, with much more pleasure than that which he displayed in the school room, where his attention was derived, and even forced. Perhaps, however, on the next morning, the teacher will present to Johnny some new problems in arithmetic of so interesting a nature that they will claim his attention as immediate. In consequence, he will work over them with a zest that will produce results infinitely better in quality than when his attention was derived.

In piano teaching, therefore, the question arises not simply how to attract the pupil's attention, but how to secure attention of the best possible quality; namely, an attention that is immediate, rather than derived, or forced. The old idea of thankless tasks and dull routine must accordingly be softened down, if the proper quality of work is to be produced; and the pupil must be brought to feel that his piano study is an agreeable occupation, satisfactory to his natural desires and instincts.

Pleasing Music

Unquestionably, the most direct means of appeal to the pupil's attention is through pleasing music. Dry, pedagogical music implies in every case forced attention, if any; bright, attractive music secures immediate and vital attention. Hence music should be selected, not merely for its intrinsic value (which, of course, should always be considered), but also for its power of appeal to the pupil's taste. In general, that taste demands primarily modern, up-to-date music rather than the classics, just as a young person prefers to read for his amusement a modern novel rather than Shakespeare or Milton. Let the classics be introduced judiciously, therefore, in small doses and as the pupil is prepared to appreciate them. In the words of Tobias Matthay:

"Give the children music which they can enjoy (and that will probably be quite modern in feeling) and from this gradually lead them to perceive that which is in an idiom more difficult for them, an older idiom, or one more complex, and hence more difficult to master. Lead always from the simple to the complex in idiom, in construction, and in feeling; lead from the idiom of to-day to an understanding of the idiom of yesterday."—MATTHAY: *Musical Interpretation*.

Often, too, a pupil will ask for a piece which he has heard somewhere, perhaps at a concert. It is always well to gratify such a wish, unless it is obviously impracticable, since it may arouse that immediate interest for which we are striving. Sometimes the pupil's

Attention as a Factor in Piano Study

By CLARENCE G. HAMILTON, M.A.
Professor of Pianoforte Playing at Wellesley College

interest is so excited in this way that he will master a piece ordinarily much too hard for him. A young pupil of mine became enthralled over Lhevinne's playing of Poldini's *Marche Mignonne*. It seemed a hopeless task for him to attempt, as he was in the lower third grade; but in an incredibly short time he was able to play it accurately and with unwonted spirit; and in consequence the whole field of his accomplishment was enlarged.

A less direct, but equally cogent, source of appeal to a pupil's attention is in the stimulation of his imagination. The above mentioned pupil was anxious to study the *Marche Mignonne* because it was associated with pleasurable experiences. If, now, we can connect any other desirable piece with such spontaneous, familiar ideas; let it be associated with some scene or story, so that it is no longer a dry succession of notes, but represents a sail on the lake, a game of tag, a military parade, or the like. How much of the popularity of Beethoven's Op. 27, No. 2 is due to the title *Moonlight* which was bestowed upon it by someone with a genius for advertising? Give the pupil a piece with a title such as Schumann's *Soldiers' March* or *Happy Farmer*, from Op. 68, and he will instantly vivify it with a whole train of interesting events. If a piece has no such title, he may be encouraged to invent one, and to work out its application for himself.

Wolffart's hints about getting him to suggest a title for each, *Santa Claus' March*, *Brownies at Play*, etc.

A Means to an End

I am not now making a plea for program music, except as a means toward a vital end. When this imaginative touch has served its purpose, which was to make the necessary connection with the pupil's previous experiences, he is prepared to turn his attention to the

distinctively musical factors. Attention, indeed, must have more than one element to feed upon, otherwise it will fly away after other pastures. So, to keep the pupil's mind engrossed with his music, let us present the latter in as many aspects as possible, each of which may claim his attention in its turn. Let us show him the beauty of the melodic curve, the continually recurring pulse of the rhythm, the essential unity of the phrase, with its progression up to the point of climax. As the piece unfolds, let each large division deliver its individual message, and finally let all be fitted together into coherent shape. Above all, the pupil should be taught to listen to his music by ear training exercises that deal with important motives of the piece, or by hearing the piece played, as a whole or part, and by commenting upon its interpretative features. Something should also be learned about the composer, his school and rank, and the distinctive features of his style.

In considering the subject of the pupil's attention, we must bear in mind the two occasions on which this is to be sought—during the lesson hour and also during the practice periods. All the contributing factors thus far mentioned—direct interest in the piece, imaginative ideas connected with it, study of its musical components—apply equally well to each of these occasions. Moreover, any device that will attract the attention during the lesson is sure to react favorably upon the practice time; and vice versa. A new idea vividly grasped in the lesson time, for instance, inspires the pupil to work it out in his practice, while the successful solution of problems by practice makes the pupil eager to display his new-found knowledge at the lesson. Serviceable capital may be stored up by cultivating the pupil's curiosity. Teach him to think about the music by asking him questions whenever practicable, instead of solving the difficulties for him. If something is wrong in his playing—rhythm, fingering—ask him to find the error, and when he has found it, to mark it himself for future guidance. Let him examine and describe the melody and the form; let him look up definitions, or details of the composer's life in the reference books which he should be provided. This active condition of his mind may result in his turning the tables and asking questions on his own account—a blessed relief from the placid apathy with which so many pupils are afflicted. Let there be a constant interchange of ideas between teacher and pupil, in which the teacher applies the match to the pupil's enthusiasm, that is ready enough to take fire if it only has the proper incentive.

Require Careful Investigation

Similar methods may be employed in the pupil's practice, if he be required to perform certain tasks that will necessitate a careful investigation of the music, such as to write the fingering to given passages; to add or correct phrasing marks; to set down and describe prominent motives; to examine and decide on the form of the piece, etc. In other words, instead of going through a perfunctory succession of finger motions, he will proceed to study the piece as he would any school lesson.

Variety of treatment is another means of holding the pupil's attention during the lesson. Topics should certainly be presented in an orderly succession; but an order, however logical, should not be inevitably followed. Naturally, the lesson opens with technical drill; but even this drill may be cleverly varied so that it does not become monotonous. So, for instance, may be alternated with arpeggio exercises, and these types varied by drill upon special muscular motions, or by technical figures drawn from other material in the lesson. After this drill, representing a new study by A, a new piece by B, a review study by C, and a review piece by D, these may be taken up in the order: A, B, C, D; A, C, B, D; B, A, C, D; B, A, C, D, or in many other orders, so that the pupil may con-



CLARENCE G. HAMILTON

stantly come in contact with what is unexpected and so be stimulated to interest. The pupil may be taught to give equal variety to his practice by listing the several items, giving a fixed time to each, and changing their order from day to day. He may be asked, too, to transpose his technical exercises into various keys, and by playing them in a different key each day, to have constantly something new to think about.

The Ultimate End

Perhaps the best substitute for immediate attention is that which is excited by the thought of an *ultimate end*. We all know the value of having an object in view for which to strive. Just as the pupil will practice with redoubled vigor if he has a definite and interesting object toward which his attention is directed. And this object must not be too remote. It is not enough for us to tell a child that he will appreciate the ability to play when he is "grown up." That time is for him in the infinite distance, far removed from present endeavor. But let him have a certain occasion in mind—a recital, a Christmas party—on which he is to play a certain piece, and his practice upon it will take on a new meaning. With the younger children very tangible rewards may be offered, such as a gold star for a well-learned lesson, or even payment for practice.

The teacher, in giving perhaps a penny for each ten minutes, may be very effective incidentally in teaching the value of money and the independence of a salaried position. Pupil recitals, mentioned above, furnish further incentive in the wholesome spirit of rivalry which they encourage. Each pupil, observing the attainments of his companions, desires to do as well as they, or even better, if possible; and in consequence, attacks his work with added zeal. The same incentive may come from meetings of pupils at the teacher's studio or home, during which they interchange ideas about music and take pride in displaying their progress to one another. Class lessons, when practicable, have a similar effect.

It is evident that attention will be more easily secured

when the mind is fresh and active. Accordingly, both lesson and practice are best placed in the morning hours, before the pupil is fatigued with the routine of daily tasks. Unfortunately, piano lessons must often be given after school hours, when the child is too fatigued to attend to them; but the teacher can urge his pupils to perform at least a part of their practice before school, when a twenty-minute period is often more fruitful than an hour late in the day or in the evening. There is no extraneous incentive to attention, however, that can compare in power with the enthusiasm of the teacher. Per contra, if he is apathetic and dull during the lesson, he has destroyed all hope of arousing the pupil's interest. A teacher who is so tired or bored that he lies back with closed eyes and wandering mind while a pupil stumbles through his piece, has no right to be giving a lesson; for he is harming rather than benefiting the pupil. Whatever our fatigue of mind or body, let us during the lesson be constantly "on the job," inciting the pupil to his best endeavors, quick to detect errors, just and alert in criticism, fair in praise or blame.

Let the Teacher be "Gal"

An old French treatise on piano instruction, enumerating the qualities of a successful teacher, concludes with the advice, "above all, let him be *gai*." Exactly! Let the teacher be bright and cheerful, enthusiastic, even if he has to wear the particular manner in hand, and he will create a "play" atmosphere that will make of music a recreation rather than a drudgery, and that will tend to produce a music-lover rather than a mere technician. If, as it is true, it is the intense desire for some object or ideal that incites the mind to the most effective form of attention, let us fill the pupil's mind with that joy in musical expression with which every music student should be inspired; let us show by our words and acts that we ourselves are actuated by an equal enthusiasm for our chosen art, and the problem of attracting and holding his earnest attention will be effectually solved.

Check It Up

By Watson Y. Buckley

In business, engineering, science, in fact in all branches of the various undertakings in which men expect exactness and care, elaborate provisions are made for "checking up." No work passes on until a competent checker goes over it to see that it is right. The more important the work the more need there is for care and competence upon the part of the checker. The active student, whether under the tutelage of a good teacher, or whether studying alone, should carefully check up his work in every study and every composition. Indeed it might not be a bad plan for the

student to write out on a slip of paper such headings as these:

1. Where can the touch be improved?
2. Where can the fingering be bettered?
3. Where is the tempo at fault?
4. Where is the expression indefinite?
5. Where is the rhythm halting?

Remember, if some one did not "check up" no bridge would be safe to pass over; no order of goods would reach you in satisfactory condition; no prescription would be safe to take; no building would be safe to tenant. Check Up.

By Lillian B. Martin

KNOWING how to play and playing are two distinct things, and should receive undivided attention of all who yearn for musical supremacy. One may possess a thorough knowledge of music and yet be unable to render a selection perfectly. Knowing how to play, and not being able to play, is characteristic of many pianists. There are pianists who have taken music lessons for years, understand music thoroughly, know how to play, and know how a piece should be played, and yet who are unable to play a piece as it should be played. Being unable to play after studying music for years strongly indicates carelessness of past method, inadequate preparation and the study of advanced lessons before the elementary lessons were mastered. The teacher is partly to blame for such deplorable results, for insisting that the pupil thoroughly master a lesson before proceeding to the next, but, as well, should have been sufficiently interested in his work to endeavor to acquire accuracy and technique.

Few people can take up a new piece of music and play it through without making a discord, nor should everyone expect to do so without years of diligent practice. But anyone who has studied music for years should be sufficiently qualified to play old familiar music without murdering the harmonies and miss-firing the melody.

Accuracy and velocity demand a great deal of earnest practice. Practice is the guide to perfection and

unremitting interest is indispensable to accomplishment. If one's musical education has not been all that could be desired, one has always an opportunity to improve. If you find any difficulty in playing a piece of music correctly, and you are constantly making serious mistakes in your music, do not be discouraged, but endeavor to improve. If you find a piece of music difficult to play it would be advisable for you to practice each measure separately before attempting to execute the entire selection. In this way you can easily discover the mistakes you constantly make while trying to play a selection. And in this manner you can learn to analyze each measure in a selection, will know the difficulties thoroughly and will avoid the humiliation of stumbling over the notes when you desire to play smoothly and correctly for a listener.

If you will devote two hours daily to practicing and analyzing each measure of a piece of music of your own choice, determine beforehand that you will say yes when you are asked to share with the listener the boon of music that you have so laboriously acquired by years of practice. Particularly is this a point for consideration when the difficulties of the piece are such that you are unable to play it. Insist upon its playing with cheerful alacrity upon request, and we will have more agreeably disposed musicians to give us of their musical riches when we ask them to play.

The Etude An Improved Method to Facilitate Sight Reading

By J. Keller Kim

A CHILD in a short time learns to recognize "A" as first and "Z" as the last letter of the alphabet as quickly as "M" and "N," the letters in the center of the alphabet, but even an advanced student of music must stop to count in order to ascertain the lowest and highest notes, although there are exactly the same number of lines used to portray music on a piano as there are letters in the alphabet.

Numerous attempts have been made to make it possible to read notes as quickly as letters, but until recently all such methods have been radical and impracticable. The following system does not necessarily require new means of printing music, but may be adopted by any teacher who cares to introduce it merely by making the ledger lines, as indicated, a little heavier (that is E and F above the treble staff and A and G below the bass).

This method to facilitate sight reading uses heavier lines to indicate the first and last lines of staves above and below the treble and bass staves.

1. Indicates the first and last lines of the staff of the bass clef.

2. Indicates the first and last lines of the staff of the added treble clef.

3. Indicates the first and last lines of the staff of the treble clef.

4. Indicates the first and last lines of the staff of the added bass clef.

5. Ordinarily a person would have to stop and count the lines to ascertain this note, but by this system you can see at a glance that it is on the second added line above the staff of the added treble clef, and is C, the last note in the bass of the piano.

7. You can see at a glance that this note is E on the first line of the staff of the added treble clef, while 8 is B on the third line of the staff of the added treble clef.

9 and 10. The lines of the staffs of the bass and treble clefs are to remain normal.



The following is a portion of the Rachmaninoff Prelude, marked with heavy ledger lines to facilitate reading:



A Gracious Assent

It is a sort of shyness on the part of the musical performer to hesitate and make demur when asked to play. How much a gracious and instant assent lends to the playing of even a simple piece. It takes courage to play at once, but that, like everything else, is a matter of practice. Get your mind into the habit of assent. Determine beforehand that you will say yes when you are asked to share with the listener the boon of music that you have so laboriously acquired by years of practice. Particularly is this a point for consideration when the difficulties of the piece are such that you are unable to play it. Insist upon its playing with cheerful alacrity upon request, and we will have more agreeably disposed musicians to give us of their musical riches when we ask them to play.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The precious contributions to this series are: Chopin (February); Verdi (April); Brahms (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); and Schubert (March).

Felix Mendelssohn-Bartholdy

with whom Felix could rehearse his instrumental compositions.

The Happened Every Sunday

What a privilege to a young composer! As a matter of fact one of the greatest stumbling blocks of young (and old) composers is the lack of opportunity to hear their compositions rehearsed and performed. Eminent singers were engaged to produce the vocal compositions of young Mendelssohn. Among these was Edward Devrient with whom Felix soon was bound in warm friendship.

The strong desire for knowledge which was the predominant characteristic of his nature prompted Felix to seek his friends—not among young men of his own age, but mostly among much older ones, such as Marx the musical aesthetic; Rietz the composer, and Mos-



VERNET'S FAMOUS PORTRAIT OF MENDELSSOHN

A Remarkable Family

Felix first saw the light in Hamburg the 3d of February, 1809. His father, Abraham Mendelssohn, grandson of Moses Mendelssohn, the great Jewish philosopher, was a well-known banker in that city. Felix was the second of four children. Fanny, the oldest, then Felix, Paul and Rebecca. His mother Leah (born Salomon) had a most brilliant mind. The name Bartholdy was assumed by her brother, Consul-General Bartholdy, upon his conversion to the Christian faith. Felix's father also assumed this name. When Mendelssohn family escaped to Berlin, where the bank founded by the father is still in existence, Abraham M. was a devout Israelite, but he permitted his children to be baptized in 1821 and educated them strictly in the Christian religion.

The greatest understanding of Art and Music prevailed in his house. The education of the four children was entrusted to distinguished private teachers. Professor Heyse, the father of the poet Paul Heyse, giving lessons in general science; Berger in piano playing; Henning in violin; Zelter in theory, and Rosal in painting.

All four children showed decided talent for music. Fanny became an accomplished pianist; Rebecca and Paul pursued the sciences. Soon, however, the exceptional gifts of Felix attracted general attention and although the prudent father consulted Cherubini in Paris, 1825, as to the future career of Felix the choice of his vocation had at that time already been made. The unlimited wealth of his father made it possible to engage a small orchestra composed of excellent players

chores the pianist. Two men especially had a distinct effect upon him and upon his works, Weber whose dignified and gentle personality and genial music impressed Mendelssohn deeply, and Goethe the great poet to whom he was introduced by Zelter. Between these two old men and the young musician there sprang up a sincere and loving friendship. Felix visited his illustrious friend for several weeks at a time, and hour by hour he played to him while the old man listened enraptured to his music. Often, too, the guests at the Mendelssohn house were the two philosophers Hegel and Humboldt; Heine the master of satire, and Bettina Brentano immortalized by the friendship of Goethe and Beethoven. Thus Mendelssohn grew up encircled by the foremost representatives of the intellectual life of his country.

According to his biographies Felix was one of the most charming of beings. At eighteen he had the grace, the courtesy and the brilliancy of a cultivated man of the world. He loved outdoor life, rode horseback, was fond of swimming and indeed had a special passion for water as shown in three of his concert overtures: *Fingals Cave*, *Meerestille* and *Die Schöne Melusine*. Mendelssohn declared once: "I think I love the sea better than the sky." He was also a skillful billiard player, danced exquisitely and everywhere he was admired and imitated.

An Expert Contrapuntist

Under the thorough training of Zelter, Felix became an expert contrapuntist and to write a fugue in the severe classical style was for him mere child's play. At seventeen he was already at the summit of his creative power and wrote then his immortal overture of *Shakespeare's Midsummer Night's Dream*. When scarcely twenty years old he had composed his octet, three quartets for piano and strings, two sonatas, two symphonies, his first string quartets, various cantatas and a great number of "Lieder" and ballads.

The eleventh of March, 1829, he directed Bach's *Passion Music* in the Berlin Singakademie in spite of the opposition of Zelter, who did not like his chorus to sing under another conductor than himself. This work was given for the first time since Bach's death. Felix said that it was strange that the people had waited for one who was born a Jew to revive this grand Christian work. The success was so overwhelming that the 21st of March the work had to be repeated under Mendelssohn's direction.

At this point Fanny's engagement to Hensel the painter was announced, and Felix felt deeply grieved at the coming separation from his beloved sister, to whom he had been so affectionately attached. Never surely did brother and sister so understand each other as they did perfectly from these two. To relieve his mind Felix went to London where he conducted all his most important works. The English people were especially delighted with his *Midsummer Night's Dream*. As he planned to start for home he was thrown out of a carriage and for two months he was obliged to lie still.

In Italy

The next autumn Mendelssohn sailed to Italy. The wonders of Venice and the sunny spell of the Bay of Naples inspired him with new thoughts and he wrote or finished there many of his best compositions including the *Italian Symphony*, the *Scotch Symphony*, the *Hebrides* and the *Walpurgisnacht*, a setting of Goethe's famous poem.

In 1827 Mendelssohn tried his luck as an opera composer and wrote the *Marraine of Canaack*, which was performed at the Royal Theatre in Berlin. The house was crowded with benevolent friends and the applause was lively, but it was more a *succès d'estime*. Mendelssohn himself was not deceived by appearances and went home before the end of the opera. He never afterwards ventured again on the operatic field. His sound judgment helped him to recognize the limits of his gifts.

His *Songs Without Words*, written 1828, brought him such immense popularity that in 1830, when he was 21 years old, a professorship of the Berlin University was offered to him. He declined the honor, however, and recommended for this position his friend Marx, whose livelihood was in that way provided for.

gest that you approach them from an entirely different angle from that you have been following. Try and make them feel that they are coming to their lessons because they like you, and you make them happy while

Ettude Prize Winners

We present herewith portraits of two more successful contestants in the recent Ettude contest for compositions. Miss Brown's prize winning work appears in this issue, but that of Mr. Fernandez appeared last month.

MARY HELEN BROWN

MARY HELEN BROWN is a native of Buffalo, New York. Her gift of music was manifested when she was a child, and she was carefully trained under Howard Brockway, Lucien Chaffin, Herman Klein, of London, and Noemann, of Dresden. Her work in instrumental ensemble was supervised by Karl Korbach, Imperial Cellist, Vienna. Miss Brown at first specialized as a piano soloist, but found her work of musical creation so much more absorbing that she abandoned the career of a virtuoso, and devoted herself to composition, varying this with very successful work as accompanist and coach.

She has published many works, including songs and compositions for piano solo, two pianos, violin and piano, cello and piano, choruses for mixed and women's voices, etc., etc. The most important of these is a chorus for women, with solos for baritone and for the oboe, entitled *The Armenian Maid*. The text is a translation from the Armenian, and the chorus is in the form of a prelude and dramatic cantata.

Miss Brown gives programs of her compositions in recital throughout the country, and one of her manuscripts autographed was requested by the Music Division of the Library of Congress at Washington for her personal collection. *ETUDE* readers will enjoy her *Valte Francaise*, in this issue. This composition was awarded one of the prizes in the recent contest.



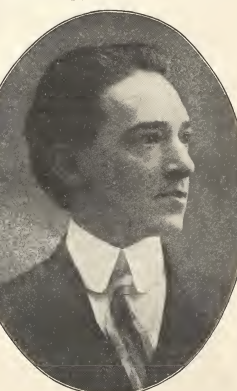
MARY HELEN BROWN

The Sense of Touch in Piano Playing

How much do you depend upon the sense of touch in piano playing? It's easy to find out. Just try playing with your eyes shut. It will not be easy at first, but it is valuable. The more ways you can help your fingers to depend on themselves the better. And to get the exact measure of the stretch for an octave or an extended arpeggio by the mere sense of touch, without looking at the keys, there is nothing better than playing with your eyes shut, or in the dark. You will be surprised to find how much you depend upon your eyes. Save your eyes for reading music, and let your sense of touch do its own part. This is one of the sure short cuts to an easy technic.

Avoid Playing Upon an Imperfect Piano

Does your piano stick on certain keys? Do not play on it till it is fixed. Unconsciously you will get into bad habits if you allow yourself to play upon it even for a short time. The keeping of an instrument in perfect order is akin to the quarterly visits to the dentist. They are a nuisance, but they are necessary. Your technic was hard to build up—do not allow anything to invalidate it.



JAVIER A. FERNANDEZ

Do You Know?

Do you know that Charles the VI of Austria thought so much of the work of Johan Josef Fux that he had the bed-ridden old man carried over two hundred miles from Prague to Vienna on a litter in order that he might appreciate the performance of an opera at the coronation.

Do you know that the ancient Greeks had a "goat song" which was sung only when a goat stood upon the altar of Dionysus to be sacrificed.

Do you know that *Hail Columbia* was written by Joseph Hopkinson (son of Francis Hopkinson, signer of the Declaration of Independence) at a time when America was threatened with a war with France. Hopkinson felt that words adapted to the then popular *President's March*, which centered on American patriotism and ignored the belligerency between England and France would be timely. It seemed to have been effective as the war with France was averted.

A "Change of Air"

THE writer knew a young girl who was an earnest student of the piano. Suddenly she began to decline in health—became melancholy and low-spirited. The teacher considered the matter from all points with some anxiety, for she was one of his star students. One day, as she played a Chopin *Nocturne*, she burst her face in her hands, and burst into a storm of tears. "What's the matter?" her teacher asked. "I don't know," she answered. "Well, I do," the teacher said, energetically. "You have had too much Chopin lately." At once he gave her some precise Haydn, a playful and intricate fugue of Bach, a colorful bit of Debussy and a rollicking composition of Grainger. At once her mood changed, and soon she was herself again. The earnest student unconsciously imbibed the spirit of the composer studied. And lest that mood become permanent, another composer should be studied for balance.

THE ETUDE

A Word of Encouragement

By Abbie Llewellyn Snoddy

A FORMER pupil once told me of a winter's experience, when she traveled nearly a hundred miles each week, going part way by boat, changing cars twice and spending a long dreary day in order to take lessons from a particular teacher who was rather famous in the locality.

"Not once did he tell me that he liked my work or that a lesson was well prepared," she said. "He usually listened in stony calm until I had played my lesson through, and then coldly and critically dissected it, pointing out faulty passages, mistaken notes and wrong shading. I wanted to know about those things, of course, but oh, I did get so hungry for a few crumbs of encouragement! It was so hard to go on practicing and traveling that tiresome journey to hear him. Sometimes I actually cried on the car going home, and nothing but sheer determination to win my diploma at the end of the year kept me pegging away. And do you know, afterwards he told another teacher that I was one of his best workers that year! If he had only told me that, I'd have worked my fingers to the bone."

Judicious encouragement is very different from fulsome praise. Even more rare than a day in June is the pupil who deserves praise alone, but almost as rare, let us hope, is the one who merits only blame—and the music teacher needs to be careful lest he measure out nothing but censure. If one pulls out all the weeds, yet neglects to water and nourish the flower, one cannot expect to be rewarded with many blossoms. So, in teaching, it is not enough to correct mistakes and repair poor technic; the good teacher must constantly cherish the love of music in the soul of the pupil and encourage him to a better performance and higher appreciation.

To this end, the task must not be made too burdensome. As there is some good in every pupil in the world, so there is some good in each lesson. If a little run is smoothly done or a trill neatly played, call attention to that as well as to the wrong notes and faulty passages. The average pupil responds readily to just praise, and is apt to work the harder, in order to merit a larger quantity at the next lesson.

Much depends also upon the attitude of mind and condition of physical health with which the teacher comes to the work. The girls in a certain conservatory used to laugh and say that their grades under one teacher depended not so much upon the amount of their practice and preparation as upon whether the teacher's lunch had agreed with him that day! School-girl exaggeration, of course, and yet there is a grain of truth in it. The tired, over-worked teacher cannot give out an enthusiasm that is not genuinely felt, and it is sometimes needful to exercise a good deal of self-control in order that the corrections of a lesson may be actuated by justice and not simply by irritation and over-fagged nerves. A teacher should, if possible, avoid giving too many lessons in one day, and should refuse to take more pupils than can be taught with at least a measure of enthusiasm and enjoyment.

In teaching it is neither good business nor good artistry to run one's machinery to the limit of its output, for the quality is this bound to suffer.

Ring Laden Fingers

By H. W. Moody

MANY times my pupils have come to me with some of their fingers so loaded down with rings that good playing was impossible. No one can play really well with fingers weighted and encumbered with jingling trinkets. We have heard of one teacher who formerly had a prejudice against rings that he always insisted upon their being removed before playing. Better leave the rings at home when you go for your lesson.

The Pedal Trill

SOME contend that Paderewski was the first to employ the pedal trill, but it is probably due to him much further. It is simply a means employed to secure a beautiful *morendo*, "vanishing" or dying-away effect in a sustained note or chord. The chord is pressed down, and then the damper, or right-hand pedal, is pressed down and released in rapid, noiseless succession. The effect is a delicate one, and it should be employed only for appropriate artistic reasons.

THE ETUDE

MARCHING HOME!

J. L. ROECKEL

Mr. Joseph L. Roekkel (widely known under his "pen-name" E. Dorn) is still hale and hearty at the age of 82. This virile military march is his most recent composition. Grade 4.

Allegretto Marziale M.M. = 112

FEU FOLLET

A very effective characteristic number, requiring a feathery touch and clear articulation. Mr. Roger's style of compositions of this type is in no wise inferior to that of the best modern French writers. Grade 6.

JAMES H. ROGERS

Presto M.M. ♩ = 112

pp leggiero
p poco cresc.
mf
p
meno mosso
pp
p
p poco rall.
p a tempo
p poco rall.
p a tempo
poco a poco animato
mf
f
leggero
dim. entr'to
più dim.

p
stentando
D.C.
CODA
p dolce
rall.
più rall.
Presto
pp
perdendosi

FAIRY PRINCE
MARCH

MATILEE LOEB-EVANS

A good little military march for teaching or recreation. Play in the style of a brass band. Grade 2½.

Tempo di Marcia M.M. ♩ = 120

pp
p
mf
p
pp

PASTORAL CALM

IDYL

HENRY PARKER

An organ-like meditation, full of quiet charm. Grade 4.

Andante M. M. ♩ = 120

* From here go to the beginning and play to Fine; then play TRIO.

** From here go back to Trio and play to FINE of TRIO; then go back to the beginning.

THE BASHFUL PIANIST

THE FAIRY WEDDING WALTZ

JESSICA MOORE

A little musical joke, introducing an old favorite "show piece." In making *glissando*, use the back of the second finger ascending and the back of the thumb descending.

In Waltz time

GEO. L. SPAULDING

GRANDE MARCHE NUPTIALE

WEDDING MARCH

SECONDO

THE ETUDE

L. RENK

A real American wedding march, desirable to use in place of some of the more conventional ones.

Moderato M.M. = 104

The score for the 'SECONDO' part is written for piano in 4/4 time. It begins with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. There are several 'dim.' (diminuendo) markings throughout the piece. The score concludes with a 'Fine' marking and a final cadence.

THE ETUDE

GRANDE MARCHE NUPTIALE

WEDDING MARCH

PRIMO

L. RENK

Moderato M.M. = 104

The score for the 'PRIMO' part is written for piano in 4/4 time. It begins with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. There are several 'dim.' (diminuendo) markings throughout the piece. The score concludes with a 'Fine' marking and a final cadence.

SECONDO

Musical score for 'In the Park' (Secondo). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a crescendo (cresc.) and a dynamic marking of D.S. (Da Capo).

IN THE PARK

SECONDO

F. A. WILLIAMS, Op. 35

Very popular as a solo. Grade 2 1/2
Allegretto M.M. = 80

Musical score for 'In the Park' (Secondo). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of mf (mezzo-forte) and a 'Fine' marking.

TRIO

Musical score for 'In the Park' (Trio). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of p (piano) and a 'Fine' marking.

Musical score for 'In the Park' (Trio). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of mf (mezzo-forte) and a 'Fine' marking.

Musical score for 'In the Park' (Trio). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of p (piano) and a 'Fine' marking.

Musical score for 'In the Park' (Trio). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of mf (mezzo-forte) and a 'D.C. Trio' marking.

* From here go back to Trio, and play to Fine of Trio; then go back to the beginning and play to Fine.
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PRIMO

Musical score for 'In the Park' (Primo). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a crescendo (cresc.) and a dynamic marking of D.S. (Da Capo).

IN THE PARK

PRIMO

F. A. WILLIAMS, Op. 35

Allegretto M.M. = 80

Musical score for 'In the Park' (Primo). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of mf (mezzo-forte) and a 'Fine' marking.

Musical score for 'In the Park' (Primo). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of mf (mezzo-forte) and a 'Fine' marking.

TRIO

Musical score for 'In the Park' (Trio). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of p (piano) and a 'Fine' marking.

Musical score for 'In the Park' (Trio). The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes a dynamic marking of mf (mezzo-forte) and a 'Fine' marking.

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

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JAVIER A. FERNANDEZ

A tender Lullaby, by a contemporary Mexican pianist and composer. Grade 4.

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IN THE STARLIGHT

NOCTURNE

WALTER ROLFE

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Andantino ben molto moto M.M. ♩ = 54

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f *ff* *mp* *mf* *a tempo* *meno mosso* *Tempo I* *Lento assai*

acc. *rall.* *pp* *ppp*

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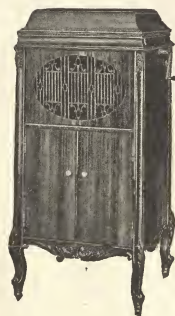
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Introduction - Poco Allegro

VALSE FRANCAISE

MARY HELEN BROWN

mf leggiero

rit. e dim.

Tempo di Valse M.M. 6-72

p

cresc.

con Ped.

dim.

cresc.

Fine

mp

poco cresc.

mf

pp

p

D.S.

dim. e rit.

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mf piu mosso

rit.

p

pp

poco rit.

Tempo I.

mp

D.S.

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E. L. ASHFORD

p

a tempo

cresc.

molto rit.

dim.

Scherz.

pp

a tempo

THE ETUDE

deciso

p

cresc.

dim.

ben marcato

rall.

a tempo

rit. dim.

pp

atempo

Ped. simile

cresc.

a tempo

poco a poco dim.

una corda

rit.

con anima tre corde

dim.

lunga pausa

a tempo

dim.

tenuto

pp

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mf *p* *dolce* *Ped. simile* *cresc.* *dim.* *rit.* *Fine* *f* *più mosso* *mp* *Ped. simile* *f* *rit.* *pp* *Tempo I* *p dolce* *Ped. simile* *cresc.* *dim.* *rit.* *meno mosso* *mf*

rit. *a tempo* *cresc.* *rit.* *D.S.* *p*

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Tempo di Valse M.M. ♩ = 54

Chords should be detached

p *softly and sweetly* *melody marked* *a little faster with brilliancy* *Fine* *f* *mf* *dim.* *D.C.*

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HENRY TOLHURST

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Andante M.M. ♩ = 96.

for cello.

Andante M. M. ♩ = 90

VIOLIN

PIANO

mp espress.

poco rit. mp

cresc.

cresc.

mp

mp

cresc.

cresc.

dim.

dim.

Poco più mosso

p espress.

smorzando ten.

cresc.

cresc.

THE ETUDE

Op. 10, No. 2

Chopin

2/4

G major

poco rit.

mf

a tempo

p

cresc.

mf

p

molto rall.

D.S.

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Arranged and edited by
GEO. NOYES ROCKWELL

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Maestoso con moto. M.M. ♩ = 108

A splendid number for Easter or Ascension.

Maestoso con moto M.M. = 108

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Full Organ except Gt.
to Ped. and Sub and Super
Octave couplers.

Full Sw(open)

PEDAL

Gt. to Ped.

Gt.

Sw.

Gradually open Swell

Gt. to Ped. off

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THE ETUDE

Page 262

APRIL 1920

Gt.

Gt.

Ped.

Swell closed

Gt.

Full Organ and all couplers

Octave couplers

Legato

Full Organ and all couplers

Octave couplers

Legato

Full Organ and all couplers

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T. E. B. HENRY

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GEOFFREY O'HARA

Andante espress.

Andante espress.

1. If wealth and pow'r were mine this hour, Their
2. Oh seek, dear love, this land di-vine, And

worth far less I prize Than one car-ess, one lov-ing kiss, One glance from your dear eyes. Through all my dreams one fond hope gleams, All
I will e'er be true; I'll fold your dear heart close to mine, And love for on-ly you; And peace will bow - er o'er our way Like

comodo rall. REFRAIN

oth-er joys a-bove, To dwell, dear heart, with you a part in youth's bright land of love. Come then, my love, where the
fair white winged dove, As down life's gold-en path we stray, With you in the land of love.

stars are bright. Where on-ly the true hearts dwell; Come to my arms and the

si-lent night Come to love's mag-ic spell. There henth the rays of your eyes' fond light.

bright-er than stars a-bove; This life would seem but a bliss-ful dream With you in the land of love.

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MAMMY'S SLEEPY TIME SONGS

LILY STRICKLAND

TERESA STRICKLAND

A gem from Lily Strickland's new cycle *Songs from Way Down South*. Written by one who was raised among the Southern negroes, knows and loves them.

Andante sostenuto

1. A mem-o-ry of ba-by-hood That
2. Her rock-ing chair would gent-ly swing, And

time can neer e-raise. Is of the twi-light sleep-y time, And dear black ma-my's face With
lull me to sweet rest. With-in her cud-dling lap and arms, My gold head on her breast She'd

cresc.

her ban-dan-na tied up high, And ear-rings like new moons, And lap so soft and warm and snug, 'Twas
tell me of the old sand-man; And count my wee pink toes, And then would sing this lul-la-by As

(After 1st verse only)

heav'n to hear her croon: Pret-tiest lit-tle gal in de coun-ty O. Dad-dy and mam-my said 'twas so,
drow-sy eye-lids close:

Looked in de glass and found it so; Pret-tiest lit-tle gal in de coun-ty O! Pret-tiest lit-tle gal in de coun-ty O! Dad-dy and mam-my

dim. *gradually slower and softer* *molto rall.*

D.C. *(After 2nd verse only)*

said 'twas so! "Bye ba-by Bun-tin' Dad-dy's gone a hun-tin' Ter git er lit-tle rab-bit skin, Ter wrap his ba-by Bun-tin' in;

cresc. *rit.*

Bye ba-by Bun-tin'! Dad-dy's gone a hun-tin' Ter git er lit-tle rab-bit skin, Ter wrap his ba-by Bun-tin' in? 3. Oh

poco a poco dim. *pp* *rall.*

Andante sostenuto

mam-my dear, oh faith-ful heart; The years have flown a-way;— And van-ish like the but-ter-flies Of a sweet sum-mer

slowly

day! And are you sing-ing lul-la-by's to ba-by an-gels now? Would I could see your dear black face, And hear 'en from a—
rall. con espress.

cresc. *rall.*

far. "Go ter sleep, go ter sleep, Go ter sleep mah lit-tle ba-by; When yo' wake, when yo' wake,
with great tenderness *cresc.*

gradually softer

you shall have de lit-tle hors-es; Cah'-lage an' fo', At yo' do', And de pret-ty lit-tle hors-es, Go ter sleep,

dim. *dim.* *pp*

Go ter sleep, Go ter sleep mah lit-tle ba-by. *(Hum the melody ad lib.)*

poco rall. *pp*

LOUIS GALLET (1835-)
Translated by NICHOLAS DOUTY

One of the finest of modern French songs. Mr. Douty's translation is a particularly good one.

ELEGY
very expressive and dejected (très expressif avec accablement)

Sadly and slowly (Triste et très lent)

0 gen-tle spring of my youth, Gone are thy flow'rs,
O douz prin-temps d'au-tre-fois, For-les sai-sons.

expressive and sustained (expressif et soutenu)

Fad-ed and van-ished for aye! No more the heav-ens are blue;
Vous a-vez fus pour lon-jours! Je ne vois plus le ciel bleu;

cresc. e animato

sing their soft tear-ols of love! Bene-ing de-light in your hands, O my he-
les chers larmes d'as-sa- En em-par-lant mon bon heur, bien-és-

cresc.

poco a poco

loved, thou art gone far a-ways! Now the sweet spring brings no rap-ture to me! For thou for-
me, tu l'en es al-té! Et c'est en vain que re-vient le printemps! Out, sans re-

dim. e rit.

En relevant beaucoup

o-ver art gone, Dark is the sun, Laugh-ter and bright-ness are fled, Now heart and
lour, et-ue loi, le gai so-lai, Les jours ri-ants sont par-tis! Comme en mon

mf dim. p

mf

Allargando

soul Are as cold as the grave! Som-bre and dead— Ev-er more!
cœur tout est sombre et gla-ciel Tout est flé-tri!

mf dim. p

Allargando

cresc.

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Present: Members of the I.A.D.H. and Representatives of the Press

Hon. Slushington Graft
(President and Toastmaster)

LADIES AND GENTLEMEN: Having par-taken of this sumptuous repast, so gra-ciously donated by a caterer friend of our fellow member, Mr. Phineus G. Pull, it would be unbecoming of us not to re-cognize the fact that every part of this de-licious dinner is entirely complimentary to us. Therefore, we, the members of the International Association of Dead Heads, may now begin the more intel-ligence, to which it is the custom of toastmasters, from time immemorial, to describe as "the flow of the soul." (Grooms and applause. One member starts to sing "How Dry I Am," but is quickly suppressed.)

Ladies and gentlemen, we will begin our program with vocal interpretations by Miss Polly Pass.

(Miss Pass obliges with "Open, Ye Portals, for Behold I Shall Enter.")

Mr. Graft

Of course, Miss Pass, you understand that it is against the rules of our association even to give thanks for what we receive.

Miss Pass

My musical education cost me many thousand dollars. Why should I be asked to give my services absolutely free when you would not think of asking a doctor or a lawyer or a plumber to work for nothing?

Mr. Graft

That's just it. We Dead Heads would lose all our rights if it were not for the musicians and others like them. Never, under any circumstances, pay a musician anything unless he is a member of the Union, and then don't engage him. (Great applause, and cries of "Heal! Heal!")

Miss Pass

(Contritely)
Excuse me! I forgot that I was playing for so many eminent Dead Heads. I cannot tell you how I appreciate the honor.

Mr. Graft

Now, ladies and gentlemen, according to our custom, it is time to award our annual prize to the Dead Head who can claim the best record for the year. We have ascertained that Mr. Ivan Nerve has actually been admitted to no less than two hundred and seventy con-certs, theatrical and operatic perfor-mances during the year, and what is more—friends, this fills me with pride—he was admitted to three moving picture shows and thirty-seven course dinners without paying a cent. Will Mr. Ivan Nerve please come forward and receive the club emblem, a beautiful pair of opera glasses, donated by our leading jeweler, Mr. Biffney, engraved with our motto, "Never give up?" (Mr. Ivan Nerve blushing comes forward and receives the prize.)

Mr. Ivan Nerve

(Overcome by his feelings)
MR. TOASTMASTER, LADIES AND GENTLEMEN: It is—I—I—that is, may I say that this overwhelms me, when I think of the hard hours during which I have written hundreds of imploring letters to artists, actors, musicians and managers when I think of the people I have dined

—a great expense, so that I could keep my record clear of any suspicion of ever having paid one single penny for a ticket, this emblem of our club overwhelms me. May I live to see hundreds of more ab-solutely free shows. Ladies and gentlemen, I thank you! I would like to hear from Mr. Magnus Gall, the winner of the prize last year.

Mr. Graft

Mr. Magnus Gall, will you say a few words?

Mr. Gall

I would like to ask Mr. Nerve how many times he has had to suffer the humiliation of being thrown out of man-agers' offices?

Mr. Nerve

Only twenty-nine times this year. I find that it helps a great deal if I enter the manager's door with a large cigar pointed directly toward the manager. This was the method employed by my father, who heard Jenny Lind, Adeline Patti, Joseph Jefferson, and Mrs. John Drew without paying anything. Gentle-men, I am proud to say that I come from a long race of Dead Heads.

Mr. Gall

Do I understand, Mr. Nerve, that you have lived up to the regulations of our association in every particular; that you are not connected in any way with any newspaper or periodical through which you might return publicity to those ar-tists, deserving it, and that there was no possible way in which you could return the courtesy?

Mr. Nerve

Absolutely none—and, furthermore, I am certain that at no time in my future life will I ever be able to make any return for any ticket or favor I have ever received.

Mr. Graft

Fine, Mr. Nerve! We are proud to have you as a member. Is Mr. G. Watta Cheek here?

Mr. G. Watta Cheek

Yes, Mr. Toastmaster, and I am glad that you have called upon me. There is something I wish to bring before this body. There is a report going around that I am such a confirmed dead-head that if I had a ticket for Hades I wouldn't want to waste it. (Great con-sideration.)

Mr. Graft

Mr. Cheek, will you please make a re-port of this insult to our Executive Com-mittee for action?
(Commotion at the back of the hall. Enter a Greek gentleman, very much ex-cited.)

Greek

Looka here—me de hat check boy. See? De gent comes to my window, and I say, "Gimme de mon!" He say, "Me Dead Head; me never pay!" I say, "I bet you dead-head if you don't!" He grabba da coat, and I soak him one punch like this—bing! He say, "Whatta you do that for?" I say, "You bum, Whatta want something for nothing? I give you something for nothing," and I give him that something in the eye tena time. Come on, now, ladies and gents, fifty cents apiece or you no getta da hat, and come on!

(The meeting ends in appropriate dis-order.)



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Hearing Tone Accurately

ONE of the most incomprehensible things about the study of singing for the young pupil—and, alas, to too many cases for those not so young!—is his inability to judge accurately of the quality of his own tone. At first this is no disconcerting, so contrary to all his preceived ideas, that he is doubtful of the fact and apt to be resentful. This is one of the innumerable phases during the study of the art of singing where the teacher must use tact, which means "sympathetic appreciation of the pupil's point of view."

The average young pupil believes that if he knows anything in this world it is when he makes a good tone with his own voice. This appeals to everybody's common sense, for the young pupil would think that if he knew anything at all it was the sound of his own voice. But in the study of singing the beginnings of practically all the difficulties lie in this fact, that the individual cannot hear with any accuracy the quality of his own tone. Yet as the contrary belief is so widespread and firmly fixed the teacher must handle the question with fine understanding if he is to produce any good results and maintain his authority.

Until the young student has learned to recognize good tone and to know accurately when he is making the right kind and when he is off the track, his practice will be of little value, his progress slow because he has no confidence in himself. This is one of the many reasons why it takes time to develop a voice and also why most parents and all admiring and criticizing friends must somehow be suppressed during this formative period.

How does it happen that this apparent paradox is true—that the student cannot

tell accurately the sound of his own voice? Alas, this is but one more manifestation of the mystery of nature, since the most difficult task we are ever called on to solve is to understand ourselves, learn our own powers and how to make them of use. Was it not Burns who said, "Oh! what more power the giftie gie us to see ourselves as others see us?"

Have you never said to yourself, if not out loud to your neighbor, after hearing some young aspirant for vocal fame, "Well, if I sang like that, at least I would have sense enough to keep my mouth closed when anybody could hear me?" We all have thought it time after time, even if we may have been kind enough, or discreet enough, to keep our thoughts to ourselves. Yet taking these nasal, throaty, stiff and generally unpleasant voices and making something agreeable out of them is the regular daily routine of the real teacher.

Talk the young person whose singing so much displeased you. Do you imagine that it sounded unpleasant to her? Have you not known many instances in which, although you thought it bad, the individual who was doing the singing gave every evidence of thinking that it was very good? The fact that she was mistaken about it does not prove that she was a fool—not by any means! She might be very intelligent, with fine natural talent for music and excellent vocal material, and despite all this sing very badly and be at the time blissfully unconscious of the fact.

If she comes to the studio of a vocal teacher he should know the moment she begins to sing that it is bad, and if he is worth a pinch of salt he will have to tell

her so. He must do it in a sympathetic way, not with any mealy-mouthed fear of telling the truth, but with appreciation for her mistake, and make her begin to realize it for herself. When she realizes that something is wrong, that her tone is not as good as it ought to be, while it will of course be something of a shock, for she will be a pinch of salt she will wish to correct her errors and learn to do something that shall be good. When two such people, teacher and student, come together they will produce results that will be worth something. These are the only people we are talking about, people who mean business and wish to do something worth while.

Beauty of Tone

Beauty of tone is the only thing which gives real value to a voice, since if there is beauty of tone people will like to listen to the singer. If people like to hear you sing then you are worth something, whereas if they do not wish to listen to you because your voice is unpleasant then it does not make much if any difference how high you can sing, or how long, or how loud, or how much technique you have gained. Young students are apt to be forgetful of this fundamental fact and in their desire for power and range are apt to overlook the elemental fact of beauty. But if they develop their vocal powers to the point of public appearance the audience will quickly set their right things they ought not to see the rub. To learn to distinguish between good tones and bad tones you will have to go to a good voice teacher, one who knows his business and is not afraid of telling the truth.

Of course, if you can make a fine tone, then the more you have of it the better off you are. But you must be sure that it is a fine tone—and here is the rub. To learn to distinguish between good tones and bad tones you will have to go to a good voice teacher, one who knows his business and is not afraid of telling the truth.

Fear is the Main Enemy of the Singer

FEAR is the great enemy of the human heart, the main obstacle to accomplishment. It is no more of a handicap to the student of singing than to the student of any other form of endeavor, but since it is only the students of singing with whom we have to do, it is their difficulties that concern us.

At the very beginning fear plays its part in the vocal studio, since almost all students have heard so much about the difficulties of vocal technique and the great dangers of injury to the voice from overuse, that they hardly dare do anything for fear of doing something wrong. Of course, a certain caution in approaching any new thing is quite proper, but this fear that most students have of their voices is altogether harmful to their studies.

The first thing you ought to get clearly into your head is that when you sing you are doing something which nature intends you to do and for which she specially

constructed your vocal mechanism. Anybody who can speak with an ordinary human voice has the mechanism with which to sing. It goes without saying that some are much more generously gifted by nature than others, but if you can talk you can sing, at least as far as the physical mechanism is concerned. Whether or not you will ever sing well depends on a great many different considerations—aptitude for music, sensitivity to tone, good health, willingness to work and many other things besides. But at least it is a comfort and ought to be an encouragement to know that you have the apparatus.

Singing is action with brain and voice coordinating to produce the tones of beauty and power. Nobody ever learned to sing without making any number of mistakes, producing bad tones and getting into all sorts of trouble. But those who have the courage to try, gradually begin to catch the hang of how the thing is done and if they have minds to think

with, get good instruction and are willing to work they learn. Those who are fearful, afraid of making poor tones, of hurting their throats and doing other things they ought not to do, are very likely not to have anything to show for their efforts save a lot of receipted bills and unrealized ambitions.

People seem to forget the restorative vigor of nature. It is astonishing with the normal healthy individual how rapidly nature can remedy the inevitable ills to which we are all subject. Of course, if you are weak and timid it is hard to tell and about your only chance for success in this life, whether as a singer or in any other department of activity, will depend on your finding yourself up into health and strength. But if you are a normal human being don't bother yourself too much about the extreme delicacy of the voice. If you learn to use it reasonably well it will stand up under a tremendous amount of hard work.

Nature constructed the vocal chords

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Nature constructed the vocal chords

frequently worse in its effect on the voice than the most reckless shouting. You can usually prove to the shouter that he is very foolish and since he has the courage to do things it is often possible to turn his energy into the right channels. But the timid one dares do nothing for fear of injury and the first thing he knows

Elasticity and Relaxation

BEAUTY of tone is the basis of all the value of the voice. All the range of its use as an instrument depends in the end on the beauty of the quality of the tone. The beauty of the tone comes as a result of the freedom of the tone production. Volume, range, the ability to sustain the long, flowing phrase, to run scales and arpeggi, in short all of vocal technique depends on freedom of tone production.

The moment the young pupil begins to sing there is tension, rigidity, stiffness and awkwardness all through the vocal mechanism. This is due to timidity, to self-consciousness and the uncertainty inevitable when dealing with a new and strange thing. It has nothing to do with talent, for music or natural gifts of voice. Of course, there is great variation in individuals, some having much more courage than others, catching the idea more quickly and having the confidence to try. But to a greater or less extent every young student suffers from the inevitable results of the timidity all feel when trying to do something new.

Consequently one of the first things which must be done is to relax these various tensions so that the tone can get a chance to come out freely. Almost everybody now understands something of this principle: that the tone must flow freely, without rigidity in the throat or stiffness in the breath-controlling muscles. Almost all young students understand something, at least in theory, about the necessity of relaxing these various tensions, but in the question of relaxation there is a standing-block which has upset any number of earnest workers and so confused them that they did not know at all what they were trying to do.

The tone-producing mechanism is a part of our physical make-up, composed of muscles, ligaments and nerves which are governed by the same physical laws as any other part of the body. It is no other form of muscular action. The process of making tone depends on the free, vigorous functioning of the entire mechanism, consequently tension and rigidity interfere in a manner with making good tone; but complete relaxation of all the parts would bring about such a condition as would render it impossible to produce any tone at all. This is the confusing point when overmuch insistence is made about relaxation without a clear understanding of just how the mechanism works.

To make tone there must be a high degree of activity in the tone-producing muscles. Every instant of time while a tone is being made the breathing apparatus is performing a most complicated series of actions in regulating the outflow of the breath, while the tone-producing muscles of the throat are vibrating with an intensity and a delicacy of adjustment which is one of the most marvelous phenomena of nature. Any tension or rigidity which interferes with their freedom of action makes it impossible to produce a pure tone, with a complete relaxation of all these muscles would put them in a negative condition in which they could not produce any tone at all.

There are certain complicated series of muscles, which have nothing whatsoever to do with tone-making, such as of the neck, the jaw, and the muscles of the

throat outside the larynx, and these must all be relaxed, as any rigidity in these muscles presses upon the larynx and prevents the actual tone-producing muscles within from performing their functions properly. But the tone-producing muscles are in a high state of activity during the production of tone and any notion of relaxation which interferes with this activity makes it impossible for them to work at all.

It is the same law which works all through every department of your active life. We have all seen graceful dancers, and we know that this grace of movement depends on perfect elasticity of muscular action. If the dancer be stiff do what you think is right. Singing is action. Let there be courage of mind as there is strength of body. There is no place for cowards in the singing world.

If the breath-controlling muscles should be completely relaxed the breath would leave the lungs in a feeble gasp and it would be impossible to produce a tone. Yet if these breath-controlling muscles be held too tight their action will be labored, there will be too heavy a pressure on the tone-producing muscles within the larynx and the tone will be forced and hard.

Therefore, relaxation is a term which must be used with understanding in a great number of cases what people really mean is "elasticity." Singing is action in which the mind must be alert and the tone-producing mechanism in a state of readiness for activity. If this activity involves stiffness and rigidity in the muscles the tone will be bad, whereas if everything becomes too relaxed the tone will be flabby and colorless and if this relaxation be carried too far there will be no tone at all.

Any number of young pupils have become hopelessly confused for the time being on just this point. When they sought to relax themselves completely they found that they lost all control over the tone, yet they did not dare permit the normal vigor of the tone-producing muscles to work for fear they would be forcing. They realized that there was a flaw somewhere, but they knew not how to put their finger on it. They had heard much about relaxation that they did not dare do anything at all lest they should be using improper force.

Singing is action, the result of muscular activity, and if the muscles whose function it is to produce the tone are completely relaxed it is evident that there will be no tone. Get this clearly into your head. The muscles which have nothing to do with tone-making must, of course, be completely relaxed so that they do not interfere. But the tone-producing muscles must be free to work with vigor and elasticity.

The thing you have needed to understand was not merely the law of relaxation but the law of elasticity. The tone-producing muscles must work and the conditions must be such that they can work freely and vigorously, or they cannot produce a tone worth listening to. They must be elastic, supple and strong. For the actual tone-producing muscles it is not the negative law of relaxation which governs, but the active principle of elasticity.

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Learning to Play Bach's Organ Music

By Alfred E. Whitehead, F.C.G.O., A.R.C.O.

ONE of the reasons Bach cannot be counted among the popular composers is that he is more often than not dully played. Scarcely do we hear anything better than a more or less correct performance of the notes. And, as a matter of fact, with a certain school of organists, any attempt to infuse meaning into his music, to bring out its poetry, is looked upon with a feeling almost of horror. These gentlemen will lay such a work as the magnificent *D Minor Fugue* upon their dissecting table and after a few dexterous thrusts with their scalpels will disclose the many admirably contrived canons which can be found there. In avid whispers they will bid you look.

"Behold, this is Science," they tell you. "See this, and this, and this." Yet when they play *The Cello*, instead of bringing out its significance, its poignant melancholy, too often we have to be satisfied with something which is stodgy and dull to a degree.

The chief reason for this dry and monotonous playing is poor phrasing. Now the great mass of Bach's music is contrapuntal, his organ music being no exception, and if the component voices be carefully examined, it will be found that they are distinct with rhythm. If, then, we would desire the greatest possible pleasure from this music each voice must be correctly phrased, and all the various touches which are at the command of the player must be brought into requisition. When considering the phrasing of any of Bach's works, we cannot fail to be struck with the fact—pointed out by Perry, Widor, Schweitzer and others—that his early training as a violinist left its stamp ineffaceably upon his style: that not only are the themes "stringy" in nature, but that the counterpoint woven around them is generally of a similar texture. This fact, of course, demands that string phrasing should be largely adopted—the unbroken legato, so dearly loved by players of a certain stamp, should give way to the "bowing" effects, different degrees of staccato, and as far as possible, the various kinds of

accent, which are so characteristic of the violin family. This treatment of Bach is best acquired through the serious study and frequent practice of the sonatas. Another work which is ideally suited for this purpose is the *Pasacaglia*.

It cannot be denied that this method of playing, demanding, as it does, not only perfect technique, but much experience in such things as harmony, counterpoint and form, not to say a practical acquaintance with some member of the string family, is far more exacting than the style of rendering with an unbroken legato. For this reason a very rapid speed is neither necessary nor advisable. But more on this question of tempo later.

Registration

The registration of Bach's organ works is another phase of the subject which is exercising many minds. In the old days a player would pull out full great, coupled to full swell, and full pedal, coupled to manuals, and set to work grinding away without a change of stops or of manual. There are not lacking such players at the present time. But conditions are gradually changing and organists are beginning to give more attention to the matter by registration than heretofore. To begin with, the serious student should study the specifications of the various organs which Bach had at his disposal at different times of his life. After that the remarks of Griepenkerl and Schweitzer upon his manner of playing should be read. These will be of great help to the student, and extremely helpful to a formation of style.

After all, the main thing in registering these works—as in phrasing them—is to bring out the poetry of them, and the writer would urge the student to become one of the growing school of players who endeavor to seize upon their points of interest and to bring out their beauty and significance by means of all the resources of the modern organ. Of course, coherence must be aimed at, and anything in the nature of mere virtuosity and sensationalism should be tabooed.

Joining the Chorus Choir

By Katharine Bemis Wilson, Mus.B.

Any director of a church choir can tell you of the difficulties he has experienced in assembling his choir. There seems to be a stereotyped form of excuse, which is forced to recite in a genial and kindly spirit. If he is one who has spent years of toil in acquiring his musical knowledge he begins, after a time, to feel very inconsequential. In short, the advantage of his training is not appreciated by the people of the church. This is disheartening to any earnest worker.

"I have so little voice," says even the one, and another, "I would be embarrassed to sing before a congregation," and others, "We have no time and, besides, we think we should be paid."

Owners of small voices can make them larger by correct training, and embarrassment is a big fault that should be removed, not encouraged. Until one can sing correctly, time should be given to improve the music in one's own church without expectation of remuneration.

Musical Training

If you are an observant person you can learn much from a good director. Go to him and ask to have your voice tried. Even this preliminary will acquaint you with a few facts that, possibly, you did not know before. You may possess the material for a splendid singer and discover it in this way.

One of the chief glories of Bach is that quality which we call his humanness. When we remember how formal and inadequate was the technique of the pre-Bach composer we are lost in wonder could imbue such a fettered form as the fugue with the many phases of his personality. Witness the exaltation and religious fervor of the E flat (*St. Ann's*) fugue, the dramatic feeling of the *Pedals* and *Fugue* in D minor, the superb brilliance of the G major (*My Spirit Was in Heaven*) theme, the "spaciousness," to use Parry's word, of the majestic A minor and G minor fugues, while Dr. Percy Buck has aptly named the D major a *Scherzo*. These are only a few; each of the others strikes its characteristic note and each demands its special registration.

A certain type of organist—a modern production—will invariably announce the theme *pp*, working up to *ff* at the finish. This savors of affectation, and as a matter of fact only an occasional fugue here and there will bear this treatment. Another method, less affected and frequently adopted, is to start with the great dissonant, for instance, again working up to full organ. Many of the fugues admit of this treatment, but the student should avoid always following this method. Indeed, a close study of the various pieces will disclose the fact that a far less stereotyped plan is demanded in some of them; this plan will surely find its way to the earnest seeker. Above all, do not follow the custom, and custom it is with many, of playing all through at a dead level of *f* or *ff* tone. Also do not be afraid of uncoupling the pedals sometimes. The swell to great coupler, too, is far too frequently used.

Tempo

It is becoming generally conceded that Bach has, on the whole, been played too fast. A high rate of speed is easily possible when the whole legato performance is given, but when the music is carefully

phrased—that is another story. As a matter of fact, the tempo of such a piece as a Bach fugue should not be chosen from the point of view of the performer, but rather from that of the listener. The tempo adopted must be the one which will enable the listener to follow the parts clearly, to appreciate the design of the piece, and, in short, to "place" every note correctly. This, of course, will be dependent at ease they have at many nerves as anyone. The difference is that they have learned to control their nervous fright in public by appearing often before people. All embarrassment is overcome, and you see in the successful singer a well-poised person. But remember, he did not acquire this by sitting in a pew or upholstered chair in the auditorium. Possibly he started his career in a chorus choir and found his talent in this way. Successively appearing before a congregation Sunday after Sunday will give anyone self-confidence. And a certain amount of this quality is most convenient to possess.

If you are a member of a church and are singing why do you think the choir has enough voices without the addition of your voice? Many that should be members give themselves this feeble

Method of Study

An early teacher of mine always advised me not to analyze the fugues of Bach when practicing them, as, for the most part, they are so very free in construction. This seems to me now to be a splendidly narrow, and I would certainly advise the student to analyze most carefully before taking them to the keyboard. The phrasing and registration should be marked and the fingering decided upon. An excellent device is to memorize the chief features disclosed by the analysis—the subject, answer, counter subject (these three should be memorized in all the keys in which they appear), any variants of the subjects, the form of the fugue, the key-scheme, the various fugues used in the episodes and other points of interest, which will not fail to present themselves. All this preliminary study will go far to lessen the keyboard work, and after much less practice a fluent, coherent and wholly satisfying performance should result—From *The Diapason*.

the lungs, throat, abdomen and back. Practically your whole body is therewith assisted.

Did you ever see in a successful singer a flat chested, hollow-eyed human being? On the contrary, you behold physical development of the highest order.

Health is the most valuable asset you can gain in this world. Even if you cannot become a great singer, try to secure some of the physical strength that can be obtained through this art.

With health comes mental alertness. This is, in turn, developed by the responsibilities of the choir. You have certain duties to perform during a service. Per-

haps the methodical arrangement is written on a card which is placed before you. You must be prepared to sing at the right time and in the right place. You must think and act quickly or else be humiliated. Do you feel the same sense of responsibility when you are a member of the congregation? When hymn 99 is announced perhaps you will find your place when the choir is in the middle of the verse one or two. If you are especially indifferent, perhaps you do not sing at all.

Do you ever envy the man or woman who can sing or speak in a crowded auditorium in an apparently unconcerned manner? Perhaps you think these persons are not nervous or the least disturbed. But although they appear perfectly at ease they have at many nerves as anyone. The difference is that they have learned to control their nervous fright in public by appearing often before people. All embarrassment is overcome, and you see in the successful singer a well-poised person. But remember, he did not acquire this by sitting in a pew or upholstered chair in the auditorium. Possibly he started his career in a chorus choir and found his talent in this way. Successively appearing before a congregation Sunday after Sunday will give anyone self-confidence. And a certain amount of this quality is most convenient to possess.

If you are a member of a church and are singing why do you think the choir has enough voices without the addition of your voice? Many that should be members give themselves this feeble

Stop Hints for Organ Students

By William E. Warner, Mus.B.
(Dumelin), A.R.C.O.

THE different methods of manipulating the stops of an organ, whether by hand or by means of composition pedals and pistons, form a subject worthy of more consideration than it usually receives from organ students. It is quite a common experience to hear a piece of music spoiled by careless stop management on the part of the organist, unwarranted pauses and breaks being introduced to afford an opportunity for altering the stop combinations, or phrasing spoils by stops being added or taken off at the wrong time. Things of this description produce most clumsy and artistic effects.

At the best of times the changes of tone in the organ are somewhat mechanical and of a much less subtle character than those of the orchestra, but it should be the aim of the organist to make as much as possible from his resources, by making all his changes in a natural and easy manner, which will help and not hinder the effect of the music.

The following hints are intended to assist students in overcoming the difficulties of this part of their work.

Never make stop changes in a haphazard manner, or merely for the sake of a change. As a general rule changes should be made at the beginning of a new phrase or section. A little study of the form of a piece is one of the best methods of finding suitable places for altering the registration.

Before commencing to play, prepare suitable registrations on each of the manuals, and on the pedals. Many pieces require very few changes during the course of performance, if this matter of preparation has received attention at the outset. Note, for example, the simplicity of the registration of a piece like Guilmann's well-known *Contra Pastorelle*.

With the exception of one or two very easy changes in the middle section, everything is prepared at the commence-

ment. If you are a member of the choir why do you imagine, when you feel a disinclination to go to the rehearsal, that the So-and-Soes will certainly be in their places, and that another soprano, alto, tenor or bass, whichever you are, will not be needed? Perhaps, on the other hand, all the So-and-Soes think someone else will be out, so they remain at home. Result, no choir for a rehearsal, and a very certain outlook for some ragged singing the following Sunday.

Certainly Mr. Director receives remuneration, but if he is one of the good directors he does not care entirely for his monthly check. He likes to get results, enjoys making you sing, and delights in watching his work grow.

Do not try to throw the responsibility of your work on the shoulders of your neighbor. Do not forget that should he do your work he will also reap the rewards.

In the church choir you will meet desirable companions, and your common interest in music should form a bond of friendship between you. The others, too, have come to learn and to sing for the joy of singing and to serve.

Do not make the mistake of feeling antagonistic to any other member of the choir. This will only hamper your usefulness and happiness.

Have confidence in your leader and try to have patience with him as he has with you. And the pleasure and enjoyment of a worth-while endeavor will be yours.

The registration of most of Guilmann's pieces is laid out in a convenient manner for the player. Probably the fact that Guilmann himself was a great performer accounts for this. At any rate this aspect of his pieces is well worth studying.

3. Do not use the manual couplers too frequently. The Swell to Great Coupler, in particular, is a very much overworked piece on the mechanism. Clearer and fresher effects are often secured by leaving the manuals uncoupled; and the effect of the single stop is often better than that of two or more in combination.

4. It is convenient to prepare a change on one manual while playing on another. Take the case of a fugue like Bach's *Fuga Alla Giga* in 12/8 time. The following is a simple and convenient method of registering it, which can be applied in general plan to many more of this master's fugues. Commence on the Great (m. 1) with Swell coupled, and Great to Pedal drawn. When the first pedal passage comes to an end transfer both hands to the Swell for the central "Intermezzo" passage. During this section the Great and Pedal can be strengthened by means of the composition pedals, and with the first note of the next pedal entry both hands return to the Great. Continue thus, adding the full organ for the final entry of the subject. Such a method brings out the plan of the fugue most clearly and effectively.

5. When it is necessary to alter the registration on the manual being used great care must be taken to make the change at exactly the right moment. Composition pedals and pistons are often a frame of mind for second time responses, and this needs to be taken into account.

6. Above all endeavor to cultivate an easy and natural manner at the keyboard and to make all stop changes in as noticeable and unobtrusive a manner as possible.

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Department for Violinists

Edited by ROBERT BRAINE

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

Maud Powell

The death of Maud Powell, the foremost woman violinist of the United States, perhaps of the entire world, is a shock to lovers of the violin and of music everywhere. Miss Powell had been in failing health for some time. On Thanksgiving Night she had a nervous collapse during a concert at St. Louis. She seemingly recovered from that and resumed her concert tour. She had a second nervous breakdown on January 7th at Uniontown, Pa. Her concert at that city had to be abandoned, and she died at the hotel there the next day, on Thursday, January 8th.

By Miss Powell's death the United States loses a great violinist and a charming, cultured woman. It would be impossible to overstate the benefits to the art of violin playing which have come from her precept and example.

Miss Powell was born in Peru, Ill., August 22, 1868. On her father's side she was American, and on her mother's Hungarian. From childhood she showed great talent for music. At the age of four she was taught to play little pieces on the piano, and at her mother's side, fondness for the violin that she was sent to Chicago to study with William Lewis. She remained with him for four years, and was then taken to Leipzig, Germany, where she studied with the famous violinist and pedagogue, Henry Schradieck. She made such rapid progress with him that she was given a diploma in one year, and played at one of the Gewandhaus concerts.

Wishing to become familiar with the French school she went to Paris, where she was the first to be selected from a list of eighty applicants for admission to the conservatoire. Her teacher there was Charles Dancla, the well-known violinist and writer. She was a violinist of study. She always talked enthusiastically about how much Dancla did for her in developing her style and the musical side of her playing. A concert tour to England followed, where she met the famous violinist Joachim, who advised her to go to Berlin. She did so, and became Joachim's pupil for two years. Unlike so many violinists who make it a point to forget their first teachers, Miss Powell often said that she felt that she owed the most to her first teacher, the American, William Lewis, whom she characterized as a born violinist and teacher.

Her debut as a concert violinist took place in Berlin in 1885, and was highly successful. Shortly afterwards she made an American tour, meeting with the greatest success, and playing in all the large American concert halls. On her life was an almost constant succession of concert tours. She played in almost every American city of any size, and also made concert tours to the principal countries of continental Europe, the British Isles, and South Africa. She toured Germany and Austria with the Arion Society of New York in 1902. She formed a string quartet of violinists and a number of successful concertos were given by the quartet. This is said to have been the first woman's string quartet organized in the United States.

Although she had rather a small hand, she had technical abilities of a high order. Her tone was delicate and refined, and her intonation extremely pure. Although a woman, she played with masculine breadth when the composition demanded it.

She took great interest in American composers, and brought American violinists the notice of the public by playing them on her programs whenever she could. She also took great interest in young American violinists, and in her playing and gave them words of advice and encouragement, if she thought they had the requisite talent for the concert platform. She contributed a number of valued articles to *The Etude* in past years.

In private life Miss Powell was Mrs. H. Godfrey Turner, her husband acting as her manager.

By her death the American concert platform loses an artist whose place will be hard to fill.

Foreign Goods

THE NEWS that shipments of violins and other musical goods from Europe, which have been held up during the entire period of the great war, have now commenced to come through again, will be of the greatest interest to violinists. A leading importer has the following to say in regard to this matter:

"The indications are that within a few weeks at the most we will be in position to fill orders for European violins, violas, straws, flutes, accordions, harmonicas and countless other items that were obtainable in foreign markets up to 1914; the principal difficulty will remain in the matter of quantity. Economic conditions in Europe will restrict the output for a long time to come, which means that prices will be high, and will remain so until a period approaching the normal is reached.

"Dealers will serve their interests by accommodating themselves to prevailing conditions rather than in postponing purchases in the expectation that prices will drop. Prices are still on the upgrade, and when the maximum is reached, the recession (if any) will be very gradual."

A number of the neutral and allied countries tried to fill the demand for the cheaper grades of violins, and other low instruments, and furnishings of all kinds for these instruments, during the war with varying success. Japan went into the business with considerable success, owing to her great supply of cheap labor, but she was unable to produce goods comparing in quality and cheapness with instrument-making centers on the continent of Europe, where those villages and towns have been given over to making these goods for over a hundred years.

"A new in daily use should be repaired every two or three months, after that time, the hair, though intact, loses its 'bite' upon the strings, and falls to assist the player in the production of a clear, ringing tone."

MAERZ, the famous French violinist said: "The most important thing for a violinist is first of all to 'eat well and sleep well,' meaning that his diet and vitality must be in perfect condition.

Effect of Violin Tone

No musical instrument has ever been produced by man, which possesses such a thrilling tone, and which has such power over the human emotions as the violin. The tones of a violin, played by a real master, seem to go straight to the heart, and make the violin the most popular of all musical instruments. A remarkable example of the power of violin tone in certain medical cases comes from New York city. A special from that city says: "A new sleeping record was established to-day by Mrs. Dora Mintz, whose long period of unconsciousness now totals fifty-one days. Dr. Robert J. Wilson, superintendent of the hospital where her case has puzzled the medical authorities, said that her moments of wakefulness are increasing, and that it is hoped that violin music, which may be resorted to to awaken the sleeping woman, will rouse her and bring her into normal condition again."

"Dr. E. Gidding, one of the doctors interested in the case, said that in a similar instance last year a woman who had been asleep for six weeks had been roused from her lethargy by a violinist who played to her for several hours."

Many other instances could be related of the power of violin playing in certain medical cases. It is great evidence of the insane, and much benefit has been noted in treating cases of insanity where it was employed.

A Sure Remedy

A woman once wrote to *Horace Grebow*, attorney at law of the New York City, stating that the church to which she belonged was in a distressing financial condition. Every device for raising money had been tried in vain—fairs, kissing bees, strawberry festivals, orchestral suppers, chicken dinners, stereopticon entertainments, donkey parties, poverty schools, mock trials, Japanese bazaar, etc. Weddings, grab-bags, box picnics, and needle works.

The reply of the great, old-fashioned editor was very, very short. It consisted of only two words as follows:

Try Religion!

To paraphrase this story, the editor of this department would suggest to the hundreds of violinists who write to *The Etude* for short cuts to violin technique:

The plain truth is that the majority of violinists fail to get anywhere with their violin because they do not practice enough. There is no royal road to perfection in violin playing. It is of course necessary to know how to practice, but to have high ambition, since without it he will not get very far; but he must not allow a failure to reach the extreme pinnacle of the art, to embitter his whole life, is so often the case.

To a student of fifty million people, so rare a combination of qualities is necessary to become a violinist of the first rank.

Violin practice with the proper concentration is hard work, and extremely hard work at that, taxing the utmost of the nervous system to the utmost, but if one would really master the instrument he must pay the price in the way of hard work. So great a teacher as Prof. Leopold Auer, who has produced so many concert violinists of the first rank, says that a violin student with only fair talent, but with great powers of application and unflinching industry will go farther than a lazy genius, who thinks practice was made for slaves, and does very little of it.

Genius is defined as the power for taking infinite pains, and it certainly is so in violin playing. How many splendid talents come to naught, because they rely on their talent, and will not work. The mediocre violin student gets the idea into his head that he is a genius, and can get along with only one hour's practice or less a day, that moment he is lost, so far as ever getting to the point where he can master really his violin work.

Difficult to Answer

MANY of the readers of the *Violin Department* of *THE ETUDE* are evidently under the impression that the editor is possessed of supernatural powers to foretell the future, and to judge of the talent of people whom he never saw or heard play. Many of the letters received by the department can be answered better by some cartoon. Here is one which cannot:

"Dear Sir—I am 24 years of age. I have good talent for a violin. Do you think that it would be good for me if I began to study music in the conservatory at this age? I have been playing the violin for nearly six years by ear."

"Can I be a great musician?"

"How long have you taken to take to reach the rank of Heifetz or Elman?"

This is certainly a large order in the line of prophecy, and we fear that we will have to disappoint the writer. However, since the age of miracles is past, we are just a shade in doubt as to our correspondent reaching the rank of Elman or Heifetz very soon if ever.

People have the queerest notions about these wonders of the violin. Thousands of ambitious students believe that if they work hard enough they can become world-famous artists. In our school boys days we read and saw that the great Russian and the great American had called the "fingers," and in due time the young bloods of the neighborhood were getting up a dance in honor of the occasion. I was invited to the dance. The occasion was to be a dinner. (Have you ever eaten a dinner free of charge?) With cream gravy, sweet potatoes, old hickory-smoked sugar-cured ham, Corn pone, and beaten biscuits? After dinner we had the dance. Free of charge. I soon someone relieved me at the fiddle, and I, too, danced around with some of the prettiest girls I ever saw. These old-fashioned Virginia reels sure do put the "fingers" at just "cheap fiddling" either. "What attracted them was that I could entertain them with a few classics fairly well played—the old folks liked that particularly. Both

How to Have a Thoroughly Good Time With Your Music

By C. W. Mosher, Jr.

This article is for the benefit of those who have begun taking music lessons and the period of excruciating agony, produced by the caterwauling of his violin, during the first lessons. He longed for freedom, used to watch the clock at practice and actually can't wait to go straight on to play baseball, in spite of powerful parental opposition. The writer, however, recovered from all this nonsense and discovered that there were enormous possibilities for a good time with the violin, and developed a genuine fondness for practice. This article of encouragement for beginners ought to be worth something to them, for my relatives tell me that my early efforts on the violin rendered them of a lost soul waiting in the dismal swamp. It is hardly probable that I played as poorly as do any of you!

The ingredients necessary to produce a thoroughly good time with a violin (or any other instrument for this matter) consist in the ability to play fairly well, but not remarkably so; a willingness to please; a mind, interested in different classes of people and history. Mix all this with a little old-fashioned "nerve" and a good time will be waiting right around the corner for you. With these requirements there is scarcely a door anywhere in the United States that will not be thrown open gladly to you. The ability to play a musical instrument is literally a standing letter of introduction. Everyone loves the music, and if you are at all genial and generous in your playing, you will be welcomed enthusiastically everywhere you go. I have never known it to fail.

Music has carried me into all sorts of interesting places. A picture flashes across my mind—I see old Chief Charging Eagle and a crowd of howling savages on the Cheyenne River Reservation making night hideous with the awful representations contained in their war songs of souls writhing in the agony of misdeeds, while I sit in the middle of the howling circle imitating their songs for them on my violin to their unbounded delight. The beaded moccasins and arrows I received as presents from them hang in my cabinet to-day.

Music in the Wilds

Flashing before me come in turn bumper, French-Canadian settlements and western ranches where my violin has made interesting friends by the score.

I recall climbing off a train way down in South Carolina where I was absolutely unacquainted—not a single person did I know. I just let it be known generally in this community, where everyone loves a fiddle, that I could play *Arkansas Traveler*, *Turkey in the Straw*, *Girls Come Round*, and *Home Sweet Home*, and called the "fingers," and in due time the young bloods of the neighborhood were getting up a dance in honor of the occasion. I was invited to the dance. (Have you ever eaten a dinner free of charge?) With cream gravy, sweet potatoes, old hickory-smoked sugar-cured ham, Corn pone, and beaten biscuits? After dinner we had the dance. Free of charge. I soon someone relieved me at the fiddle, and I, too, danced around with some of the prettiest girls I ever saw. These old-fashioned Virginia reels sure do put the "fingers" at just "cheap fiddling" either. "What attracted them was that I could entertain them with a few classics fairly well played—the old folks liked that particularly. Both

"Ear and Note" music are necessary if you are going to make the right impression.

Other colorful experiences in old Virginia come in review. I went with the survivors of Mosby's Immortal Guerrillas to the Confederate Reunion at Richmond as their "Official Fiddler," and the city opened its arms to the violinist who played for the veterans in gray. How well I recall playing Dixie at the dedication of the monument commemorating the Battle of Bull Run at Manassas, with a company of forty-eight girls dressed in white representing the states grouped around me in tableaux.

At college—What splendid memories! Why, in college anybody who can play the violin at all is sure of a good time—he the help of Princeton University, of course, played on the Triangle Club (founded by Booth Tarkington), the Glee and Mandolin clubs and the Orpheo order—and such trips! New York, Washington, Chicago, Atlantic City, wherever a good time was to be had, there I was taken without cost. Smokers, banquets, receptions, dances, all in the company of as fine a crowd of boys as this world produces.

In the Cities

In the cities my playing was for churches, schools, policemen, firemen, among the poor and amid prisons; where there were people and places that were of interest or needed cheering up, there my violin went and my playing improved all the time. At first people laughed at my playing, but gradually as it became better they listened with liking and respect.

How well I recall standing up on top of an armored tank during the Liberty Loan drive fiddling away for dear life while the soldiers took their pledges from the enthusiastic crowds. Yes, even, I have been rewarded by a statesman-like grin from our beloved President, Woodrow Wilson.

It is worth while practicing any musical instrument because the more you practice the more enjoyment you can give and the more you are wanted. If you are invited to a party you won't have to sit around like a lump on a log, but can enter right into the center of things.

I teach history. I can make my pupils appreciate history all the more because I have gotten well acquainted with people living in history, and don't you suppose your history would mean more to you if you had played where George Washington used to dance the quadrille? Wouldn't the civil war mean more to you if you had followed the trail of Sherman's armies, of Grant's, Lee's and Jackson's; played violin on the fields of battle where their fates were decided, met and talked the survivors and the survivors played for their children? Wouldn't Custer's Last Fight and the Battle of Wounded Knee mean more to you if you had met and played for the Indians who took part in those engagements? Wouldn't the great cities, the little towns and villages all have an added meaning if you had been so closely in touch with them?

Therefore when you feel like watching the clock and running out to play on the second—don't do it—put in a few more minutes of practice. If you actually do throw away your violin and hat a base ball around the back lot—don't do it until you've had a good practice. Stick to your violin—you will get a finer reward in the end.

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Daffodils and Music

By E. D.

ETHEL lingered after expression class was dismissed. She had just recited Wordsworth's "Daffodils," or rather she had tried to, but only after many promptings did she haltingly "get through" the four stanzas.

"I'm so sorry, I thought I knew it perfectly," she said.

"Good! You really knew it, but you were rattled; it was your first attempt, and I will see that you have another chance very soon," said Miss Moore.

"Thank you so much, I will try to do better the next time, but in music I break down the same way. At our piano class we play the pieces we have memorized, and the teacher criticizes us and tells interesting things about the composers."

"How interesting!" exclaimed Miss Moore, who loved music, poetry and all beautiful things.

"Perhaps it is for some of the class," said Ethel, "but I always start two or three times, and break down in the middle, and then Miss Chester says, 'That will do, and call on someone else. It happens every week!' lamented Ethel.

"Do you know your piece perfectly in every small detail before you play it?" asked Miss Moore.

Ethel made no answer.

"What does Miss Chester say about your class work?"

"She says the girls are listening for the composer's message, not thinking about the performer, and the performer cannot convey that message unless she puts her whole self into the music and forgets the listeners."

"That is what I was just going to tell you," agreed Miss Moore. "My long experience with students in dramatic work, debating and other public speaking, has taught me one unflinching care for nervousness, even in speakers and musicians."

"What is it?" Ethel eagerly asked.

"Simply this. Instead of saying 'I know my poem (or piece of music) and shall make a creditable performance,' one should say to one's self, 'I do not care how big a fool I make of myself. Whatever happens I shall be natural and at ease.' And I advise you to go to class and play your pieces with this in mind."

Ethel promised.

Three days later Ethel attended the piano class alone. One girl had finished a brilliant Liszt Etude; another was playing a dreamy Barcarolle. Instead of fearfully awaiting their turn, Ethel en-

joyed listening as never before. Through the window she gazed in reverie at the pines beyond the brook. Around her, the restful green walls seemed to reflect the gladness of spring-time. This was a golden hour, she would make the most of it. Then she heard her name, and arose to play Mendelssohn's *Con solation*. "More Legato—make the melody sing—watch those dotted eighth notes—don't hurry the last arpeggios—now try it again," said Miss Chester's running comment. And when those last arpeggios had again drifted away into silence, Miss Chester talked delightfully about Mendelssohn, and how this song is one the whole world loves, while her kindly smile betrayed unspoken approval.

And as she sat down, Ethel said to herself, "This is the most wonderful lesson I have ever had—and two whole weeks before the next—how I will work for it! My work was very imperfect, but it was much better, and I will be still better the next time!"

And the daffodils in the green vase nodded and swayed as if they knew all about it!



Automatic Adjusters

Did you ever hear of an automatic adjuster? Probably the boys who read *The Junior Etude* know what they are even if the rest of us do not. Anyway they know that there are certain things in machinery that keep certain other things controlled and moving regularly.

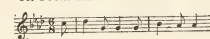
We are certain kinds of machines ourselves, human machines—and we too need adjusters, just as much, if not more so, because the human machinery is the most complicated and wonderful piece of machinery and needs more constant supervision to keep it from getting out of order, and more careful adjusting when it does get out of order!

Your machinery does not always run at just the same speed or efficiency, does it? Some days you just feel fine, as though you could jump through the roof and have enough energy left to be a strap-hanger on a ride around the moon. Other days you feel so blue that you would make indigo look pale and you have not enough ambition to turn around. Now, you must have an adjuster to keep yourself in order, and music—yes, music, any kind at all—is the very best adjuster of the human machine.

Plant a Few Hours of Practice and Reap Years of Fun

Who Knows?

1. How many sonatas did Beethoven write?
2. What is a tuba?
3. When did Schubert die?
4. What is meant by "tutti"?
5. Of what nationality is Mary Garden?
6. When was Handel born?
7. What great violinist has died since Christmas?
8. Who wrote "Rigoletto"?
9. What is a minor scale?
10. From what is this taken?



Answers to Last Month's Questions

1. A tambourine is a small instrument resembling an open drum, played with the hand.
2. G below middle C is the lowest tone that can be played on a violin.
3. Caruso is an Italian.
4. Verdi wrote the opera *Il Trovatore*.
5. Liszt wrote fourteen Hungarian rhapsodies.
6. The correct pronunciation is pian-ist (pe-ah-nist).
7. A 6/4 chord is a triad in second inversion, or having its fifth for the lowest tone, as g-c-e.
8. Sir Arthur Sullivan wrote *The Lost Chord*.
9. A quintet is a composition for five different instruments or voices.
10. Chopin *Sonata* (Funeral March).

Letter Box

DEAR JUNIOR ETUDE: While waiting for my music lesson one morning my teacher said that I might read the "Junior Page" in *The Etude*. I saw that you would be pleased to receive letters from distant countries, so I am sending you this one from far-away Australia. One of my favorite pieces is *America*, and I am learning *Minuet* in G by Beethoven, which I think is lovely. One day at theory class teacher read us a story, "What Betsy Learned After the Symphony," and also the verses, which we liked very much. The mails from America were delayed last year on account of the war, but this year we hope to see *The Etude* regularly every month.

With best wishes from
ETAN LAXVONE (Age 11),
Sydney, Australia.

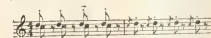
THERE once was a person whose phrasing was really and truly amazing.

When her friends praised her loudly, she replied very proudly, "I've had a good musical raising!"

The Frogs' Duet

By R. D. Book

Two little singers were neighbors. Both sang treble. Each singer could sing but one note, and each note was sharply staccato. One sang D and the other sang C—a very meager equipment for a duet, don't you think? And yet they managed to make a wonderful little song out of it. With the sky and water for a background and the rustle of leaves for an accompaniment, the song of the little frogs seemed to make the whole scene complete. At any rate there is no doubt about the fact that the singers enjoyed it.



hap-yy, hap-yy, Etkk, dikk, dikk, dikk.

We are happy all the day. Chik, chik, chik, chik.



hap-yy, hap-yy, hap-yy, hap-yy.

Repeat the thousand times.



Who Can Read This?

once I went to sleep and began to dream that I was playing the piano and I played a little bit of a piece but I could not play all of it so I stopped and said oh I can not play the rest of this I am a rest said a wee small voice you play me by not playing me don't you see oh I see I said only I said it may be B but I do not C; I struck a wrong note you no you did not C; a wee small voice you struck a wrong key maybe I said maybe it was a dot only you can not strike a dot because you play and dot by not striking it finally I got awake and I am very glad that I did—sleep now

THE ETUDE

Junior Etude Competition

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

Subject for story or essay this month, "A Pleasant Afternoon" (must relate to music). It must contain not over 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 (*Not* written on a separate piece of paper) and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of April.

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

Please comply with all of these conditions and do not use typewriters.

MUSIC AND ANIMALS

(Prize Winner)

(This is, of course, not true fact, but no one will deny that it is exciting fiction. We hope *Musica* does not expect us to believe it.)

One day Helen was swinging lazily in the hammock, she saw a dark object coming up the walk. She did not pay any attention to it until she heard a low growl. She looked up rather startled to find a large black bear only a few feet away from her. At first she thought that it had come from the mountains, but on second thought she knew that it was one of the bears from the zoo. After thinking a few seconds she decided upon a plan to get rid of the animal. She walked slowly into the house, the bear following, and went to the piano. The bear peacefully down while she played several pieces and then upon looking down she found him asleep. She tipped past him and went to the telephone and told the man at the zoo what had happened and the man soon came out to get the bear. Helen often told her friends how much the bear liked music.

MARIAN SNYDER (Age 11),
Chambersburg, Pa.

MUSIC AND ANIMALS

(Prize Winner)

One day at dusk a violinist was playing a slow mournful dirge. Suddenly the dismal howl of a coyote was heard across the desert, as if in accordance with the music. Desiring to find out whether he was touched by her music or just calling his mate she changed to a lively jig. This was answered by a series of staccato yelps keeping perfect time with the music. The moment she stopped playing the yelps stopped also.

I have had a little experience in this way with my pet rabbit, too. He is very tame and loves to be petted. If I hum or sing while petting him he will go to sleep, but if I do not sing he will only shut his eyes and open them the moment the petting stops.

WINIFRED WHEE (Age 13),
Fond du Lac, Wis.

MUSIC AND ANIMALS

(Prize Winner)

WHEN my kitten, "Robyns," was very small he used to sit in mamma's lap while she practiced and seemed to enjoy the music very much. One day mamma thought she could teach him to play himself. Every one thought this very foolish, but within a week he could play alone. He is the only cat I have ever heard of that could do this. His trick is fourfold; first he is requested to play in the upper part of the piano, then in the middle part; third, to hold his tones; and fourth to look at his notes. He always

responds and will play anywhere. He has traveled over much of Maine and is now thirteen years old. He will also shake hands with anybody.

DOORIE NVE (Age 11),
Showhagan, Me.

Roll of Honor

"Music and Animals" was a very popular subject for the competition and we were simply deluged with stories, and all about the most lovely pets! It was very hard to select the three best ones this time and we would like to give a LOT of prizes and put everybody else on the honor roll, but, of course, this could not be done. The honor list is increased a good deal, however, and if you do not find your name on it, it is because there were so many letter stories than your own.

Louise Stephenson, Alfred Blith, Geraldine Brown, John Black, Jr., Georgia Paquette, George J. Schlegel, Anna Lo Massaney, Rita Leible, Bruce Mahol, C. Bradbury, Halobahner, Julia Gardner, Mildred Bonner, Katherine Stoddard, Philip White, Marguerite Smith, Harlow Thompson, Mattie Conder, Therese Stirling, Loretta C. Mower, Lou Whit, Dorothy B. Franklin, Mary Skane, Marjorie Warner, Dorothy Hobson, Helen E. Harvey, Mary Norton, Cecelia Wallace, Irmie Elmhurst Jasper, Mary Miller, Joyce Talbert, Beatrice Nielsen, Helen Coleman, Christine Masnick, Paul Nelson, Eleanor Schneider, Virginia Dwyer, Mildred Kanner, Dorothy Weston, C. Evelyn Volcott, Dorothy E. Dixon, Margaret M. Drumrey, Alvina Lindsay, J. R. Helms, Geneva Phillips, Georgia Wallace, Mildred Laidley, Evelyn Hartnett, Virginia Sumner, Lucy Collins, Pearl Collins, Ralph Travis, Lois Seymore.

Answer to February Puzzle



Toreador's song from *Carmen*.

Prize Winners

Dorothy Drew (Age 10), St. Louis, Mo.; Eva Fortas (Age 13), Ville Marie, Canada.

HONORABLE MENTION

Marian Brooks, Ruth Turner, Elmore McMillan, Dorothy Wells, Robert Stauden, Ruth Wells.

Dorothy Watson might have been a prize winner but her address was illegible. Always write names and addresses very plainly.

Puzzle

By Walker Hancock

FIND twelve missing letters in the square by beginning on any letter and moving one space in any direction.

A
D
G
I
N
T
A
T
I
E
M
L
R
O
A
M
V
C
L
E
S
T
E
A
I
G
R
O
M
A
Q
S
D
O
G
N
P
E
T
E
R
A
R
R
A
F
M
P
O
T
A
L

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STICHT your two-finger exercises and your arpeggios will become a pitfall for you.

A hundred brooklets concentrated in one stream make a river. The better to concentrate for ten minutes upon some worth-while piece than to waste ten hours dawdling over the keys.

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Miss Catherine Lutz, 2615 Erie Avenue, Cleveland, New York; Rochester, July.

Mrs. Jane W. Carrick, 972 East Madison St., Portland, Ore., Portland, April 15th; August 15th.

One Salem, Wis., 10 North Main St., Tulsa, Center, Kansas; White, Kansas, June 2nd.

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Carrie Morgan Long, 609 First Ave. Bldg., Chicago, Illinois; Chicago, April.

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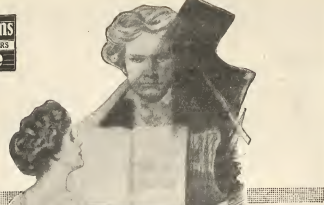
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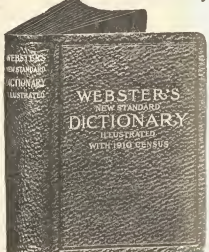
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on page 286

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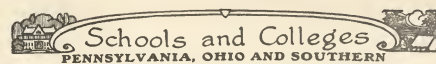
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Knowledge as a Factor in the Enjoyment of Music

By Wm. Leonard Schwartz

Most people say they enjoy music, but I question whether anybody gets all the possible pleasure from it without some mental equipment in the form of special knowledge. Hence, I want to suggest a few ways in which study can increase your interest in music. To begin with, know music itself, for the more music one holds in memory, the more easily one can relish and memorize new music, and the more often one can enjoy hearing his favorite pieces played.

One of my college resolutions was never to hum or whistle music without calling up the name of the selection and the composer. When I read of pieces like Lohengrin's *Brünnchen*, I stopped at the phonograph store to hear them. With so much free literature issued by these companies, it is possible for all to learn how music is put together, and to appreciate it upon analysis. The result is that I now resent being asked to hear any music without being told the name. This acquaintance with music yields its richest returns in the moments, for I fully believe I escape many worries because musical memories are ever present in my subconscious mind, keeping me in tune with happier hours.

If it will to know their music, it is interesting to know the lives or the faces of the composers. The man most in-

mate with a writer is best able to decipher his handwriting, of course. These composers played and understood many instruments, and this knowledge, even if it is no more than the fingering, will increase your interest as you learn what makes virtuosity in a player and tone-color in an orchestra. America is a land where a child's birthright gives him training in singing to notes, and practice in reading of scores will open a new field of musical enjoyment, when you can make the printed page speak to the eye and be more than an aid to memory.

Other knowledge increasing enjoyment will be opera stories and foreign languages, valuable both to a singer and his audience. Emotional, dramatic music is absurd when one lacks a due to the situation; and since genius is international, foreign languages will be needed in travel and social intercourse with musicians from over-seas. Performers to-day are well known as men, for in an age of player-pianos and comed music the public supports only the truest musical interpreters. When anyone says this is an unusual age, I ask him if a modern virtuoso follows the beaten and dedicate a *Kreutzer Sonata* to a violinist who regularly played in public holding his fiddle upside down?

Just a Minute

By W. Francis Gates

WILLIAM MASON used to say: "If the student cannot become a pianist with three years' practice a day, he will never become one."

"One thing at a time—and that thing clearly expressed and understood"—is an axiom for the music student.

The greatest thing that can be taught a music pupil is self-criticism. All educational lights pale before this. Only the severe self-critic can become an artist.

The easy road in music is not for adults, but children, who travel best along the easy and pleasant path.

"It's the small mind that harbors jealousy, not the large ones. Read what Chopin said of Liszt: 'I wish I could steal from him his way of playing my own tunes!'"

How much of the credit the performer gets is in reality due to the composer? The performer has to be a voice-speaker; other men's thoughts.

Some Cold Facts About Musical Education

Dr. Ross York has made a careful survey of musical educational conditions in America and published the results in *The Value of Musical Education*. From the statistics she has collected we draw the following conclusions:

Generally speaking, far more money is spent for music in our public schools than for other so-called special subjects, Drawing, Domestic Science, Manual Training. Out of thirty schools investigated in Maine, six, or over half, had no music course.

Music is not recognized or required by law in the public schools of the following States, taken as a whole: Delaware, North Carolina, Kentucky, Texas, Mexico, Massachusetts has 114 Music Supervisors; New York, 111; Michigan, 62; Pennsylvania, 79; Illinois, 71; Ohio, 61. Is this a fair schedule of local music color?

Only 20 per cent. of all the Music Supervisors in America are men.

Can My Musical Memory Be Bettered

ONE of the most encouraging things in all music is the fact that the memory may always be developed to a given extent. Just how great this extent is cannot be readily determined in all cases. Never despair and say "I have naturally a bad memory for music," because no matter how bad it may seem to you it can almost always be bettered.

Professor Carl E. Seashore, in his latest work, *The Psychology of Musical*

Tunes (Silver, Burdett and Gannett), devotes the better part of a chapter to indicating the capacity of the musical memory. He says: "Everybody is born with a brain capacity for memory far beyond what he is ever able to utilize. It is safe to say that any normal child or adult beyond middle age may increase his memory by proper training at least tenfold, and often much more, and still not utilize his capacity to the limit."

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THE ART OF THE PIANO
By Theodore Lask Opus 289 Price, \$1.50

This is a modern system of technic for piano playing by a leading French composer and virtuoso. There are one hundred special exercises in mechanism of medium difficulty. All the various points of technic are covered in the modern manner and in addition to furnishing extremely fine material for teaching purposes, the work supplies material for any pianist's daily practice at the keyboard.

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